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AN ARTS-BASED CURRICULUM FOR
LITERACY: A PROJECT STUDY

by

Carolyn Alma Buchanan

A Thesis Submitted to the Faculty of the
DEPARTMENT OF ELEMENTARY EDUCATION
In Partial Fulfillment of the Requirements
For the Degree of
MASTER OF ARTS
In the Graduate College
THE UNIVERSITY OF ARIZONA

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ABSTRACT

This thesis presents theory and rationale for an arts-based curriculum for literacy in regard to philosophical, psychological, and sociological questions in curriculum design. A conceptual framework for an arts-based curriculum model is described in terms of structure, content, community, organization, and implementation. Planning features and formats are presented. Criteria and instruments for assessment of the model and child response to implementation are described and interpreted.

The arts-based curriculum model was implemented in a classroom during the 1986-1987 school year. Observations were recorded and selections are presented in narrative form. The observations are discussed in relation to concerns of children, literacy learnings through art concepts, application of arts and language arts skills, and classroom management. Recommendations for implementation of the model and for further research are included.

CHAPTER 1

THE STUDY

Requirements for literacy in the information age extend beyond reading and writing standard English, which were the basic skills for literacy in an agrarian age. Present technology and international relations mandate a global education for students who will be living and working in the twenty-first century. Basic skills for living in a global community include thinking, problem solving, decision making, and creating solutions. To help children develop these basic skills, greater emphasis must be placed on discovering, using, communicating, and understanding nonliteral meaning as well as literal meaning in the elementary curriculum.

Literacy evolves from our theory of the world. Our culture, experiences, and ideas are the premises for this theory. Therefore, the cultural text within which we operate plays an integral part of understanding and interpreting the environment. We live in a world of multiple semiotic systems. Literacy requires understanding of both linguistic-based and extra-linguistic-based systems. Learning must be both cognitive and affective to comprehend, appreciate, and communicate about natural and contrived phenomena.

The arts contribute to both the cognitive and affective domains. Aesthetic instruction in a human-centered curriculum establishes patterns for learning. The arts provide a natural beginning for a child

to explore patterns of meaning and metaphor, investigate and experiment with expression, and comprehend the relationships in whole units that give coherence to clusters of meaning. Experience in the arts can provide a foundation for decoding and expressing meaning in language. "The basic skills that are necessary for experiencing art, be it creator, performer, or consumer are those skills that are necessary for the processing of knowledge--perceiving, interpreting, understanding, and expressing" (Thompson, 1977, p. 112).

Dewey (1938) advocated sound educational experience involving continuity and interaction between the learner and what is learned to give purpose and significance to the learning activity. A curriculum based on contemporary basal texts often presents material isolated from a child's experiences. Traditional methods of teaching language arts attempt to derive meaning from symbols of language rather than signifying meaning from experience through language. A curriculum based on experiences in art will increase comprehension of the totality of ideas and stimulate interest and motivation for learning vocabulary to express these ideas.

Man is a physical, emotional, and intellectual being with a biological need to create meaning from his environment and relationships, and he has a need to communicate these meanings to his fellow beings. His physical senses of touch, sight, hearing, smell, taste, and movement are the perceptors that trigger his emotional senses of life, balance, warmth, fear, sadness, anger, joy, and love. His physical and emotional senses are the catalyst for cognitive processes, thought,

word, signification. An arts-based curriculum emphasizes the biological aspects necessary to ignite the intellectual processes involved in literacy learning.

Education in the language arts seeks to teach the child to communicate effectively. Communication, however, is not context free. Recognition of this factor is recently evidenced by increased language-experience approaches in teaching methodology. The thrust of a language-experience approach is to use the child's experiences to develop his skills in language arts. A curriculum for literacy based on the arts differs in that it allows the child to also express through the arts what he has not the capability or desire to express in the language arts. This concept gives credence to the fact that the arts are valuable alternate modes of expression which enhance life experiences and contribute to comprehension of the language arts.

Communication is a sociological affair. A child's cultural background establishes his initial entry into the world of communication. His ability to use the language arts must be developed through social interaction and enlarged cultural texts. Eisner (1978) reported that children best learn to read, write, speak, and listen in an environment that offers opportunities to develop skills of perception, cognition, and signification. It should encourage freedom for experimentation and success, recognize the physical aspects of childhood with biological and emotional needs for interaction, furnish a cultural text for both expression and interpretation of ideas, and present challenges for continuous learning.

Education for literacy must be multiple faceted. It must be comprised of an anthropological thrust that utilizes cultural texts in helping the child to educate himself in manipulating linguistic and extra-linguistic semiotic systems. An anthroliteracy approach to curriculum design creates an environment and provides a foundation for universal communication through permitting individuality and promoting understanding of self and others.

The cognitive, perceptual, and signification processes in learning in the arts and school-based literacy learnings are the same, but no curriculum model exists that emphasizes these relationships.

Purpose of the Study

The purpose of this study was to:

1. Describe a conceptual framework for a literacy curriculum for early childhood education that emphasizes the relationships between learning processes in the arts and learning processes in the language arts.
2. Observe and describe implementation of this arts-based curriculum for literacy in a classroom.
3. Describe the criteria and instruments used for assessment of the curriculum model and child response to its implementation.

Definitions of Terms Used

For the purposes of this study, the following definitions of terms were used:

1. Anthroliteracy: An approach that uses the signifiers and literacy events of a culture to gain insight into its way of life and into its "working" definition of literacy.
2. Art: A medium of expression for human emotion linking perception through cognitive process with signification. An art experience is an interaction with the arts--visual, performing, literary, environmental--that involves the individual on two levels, as a spectator and/or as a participant.
3. Classroom atelier: The classroom is a workshop with literacy stations that offer arts activities interfacing with the language arts. The literacy stations are designed to provide optimal opportunity for awareness, reflection, and signification.
4. Cognition: The process of knowing that involves a continuum of development, change, and expansion.
5. Concept: A mental image abstracted from percepts and derived in thought to form ideas that may be expressed. A concept must be stable in reflecting human basics but flexible to allow for growth, expansion, and change. Each person brings his own meanings to material, interprets, and categorizes to form his own concepts.
6. Cultural text: The totality of everything learned or produced by a particular group of people and the shared knowledge required to generate and interpret social behavior constitutes a cultural text. Children are taught to "see" the world in a particular way and define relationships and concepts of natural

phenomena according to their society's cultural text. Within each society small groups exist with their own unique cultural text which influences the individual's theory of the world and his literacy learnings.

7. Curriculum: A course of interactions with various aspects of the environment designed to empower the child to control his learning.
8. Criteria for assessment of the curriculum model: Standards of reference which characterize traits of literacy and child response to implementation.
9. Ethnographic research: Qualitative research with emphasis on attempting to perceive the total situation rather than focusing upon a few elements within a complex situation. It requires the researcher to adopt an insider's viewpoint. Observational data are gathered in a naturalistic setting and recorded in anecdotal form. This method generates hypotheses grounded in the real world that can then be tested by correlational or experimental research.
10. Facilitator: An aide to the child in his learning process. An adult facilitator provides opportunities, support, and guidance to a child who is developing his strategies for learning.
11. Language: The expression or communication of thought and emotion through sound, movement, or visual symbols that carry meaning in a particular cultural group.

12. Language arts: The art of using communication skills (listening, moving, acting, creating, speaking, reading, writing) to express and decode meaning.
13. Literacy: A socio-semiotic phenomenon comprised of the ability to make full sense and productive use of the environment and opportunities of cultural interaction through a continuum of learning processes that includes but also transcends manipulation of language and signification skills.
14. Literacy learning: Literacy acquisition within the parameters determined by principles of child development, environment, and individual motivation.
15. Perception: Knowledge gained externally through sense data and developed internally by synergistic influences of intellect and emotion.
16. Phenomenon: An observable fact or event having spatial and temporal aspects; an item of experience registered as reality by the senses while retaining the implication of change or mode of being.
17. Semiotics: A general philosophical theory of signs and symbols that deals with their function in both artificially constructed and natural languages and comprises syntactics, semantics, and pragmatics.
18. Signification: The process of expressing percepts, concepts, thoughts, and experiences through external representations.
An anthroliteracy approach categorizes six distinct signifiers:

image, symbol, and sign which refer to real objects in the natural world; code, signal, and index which are abstractions of concepts understood within a particular cultural text.

19. Skills: Proficiencies in discovering, managing, and operating upon information in order to gain knowledge and apply it in living.

Limitations of the Study

This is a descriptive study. Generalization from this study is limited for the following reasons:

1. The designated students in the study are of one age group in one classroom representing only the socioeconomic classes found in a small town in the southwest United States.
2. Data from ethnographic research must be considered only in the context in which it was gathered.

CHAPTER 2

REVIEW OF RELATED LITERATURE

A Process of Continuous Learning

Contemporary literacy includes the process of continuous learning in expansion of cognitive and perceptive boundaries. A concept of literacy that will enable a child to meet the demands of the information age and utilize the options it offers must provide for independence, self-initiative, and lifelong learning. Literacy is an open-ended process rather than a goal-ended exercise. Like Carl Rogers' (1972, p. 622) description of a "being" process, literacy is a process of potentialities being born rather than being or becoming some fixed goal. It is an ongoing process of learning that empowers an individual to interpret the many forms of communication in his environment and manipulate their various languages and arts in creating and expressing private meanings through public interaction. Dewey (1983) told us that education is not preparation for life but is the act of living. Likewise, literacy is not the result of formal education alone, but the act of continuous learning. As our cognitive and perceptive boundaries expand, our theory of the world must change to encompass other possible worlds.

Literacy Evolves from Our Theory of the World

Children in every society are taught to "see" the world in a particular way. They learn to recognize and identify some objects and

to ignore others. Definitions of social relationships, appropriate behavior and the knowledge that members of the society have found useful in coping with their life situation, are taught through the process of socialization and are the premises for a theory of the world. This theory is used to organize behavior, anticipate the behavior of others, and to make sense of the world in which they live (Spradley and McCurdy, 1972). As society changes, the individual acquires new knowledge and encounters new phenomenological experiences and other theories of the world; his literacy must also expand if he is to be functional within this larger world. Rogers (1972) said the individual has the capacity to reorganize his field or perception, including the way he perceives himself, with a resultant alteration of his ideas of appropriate behavior. Education for literacy in the 1980s must include ways to build on culturally-based world theory and expand perceptual awareness of new horizons. One example is the exhibition, SENSATION, at the High Museum, Atlanta, Georgia. Bray and Schneider (1984) described how technology, art, and science have united to create this participatory exhibition designed to increase perceptual awareness and help young people understand how we use our senses to relate to the world, form concepts, and employ multiple modes of expression. Modern technology can be a tool of education while presenting the options it makes available to literate individuals.

Cultural Text

The cultural text within which we operate plays an integral part of understanding and interpreting the environment. The cultural

text and the cultural knowledge needed to "read" the text and interpret and understand the environment provide the child's first literacy experiences. The family unit has certain rules of behavior, attitudes, patterns of language use, and recognizes particular signifiers while ignoring others (Brown, 1973). Through observation and participation in family activities, the child learns how he is expected to behave in different situations, what attitudes are deemed appropriate, how to communicate to fulfill his needs and desires, what objects to pay attention to, and what is not to be noticed. He learns to organize his percepts, concepts, and behavior, and to develop categories for language and signifiers (Spradley and McCurdy, 1972). Before he encounters the larger text of the community, he has learned to be literate in the family unit.

Patterns of Meaning Develop within the Cultural Text

Bruner (1972, p. 17) stated that the object of learning is to gain facts in a context of connectivity that permits the facts to be used generatively. A child within his cultural text is not required to learn multiple facts in isolation in order to understand his environment because he learns patterns and the meaning of signifiers which allow him to generalize. The turning on of a light signifies mother is entering his dark room, a bottle means food. A child learns the meaning in patterns of sound and the inflections of his language long before he learns the words (Fantz and Nevis, 1970). Meaning is constructed by forming patterns that eventually become codes which carry meaning

within them. Creating meaning requires the ability to use the coding system in a way that will disclose what it is that the expressive form contains or implies (Eisner, 1978). A child registers impressions through his senses, but interpreting perceptions and developing a sense of relationships require learning that may be enhanced by guidance in recognizing patterns for codes of expression. How we perceive phenomena is dependent upon past experience, and patterns in nature and the arts are a natural medium within a child's experience to explore and identify. These patterning skills can be incorporated in a curriculum for literacy learning.

Cultural knowledge and the skills a child learns from his cultural text--categorizing, organizing, perceiving and recognizing signifiers, communicating, understanding and interpreting his environment--are essential and fundamental in all learning. Winner (1979, p. 107) said: "In totality, culture is a system of systems since all cultural languages are structurally and hierarchically related. In this sense culture is a supra-language."

Understanding Multiple Semiotic Systems

Our world is comprised of multiple semiotic systems. Literacy requires understanding of both linguistic-based and extra-linguistic-based systems. Bokay (1983) discussed literary interpretation and how an understanding of actual and possible worlds is required to interpret a linguistic-based semiotic system. Extra-linguistic-based semiotic systems within cultural texts are the foundation for such understanding. We learn to understand the semiotic systems of our culture through

observation of others who use them and by experimenting to discover meaning which the signifiers represent. Harris (1984) used the term "textualization" to describe the interdependent semiotic relationship between language and cultural artifacts. Language complements and is complemented by nonlinguistic signs in very complex interrelations. Social competence of cultural semiotic systems is necessary very early. A child soon learns there are codes of behavior, signals for danger, signs of pleasure, images of natural objects, symbols for ideas, as well as print in his storybook that represent the sounds of the language as his parent reads to him. As his world expands he learns the special languages and codes needed to understand how to function and communicate effectively in his larger environment.

Semiotic systems and their signifiers exist independently of the individual. In order to participate in the system, the individual must become literate in the code required to interpret the signifiers. The icons of a belief system, such as Hopi Kachinas, may appear to be objects of art to the tourist from Europe. Giglioli (1972) dealt with the relationship between symbolic and social structures. Classic sociological theory maintains the primacy of society as a causal force in shaping not only the value system of a society but also its conceptual tools such as language. Contrary to this, linguistically oriented anthropologists assert that it is the structure of language that determines ways of thought and cultural patterns, thereby influencing social structure as well. Modern sociolinguists synthesize the two

hypotheses and stress the interrelationship of linguistic and extralinguistic semiotic systems.

Berger (1984) explored the use of signs in contemporary culture and the codes used to understand them. Signs are things in themselves and are indicators of other things. A child may read the golden arches as an indicator of hamburgers and enjoyment, while others may read them as an indicator of excess calories because each individual brings his own prior learning to the material.

Patterns of code and interpretation of signifiers may be commutable from some semiotic systems to others. The process of identification of the significant elements of the situation is basic to becoming literate in any semiotic system (Basso, 1979).

An Anthroliteracy Approach to Understanding Semiotic Systems

Schimmer (1977) stressed that culture is comprised of both semiotics and anthropological elements. Culture is a humanistic concept. Maslow (1972, p. 39) exhorted educators to supply a nonthreatening atmosphere of acceptance of the child's nature and to value his moments of illumination in the learning process as moments in which both cognitive and personal growth take place simultaneously. A curriculum for literacy should combine aesthetic and cognitive elements of the culture. Anthroliteracy, a term developed by Cox and Armstrong (1986), is an approach to literacy learning which utilizes the signifiers and literacy events of a culture to gain insight into its "working" definition of literacy. Anthroliteracy acknowledges that a theory of

the world as developed through an individual's cultural text is an inherent part of his present literacy. "This approach highlights the development of 'perspective consciousness'--the ability to recognize that one's own view of the world is not universally shared and that this view has been, and continues to be, shaped by influences that often escape one's conscious detection, and that others have views of the world that are profoundly different from our own" (Cox and Armstrong, 1986).

The anthroliteracy approach incorporates the concepts, objectives, and skills of communicating in a program interfaced with the arts in a curriculum for literacy. Linguistic systems do not exist in isolation. It is impossible to become literate in a language without becoming literate in the extra-linguistic semiotic systems language represents. Multiple semiotic systems require multiple literacies.

The Arts in Cognitive and Affective Learning

The arts contribute to both cognitive and affective domains.

Rationale for an Arts-based Curriculum for Literacy

A rationale for an arts-based curriculum for literacy exists in a review of recent literature related to literacy learning, reading problems and curricular issues. Disillusionment with the 1960s open-school concept and subsequent declining scores on student achievement tests led to a "Back to Basics" movement in education in the 1970s. This movement in turn fostered research concerning how an individual learns and what skills are most useful in translating his learning into areas of application in living. Studies attempted to determine functions of the

left and right hemispheres of the brain (Bayles, 1981) and the complementary roles of each hemisphere in the bilateral processes of perception and cognition (Rico, 1978). The narrow concept of basic skills in the movement generated redefinitions of basic skills and what it means to be literate in the information age (Greene, 1982).

Fear among philosophers, psychologists, and educators that the push for accountability and improvement of test scores was leading to elimination of the arts in general education created a counter movement back to the basic philosophy of John Dewey. His views of the influence of experience on learning and the need for a child-centered rather than knowledge-centered curriculum are reflected in current thinking about education through the arts (Bolton, 1984).

The processes of learning are emphasized over the product in many of the current curriculum guides. Eisner (1982) explained the role of the senses in concept formation, showed how the cognitive and affective domains are inseparable in learning, and stressed the necessity for a balanced curriculum for literacy. Combs (1981) discussed the need for a humanistic approach in curriculum planning in order to develop effective problem-solvers for the future.

Methods of applying knowledge about the learning processes in the classroom are being developed for teacher use. Waterland (1985) offered an apprenticeship approach to reading with the teacher acting as a partner rather than a dictator in the child's learning. Goodman (1978) took a common sense approach in using purpose and function of language as a basis of form for an integrated curriculum.

Grausman (1973) described the Guggenheim Museum Project for Inner City Children from an aesthetic viewpoint, highlighting the art experiences and creative responses of disadvantaged children in New York City. O'Brien (1984) detailed the statistical research of learning to read through the arts, which shows significant gains to the students involved. This program offers intensive reading instruction to Chapter I eligible students through the integration of a total reading program with a total arts program. In 1983-84, the program was offered to a total of 625 general education students (all in Grades 2-6). Reading performance of general education students was measured by the reading subtests of the California Achievement Test. The overall mean gain for the fall-to-spring comparison was 13.1 normal curve equivalents (NCEs); the spring-to-spring gain was 6.7 NCEs. Statistically significant gains were found for each grade level except for Grade 3 on the spring-to-spring comparison. Reading performance of the bilingual and special education students was measured by a criterion-referenced test, the Wisconsin Design Skill Development Test. Criterion for mastery was met or exceeded by 81% of bilingual students and 87% of special education students. Students' writing performance was assessed by a holistically scored writing sample. All groups demonstrated some improvement in writing performance from pretest to posttest. A pretest-posttest improvement in attitudes toward reading was found among general education students.

As a model for an arts-based curriculum for literacy, the Learning to Read through the Arts program is limited by the following factors:

1. Students, although described as general education students, were limited to Chapter I eligible, indicating they were disadvantaged rather than a random sampling from an average population.
2. The program, by bussing the students to the museum for special classes, creates a field-trip atmosphere and an artificial classroom situation.
3. The goal of the program is to use the arts to improve reading scores of a select group of children. This goal emphasizes the product in isolation rather than the process of becoming literate within the students' own cultural environment.

Davis (1977) described the role of the museum in the Learning to Read through the Arts program and highlighted the importance of consultation and common goals of facilitators involved when a field trip is conducted to a cultural institution. She provided a valuable insight into teaching children how to "read" a cultural text outside their normal environment.

Madeja and Onuska (1977) of the Central Midwestern Regional Education Laboratory in St. Louis, Missouri, presented the Cemrel Aesthetic Education Curriculum, and Rosenblatt and Ingham (1972) discussed the goals of this program. The Cemrel curriculum is designed to incorporate each of the art forms (dance, film, literature,

music, theatre, and visual arts) into a total aesthetic program. The goal is to develop a broad context of perceiving, analyzing, judging, and valuing, as well as performance and production. The curriculum is designed to be taught by the generalist classroom teacher. The authors advised that there is valid content within the aesthetic education curriculum that cannot be submerged with other disciplines without losing its integrity due to the uniqueness of aesthetic concepts. The Cemrel curriculum, while integrating the arts, seeks to keep aesthetic education in a separate category from other disciplines and does not emphasize the relationships between the arts and total literacy. This view reinforces the trend of a fragmented, sectionalized curriculum instead of recognizing aesthetic education as being an integral part of educating the total child. Beyer (1980) pointed out that the lessons accentuate goals and de-emphasize the quality of processes.

Hine (1976) reported on the Aesthetic Eye Project conducted in Los Angeles County, California in 1975-71, which was funded by the National Endowment for the Humanities, Washington, DC. The project goal was to develop an educational base and the requisite expertise that will enable teachers to develop aesthetic education curriculum with accompanying strategies and instructional materials for work with children in school and nonschool situations. The focus of the project was aesthetic perception in the formal and popular arts. The 18-month project was organized around three phases of program planning, a 6-week inservice seminar for teachers, and a school year of classroom implementation. Findings revealed significant gains in participants,

abilities to use the conceptual structure and perceptual techniques. It was determined that the structure does provide a basis for teaching children about art.

At this time no studies were found using a model that interfaces the arts with the language arts in a curriculum for literacy. Although the above studies do not use such a model, much can be learned from their philosophies, procedures, and methods. The Learning to Read through the Arts program reflects the recent philosophy of concentrating instruction and funds to aid the learning of student minorities at either end of the achievement spectrum, the learning disabled and disadvantaged, or the gifted and talented. An arts-based curriculum for literacy within a normal classroom situation will aid these students as well as the majority of students who are presently average achievers. In opposition to the Cemrel curriculum, an anthroliteracy approach will emphasize the aesthetic relationships in all disciplines and the processes of learning while preserving the uniqueness of aesthetic concepts. The Aesthetic Eye Project, while concentrating on teaching of the formal arts, offers an excellent method and procedure for educating and involving teachers in the planning and implementation processes of a new curriculum to be tested. This model provides a valuable tool for teacher education. Silver (1983, p. 5) has researched assessment of cognitive and creative skills and developed a test in which "drawing takes the place of language as the primary channel for receiving and expressing ideas." These research and experimental programs attempt to document cognitive learning through aesthetic

education. In reviewing findings of home culture effects on learning, Goodlad (1972) called for models that include the supposed major causal factors of learning and seek to determine their relative influence on student literacy. Watson (1972, p. 45) stated: "The best way to help pupils form a general concept is to present the concept in numerous and varied specific situations, contrasting experiences with and without the desired concept, then to encourage precise formulations of the general idea and its application in situations different from those in which the concept was learned."

The foundation of a curriculum interfacing the arts and the language arts utilizes knowledge about the learning processes, centers on the biological aspects of childhood that demand a humanistic, balanced curriculum, and defines skills required for literacy in a technological, global community. The rationale for designing a course of study lies in the need, purpose, and function of the learning engendered from the study. The child's inherent needs, his purpose for meaningful learning, and the function of his acquired knowledge and skills in communication of his ideas and feelings form the core of an arts-based curriculum for literacy.

Connections of Perception, Cognition, and Signification in Literacy Learning

Perception, cognition, and signification are involved in all learning. These terms refer to both processes and actions of those processes. They are interdependent, inseparable, and simultaneous in the process of learning. An individual becomes aware of information

through perception. He is able to recognize and respond through cognitive and signification processes. How he receives and responds to information depends on his past intellectual and affective experiences and associations. Boomer (1984) explored presupposition and the need for inquiring into past associations to validate acquired concepts. Feinstein (1985) pointed out that what we perceive is structured by concepts which define our everyday realities and our conceptual system is largely metaphorical--a "felt" aspect of experience which is subjective. Perkins (1978) referred to metaphorical perception in reading as "insightful reading" which exercises skills of seeing beyond the literal. Barnes (1954) said seeing is something which must be learned. The senses have an active role in interpretation of perception as well as in registering impressions. Rowland (1968) exhorted educators to help students to "see" by helping them to translate their sense perceptions into meaningful concepts and aiding them to signify their experiences.

How a child perceives, what information he accommodates, assimilates, or remains neutral to depends on his emotional growth and biological stage of development. Piaget's (1954) work with cognitive and affective learning gives insight into how a child's perception of his interactions with the environment develops along with his physical maturation (Wadsworth, 1984). Vygotsky (1978) explained the child's sense of signification in his discussion of the role of play in child development. Although we must recognize the importance of maturation in the growing child, we must also be cautious of categories that lock a learner into a stage of performance. Eisner (1982) said the curriculum

should challenge the student to expand his boundaries of cognition to keep him on the learning edge and stretch his capabilities. We must not limit the learner with preconceived behavior or product goals.

Dewey (1947) told of the value of execution or the signification process in learning. "Originality and independence of thinking are connected with process of execution rather than initial suggestion. 'End' is in turn the starting point for new desires, aims and plans. By means of the process the mind gets power" (Dewey, p. 39).

Children need to be made aware that their learning is important and directly connected to their daily lives. Hausman (1970) said children should develop a sense of recognizing their own power in giving shape to their ideas and feelings; they need to learn what they do suggests other possibilities; they need to become aware of the poetry in their vision, of the drama in their lives.

Knowledge about learning processes calls for helping the child to develop strategies to control and expand his own learning. Different strategies are needed to grasp literal and nonliteral meanings in language. Perception of relationships acts as an advance organizer to comprehension of detail and coherence of the whole. Rico (1978) advised using a configurational strategy in reading the whole before its parts to stabilize and energize the reader's attention in an awareness that invites exploration of dominant impressions and synthesis for coherence. Traditional teaching encourages the student to focus on detail and literal meanings as the child is also culturally conditioned to focus on visual objects. Madenfort (1985) said we should educate children to

portray sensory experiences of movement, sound, taste, and odors. If a child draws the sound of a fire siren as red, we inhibit his perceptive and signification processes by looking for an object (a red fire engine) in his picture.

The Arts in Education

The arts have flourished in education throughout history from primitive man's cave drawings to television's "Sesame Street." The arts existed long before print to portray man's cultural heritage and its various forms were used to instruct the young in value systems, survival skills, and to transmit environmental knowledge. Only with invention of the printing press and accessibility of written language to the general public were children able to learn by "reading and writing" about their culture in print. Fascination with the comparatively new skills of written language in school curriculum has recently obscured the essential qualities of the arts and oral language in learning. Skills in thinking, creating, discriminating, and communicating are intrinsic to the arts and basic in formal education.

The arts offer the child an opportunity as a spectator to decode, signify, and interpret ideas. Eisner (1966) examined the role of the senses in concept formation and showed how the arts help an individual go beyond the boundaries of imaging set by language. Rowland (1976) said the processes of art offer a natural way of ordering sensations from the environment and refining perceptual skills. Swanwick (1982) extended perceptual skills to what he referred to as the "intelligence of situations," and explained that through the art of

making images we can convey conceptual understandings to others. Art is a medium that links perceptual, cognitive, and signification processes.

As a participant producer of the arts, a child may integrate his own learning and experiences to express their meanings in his creations. Leeds (1986, p. 17) contended "the heart of the art-making process is the urge to create symbolic images for the sake of expressing meaning." The urge to create is subjective in experiencing feeling and objective in giving reality to feelings. Langar (1953, p. 374) stated that "although a work of art reveals the character of subjectivity, it is itself objective; its purpose is to objectify the life of feeling." Art is creation in bringing life to feeling. It is re-creation in interpreting the meanings of symbols, and recreation in the pleasure of refreshing the spirit and mind.

Each area of the arts contributes to and enhances cognition in other fields of study. Francks (1983, p. 53) discussed the value of music in teaching and reading and asserted that "to be literate in our culture should require far more than decoding and word recognition skills; literacy implies the ability to think, to encode, to interpret, to evaluate, to be able to manipulate a variety of codes and symbols."

Drama is one avenue children may use to explore and expand their understanding of feelings in a nonthreatening mode. Currell (1980) said the value of puppetry is not only in releasing children's inhibitions and in encouraging them to talk, but also in the language opportunities that emerge through creation and performance. Bolton (1984) saw the actor as making an investment in the character as he

interprets and portrays the thoughts and actions of another person. Verriour (1983) advocated using drama in which children confront situations that encourage problem solving and the use of a range of intellectual skills.

Proudfoot (1983) and Read (1966) spoke of sharpening the powers of observation through drawing from nature. Hanna (1983) drew a distinction between competence in the internalized rules for dancing and performance as what the dancer does on the basis of knowing such rules. Dancers must be competent in memory, recall, and concentration as they select action patterns. The performing arts demand sequencing ability for the "fit" of sound and movement (Cowen, 1983). Discrimination in translating observations and impressions are fundamental in the visual arts. Goldonowicz (1985) correlated the arts and other disciplines: Art, like mathematics, is analytical, logical; like science, has natural order and relationship of elements; art has a vocabulary and grammar in the elements and principles of design, and as in English, you may read and speak in art, but the statement is visual. Hausman (1970) said through exposure in the arts a child is able to experience how others deal with life themes of birth, work, play, love, and how various artists interpret concepts of nature and emotion. The social sciences seek to understand people and their worlds. The arts provide a text for cultural understanding in recording heritage and reflecting ideals. They provide a natural proving ground for the child's construction of reality in experimenting with spatial techniques and causality. Construction of reality involves the

child at the center of his world. His need is knowledge about self, other people, the world, and relationships, and according to Thompson (1977) this is the basic content of art. Language and the arts have complementary roles in explaining, expressing, signifying, and understanding the human experience, the past, and dreams for the future.

A Human-centered Curriculum for Language Arts

A curriculum for language arts should be human centered and based on the concerns of the child and his needs to communicate. The skills and strategies employed in the art of using language are comparable to the tools and techniques employed by an artist in his craft. "Craftmanship is a vehicle for the development of personal insights and sensitivity to the nature of materials. Techniques are absorbed as required for a chosen purpose rather than as isolated exercises or displays of virtuosity" (Isaac, 1983, p. 54).

Instruction in the language arts consumes the major portion of the curriculum for early childhood education. Most educators agree learning the art of using language is the young child's primary concern in the first years of schooling, but the best methods, content and context of instruction, are debated. Instructional approaches, like language itself, are constantly changing. "Language is a form of knowledge created by human beings and infinitely adaptable to their changing purposes and needs" (Whitehead, 1983, p. 57). As we increase our knowledge about language processes, advance in the technology at our disposal, and accrue requirements for global interaction,

it becomes essential that instruction in the language arts is constantly monitored to fulfill the purposes and needs of the child.

Beliefs about curriculum content, methods, and approaches arise from a philosophy about the language arts--what they are and how best to pass on knowledge about language and its purposes. Peters and Waterman (1984) wrote that philosophy has more to do with achievements than technology, economic resources, organizational structure or innovation and timing. It is imperative that a viable philosophy for language arts be defined and made an internalized part of the curriculum. How and why a child learns language must be the cornerstone of that philosophy. Bruner (1986) explored Vygotsky's (1978) views of language as a way of sorting out one's thoughts about things, emphasizing the influence of language on the shaping of ideas. The Piagetian view is that thought precedes language which becomes a mode of expression for thought. Either view indicates the importance of language in the thinking process. Studies in language acquisition show that infants have a natural inclination to learn the rules and codes of language for the purpose of creating meaning and conveying it through communication (Moskowitz, 1981). Slobin (1979) said children come to the task of language acquisition equipped with cognitive strategies that enable them to decipher and form rules of the code. Educators must acknowledge the child's innate abilities in order to capitalize on and expand his strategies for learning.

Communication is Multi-faceted and Not Context Free

Listening and observation, perhaps the foremost skills in learning, are frequently neglected in the curriculum. If an infant is born with normal hearing and eyesight, it is through these senses that he first explores his world. Before he is able to understand words he hears inflections and intonations of his language and recognizes the visual objects in his environment and how they affect him. Veltrusky (1976, p. 115) described meaning in language as being tied to sensory material, "the sound components on which the linguistic meaning relies are to a large extent predetermined by the meaning itself." In this sense, it is the nonliteral meanings that determine the sounds of language. A child learns to interpret narrative forms by the inflections in the speaker's voice and can predict the meanings of the words involved. Holdaway's (1979) cloze procedures and shared book experiences are based on this predictive behavior. Unfortunately, the "listening" part of the school curriculum is often a command to heed instructions for the purpose of limitation. Francis (1984) voiced her opposition to this kind of prescriptive learning, discussed learning by heart versus learning by rote, and affirmed the personal nature of the individual child's learning. It is through listening to the real concerns of children that we may provide an environment conducive to the child's needs (Conveying Meaning: Discovering an Approach in Practice, 1979).

Communication is a Sociological Affair

Whitehead (1983) stressed social interaction as the central role in the process of language learning, and Donaldson (1978) said thought and language originally depend upon the interpersonal contexts within which they develop. Wells (1978) investigated "home-talk" between parent and child and saw several important qualities that characterize the sort of conversational experience that leads to effective use of language by children. Among these is a warm responsiveness to the child's interests, a recognition of the child as an autonomous individual with valid purposes and ways of seeing things, and an invitation to the child to consider the immediate present in a wider framework of intention and consequence, feelings, and principles. Rogers (1972, p. 64) said that one of the most important conditions that facilitate learning is the attitudinal quality of the interpersonal relationship between facilitator and learner. The quality of social interactions, the context in which they occur, and the approach used by language instructors have a great influence on the child's concept of language and his image of himself as a language user. Traditional methods of teaching the language arts often make the learner dependent upon the teacher and the basal text rather than encouraging the learner to experiment, take risks, and become an independent user of language. Holdaway (1984) suggested that self-determination and self-respect are appropriate goals for literacy learning.

Language arts materials that challenge the learners and stimulate their intellect is a subject of contention in American education.

Bettleheim (1981) criticized the content of American reading books as being unable to stimulate thinking. Bowen (1984) stated publishers use formulas for simplicity and avoid controversy in textbooks due to state requirements for material that offends no one. Books without meaning offend the learner. Smith (1985) said readers employ prior knowledge of topic and language to predict, test, and comprehend. When material does not make sense, it interferes with the reading process. Drill in phonics, spelling, and grammar as a prerequisite for reading is not only a waste of time but confuses the reader who is looking for the meaning behind the symbols. When the need arises, the skills are learned for a reason.

Broudy (1977a, -b) described a systematic method of aesthetic instruction where the student is taught to notice certain aspects of the object, event, or experience in ways that approximate those of the artist and critic. His list of sensory, formal, technical, and expressive properties in works of art may be paralleled in language. The sensory properties of language include sound and movement in inflections, intonation, pitch, variance, texture, and quality. Color is developed through use of descriptors, metaphor, and imaging. The formal properties of syntax and semantics are used to form and organize sensory properties and channel their effects to achieve balance and harmony. Through usage and vocabulary the speaker/writer is able to create tension and contrasts to hold the attention and interest of the listener/reader. The technical properties of language involve flexibility, fluency, and adaptability to the particular mode used. Advantages and

limitations occur with each mode, and each has its own linguistic devices to attract, hold, or divert attention. Oral language benefits in conjunction with facial and body movement. It has spontaneity and response in interaction. Written language has an advantage of being permanent to be studied in reflection. Signifiers are employed in all modes to enhance and elaborate the sensory and formal properties. The expressive aspect of language depends on all its properties to effectively convey the literal and nonliteral meanings of communications. Communication, rather than dexterity in grammar exercises, is what language arts is about.

The parallel of properties in language and the arts may be extended in language arts instruction. Richardson (1982) said language cannot fully develop without art. It is a symbol network that requires interaction with visual images to exemplify its relationships. Van Buren (1986) described art as a visual language that encourages the child to use all the senses. Art and language are two different semiotic systems with common goals of communication and self-expression. Eisner (1978) told us that skills needed for perception, cognition, and signification in the arts are the same as those needed for decoding and expressing in language.

An enduring philosophy for language arts respects the learner, his concerns, abilities, and purposes in learning. It includes challenge, experimentation, and risk taking, and explores all avenues to promote understanding of self, others, and the environment.

Education for Literacy Must be Multi-dimensional

Literacy is multi-dimensional. "Knowledge does not merely accumulate but is recast again and again within fresh theoretical structures" (Goodlad, 1972, p. 6). Literacy is both inherent in learning and dependent upon learning. It is comprised of multiple semiotic systems interacting and enhancing each other. Literacy concerns people and their relationships within their various worlds. Maslow (1972, p. 38) believed that "learning-to-be-a-person" is more central and more basic than the impersonal learning of skills or the acquisition of habits. Education for literacy must be multi-dimensional to empower an individual to function, appreciate, communicate with and relate to other individuals within his worlds. Bruner (1972, p. 21) emphasized: "It matters not what we have learned. What we can do with what we have learned: this is the issue."

Global Education

Combs (1981b) predicted the information explosion and increasing pace of change will highlight the primacy of social problems of a global community. Literacy for dealing in the international society entails both compassion and analytic intelligence. Johns (1986) advocated integration of arts and social sciences for insight into how cultures feel, work, and the direction they may move in the future. Bruner (1986) stressed how conceptions of knowledge, thought, and learning are impeded and distorted by the way we talk and think about the world. An ethnocentric viewpoint impairs global relations. Apple (1983) accentuated the conflict in curriculum content and the power

struggle among special interest groups that will take place in the future due to politics and the economy. Lawton (1982) explained how politics affect literacy learning through curriculum content. What from a culture is deemed worth to be passed on to future generations, who does the selecting, what methods of presentation, and how educators are accountable are important questions in determining values, motives, and thinking of those beyond our democratic borders. The needs, purposes, and social expectations of different cultures require different strategies for learning (Schiefflin, 1984). Computer codes and symbols represent a new language that children of the information age use daily. O'Donnell (1983) said the elements of computer literacy are translating, understanding, creating, and evaluating various media of the culture. Skills needed for media literacy are decision making, flexibility, creativity, speed reading, memory training, listening, recall skills, and concentration techniques. These are skills required for literacy in all disciplines and are transferable whether the literacy is in language, science, or mathematics.

Hoyles (1977, p. 18) asked "Literacy for Whom?" Not all nations believe in equality of education for all people. Combs (1978) insisted humanism must prevail in a technological world. Self-concept and personal discovery of meaning learned from experience are major determiners of human intelligence, adjustment, and success.

Smith (1984, p. 151) saw literacy as both individual and social-- ". . . individual because the impetus must come from the child, but social because literate others must provide the demonstrations that

engage the child as a literate member of society." Those literate others must challenge the child to become involved in the purpose or intent of learning. Boomer (1984) said children must be helped to see beyond the information given to imagine the power that literacy can bring.

A concept of literacy that meets the needs of today's young people must inspire them to educate themselves to comprehend and be competent in using the skills of communication of many codes, languages, and semiotic systems. It must challenge them to understand and perform in a global community with diverse histories, values, and technical progress. It must encourage them to make optimum use of technology and the media available, but to also retain the humanism of self-identity, purpose, and personal pleasure. "Literacy ought to be conceived as an opening, a becoming, never a fixed end" (Greene, 1982, p. 329).

Assessment

The multiple goals and multiple strategies of language arts call for multiple procedures in assessment. The trend for accountability in terms of test scores requires serious research into what is being tested, how it is measured, who evaluates in which setting, and for what purposes the evaluation is used. Dyer (1972, p. 336) discussed misconceptions about tests and test results and showed the need to use tests intelligently as effective instruments for vitalizing the educational process rather than for administrative convenience. Certainly all educational programs need to be judged, monitored, and evaluated for relevancy and merit in terms of student gain through schooling. Approaches,

methods, materials need to be justified for quality of instruction presented and opportunities for learning extended to the child, but measurement by numbers scored on skills tests alone does not provide the information teachers need to know about achievements in literacy.

Vygotsky (1978) said the aim of psychological analysis of development is to describe the inner relations of the intellectual processes awakened by school learning. An understanding of cognitive processes must be demonstrated in assessing long-term cognitive gains. This has been acknowledged by the makers of some standardized tests in gearing reading scores for cognitive measurement (Buros, 1985). Rosen (1982) stressed the need for appraisal of what a child can do with the language and the intended consequences of his literacy development. Tyler (1977) advised educators to find ways to measure what they teach and said that when the individual's options are increasing he knows he is being educated. A curriculum for language arts should increase the student's abilities and options for creative use of language for learning and expressing. Creativity can be displayed in the language arts activities and projects in the classroom. Combs (1981a, p. 449) stated "significant learning is always accompanied by emotion or feeling and classrooms that rule it out simultaneously reduce their effectiveness." How does one measure feeling or emotion without an intimate knowledge and concern for the individual? A teacher in daily contact with a child can recognize these signs of learning. Grausam (1973) opened her description of the Guggenheim Project for Inner City Kids with a boy's changed perspective of what he wants to be when he grows up. A

pertinent gauge of a curriculum may be in inspirational value that changes a child's perspective and views of future options and enlarges his understanding of the world. Can we measure that which leads a child to "wonder about" his world and how to interpret it? Zurmuehlen (1981) discussed symbolic transformation and how art gives meaning to experience. Conversation and leading discussions often reveal a child's observations and imagination and how he integrates these into personal experience. Thomas's (1984) study of comprehension shows poor readers were found to be unaware of reading as a search for meaning or of strategies necessary for proficiency. A test to learn the child's purpose and attitude toward a task may be in interview questioning on an individual basis.

Dewey (1938) reflected that all genuine education comes from experience, but all experiences are not equally educative. His criteria of experience is based on principles of continuity and interaction between learner and what is learned. It may be possible to observe how learning affects subsequent experiences through the child's adaptations and responses to conditions in his real world and cultural environment. Weigand (1985) suggested that integration of art and science provides methods to challenge thinking skills and creativity. His ideas may also be used in assessing language arts concepts derived through arts activities and performances. Waterland's (1985) apprenticeship approach to reading assesses the child's development through a record of behavior toward reading. Such an instrument may chart actions more telling than amount of words decoded. Mueller (1977) declared

that children need to be taught to evaluate what they see and to select what is significant. Self-evaluation, self-correction, and what the child sees as significant are appropriate tools to use in judging his learning.

As a public institution, the school system must meet specific requirements established by the public's representatives. The Arizona Board of Education (1986) set forth an outline of language arts essential skills to be used as a framework on which schools will build language arts curricula specific to their own students. It is suggested that this framework lends itself directly to skills tested on state-mandated standardized tests. Because schools are an instrument of the public, such guidelines are a necessary consideration in developing and assessing the curriculum. Whitehead (1983) said schools should generate their own research projects as ways of assessing language policies. Given the cultural differences among communities and their schools, this suggestion makes sense. Through observation and advice of colleagues, teachers may become aware of unnoticed processes and methods of assessment. "To join other teachers, perhaps more experienced than ourselves in assessing the course work of many pupils, helps to get a sense of what represents progress and excellence in language use, while reminding us that different pupils progress in different ways" (Stibbs, 1979, p. 36). Eisner (1982) advocated this type of in-house evaluation through what he referred to as "educational connoisseurship" and "educational criticism" in the sense of criticism used in literature, film, and the arts. He said that other teachers through classroom

visits can describe, interpret, and assess, and through the process raise the level of awareness.

Records on film, teacher's logs, skill assessments, and writing exercises document certain behaviors and accomplishments that may be assessed in retrospect. Discussions, interviews, analysis of displays, and application of learning help to reveal the individual child's purposes and gains in literacy learning. Observations of class activity, work in progress, conversations, performances, and exhibitions divulge information about language arts concepts. Parent conferences and involvement as resource persons, home visits, community events, and organizations can be a source of assessment of a child's application of literacy learning outside the classroom. An effective language arts curriculum must yield useful assessment criteria which benefits the child and aids in his own evaluation processes.

Curriculum Summary

Contemporary literacy includes the process of continuous learning in expansion of cognitive and perceptive boundaries. Literacy is an ongoing process of learning that empowers an individual to think, interpret, and manipulate the languages and semiotic systems of his environment and communicate his inner thoughts and feelings.

Literacy evolves from a theory of the world and the organization of perceptual fields; therefore the cultural text within which we operate plays an integral part in understanding and interpreting the environment. The cultural text is a communicative entity governed by a code, cultural rules, conventions, norms, and constraints that enable

the individual to define phenomena, relationships, and appropriate behavior. Changing society, flux of phenomena, and expanding perceptual awareness require concepts of both stability and fluidity for a viable literacy in a contemporary global society.

Meaning is constructed by forming patterns and building codes which form a foundation for a continuity of knowledge and generalization of relationships. Experience in perceiving patterns and acquiring concepts of meaning is fundamental for literacy learning. Our world is comprised of multiple semiotic systems and literacy requires understanding of both linguistic- and extra-linguistic-based systems.

The arts contribute to both cognitive and affective domains and provide a natural proving ground for a child's exploration and construction of reality. Each area of the arts contributes to and enhances cognition in other fields. Skills needed for perception, cognition, and signification in the arts are the same as those needed for decoding and expressing in language. Studies in the process of language acquisition reveal the child's innate abilities to decipher and form rules of code for his native language. Communication, however, is a sociological affair. It is multi-faceted and not context free. Social interaction, context, and responsiveness of the facilitator have a great influence on the child's concept of literacy learning.

A curriculum for language arts should be human centered and based on the concerns of the child and his needs to communicate. A rationale for an arts-based curriculum for literacy is evidenced in the needs and purposes a child has for meaningful learning, and efferent

and effective curriculum. An arts-based curriculum offers opportunities through the arts and language arts for impression, expression, social appreciation, and personal empowerment for continuous learning.

Education for literacy must be multi-dimensional to accommodate needs for communication in a global society. An anthroliteracy approach to literacy learning offers a humanistic environment conducive to stimulation of thinking and challenge for experimentation. Multiple procedures are required to effectively assess a curriculum for literacy. Parents, teachers, colleagues, administrators, and researchers should all be involved in the process of recording, discussing, observing, and analyzing the child's gains and how the curriculum aids his progress. The ultimate evaluation is done by the child in his response to life.

CHAPTER 3

METHODS AND PROCEDURES

The purpose of this study was to describe a conceptual framework for an arts-based literacy curriculum for early childhood education and to observe and describe its implementation in a classroom. The researcher elected to use ethnographic research with a field-study approach for an in-depth analytical description of an intact cultural scene. She acted as a participant-observer in order to obtain an insider's viewpoint of problems connected with curriculum planning and execution. Emphasis was on attempting to perceive and assess the total situation with observations grounded in a naturalistic setting. In order to reduce distortion of prior expectations, research orientation was nonjudgmental and description is in qualitative terms. Data are considered only in the context in which it was gathered. The field study was conducted over a period of several months to provide a longitudinal perspective in order to understand and explain the phenomena observed.

Population and Setting

The field study was conducted in a first grade classroom composed of 12 girls and 11 boys. The children in the study have a socioeconomic background typical of a small town in the southwestern United States, population approximately 5,000. Occupations of parents include

ranching, business, professional, domestic, and manual labor. Some children come from single-parent homes and some reside with grandparents. The group consists of both only children and those with older and younger siblings. Anglo and Spanish-speaking ethnic groups are represented. Range of student ability includes gifted, average, and learning disabled. The elementary school is centrally located in town and shares grounds, buses, and a cafeteria with the middle and high schools. The community is educationally geared and the administration is supportive of research and teacher innovations. Special time is provided with instructors in library skills, physical education, and music. Classroom teachers provide instruction in art, language arts, mathematics, science, and social studies. A professional aide is in the classroom for two 30-minute segments each day, and a parent volunteer aids children in computer work once a week. The teacher has done research in the field of literacy, the arts, and the language arts. Her instructional methodology integrates learning from all sources rather than only from subject categories.

The curriculum framework for this field study was based on an anthroliteracy approach developed by Cox and Armstrong. The anthroliteracy model (Fig. 1) was presented in a workshop (Cox and Armstrong, 1986). With their permission, the researcher has incorporated their ideas of anthroliteracy, a classroom atelier with literacy stations, and literacy events using semiotic signifiers into her curriculum model in Chapter 4.

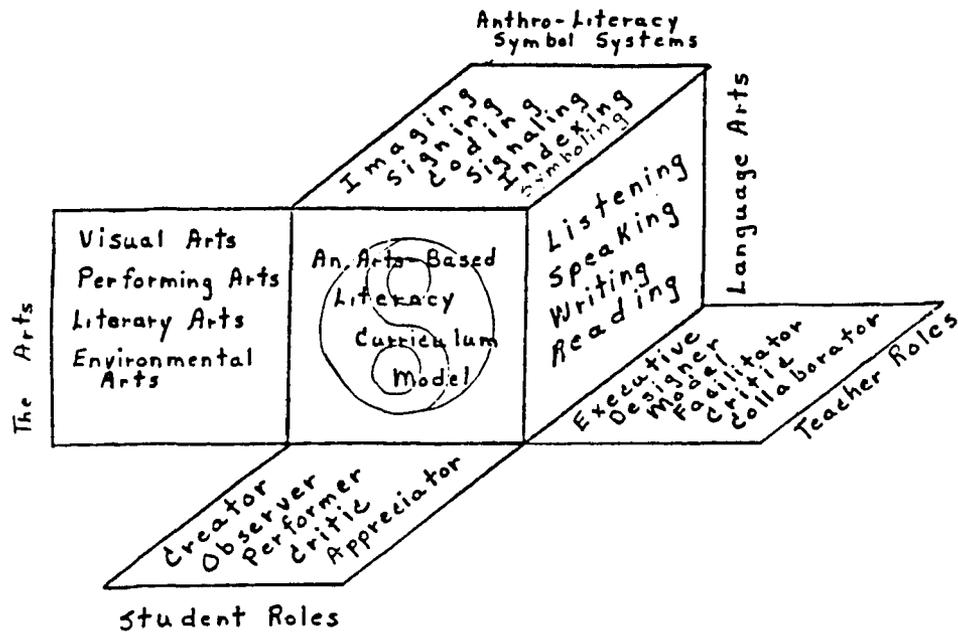


Figure 1. An arts-based literacy curriculum model using an anthroliteracy approach. -- From Cox and Armstrong (1986, n.p.).

Description of Curriculum

In Chapter 4 the researcher explains and describes the theory, rationale, concepts, and justification used in developing the conceptual framework for the curriculum according to this outline:

1. Philosophy
2. Structure
3. Community
4. Content
5. Organization
6. Implementation
7. Role of the teacher/facilitator
8. Planning features and planning formats.

Collection of Data

The field study took place over a six-month period and involved approximately 200 hours of interview and observations. Tape recordings, photographs, samples of child productions and displays were used in recording and analyzing data. The school and classroom teacher allowed the researcher to use her model, test the program, and child response. Techniques both as a participant and nonparticipant observer were employed in observing, interviewing, and recording phenomena occurring during class sessions. Observations are reported in narrative form and discussed in Chapter 4. Criteria for assessment of the curriculum model and child response to implementation are described here, and results of the assessment are discussed in Chapter 4.

Observations of Semiotically-based Theory in Application in a Classroom

An anthroliteracy approach acknowledges that a theory of the world as developed through an individual's cultural text is an inherent part of his literacy learning. To investigate the classroom cultural text, the researcher engaged in implementation of the arts-based curriculum both as an observer and participant from November, 1986 to April, 1987. Selected anecdotes from observations are presented in narrative form in Figures 2-11.

Concepts:

Arts: People signify through use of available materials.

Language Arts: Knowledge of cultural tradition makes customs meaningful.

Social Studies: Tradition and environment are intrinsic in cultural viewpoints.

Signifiers: Symbol, Index, Sign

Literacy Station: Curriculum Studio

December 5, 1986

A bare branch of a native manzanita tree was placed in a coffee can and children were asked "How can we make it stand up?" After discussion with suggestions--"We use sand, then you can wet it" and "My dad puts big rocks in", it was decided to use rocks because the branch didn't need water. Two children filled the can with rocks so the branch was free-standing. When told they could make the branch look festive for Christmas, they were dubious. "That's not a Christmas tree!"

Work was begun on making Ojos de Dios (God's Eyes) from premeasured yarn and glued popsicle sticks. After a demonstration of how to wind the yarn to form patterns, three children were able to make the ornaments and help others. They were anxious to make more during free periods to hang on the branch. Individual styles and methods emerged, and when materials were depleted they used twigs, toothpicks, and brought in more yarn. They adapted the gluing process to tying so they wouldn't have to wait for the glue to dry, and learned to measure the yarn by using two lengths of a table with partners holding the yarn and doing the cutting. Several attempted to make one of every color in addition to the original red and green. Parents reported children were teaching both younger and older siblings how to make the ornaments. In the classroom they would admire the tree and look where a twig needed another one. By Christmas vacation they felt quite possessive and although the consensus was that the real tree in the classroom was better, the God's Eye tree was pretty and okay if you couldn't get a real Christmas tree.

Figure 2. Literacy Event 1: Christmas around the world

Concepts:

Arts: Creative impulses must be refined for presentation to an audience.

Language Arts: The media uses a special format to signal the viewer of significant elements. Stories have a sequence.

Signifiers: Signal, Code, Index, Sign

Literacy Station: Scientific Station

February 18, 1987

Children looked at a commercial filmstrip to see how the strip was arranged with "start" frame to signal the beginning of the story, title and author frame, story in sequence, and "end" frame to signal the finish. They were then directed to make their own filmstrip on cash register tape with at least seven frames. Measuring with appropriate sized index cards (3" x 6") and marking off of each frame was completed before drawing was begun. A box with a viewing opening and slit sides was provided and each child could practice showing and narrating his filmstrip to the group. Performance to the class audience in the theater station took place in the afternoon. After the performance, the filmstrips and viewing box were available for anyone to look at during free time.

February 27, 1987

During free time, Ricardo, Tommy, Nick, and Patina were making alphabet letters for each filmstrip and arranging them in alphabetical order. When asked by the researcher the reason for the arrangement, the following conversation ensued:

Ricardo: We have a video store. You wanna rent one?

Researcher: Well, I don't know. How much does it cost?

Nick: 4 dollars.

Researcher: How long is that for?

Patina (looking at calendar): Today's Friday, you can have it till the 14th.

Nick: Yeah, 2 weeks.

Tommy: 14 days.

Researcher: What if I only want it for 1 day?

Ricardo: Then it's 6 dollars.

Researcher: But that's more than for 14 days.

Tommy: Yeah.

Ricardo: Then you can pay us what you want to.

(Continued)

Figure 3. Literacy Event 2: Making a filmstrip

Researcher: I don't have any money now.

Tommy: You can pay us later.

Researcher: I don't have a VCR. How can I look at it?

Nick: You can use ours (getting filmstrip box and removing construction paper screen).

Tommy: You can rent it.

Researcher: I don't know how to operate it, what do I do?

Patina: You can rent a book. (At this time she was arranging books on the shelf.)

Ricardo: We'll help you.

Tommy: You need a guide.

Nick: Yeah, we'll rent you a guide. Ricardo, go with her.

Ricardo: What do you want to see?

Researcher: You choose.

Patina: Take mine.

Nick: Yeah, take Patina's.

Tommy: Mine's there.

Ricardo selected Patina's filmstrip and took the VCR to the reflection area, proceeded with sounds and motions to turn on the VCR and run the filmstrip. Patina came over to monitor and answer questions but didn't interfere with his narration of her story. After he asked if I wanted to see another film, Ricardo selected Tommy's action film of "Garbage Pail Kids" and the "Robot". When he didn't remember what was happening in the story he adlibbed from the picture, correcting himself on the next frame and turning it back to make the story right. By this time, Tommy was drawing money bills on construction paper. Denominations of bills had a wide range--\$25, \$16, \$36. Each was the size of a dollar and had numbers in the centers and in the four corners. The first ones made had decorated borders and dollar symbols, but later ones were just rectangles with the numbers. This adaptation was explained as "It's easier to make and they know it's money". The video store had a line of customers. Patina rented books to customers while they waited for the VCR to view filmstrips.

March 4, 1987

The following week the video store had become a computer store. The box had a computer screen with a game in progress drawn on construction paper. An alphabetically and numerically correct keyboard, copied from the classroom computer, was attached and sounds were made when keys were punched. Computer time was being rented. Ricardo was the banker in charge of the money. Tommy and Nick were drawing more computer screens and keyboards. Patina was in a different area, but another girl, Jennifer, was now the store manager and directed moving of desks and setting up areas for the computers. She said to the researcher: "There's just so much to do I need help." The researcher replied, "You might have to hire a helper." Jennifer thought this was a good idea and soon hired several helpers. After an apparent disagreement she was heard to remark, "I hired him, I can fire him." The matter was settled without consulting the teacher or researcher.

Figure 3. Continued.

Concepts:

Arts: Thinking, generalizing, problem solving, decision making, selection

Language Arts: Distinguishing between real and imaginary, between same and different

Science, Social Studies: People in different cultural texts make different discriminations between needs and wants.

Signifiers: Image, Sign, Index

Literacy Station: Arts and Crafts Resource Center

February 20, 1987

This literacy event followed science discussions about hibernation and what animals and people need in winter. The class had the rare opportunity for this southwestern area two weeks before to have a real snowy day and play in the snow. A paper was given to the children that prescribed boundaries within which they were to depict what they would need if they were going to be snowbound for several days. The children used various styles to signify their ideas of where their "hibernation space" would be located. Chris showed his as being underground with steps leading up so he "could go to the store". Nick's was in the style of a log cabin with a fireplace and logs to keep warm. Basic needs and wants were perceived differently. Several had TV sets but Patina had books because "you really need them when you have to stay in". All had beds and tables. Some had stoves to cook on. Lori drew a flower arrangement, pictures, and ruffled curtains. Jeff told her she didn't need the flowers. She answered, "I want it to look pretty if I'm going to stay there." Exhibition of the pictures to the group and discussion that followed highlighted differences in what families and individual children believed were necessities. Things that make you feel good are important. You can live as long as you are warm, have food and a place to sleep, but "it isn't fun unless you have something to do."

Figure 4. Literacy Event 3: Snowbound--what will we need?

Concepts:

Arts: Environmental concepts can be demonstrated through arrangement of art work.

Language Arts: Books yield needed information.

Science: Animals have specialized adaptations for survival.

Signifiers: Image, Sign

Literacy Station: Cultural Center

March 4-16, 1987

A long bulletin board was set up with climatic regions labeled and color coordinated. Backgrounds were white for polar regions, black mountain shapes, yellow grasslands and plains, brown desert, green for forests and tropics. A black swamp was included in the tropics. Books were provided showing animals in their natural habitat with food sources and methods of protection. Books ranged from easy reading picture books to an advanced Time-Life series. Following a discussion about animals living in different climates and needing different kinds of food, children were directed to look in the books for an animal to put in one of the regions, draw and cut it out, and provide a source of food for the animal. There had been a story about snow, penguins, and polar bears during storytime, and the majority of the first group at this station created animals for the polar region. When looking for a place to put a fish for the penguin, Jeff decided a lake was needed so colored in a blue lake for his fish and said it was okay for others to use it. Matt made a polar bear but no food source. He said it was going to eat Lori's penguin. Later at the station for camouflaging animals in their habitats, Lori carefully hid a penguin in deep water. A second group at the mural was being directed by Linda. When John started drawing immediately and didn't make a recognizable animal, Linda said "That's not how you do it, you got to read about them first." He got a book and found a picture of a lion he wanted to make. By the time several groups had worked in this station, the desert was filled with snakes, lizards, horny toads, ants. When the researcher asked Germane why he was making another snake when there were already so many, he said "I seen a big snake like this outside my house." Each region eventually had at least one inhabitant--a frog and dragonfly in the swamp; deer, bald eagle, and rabbits in the forest; lion, giraffe, and kangaroo in the plains; and deer and mountain lion on the mountains. The next week when Lindsey was drawing animals in zoo cages, she put in meat and hay and said they were the food source. Rebecca illustrated her idea of peace with apples on a tree and said "so the girl won't be hungry."

Figure 5. Literacy Event 4: A mural with climate regions for animals and their food source

Concepts:

Arts: Perception of basic shapes used by artists

Language Arts: Perceptions may be signified through language and the arts.

Math, Science: Basic shapes are functional in nature and human products.

Signifiers: Image, Index

Literacy Station: Scientific Station

March 2-16, 1987

Children looked at paintings, pictures of products in daily use, and pictures of nature--mountains, flowers, birds, trees, rocks. They were asked to find each of the basic shapes--circle, square, triangle, and rectangle--in each of the pictures, draw what they found, then create their own pictures using these shapes. The children all had knowledge of these basic shapes, but finding them in a context of nature and artistic work appeared to be a new concept. Circles were easily recognizable as oranges, bird's eyes, flower centers, as was a triangular mountain top. Some discussion ensued among the group about how you could draw a person's nose, shapes from a space suit, or square shadows on a rock so people could tell what it was. Several techniques were used to solve this problem. The nose idea was discarded, the space suit circles were labeled with words, the rock shadow was pencil shaded, oranges were colored, and a rectangular castle was also given a tower with embattlements. Several of their own pictures incorporated all the shapes in pictures of classic houses. Some were very imaginative--an alien from outer space, a bird's nest in a triangular tree crotch, a picture of a framed picture hanging in the classroom. Lindsey commented when making her frame on the paper, "Now I don't have to put in a square because it's all in a square." Extension of perceiving shapes in the environment was demonstrated during free time by Jeff, Germane, and Edgar using felt shapes to make flowers, a cat, a boy on a bicycle. Germane demonstrated a concept of depth perception when he drew a small house and large dog and explained, "It isn't the dog's house, it's the people's house and he's a long way off." During free time Tommy folded a large piece of construction paper and cut a rectangular hold for a robot mask but gave it to Ricardo unfinished. Ricardo cut two red squares and attached them to the back so the mask fit over his head. Tommy then wanted it back. The conflict in ownership was taken to the teacher to judge. She asked them what was the best way to solve the problem so they each could have a mask. They worked together on a second mask.

Figure 6. Literacy Event 5: Shapes all around us

Concepts:

Arts: Environmental arrangement can be pleasing and aid in the display of information.

Language Arts: Presentation and displays for an audience require planning and rehearsal.

Signifiers: Image, Sign, Index

Literacy Station: Entire Classroom Atelier

March 11, 1987

This event was a total group project and was initiated in preparation for parental visits scheduled for the next two days. Discussion began with leading questions by the teacher. "What do we do at home to get ready for visitors?" "Clean up the trash and dirt." "What do you want visitors to see, how can we explain what you're working on, how can you show how you feel about school, how do you want visitors to feel about your school?" Suggestions by the children were for each person to clean their own cubbies, and each child would be responsible for selecting and displaying his work in one of the literacy stations. Signs telling what it was about would be made "if you couldn't tell just by looking." The children cleaned up, arranged work at the literacy stations, debated about where signs and "telling pictures" were needed. The teacher aided in reaching high places, spelling words, suggesting possible materials, and pointing out areas that needed cleaning. April drew a picture of balloons using the basic shapes from the literacy station because "it makes it look like springtime." The active part of the cleaning took place in 15 minutes and the group was reassembled to evaluate their work. Some pointed out absent children's cubbies needed to be cleaned, displays were assessed and it was decided they gave adequate information and the classroom was presentable for visitors.

Figure 7. Literacy Event 6: Housekeeping

Concepts:

Arts: Structural arrangements in the environment are both functional and aesthetic.

Language Arts: Language in the form of signs are linguistic and extra-linguistic signifiers that yield information.

Social Studies: Public zoos must meet both animal and human needs.

Signifiers: Image, Symbol, Sign, Code, Signal, Index

Literacy Station: Theatre/Gallery

March 4-16, 1987

This literacy event was planned as a pre-activity for a field trip to the zoo to help the children understand the function of the structural arrangement of the zoo, to help them predict their own needs and responses during the trip, and to give them experience with the information to be found on signs. Materials provided were books about trips to the zoo, zoo animals with names, maps, and zoo layouts. There were index cards and markers for making signs. Wooden blocks in a variety of shapes and sizes which were discards from the wood shops were available for using as fences, structures, animals, and people. The block zoo was assembled in the theater area and a kindergarten class was invited the next day for a tour of the zoo conducted by the group. The class was divided into five groups with four or five children, and each built, presented, and disassembled their own zoo. Other class members could come into the zoo by invitation only with consent of other group members. A sense of ownership quickly developed and was exhibited first as verbal commands, "You can't come in," then on construction paper "Do not disturb the zoo" shortened to a sign card "Do not disturb," and eventually a card with "Open" on one side and "Closed" on the reverse. Verbal exchange at request for entry referred to the sign "Yeah, we're open" or "Can't you see we're closed," once "for repairs" was added as an explanation for the continuing construction. The closed sign began as "Clothes." The second group's sign was "clsed" but after exhibition the sign was crossed out "Clsed" and succeeding groups used the proper spelling. Construction usually began with fencing off areas for animals. Many blocks had scalloped edges and resembled fences. Some were marked with lines to show cages for lions and bears. The first group's arrangement was all of adjacent cages. They discovered during presentation that there was no place for the kindergarten children to step when they came into the zoo. Subsequent zoos had fenced paths and signs with directional arrows indicating the route they were to follow. Animals were selected in various ways. Some were simply designated as horses or bears, while others were marked with signifiers of their characteristics--stripes on the tiger, a fin on a shark. After children had worked in the

(Continued)

Figure 8. Literacy Event 7: Building a block zoo

literacy station looking for basic shapes in the environment, blocks were selected for their resemblance to the shape of the animal--a giraffe had a tall projection at one end, a snake was wavy. Jessica wanted to use fantasy animals--My Little Pony with wings. Jeff said, "That's Pegasus and he can fly out." She did make a dinosaur and marked the back with triangular markings. Jeff was going to make the sign but couldn't find dinosaur in the zoo books so asked the teacher how to spell it. She gave him a picture dictionary and he found and copied the word. Later when Jessica was showing the dinosaur to the researcher, Jeff explained "It's a short-footed dinosaur" because it was not as tall as the fence. Some animals were arranged in a random fashion but Patina put her skunk in a back corner so it "wouldn't stink up the other animals." She has a pet skunk but said he is de-scented so he's okay. Evidence of concepts gained through working on the climate and food-source mural was shown in structuring by later groups. Predator cages were not placed by rabbits or deer. A block tree was put near the giraffe's pen. Nick directed arrangement of a large section of water animals for his group. They were all placed along one wall at the back of the zoo and contained block fish, penguins, polar bears, as well as real seasheels that one child discovered on the science shelf and asked to use. Nick explained to the researcher, "They all need water so they need to be against the wall where the pipes are." Bathrooms for people were provided with every group and all had toilet stools. "When you get off the bus, you go there first." Signs in the first group were for girls and boys and were at opposite ends of the zoo. After a class movie about a trip to the zoo, bathrooms were adjacent, one had a sign at the entrance rest rooms and these were marked men and women. Other services were then also provided--an iced-tea stand and a park bench with a wet paint sign. Lindsey told the teacher she wanted to buy something at the zoo.

Teacher: "Do you know what a gift shop is?"

Lindsey: "It's where you get those engineers, you know those gold things."

Teacher: "Souvenirs?"

Lindsey: "Yeah."

She made a gift shop and ice cream stand to buy candy bars. Water fountains were provided but without signs. Jennifer said, "They know what they are." These blocks were cylinders with a hollow top which had been colored blue. After having worked in their zoo, Leslie, Linda, and Alexa constructed a neighborhood of houses from Cuisenaire rods with sidewalks, garbage cans, and trees. Lindsey's house had two stories. She was reluctant to knock it down at the end of free time so used a "Do Not Disturb" sign until the next day.

Figure 8. Continued.

Concepts:

Arts: Form follows function.

Language Arts: There are specific rules for some forms of communication.

Math: Code numbers identify addresses and postal zones.

Signifiers: Sign, Code, Signal, Index

Literacy Station: Curriculum Studio

March 19, 20, 1987

This event involved writing in letter form to someone and preparing the envelope for mailing. Children brought stamped envelopes from home along with the address and zip code of the person they had selected. They were asked to draw pictures of what they wanted to say, then with the teacher's help translate the pictures into words. The letter writing sparked a number of classroom notes being exchanged. When letters were written, edited, and rewritten to the child's satisfaction, a demonstration was given along with the explanation of the necessity for a precise, readable address on the envelope so the postman could deliver the letter. Two girls had already addressed envelopes in classroom note fashion and had to correct the addresses. When they understood the purpose of street addresses, zip codes, and reduced writing all were able to copy the addresses on the envelopes in correct form.

Figure 9. Literacy Event 8: Writing, addressing, and mailing letters

Concepts:

Arts: Ideas can be expressed through different modes of signification.
Ideas can be represented in pictures.

Language Arts: Abstract ideas require time for reflection.
We can learn how to signify ideas through examining
how other people signify their ideas.

Social Studies: Peace is desirable among animals and people.

Signifiers: Index, Symbol, Sign, Image

Literacy Station: Seminar Station

March 16, 1987

This literacy event was suggested to the researcher by children's zoo arrangements and a poster of a lion and lamb with the caption Let's Make a Deal. Materials assembled were a variety of paintings and pictures, including Edward Hicks' Peaceable Kingdom. Others depicted people working, playing, or living together in peace. A total group discussion preceded work in the literacy station. The discussion was begun with reference to the zoo arrangements and the climate, food source mural.

Researcher: Why did you separate some animals?

Children: So they won't eat each other.
So the skunk can't spray,
Snakes can't be in cages because they'll crawl out and bite the people.
They sure scare me.

Researcher: Do you think this could really happen (showing the poster)?

Children: No, because lions eat sheep.
The lamb would get a stomachache if he ate the lion.

Researcher: Can you read the title?

Child: Let's make a deal.

Researcher: What does that mean?

Children: They're not going to eat each other.
They'll get along.

Researcher: Does the lion need food?

Child: Yes.

Researcher: Where will he get it?

Children: They can give him meat.
He can eat hay.

Researcher: When he's wild, does he need a territory to hunt for food?

Child: Yes, he hides in the grass.

Researcher: Do people need their own territory or space to live?

Child: Yeah.

(Continued)

Figure 10. Literacy Event 9: The peaceable kingdom

Researcher: (Showing Hicks' painting.) This is how one artist showed animals getting along. He shows animals together and Indians and settlers talking about their territory.

Child: Some Indians made war and there was killing.

Researcher: Do people fight?

Child: Yes.

Researcher: Children?

Child: Sometimes, on the playground.

Researcher: How can they have peace?

Children: Get along.

Be nice to each other.

Paintings were passed around and the children were asked how they could tell the people or animals were getting along.

Comments: Fishermen: They're pulling together.

Springtime: The people are dancing, there's flowers and sunshine.

Noah's Ark: The animals are walking in.

Rehearsal of Ballet on the Stage: They have to be in the right place or they won't look right.

Spring Quartet: They play at the same time.

Playground (about children on a slide): If he lets go, they'll all fall down.

Researcher: I'd like you to think about peace and working together. The day after tomorrow we'll have a new station and you can show some of your ideas.

March 18-April 4, 1987

Two days later the literacy event was presented in the seminar station. The children were asked to recall our discussion about peace and look at the pictures again if they wished. They were asked to put their ideas about peace in a picture after planning in their heads what they wanted to show. Paper plates and colored markers were provided for their use. They looked at the pictures and talked about what was in the pictures. Only Tiffany knew what she wanted to draw. She drew two children holding hands, put a heart between them, added flowers, grass, and a sun. She said, "They're friends." Lori started a picture, was dissatisfied with the children she was drawing, turned the plate over and started again. This time she made a tree with a baby bird in a nest and mother bird standing by it. She said, "She's taking care of her baby." Tommy started to copy one of the paintings, then drew a black bird on a tree branch wearing a blue bow tie. The sun was shining. "He's happy, it's peaceful and quiet." Serena said she didn't know what to draw, started to copy Tiffany's, then changed to copy Tommy's. She spent a lot of time decorating the frame with different colors. The second group spent more time looking at the pictures. Nick drew a bird's nest in a tree and said, "It's peaceful because the boy's not bothering it." He decorated his frame by counting the plate edge and making every tenth one green. He told the researcher he was counting by tens and there were 90 grooves around the plate. He then added blue marks to the green ones. Ricardo drew a picture of two boys with dogs on leashes. He said, "They're walking each other's dogs because they're friends and the dogs are friends." Linda drew a picture with flowers growing, sunshine, and a rainbow. "There's no more rain and the flowers can grow. The sun makes you feel good." Rebecca drew an apple tree full of apples and a girl picking one "so she won't be hungry."

Figure 10. Continued.

Concepts:

Arts: Architecture, landscaping, and directionality are signified on maps with coded symbols.

Language Arts: Language in the form of signs identify animals and places.

Social Studies: Public areas meet people's needs.

Math: Paper maps represent reality.

Signifiers: Code, Sign, Symbol, Index

Literacy Station: Arts and Crafts Resource Center

March 18-April 4, 1978

This event expanded upon the zoo building experiences in preparation for the field trip to Reid Park Zoo. Children received an outline map of the zoo with entrances, exits, gift shop, snack bar, and rest rooms labeled. Areas for animals had numbers corresponding to another page with numbered animal pictures and their names. Children were asked to locate the alligator's number on the map and draw a picture of it in its pen. Jeff said, "If you can't draw the picture you can write the name in--make a sign." Most of the children in the first group took his suggestion, but later groups had both drawings and words. After signifying each animal's location, they were asked to plan their own trip to the zoo with stops at the animal areas and buildings they wanted to visit. Children were helpful to each other in pronouncing and reading the animals' names. Jessica mixed up the words "rhinoceros" and "rest rooms". Jennifer showed her that "rest rooms" was two words and "rhinoceros" is one. All children were able to locate numbers and signify by writing or drawing the animal. There was a wide range of maturity in signifying the path they would take through the zoo. Except for Bobby who drew lines to connect the two pages, all began their line at the entrance and ended at the exit. Derri, who showed the researcher her map, had drawn lines without regard to animal area boundaries. When the researcher asked if the alligator wasn't going to nibble her toes if she went through his pen, she answered "No, it's not really in there." She did not understand that the map represented a real situation, nor that paths were walking areas for people. Her lines did not signify the movement from place to place in sequence but instead were the shortest way between two points. Jennifer's lines on the map were drawn as if she were walking, leading in and out of the rest room with stopping points in front of animal areas, doubling back for a drink at the water fountain and continuing to the gift shop as the last stop. Her line was not the most efficient route, but it was continuous and she explained the stops in order. Other maps showed sequencing between these extremes.

March 31, 1987

During the field trip, sponsoring mothers were given these outline maps and asked to mark their trail with the children's help as they toured the zoo. Subsequent maps at this literacy station showed the route on the paths between animal enclosures. Comments were: "I remember this one (zebra)" and "That's where we got a drink."

Figure 11. Literacy Event 10: Map reading--Reid Park Zoo

Criteria for Assessment of the Arts-based Curriculum
Model and Child Response to Implementation

Requirements by State and Local
Educational Authorities

A curriculum for literacy to be implemented in the public schools must meet requirements mandated by the state and local educational authorities. The 1986 Arizona State Board of Education document revision on language arts essential skills provides a framework for districts and schools to use in building language arts curricula. The philosophical basis and a list of the language concepts incorporated in this document are described, and it contains criteria for each of the products or outcomes listed as language arts processes and skills for K-3. Suggestions for evaluation of these processes and skills are also listed. The goal statement and objectives for first grade of the local school system where research took place lists expectations and skills in each of the language arts and for other academic disciplines (Appendix A). The researcher used these documents in development of instruments for assessment of the arts-based curriculum model. Figure B-1 (Appendix B) is a checklist of language arts skills for determining which academic skills are employed in each literacy event. Figure B-2 (Appendix B) is a checklist of process skills and the language and arts areas which require use of these skills in each literacy event. Figure B-3 (Appendix B) is a checklist of related academic skills featured at the literacy stations. These instruments provide a monitoring record of skills presented in the curriculum.

Cognitive and Creative Skills

The Silver (1983) Test for Cognitive and Creative Skills is based on the premise that art can be a language of cognition paralleling the spoken word. Stimulus drawings prompt response drawings that solve problems and represent concepts. The Silver test is designed to assess levels of ability in these areas: The Predictive Drawing subtest assesses mastery of sequential order and hypothetical situations involving conservation of horizontal and vertical relationships. Drawing from Observation assesses the spatial relationships of height, width, and depth. Drawing from Imagination assesses ability to form concepts (abstract, concrete) and creativity. Scoring is based on experiments by Bruner and his associates and by Piaget and Inhelder (1967). Percentile ranks and t-score conversions for subtest and total test scores are calculated and test reliability is documented (Silver, 1983, p. 12). The Silver test was administered and individual scores are charted and presented in Appendix C.

Bloom's (1956) Taxonomy of Cognitive Skills defines a number of categories that encompass all intellectual objectives in education. Figure 12 illustrates how this taxonomy was used in planning a literacy event. Figure 13 illustrates child responses to this event. The two were then compared to assess the literacy event objectives.

Literacy Event The Peaceable Kingdom

Arts Area Visual, Language Arts

Curriculum Area Social Studies

Concept People use language to work together

Objectives

Knowledge level Animals and people have differences, but
 can live together peacefully.

Comprehension level Animals and people have food and
 territorial needs which sometimes conflict with others.

Application level Children can solve their differences and
 work together through language.

Analysis level Cooperation solves problems better than
 argument.

Synthesis level Language helps find common goals to solve
 problems.

Receiving level Discussion and reflection help to think
 about ways to have peace with others.

Responding level Expression of ideas of peace, cooperation,
 and harmony through drawings.

Valuing level Peaceful relations are desirable in nature
 and human endeavor.

Figure 12. Teacher objectives

Literacy Event The Peaceable Kingdom
 Arts Area Visual, Language Arts
 Curriculum Area Social Studies
 Concept People use language to work together

Objectives

Knowledge level Peace means getting along together.

Comprehension level Children could explain why their pictures
 showed peace.

Application level Children demonstrated individual mean-
 ings for the concept in their drawings.

Analysis level Children experimented and clarified their
 concepts by drawing their ideas.

Synthesis level Children produced a drawing of their own
 personal meaning for the concept.

Receiving level Reflection helps to discover and express
 what makes the child feel peaceful.

Responding level Expression of ideas of peace, cooperation,
 and harmony through drawings.

Valuing level Peace is a feeling of security, harmony, and
 contentment.

Figure 13. Child response

Observation and Interview

The Arizona Commission on the Arts and the Arizona Department of Education (1986) listed the following reasons for support of art in education:

1. The arts are basic to a complete education.
2. The arts develop nonverbal thinking skills--perception, forming images, and imagination.
3. The arts help us create.
4. The arts build self-discipline.
5. The arts are the living heritage of all--from ancient to the modern cultures.
6. The arts teach aesthetic literacy.
7. The arts supplement the other basic subjects--necessary communication skills for language and logical mathematical thinking are developed and motivated through the arts.
8. The arts cultivate social skills and social knowledge.
9. The arts are vital for personal expression and growth.
10. Children enjoy the arts.

This list was used to form categories for observation of child response to implementation of the arts-based curriculum for literacy.

Interview forms used for assessing child response to implementation of the arts-based curriculum model are in Appendices D and E. Interviews surveyed self-evaluation, stimulated recall, acquired concepts, interest, and participation.

Chapter Summary

1. A conceptual framework for an arts-based curriculum can be described as a model to emphasize the relationships of the cognitive, perceptual, and signification processes in learning in the arts and learning in literacy.
2. Implementation of the model in a classroom can be described as a viable, working curriculum with positive gains to the students in literacy, manipulation of language arts skills and knowledge, self-concept, purpose, and desire for continuous learning.
3. Descriptions and data of this research will generate grounded hypotheses which can be tested by correlational or experimental research.

The implications of this research will provide justification for future studies with a larger target population of various geographical areas and grade levels. It will also provide a working model for implementing and assessing an arts-based curriculum for literacy.

CHAPTER 4

A CONCEPTUAL FRAMEWORK FOR AN ARTS-BASED LITERACY CURRICULUM FOR EARLY CHILDHOOD

The first section of this chapter is a description of the arts-based literacy curriculum model in terms of theory and design, the second section is a description of the planning processes involved in implementation of the curriculum model, and the remainder of the chapter is a discussion of:

1. The curriculum model,
2. Implementation of the curriculum model in a classroom, with references to data collected,
3. Assessment of the curriculum model and child response to its implementation.

Description of an Anthroliteracy Curriculum Model--Theory and Design

A design for a curriculum model should present a framework which identifies the philosophical, psychological, and sociological questions that determine the concepts of structure, organization, procedures, and content upon which the model is based. Figure 14 outlines these questions and Figure 15 illustrates how these questions are the foundation of the Curriculum Model for Literacy.

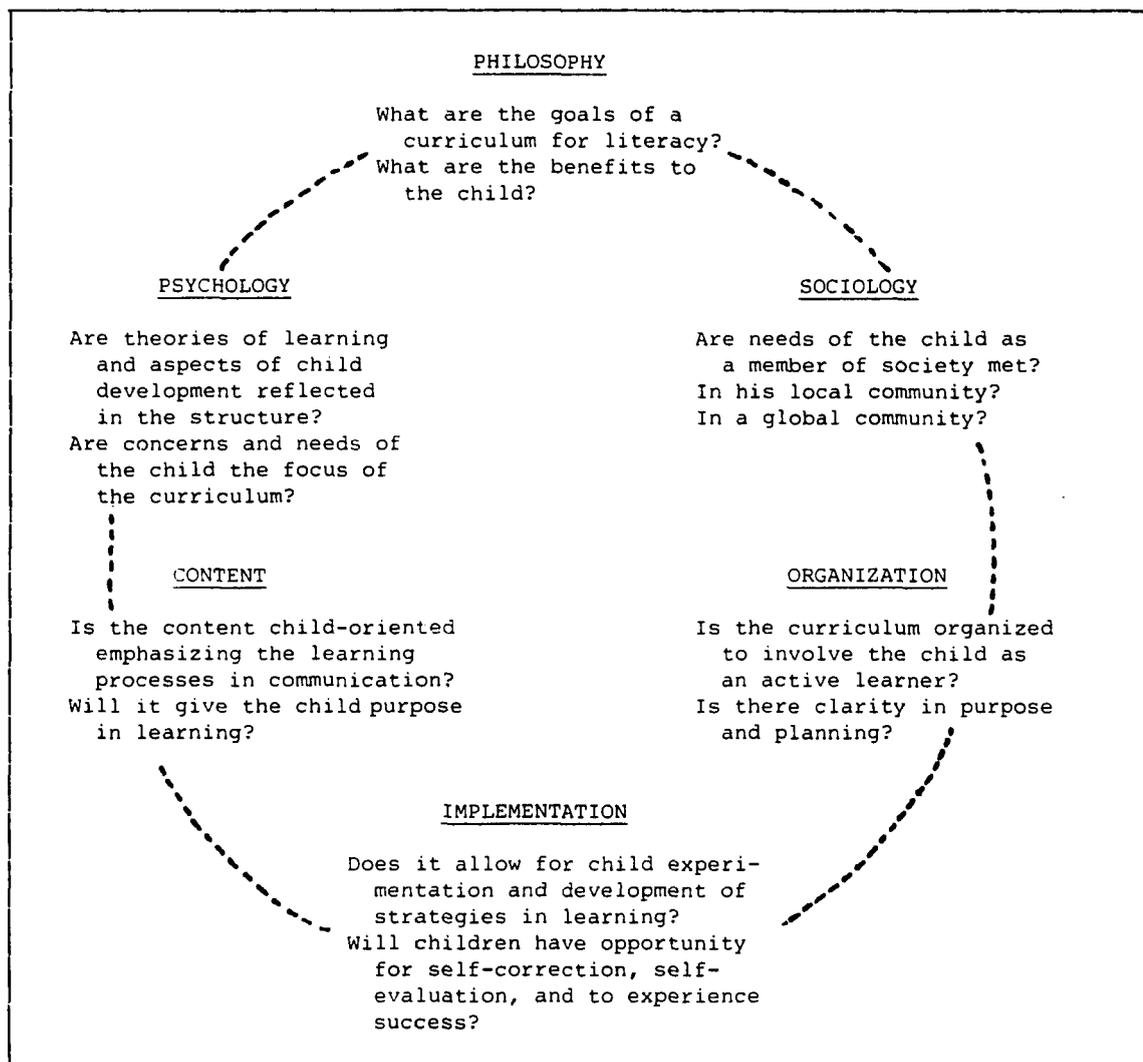


Figure 14. Questions for curriculum design

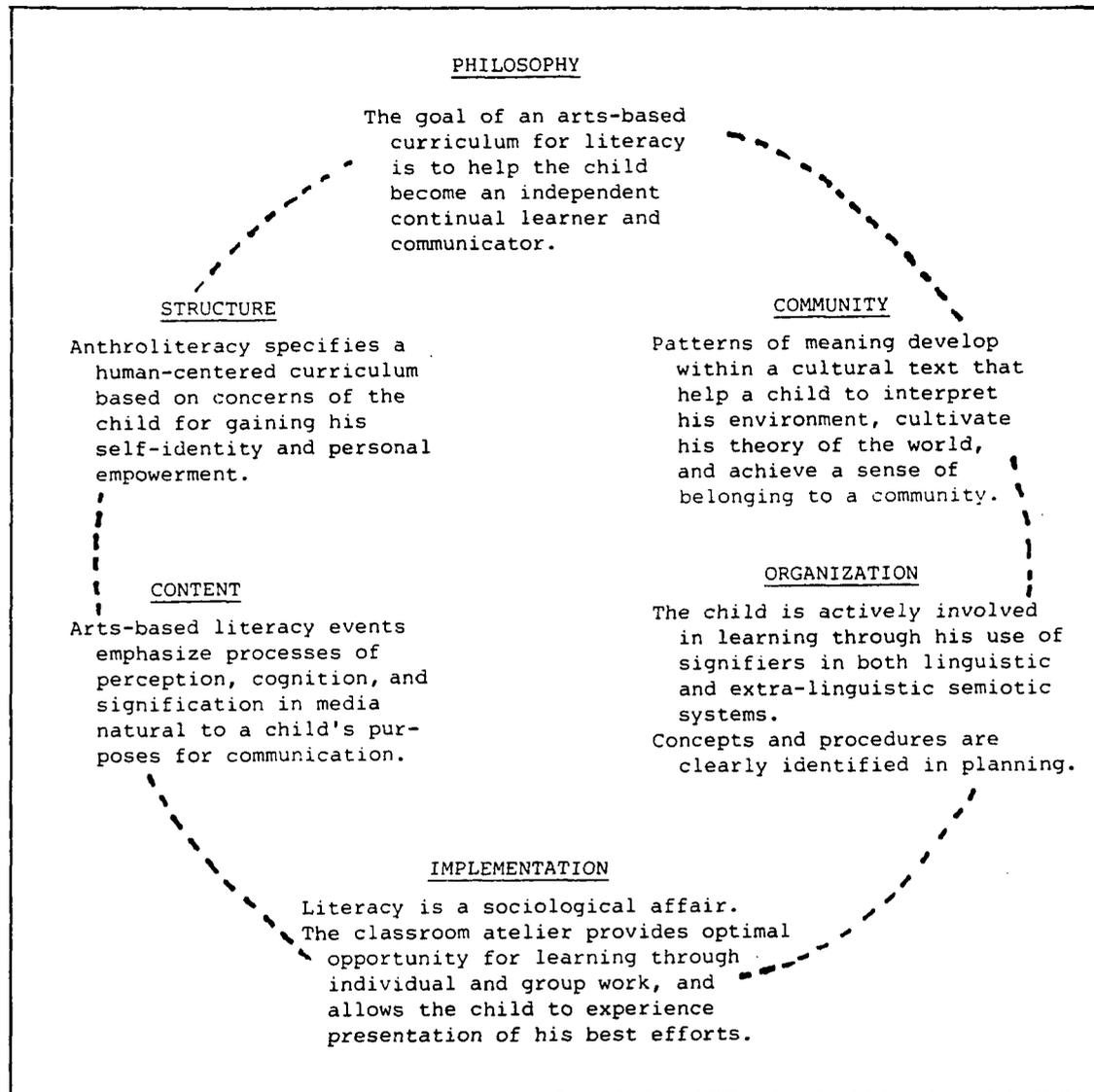


Figure 15. An arts-based curriculum model for literacy

Philosophy

Contemporary literacy includes the process of continuous learning in expansion of cognitive and perceptive boundaries. The goals and rationale of this model are as follows:

1. To inspire in the child a desire for continuous learning all he can about himself, his world, all his future possibilities
"Knowledge of self and feelings are an intrinsic part of the human species" (Thompson, 1977, p. 110).
2. To encourage the child to be curious, aware, experiment, reflect, and contemplate by developing his thinking skills.
"Literacy has many dimensions. Use of all the senses should be encouraged for expression of and experimentation with learning" (Cox, pers. comm., 1986).
3. To provide opportunities for success, expression, responsibility, and allow for mistakes and self-correction. "A child should be inspired and assisted in giving public expression to private experience" (Greene, 1982, p. 326).
4. To help the child feel he is a valued member of the classroom and community through social interaction by aiding him in communicating, learning how to give and get help, look for meanings, and expand experiences. "The real educational system of any society is a combination of all the institutions that provide constructive learning experiences" (Tyler, 1977, p. 546).
5. To share purpose and clues for learning skills necessary to process knowledge. "Teachers, parents, and other students

share purpose and engage the child in learning by demonstration of their own strategies for learning and communicating" (Boomer, 1984, p. 580).

Benefit to the child is growth in becoming a confident, independent learner with personal purpose, power and skills to control his own learning.

Structure

A curriculum for language arts should be human-centered and based on the concerns of the child and his need to communicate. A child is a biological being whose learning begins with the senses. Within the perimeters of his development and maturation, he expands his knowledge and ability to communicate according to his personal need to construct his own meanings for what he perceives and his desire to express those meanings. "The need to express and shape, the need to symbolize, exists in every child" (Abbs, 1976, p. 21).

An arts-based literacy curriculum is structured to offer incentive and challenge to the child to expand his knowledge and communication skills. It features literacy events that promote perception, cognition, and signification through anthroliteracy experiences, arts experiences, and language arts experiences. These activities involve wide-range responses, call for original work, promote self-initiated projects, and require experimentation. It utilizes the arts--visual, performing, literary, environmental--as a base to extend the child's natural tendency to inquire about, understand, and respond to his environment. This is a functional model that integrates the arts and language arts from a

semiotic perspective using a multi-media approach, not simply a curriculum that integrates subject matter.

The classroom environment is arranged as an atelier or workshop where there is latitude to act and talk as well as freedom and time to listen, think, and reflect. "We need to encourage the child's instinct for communion. We should encourage him to mix freely with others, to work in an undertaking with others. In such an activity he will quickly learn to feel for the other, to respect him, or at least learn to live with him. The power to relate to others is more important and more needed today than the power to know" (Abbs, 1969, p. 18). The classroom atelier is composed of seven literacy stations where learners do their work:

1. A curriculum studio for linguistic and extra-linguistic composition and supplies. Literacy events provide experiences in manipulation of media and signifiers to create and communicate meaning and ability to express ideas in abstract or realistic forms.
2. An arts and crafts reference station that is the information center of the atelier. It contains technological, permanent and temporary materials to provide information on skills, representations in the natural world and representations by others using various mediums and signifiers. The child uses this station to develop skills in reading print, picture, diagram, in research of one topic from many sources, and in reading for literal and nonliteral meanings.

3. A theatre/gallery station for performances and displays. This station offers the child experience in presenting and exhibiting his work. It is a discussion center for evaluation, discrimination, and interpretation. Here the child gains a sense of audience both as a participator and spectator. "Through speaking, through writing, through miming and acting, the child is able to discover and present himself both to himself and through the teacher and the class to society" (Abbs, 1976, p. 21).
4. A seminar station for planning and refinement of literacy activities. Direct teaching and guidance in reflection and editing of creations and compositions may be used to aid the child in ability to plan, think clearly, and refine his skills in communicating his ideas.
5. A reflection area furnishes the child a quiet place to be alone, contemplate, enjoy, and appreciate aesthetic features of the environment. Flower arrangements, art objects, literary works, music, and displays are available to enhance awareness of qualities of experience that evoke feelings.
6. A cultural center station provides knowledge of self and others through awareness of cultural universals and cultural differences. The emphasis is on the concept that signifiers, both linguistic and extra-linguistic, occur within a cultural text and how the immediate cultural text relates to others within the global community. The area includes transcultural materials,

social studies texts, exhibits, and information on local and diverse cultures. Literacy events promote the child's understanding that people signify through language and the arts to represent their cultural world view. "Culture is a primary reality having both an affective and cognitive influence on human life. Culture not only cuts out the channels through which our feelings flow, it also reveals to us certain relationships and meanings in the world" (Abbs, 1976, p. 21).

7. A scientific station for mathematics and science. Direct instruction in the disciplines and methods of scientific inquiry, experimentation, observation, and discovery are incorporated in the activities at this station. Mathematics and science texts, materials for concrete experiments and observations, supplies for abstract notation and signification are available. The child is encouraged to formulate pertinent questions and seek significant elements in his use of efferent communication.

Community

The cultural text within which we operate plays an integral part in understanding and interpreting the environment. The child's home cultural text is the foundation for developing his theory of the world. He understands, views his environment, and forms concepts about natural phenomena according to his learnings within his home. The cultural text of the school and classroom enlarge his environment and his exposure to new ideas. Expanding cultural texts gives him an opportunity to expand his theory or understandings of the world.

Anthroliteracy means being able to "read" a culture through its signifiers in order to understand the values and belief systems; appreciate the art forms; perceive the customs, habits, and ideas; discern the concepts, knowledge, and skills; interpret the literal and nonliteral meanings of the language; and recognize commonalities and differences among cultures. For the child this means he assumes an anthropological role as a participant observer to learn about his culture, to understand through making its art and using its language to appreciate its inherent values. The classroom atelier affords a cultural text for the child to experiment with patterns of meanings supported by knowledge derived from his home community and expanded through observation and research to include the global community. His theory of the world is respected and enlarged to increase his sense of belonging.

Content

The arts contribute to both cognitive and affective domains. Language is only one method people use to communicate and extrapolate thoughts, feelings, and information. The arts provide an inherent mode of expression for emotion, ideas, values, and representation of the natural world. Peter Abbs (1982, p. 31) said "the arts form one indispensable symbolic form for integration of experience." He said his concern is with language as it fits in with the whole business of giving tangible form to the innumerable invisible currents of experience, the business of expressive symbol making. By interweaving the arts and language arts in a curriculum for literacy, we can draw upon the skills of perception, cognition, and symbolization required in both areas to

enhance learning. The skills necessary for processing knowledge and signifying through language are developed through participation in literacy events that achieve a balance between aesthetic and cognitive processes. Each area of the arts contributes to and enhances cognition in other fields of study. Experience with visual arts sharpens powers of observation and discrimination in translating impressions. The performing arts are a proving ground for problem solving, sequencing, memory, recall, and concentration. The environmental arts furnish experiences with spatial techniques and causality. The literacy arts offer insight as to how others use the art of language to express concepts and emotions. Purpose and means of communication in the arts are natural to the child for expressing his ideas.

Organization

Our world is comprised of multiple semiotic systems. Literacy requires understanding of both linguistic- and extra-linguistic-based systems. Communication by any means involves the use of signifiers to define and express ideas, and to allow others to decode and interpret those ideas. The arts-based curriculum is organized to actively involve the child in learning through his use of signifiers. Signifiers in both art and language are transitory in nature and depend on the context within which they function for their meaning. An image of a chain can indicate either community or bondage as the word itself derives its meaning from its context.

An anthroliteracy approach defines these signifiers with regard to the arts and language arts: Images are direct representations of

referents in the natural world. A child's first written communication is through his drawings that are images of people, houses, and animals. Landscape art, portraits, photography, and sculpture utilize images. Symbols, signs, signals, and codes require some degree of mutual acceptance to convey meaning to the proposed audience and are controlled by the sociocultural environment. Alphabets and notations are symbols used in language and music. Dance, pantomime, and puppetry symbolize activity and movement. Signs as objects yield information, give commands, and warnings. Languages are systems of signs and a process of using oral or written signs to represent something else. Signals serve to attract attention and transfer meaning. Codes are signals strung together to convey meaning and are governed by group rules and procedures. Index involves a concept of abstract connections of experience, impression, and expression. Metaphor and analogy are examples of linguistic and literary index.

By becoming aware of and clarifying the signifiers we use to represent linguistic and extra-linguistic concepts, we can add purpose to teaching the basic skills needed for communication, thinking, problem solving, and decision making. "Such study reduces functional illiteracy due to artificial differences existing between school-based learning and nonschool learnings" (Cox, pers. comm., 1987).

Implementation

The environment for literacy learning through the arts is critical in allowing the student freedom to experiment, discover, and take risks in expressing, interpreting, and creating by using a variety of

media and focusing on the process rather than the project alone. This freedom also implies right to think, time to reflect, discipline of self, and being considerate of others. Although the environment is non-threatening and nontraditional, it is not without structure or planning. For classroom management using an arts-based curriculum and integrated schedule, the teacher must plan with clarity and purpose and adopt a role of facilitator, provider, leader, and fellow learner. The theory in using anthroliteracy to teach language arts skills involves experimenting with modes of communication, including but not limited to language, in order to develop strategies for decoding and expressing both literal and nonliteral meanings of language and the arts.

Role of the Teacher/Facilitator

An arts-based curriculum for literacy requires the teacher to organize, plan, and use her knowledge as a highly trained professional instructor, and to teach, guide, and encourage with the warmth, compassion, and humanism of a partner in the child's learning. "The teacher's job is skilfully to provide situations where the child can discover about the world, about other people, about himself" (Abbs, 1969, p. 18). A teacher must:

1. Observe the child's concerns, interests, and desires.
2. Assess the child's development, capabilities, needs, and aspirations.
3. Design experiences to enhance the child's learning and challenge his curiosity.

4. Provide materials and opportunities derived from the child's present need and from projection of his future needs.
5. Support the child's risk taking, experimentation, and self-correction.
6. Be an opportunist to capitalize on the child's insights and take advantage of learning situations.
7. Be a consultant to aid the child in learning strategies and skills for processing his perceptions and knowledge.

Planning for implementation includes concept identification, literacy events built around the concepts, identification of skills, materials, physical environment, and scheduling of the events, involvement of resource personnel, and assessment of literacy learnings.

Relationships of Literacy Processes in the Arts and Language Arts

In the arts-based curriculum for literacy, concepts for both long-range learning and the instructional concept of the literacy event are identified.

Figure 16 shows how a literacy event is planned for both long- and short-range learning and the perception, cognition, and signification processes involved in the literacy event. Table 1 shows how each of the semiotic signifiers are used in the arts and how they relate to receptive and expressive areas of the language arts. An atelier plan for the seven literacy stations for a two-week period is shown in Table 2.

Literacy Event: Shapes All around Us

Arts Areas: Visual, Environmental, Literary

Curriculum Areas: Language Arts, Mathematics, Science

Instructional Concept: Shapes function in nature and in human invention.

Key Concepts

Literacy includes the process of continuous learning.
 Cultural text plays an integral part of understanding and interpreting the environment.
 Literacy requires understanding of multiple semiotic systems.
 The arts contribute to both cognitive and affective domains.
 Curriculum for language arts should be human-centered, based on child's concerns.
 Education for literacy should be multi-dimensional

Perceptions

Shapes in nature--mountains, trees, flowers
 Shapes used in the media--advertising
 The arts use: Shapes, language/words, dance patterns, architecture, landscaping
 Function and aesthetics
 Awareness of personal environment
 Recognition of shapes in different semiotic systems

Cognition

Shapes serve a natural function.
 Why the basic shapes are used for specific functions--wheel, buildings
 Artists use the basic shapes to create feeling, express meaning, for function.
 Balance, rotation require special forms in art, nature, technology.
 Recognition of function and form of shapes
 Multiple relationships of shapes to areas of daily living

Signification

Drawing from nature
 Shapes used in cultural artifacts
 Represent a basic shape in an art form
 Design a structure using the basic shapes
 Reference to shapes in language, nonliteral meanings metaphor
 Experimentation with multiple semiotic systems

Figure 16. Concepts used in planning literacy

Table 2. Semiotic signifiers in literacy events

Literacy Event: <u>Artifacts and Symbols of Christmas</u>							
Arts Areas: <u>Visual, Literary, Performing, Environmental</u>							
Curriculum Area: <u>Language Arts, Social Studies</u>							
Instructional Concept: <u>Symbols have relationships to things and ideas</u>							
Language Arts Areas							
Signifier	Receptive			Expressive			
	Seeing	Listening	Reading	Speaking	Acting	Drawing	Writing
Index	nativity creche	to people Christmas cheefulness	poetry	telling about family Christmas tradition	pantomime	my Christmas wish	original stories
Code	advent calendars	Christmas carols	customs in different countries	plays narrations	songs dances	traditions symbols	Christmas greetings
Signal	colored bells	bells	winter stories	greetings Christmas phrases	being "good"	Christmas colors	letters to Santa
Sign	stars candles store decorations	TV, radio advertisements	labels Christmas words	Christmas themes	program practice	patterns traditional symbols	Christmas carols
Symbol	Santa Claus	Christmas music	stories	discussion meaning of Christmas	animals at Christmas	decorations	Christmas words
Image	Christmas pictures-- trees, bells	oral stories	magazines advertisements of toys	describing toys, trees, foods	dance games	toys, trees Santa, stars, bells	poems

Table 2. Classroom atelier plan for literacy stations (March 4-17, 1987)

Literacy Station	Arts Area	Curriculum Area	Concepts	Signifiers	Media
<u>Cultural Center</u>					
Mural--climate regions for animals and their food source	Environmental Visual	Language Arts Science Curriculum Area	Animals need special climates, food source for survival	Image Sign	Construction animal & food for mu
<u>Arts and Crafts Resources</u>					
Animals in camouflage	Environmental Visual	Language Arts Science	Animals utilize camouflage for protection and predation	Image Signal	Drawing Coloring Painting
<u>Curriculum Studio</u>					
Animal trek Animal name Word hunt	Environmental Visual	Language Arts	Word names are signs for animals	Sign	Books Animal n Paper Pencils
<u>Seminar</u>					
Shapes all around us	Visual Environmental	Language Arts	Basic shapes are functional in nature and human artifacts	Image Sign Index	Paintings Pictures Drawing Games
<u>Scientific</u>					
Signs for the zoo Classification	Visual Environmental	Language Arts Science Mathematics Social Studies	Labels, signs give information classification	Sign Code Index	Books Writing
<u>Theatre/Gallery</u>					
Our zoo Planning, building exhibiting	Performing Visual Environmental	Language Arts Social Studies	Arrangement of the the zoo; environment is functional	Signal Code Image Index Sign language	Block Shapes Signs Exhibitio kinder
<u>Reflection Area</u>					
Animals in spring St. Patrick's Day shamrock plant	Literature Mythology Visual	Language Arts	Tradition and nature evoke special feelings	Symbol Index	Visual Sensory

Table 2. Classroom atelier plan for literacy stations (March 4-17, 1987)

Literacy Station	Arts Area	Curriculum Area	Concepts	Signifiers	Media
<u>Cultural Center</u>					
Mural--climate regions for animals and their food source	Environmental Visual	Language Arts Science Curriculum Area	Animals need special climates, food source for survival	Image Sign	Construction of animal images & food source for mural
<u>Arts and Crafts Resources</u>					
Animals in camouflage	Environmental Visual	Language Arts Science	Animals utilize camouflage for protection and predation	Image Signal	Drawing Coloring Painting
<u>Curriculum Studio</u>					
Animal trek Animal name Word hunt	Environmental Visual	Language Arts	Word names are signs for animals	Sign	Books Animal names Paper Pencils
<u>Seminar</u>					
Shapes all around us	Visual Environmental	Language Arts	Basic shapes are functional in nature and human artifacts	Image Sign Index	Paintings Pictures Drawings Games
<u>Scientific</u>					
Signs for the zoo Classification	Visual Environmental	Language Arts Science Mathematics Social Studies	Labels, signs give information classification	Sign Code Index	Books Writing
<u>Theatre/Gallery</u>					
Our zoo Planning, building exhibiting	Performing Visual Environmental	Language Arts Social Studies	Arrangement of the the zoo; environment is functional	Signal Code Image Index Sign language	Block Shapes Signs Exhibition for kindergarten
<u>Reflection Area</u>					
Animals in spring St. Patrick's Day shamrock plant	Literature Mythology Visual	Language Arts	Tradition and nature evoke special feelings	Symbol Index	Visual Sensory

Time allowed for duration of literacy events in the stations should be flexible. This particular table shows a thematic scheme because a field trip was planned for the zoo and concepts were being developed in connection with the field trip. The literacy events need not be on one theme but can be individually flexible to take advantage of opportunities (a snowy day, a science fair), meet special needs (a new child adjusting to the classroom, death of a pet), or accommodation of school requirements (writing letters, using map symbols).

Accommodation of School Policy and Scheduling

Literacy events must be planned with the school goals and objectives, rules, and schedules as an essential factor in implementation. A daily schedule (Figure 17) and lesson plans (Figure 18) help to identify concepts being taught, explain an anthroliteracy approach, and justify the curriculum in conjunction with school policy. A defined plan of each literacy event gives the teacher confidence and perspective in implementation.

Parent and Community Involvement

A child's theory of the world originates in the cultural texts of his home, classroom, and community. His sense of belonging can be improved and his literacy experiences enriched by mutual contributions of these institutions. Figure 19 is an interview form for determining what prior interests and experiences the child and his family have in the arts and language arts. Parents and community members should be invited to participate in the curriculum with suggestions,

DAILY SCHEDULE	
8:15	Total Group--opening (roll, pledge, tickets) Theatre/gallery
8:30	Individual work time--self-selection of work in literacy stations Individual instruction by teacher
9:30	Recess
9:50	Small Group Work Time--teacher directed/selected literacy events at literacy stations
10:50	Clean up, regroup
11:00	Lunch
12:00	Total Group--literature experience theatre/gallery
12:45	Total Group--direct teacher instruction academic/process skills
1:15	Free time--Individual and small self-selected groups and activities at literacy stations
1:40	Recess
2:00	Work Time--self-instruction with teacher Consultation
2:30	Total Group--performance, displays, discussion, evaluation at theatre/gallery
3:00	Dismiss
The schedule allows for rotation of work periods when school events (music, assemblies, etc.) are scheduled.	

Figure 17. Plan for a daily schedule

<u>LALA PLANNING MODEL</u>		
<u>Concepts</u>	<u>Objectives</u>	<u>Skills</u>
<p>Instructional</p> <p>Ideas can be expressed through different modes of signification</p> <p>"Peace" is desirable "Peace" can be represented in pictures</p> <p>Content</p> <p>Abstract ideas require time for reflection</p> <p>We can learn from ideas of others (artists)</p> <p>We can apply ideas in daily actions</p>	<ol style="list-style-type: none"> 1. Encourage children to discuss ideas of peace, enemies 2. Allow time for children to reflect upon their meanings and new information 3. Help children to perceive artists' use of signifiers to represent ideas 4. Provide materials, opportunity for children to express their feelings about peace 5. Observe effects of formulation and application of concepts 	<p>Process Skills:</p> <p>Conceptualizing Thinking Observation Concentration Creating Signifying Perception Assimilating Expressing</p> <p>Language Arts:</p> <p>Speaking Listening Feeling Appreciation Representing Presenting</p> <p>Academic</p> <p>Social Studies:</p> <p>Discussion Contributing Valuing</p>
<p style="text-align: center;"><u>Literacy Station</u></p> <p>Seminar</p> <p>Activity</p> <p>Drawing, painting, acting</p> <p>Structure</p> <p>Discussion of meaning Time for reflection Exploration of ideas Creating through art Discussion, evaluation</p>		

Figure 18. Lesson plan for a literacy event

<p><u>Curriculum Area</u></p> <p>Language Arts Social Studies</p>	<p><u>Signifier:</u> Sign, Symbol, Index, Signal, Image, Code</p>
<p><u>Arts Area</u></p> <p>Visual Performing</p>	<p><u>Event:</u> The Peaceable Kingdom</p> <p><u>Discussion</u> of peace in nature, among people, how artists represent the idea of peace</p> <p><u>Reflection Time:</u> How can children represent the idea of peace in pictures, acting, in living?</p>
<p><u>Media Mode</u></p> <p>Drawing Painting Acting Tableaus</p>	<p><u>Exploring Artists' Ideas:</u> Looking at paintings, pictures, sculpture to discover other people's ideas of peace</p> <p><u>Creating:</u> Represent your ideas of peace in drawings, painting, performing</p> <p><u>Expansion Discussion:</u> What does your art about peace mean, how can you show it in playing, working?</p>
<p><u>Materials</u></p> <p>Paintings:</p> <p><u>The Peaceable Kingdom</u> (Edward Hicks)</p> <p><u>Julie Manet with Cat</u> (Renoir)</p> <p><u>Noah's Ark</u> (Joseph Hindley)</p> <p><u>Rehearsal of Ballet on the Stage</u> (E. Degas)</p> <p><u>Springtime</u> (unknown)</p> <p><u>Snow Bound</u> (Currier & Ives)</p> <p><u>The City--1955</u> (Xavier Gonzalez)</p> <p>Paper plates, markers, crayons, paints</p>	<p><u>Performance/Exhibit:</u></p> <p>Pictures, Performance Presentation of ideas to group</p> <hr/> <p><u>Evaluation:</u></p> <p><u>Discussion:</u> What prior knowledge do children have?</p> <p><u>Reflection:</u> How do children employ prior knowledge and new information in contemplation of abstract ideas?</p> <p><u>Exploration:</u> Is a questioning attitude used in observation?</p> <p><u>Expansion:</u> Do ideas carry through to relations in the classroom, at home?</p>

Figure 18. Continued.

Interview with child for interest and exposure in the arts, prior experience, and family interest.

Visual Arts

<u>One-dimensional</u>	<u>Child</u>	<u>Family</u>	<u>Three-dimensional</u>	<u>Child</u>	<u>Family</u>	<u>Technological Media</u>	<u>Child</u>	<u>Family</u>
Drawing	_____	_____	Sculpture	_____	_____	Photography	_____	_____
Painting	_____	_____	Modeling	_____	_____	Film making	_____	_____
Print making	_____	_____	Construction	_____	_____	Video taping	_____	_____
Paper cutting	_____	_____	Paper folding	_____	_____	Computer graphics	_____	_____

Performing Arts

<u>Music</u>	<u>Child</u>	<u>Family</u>	<u>Dance/Movement</u>	<u>Child</u>	<u>Family</u>	<u>Drama</u>	<u>Child</u>	<u>Family</u>
Song writing	_____	_____	Creative	_____	_____	Improvisation	_____	_____
Choral speaking	_____	_____	Ballet, tap	_____	_____	Pantomime	_____	_____
Singing	_____	_____	Gymnastics	_____	_____	Play production	_____	_____
Listening	_____	_____	Sports	_____	_____	Puppetry	_____	_____
Instrumental (kind _____)	_____	_____	Judo	_____	_____	Story theater	_____	_____
			Karate	_____	_____	Scripts	_____	_____

<u>Literary Arts</u>	<u>Child</u>	<u>Family</u>		<u>Child</u>	<u>Family</u>	<u>Environmental Arts</u>	<u>Child</u>	<u>Family</u>
Poetry	_____	_____	Literature	_____	_____	Architecture	_____	_____
Rhymes & jingles	_____	_____	Oral readings	_____	_____	Landscaping	_____	_____
Chants	_____	_____	Reader's theater	_____	_____			
Riddles	_____	_____	Writing stories	_____	_____			
Word plays	_____	_____	Fiction	_____	_____			
			Biography	_____	_____			

How does child communicate with siblings, peers?

Special languages _____ Codes _____

Notes: _____

Figure 19. Interview form for arts interests

knowledge, and as resource personnel. The community offers opportunities for display, exhibition, and performance of the child's work and is an arena for applying literacy learnings in real-life situations. A sustaining relationship between classroom, home, and community may be accomplished through regular newsletters, invitations for classroom visits, class community projects, and literacy events that highlight home and community contributions and the individual's social responsibility.

Physical Environment and Materials

The physical environment of the classroom atelier is aesthetically pleasing and planned for the biological needs of young children. The literacy stations are clearly labeled and offer a combination of activities with freedom of movement and work areas for concentration. Arrangement and decor of the atelier is planned for inspiration, information, and displaying the child's work. Permanent materials include movable tables and chairs, storage areas, audio-visual equipment, reference and text books, and art supplies. Temporary materials may be acquired from a variety of resource centers but must be monitored frequently to avoid clutter. Children use clean-up and housekeeping concepts with each literacy event.

Plans for Assessment of Literacy Learning

The multiple goals and multiple strategies of an arts-based literacy curriculum call for multiple procedures in assessment of the child's literacy learnings. Observations of class activity, work in

progress, conversations, performances, and exhibitions may be kept in anecdotal records or teacher logs to record information about language arts concepts. Discussions, interviews, analysis of displays, application of process skills, and the child's self-evaluation and self-corrections help to reveal the child's purposes and gains in literacy learnings. Records of skills assessments, writing exercises, and standardized tests document information for report cards and school records. Parent conferences and visits, other staff personnel, and community events and organizations can be a source of assessment of a child's application of literacy learning outside the classroom. Assessment instruments (Appendix B) may be incorporated in the teacher's plans for evaluation.

Discussion of the Curriculum Model

The power of this model for an arts-based curriculum for literacy is in unification of the whole by the mutual relations of its parts. It presents a positive structure for the philosophy of a child developing as an independent learner within his cultural text. Content, organization, and implementation are in agreement and harmony with the philosophy and structure.

The curriculum philosophy is to help each child develop the ability to generate pertinent questions and find the significant elements within his cultural text to empower him to control his learning and expand his capability for communication of his meanings. A growing literacy evolves from a growing theory of the world. A child's world view begins in the shared assumptions, associations, and expectations

of his heritage in his home culture. The model seeks to build on the patterns of meaning he learns in his community to establish concepts of both stability and fluidity that will enable him to be literate in a changing, global society.

The curriculum is organized to help the child interpret and use the signifiers of his culture both in language and expressive art forms that convey his understandings and beliefs. Literacy events employing semiotic signifiers give him experience in perceiving patterns and building codes for generalizing the relationships of the multiple semiotic systems in his world.

The arts as part of everyday life are a natural proving ground for exploration and construction of reality. The arts contribute to both cognitive and affective domains in development of sense perception and cognitive processes through participation in the arts. Literacy events offer the child experiences in making art, learning how to see from art, learning how to see and observe from nature and people for art, and translating from these experiences into forms of communication--signification of experience and experiencing the process of signification. Exposure to how artists deal with concepts of nature and man's life themes of work, play, love, and death stimulates the child's emotional relationship to the environment and challenges him to look beyond literal meanings to discover nonliteral signification in art and language (Abbs, 1982).

Atelier arrangements of literacy stations provide space for these experiences as producers or critics of art forms in the areas of visual,

performing, literary, and environmental arts. The curriculum defines literacy as a sociological affair where a child uses his own purpose for meaningful learning. Stations allow for large or small group activity, interaction, exploration of media, individual study, and quiet reflection.

The curriculum focuses on education for literacy as being multi-dimensional in the anthroliteracy approach and implementation. Children create by being creative in using all their senses, talents, and desires to communicate. Desire to solve problems leads to using thinking problem solving, and decision-making processes and skills. Skills for literacy are acquired by using these skills as needed in experimenting with language and art to produce, express, and interpret meanings as an individual and as a contributing member of a group. Exhibition, display and acknowledgment of work, shows respect for efforts, gives opportunity for achievement and makes the child's work worthwhile. The child's objectives in learning become the teacher's objectives in planning literacy events, supporting the child's initiative, and instructing him in strategies and skills for processing his perceptions and knowledge.

Discussion of Phenomena Observed

Phenomena observed during implementation of the arts-based curriculum model will be discussed according to categories determined by the philosophy of the curriculum model and recommendations of the Arizona Commission on the Arts and the Arizona Department of Education for support of art in education.

Child Interest and Study Techniques

Children enjoy the arts. Literacy concepts developed through the arts captivate a child's interest and challenge him to enlarge his strategies for interpreting his culture. The interest in the art-making of God's eyes (Fig. 2) for an unorthodox Christmas tree sparked an actual situation of child-initiated use of available materials and processes illustrating the concept that people signify through use of available materials and intimate knowledge of their cultural text. Through the strategy of teaching others, they expanded knowledge of both the art process and possible materials to use.

Child-initiated study techniques let the child acquire and practice skills as he needs them to form his own concepts and communicate these meanings. Adaptation of patterns form the basis for extension of learning. The anecdote of how children updated a filmstrip viewer to a VCR and eventually converted it into a computer (Fig. 3) illustrates adaptation of a literacy classroom experience to patterns of real-life experiences. In using art to create a business environment they employed academic skills in alphabetizing, counting, exchange of money, and denoting time. Although concepts of money denominations and relationships to rental time was immature, the concept of pay for services was obvious and required elaboration of academic skills. Study techniques here were spontaneous and skills were used through the children's own perceived needs.

Demonstrations of Concepts, Knowledge and Shared Purpose in Activities

The arts are basic to a complete education. They engage the imagination, foster flexible ways of thinking, develop disciplined effort, and build self-confidence. Young children often have not achieved the linguistic ability to demonstrate through language all of their understandings about a concept, but they may be able to demonstrate greater understanding through their art work and subsequent application of knowledge in new situations. When children created and arranged animals in climate regions for a mural they displayed knowledge of environmental concepts (Fig. 5). Several children drew animals from their own desert experiences and from recall of a polar region story, but others explored books for information about African lions, giraffes, and kangaroos. All referred to books for information about animals' appearances and food source for their drawings, utilizing the concept that books contain needed information. Children demonstrated they understood the concept of survival needs by providing the correct food source, camouflage for protection, and by applying the concept in later activities. A bald eagle atop a tree was a unique understanding of birds as animals and meat eaters for this age group.

Literacy Event 5, Shapes All around Us (Fig. 6), extended prior knowledge of basic shapes and expanded knowledge in perceiving shapes in the environment. Problems in how to signify these perceptions were encountered in the art-making process and were solved in different ways. Although Tiffany saw a nose in a painting as a triangle, she did not feel her drawings were adequate to communicate her

perception and left the idea for the present. Others used language and color to help explain their drawings. Elongated triangles of plant leaves and mountains without a bottom line in some drawings indicated closure of triangle shapes had been part of the children's cognitive processes. The bird's nest in a tree crotch illustrated reversal of the traditional triangle symbol.

The letter writing event (Fig. 9) is an example of children being able to comply with directions, make corrections, and employ the mechanics of language arts skills when they understand and share the purpose in using these skills.

Relationships of Perceptive, Cognitive, and Signification Processes Emphasized in the Arts and Language Arts

The arts create social skills and social knowledge. This was demonstrated when children constructed zoo models (Fig. 8) and learned from their presentations the functional aspects of structures and need for linguistic information. Experimentation in the environmental arts and perception of needs for accommodation of their audience led to cognition of a zoo's obligation to meet needs of both animals and people. Sign-making skills were refined by means of observation and research when the value of information on signs was recognized.

The arts develop nonverbal thinking skills of perception, forming images, and using imagination. In drawing shapes (Fig. 6), Germane was able to express a developing concept of depth perception. Although it requires refinement both in art and language, he is using both modes of signification to work on this concept.

The arts are vital for personal expression and growth. Art work for the Peaceable Kingdom (Fig. 10) expressed personal ideas of an abstract concept. Children experimented with both linguistic and extra-linguistic signifiers for interpretation of their ideas. Examples of a mother-child relationship, trust among friends, and freedom from hunger demonstrate that young children do think deeply about abstract ideas and bring their personal meanings to their creativity, but they need both linguistic and extra-linguistic modes of signification for expression.

Adaptation and Application of Arts and Language Arts Skills to New Situations

The measure of worthwhile learning is in the uses the child makes of his learning in new situations. The arts offer motivation and opportunity to apply concepts, use cognitive processes to adapt learnings, and to practice signification skills to communicate new perceptions. Children learned purpose for editing and necessity for form and code to convey information during letter writing events, and later they applied the concepts to sign-making activities for zoos, parental visitations, and in map-making events. They adapted learnings about survival needs to arrangement of water animals and predators in the model zoo. Information gained through construction of a model zoo and mapping exercise was applied during the field trip, and the field trip experience in turn built and refined signification skills.

How Children Handle Diversity,
Controversy, Make Decisions,
and Solve Problems

Child response to diversity in cultural values and cultural texts was seen in beliefs about needs and wants in a snowbound environment (Fig. 4). Lori was able to translate her feelings about need for beauty into the symbolic form of flowers and ruffled curtains, and was able to persuade others that spiritual needs are important.

Controversy was handled in different ways according to the situation. When a dispute arose in the video store (Fig. 3), Jennifer handled the controversy with group acceptance because the situation itself defined her role of authority. The dispute over ownership of a mask (Fig. 6) required intervention and guidance by the teacher as no prior rules of ownership could be established.

The process of making decisions was exhibited in different styles by different children in signifying their concepts of peace. Tiffany had possibly given enough thought to her idea to make an immediate decision for the art-making activity. Others needed to experiment and explore by drawing in order to formulate a mode of expression for their internal ideas, so decisions were made as work progressed.

Problem-solving was accepted as a natural part of literacy events by children in building a model zoo. Each group learned from exhibition of former groups and adapted their construction to meet the newly perceived needs. They were allowed to make their own evaluations and correct situations they felt presented problems.

Classroom Management

Management of the classroom atelier is delegated to the children by structure of the arts-based curriculum for self-discipline and by careful planning for literacy events. The structure allows children to assume leadership responsibilities in rotation of group leaders at the literacy stations. The leaders direct and help other children at the stations, and decisions made by them about their work and needs in the classroom are respected. They have a sense of ownership of group projects and decide how to manage presentations.

Organization of literacy events permits opportunity for individual selection in extending learning and for experience in using defined uniform codes for a special purpose. The daily schedule allots time each day for the teacher to give direct instruction to individual children, small groups at the literacy stations, and to the total group. Children have the advantage of both self-identity and group achievement through exhibition of personal work, and small and total group projects.

Interpretation of Findings

Criteria for assessment of the curriculum model and instruments used were described and will be discussed in each category listed.

Requirements by State and Local Educational Authorities

The curriculum model provides for planning literacy events to meet state and local requirements defined as language arts essential skills. Planning charts and lesson plans furnish a method of record

keeping for skills involved in each literacy event. Each of the ten literacy events presented in Chapter 4 was analyzed according to the charts language arts skills (Appendix B, Fig. B-1), process skills (Fig. B-2), and related academic skills in other disciplines (Fig. B-3). Total skills involved for each event are presented in Table 3.

The atelier plan is a format for itemizing literacy event concepts, signifiers, and media, and it is utilized in assessment of long-range goals. Structure and organization of the curriculum model allow for flexibility in planning and scheduling to meet individual needs in acquiring essential language arts skills.

Table 3. Skills presented in literacy events

Literacy Event	Skills		
	Language Arts	Process	Related
1	20	21	21
2	30	24	12
3	21	17	22
4	24	22	22
5	27	21	24
6	27	20	25
7	37	24	28
8	33	16	17
9	35	24	18
10	36	22	21

Cognitive and Creative Skills

Criteria for assessment of the curriculum model's provision for evaluation of cognitive and creative skills were stipulated as the Silver Test for Cognitive and Creative Skills. Results of the test (Appendix C) are graphed in Figures 20-23. Mean scores of children using the arts-based curriculum model were consistently above mean scores listed by Silver (1983, p. 90) for a diversified group of children in Grade 1.

Bloom's (1956) Taxonomy of Cognitive Skills is used in the arts-based curriculum model as a means for comparing teacher and child objectives for literacy events. This instrument provides a monitoring device for teachers to adapt instructional objectives to child purpose and gains in using cognitive skills.

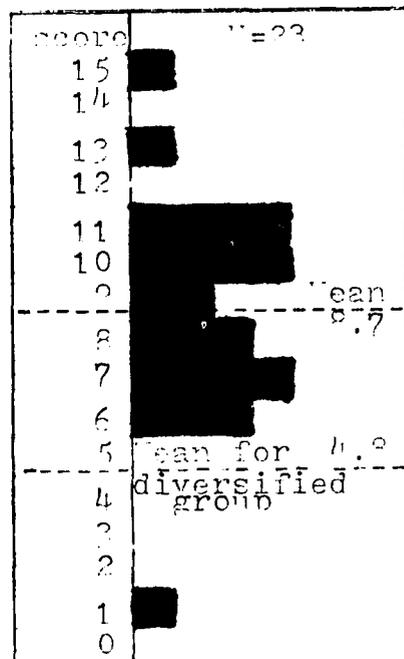


Figure 20. Predictive drawing

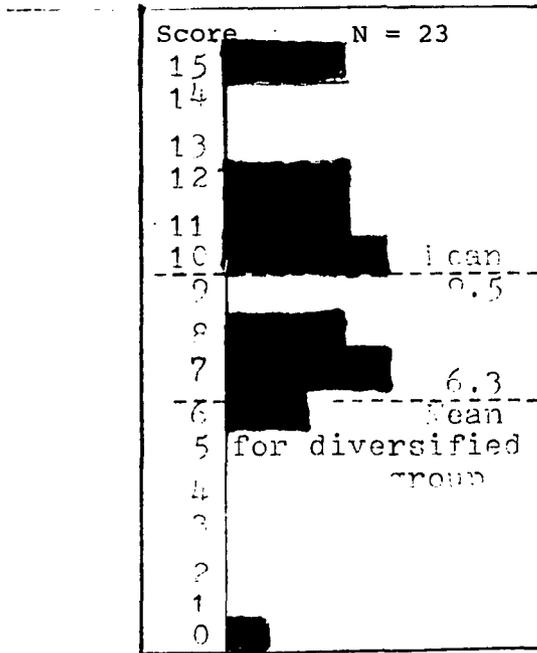


Figure 21. Drawing from observation

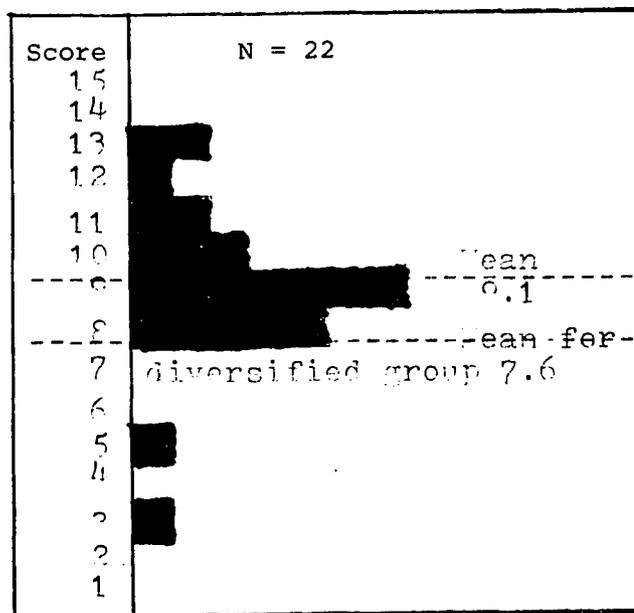


Figure 22. Drawing from imagination

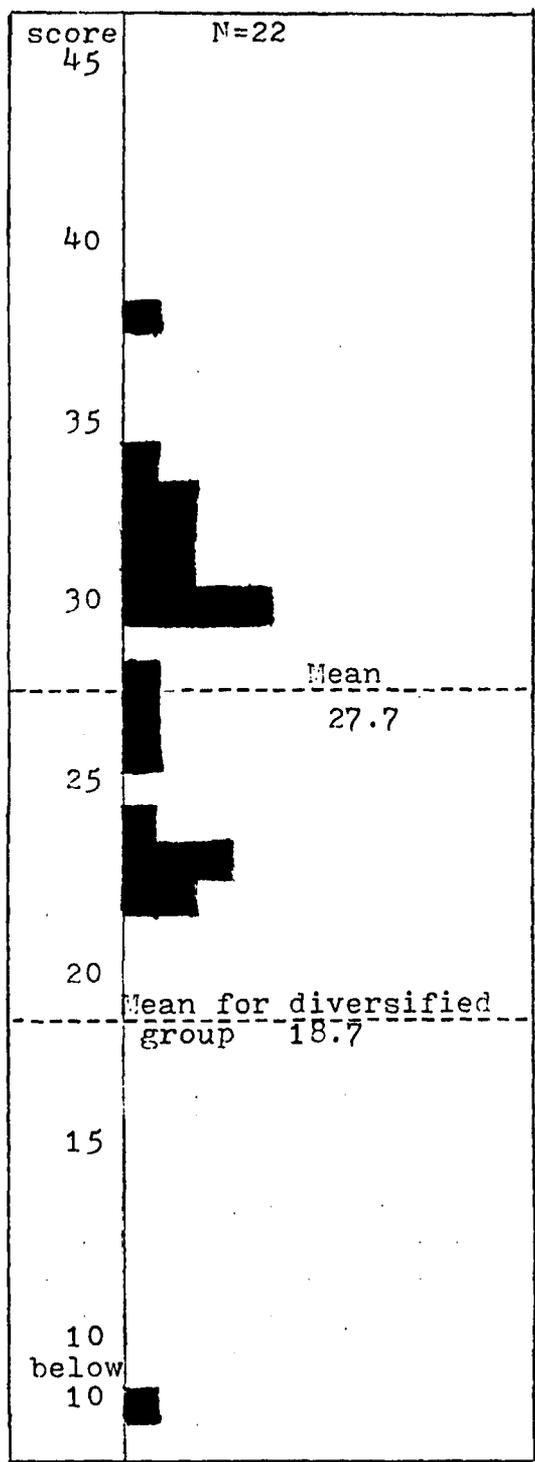


Figure 23. Silver test total score

Observation and Interview

In making observations and conducting interviews to assess child response to implementation of the arts-based curriculum model, the researcher selected five children to observe in depth. Analyses of their responses are presented here.

Stimulated Recall

A word, picture, or artifact from each of the ten literacy events described in Chapter 4 was presented during interviews (Figs. D-1, D-2, and D-3, Appendix D) and results were tallied and are presented in Table 4. Response is considered positive if a child performed in two of the three levels of recall. Numbers indicate the number of children performing at each level. Examples of the responses given are shown in Figure 24.

Table 4. Stimulated recall

Stimulated Recall	Event									
	1	2	3	4	5	6	7	8	9	10
Recall event	5	5	5	5	5	5	5	5	5	5
Identify signifiers	5	5	5	5	5	5	5	5	5	5
Define concepts	3	2	5	5	1	3	5	5	5	3

Patina	Stimulated Recall	Date <u>Feb. 18</u>
<u>word</u> / picture / artifact	<u>God's Eyes</u>	
<u>Response: You can see the eye. Some people really believe it is God's eye. We made them for Christmas. We used yarn and popsicle sticks and then toothpicks. I saw a different kind. It looked like a big wheel.</u>		
<u>Analysis: Recall--remembered event and details.</u>		
<u>Signifiers--symtol of belief, sign of Christmas.</u>		
<u>Concepts--use of available materials, customs</u>		
Tiffany	Stimulated Recall	Date <u>Feb. 18</u>
<u>word</u> / picture / artifact	<u>God's Eyes</u>	
<u>Response: That was those little square things we made to hang on that tree at Christmas. I made a lot of different colors. We had to get sticks and more yarn.</u>		
<u>Analysis: Recall--remembered event and purpose</u>		
<u>Signifiers--sign of Christmas</u>		
<u>Concept--use of available materials</u>		
Chris	Stimulated Recall	Date <u>Feb. 18</u>
<u>word</u> / picture / artifact	<u>God's Eyes</u>	
<u>Response: We made them out of yarn and wood for Christmas.</u>		
<u>Analysis: Recall--remembered event and purpose.</u>		
<u>Signifier--Christmas decoration</u>		
<u>Concept--did not elaborate on event</u>		

Figure 24. Child response to stimulated recall

Self-assessment

Children were asked what they learned in each of the ten literacy events. Examples of responses to Literacy Event 5 are shown in Figure 25. Chris did not extend his prior knowledge of shapes, so this was not a positive response. Positive responses were tallied in each category for each event (Table 5).

Interest Scale

Interest exhibited by children in each literacy event was rated on a scale and the results are presented in Table 6. A (-) indicates the child disliked the activity; a (0) indicates he only performed requirements; and a (+) indicates he extended the activity beyond requirements. All children were enthused and performed requirements of the activity. An example of extension of concepts was the video store following the filmstrip exercise.

Observed Instances of Application of Concepts

The five children were observed at literacy stations and at free time for application of concepts presented in literacy events. Not all children were observed at all literacy events, therefore the tally (Table 7) represents only limited observations. In Literacy Event 4, a climate mural, all children were observed using the concept of survival needs in the immediate context. Three were observed later applying the concept in building the zoo. Three instances of using the concept were observed in the new situation of providing food for people during the event for peace and at free time.

Patina	Self-assessment #5: Shapes Are Functional
<u>Perception:</u> I <u>see</u> / hear / feel / can <u>all the shapes in that picture.</u>	
<u>Cognition:</u> I <u>know</u> / can <u>We have all the shapes on us. Eyes are round, fingernails are square but sometimes triangles.</u>	
<u>Signification:</u> I <u>did</u> / can / will (read / tell / <u>draw</u> / write / do) <u>I drew a square cave, a bird's eye and some flowers.</u>	
Tiffany	Self-assessment #5: Shapes Are Functional
<u>Perception:</u> I <u>see</u> / hear / feel / can <u>the clock, that square box, the table, and the bird's nest.</u>	
<u>Cognition:</u> I <u>know</u> / can <u>some things have to be round, but a clock can be square too.</u>	
<u>Signification:</u> I <u>did</u> / can / will (read / tell / <u>draw</u> / write / do) <u>I found the shapes in pictures and drew them, circles were easiest because they were oranges.</u>	
Chris	Self-assessment #5: Shapes Are functional
<u>Perception:</u> I <u>see</u> / hear / feel / can <u>A car has all the shapes on it.</u>	
<u>Cognition:</u> I <u>know</u> / can <u>all the shapes.</u>	
<u>Signification:</u> I <u>did</u> / can / will (read / tell / <u>draw</u> / write / do) <u>I drew some flowers and a house.</u>	

Figure 25. Child's self-assessment

Table 5. Self-assessment

Self-assessment	Event									
	1	2	3	4	5	6	7	8	9	10
Perception	5	5	5	5	5	5	5	5	5	5
Cognition	3	4	3	5	4	4	3	5	3	5
Signification	5	5	5	5	5	5	5	5	5	5

Table 6. Interest scale

Student Interest	Event									
	1	2	3	4	5	6	7	8	9	10
S1	+	-	0	+	0	0	+	+	+	+
S2	+	0	0	+	+	+	+	+	+	+
S3	+	0	0	+	+	0	+	+	+	0
S4	+	0	0	+	+	+	+	+	+	+
S5	+	+	0	+	+	+	+	+	+	+

Table 7. Observation of application of concepts

Application of Concepts	Event									
	1	2	3	4	5	6	7	8	9	10
Immediate context	3	2	2	5	5	5	5	5	5	3
Later, same context	3	1	1	3	5	4	5	2	1	5
New situations	1	2	1	3	3	2	5	1	1	2

Participation

Participation by the five children in literacy events was observed and tallied (Table 8). Numbers represent only instances observed by the researcher for one day per child, therefore the tally is limited. During the zoo building, Literacy Event 7, Jeff was observed helping Jessica to make signs and find correct spellings in addition to his own work.

Parent Interviews

Informal interviews were conducted with four parents. Favorable comments were made about the teacher, the arts-based curriculum, and children's application of learnings at home. However, the researcher was unable to chart individual concepts applied from each literacy event.

Table 8. Participation tally

Participation	Event									
	1	2	3	4	5	6	7	8	9	10
Completed own work	1	1	1	1	1	1	1	1	1	1
Helped another	2	1	0	2	1	0	3	1	0	2
Group goals	1	1	1	1	1	1	1	1	1	1

Findings in assessment of the curriculum model and child response to its implementation are stated below:

1. The curriculum model meets state and local educational requirements for language arts essential skills.
2. The curriculum model is flexible and can provide for individual needs.
3. On the Silver Test for Cognitive and Creative Skills, mean scores of children using the arts-based curriculum model were consistently above mean scores listed by Silver for children at their grade level.
4. The curriculum model provides for monitoring of event objectives through use of Bloom's taxonomy.

5. Observation and interviews presented a positive child response to implementation of the arts-based curriculum.

CHAPTER 5

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

Requirements for literacy in the information age mandate that greater emphasis must be placed on discovering, using, communicating, and understanding nonliteral meanings as well as literal meanings in the elementary curriculum. Research supports the rationale of an arts-based curriculum for literacy because cognitive, perceptual, and signification processes in learning in the arts and school-based literacy learnings are the same. The model (Fig. 15) presented in Chapter 4 of this thesis emphasizes the relationships of these processes by interfacing arts and language arts in a curriculum for literacy.

Children enjoy the arts and use them as a natural medium for expression. The arts-based curriculum model offers opportunities for expanding literacy through use of the arts, cultural text, language, and semiotic signifiers. Child response to implementation of the model is positive in attitude and use of skills for communication.

Communication is multi-faceted and is not context free, therefore education for literacy must be multi-dimensional. The conceptual framework of this arts-based curriculum model can be used to meet that obligation.

Conclusions

Based on the descriptions and observations of this project study, these conclusions were reached:

1. The conceptual framework for this arts-based curriculum model for literacy emphasized the relationships of cognitive, perceptual, and signification processes in learning in the arts and learning in literacy.
 - a. Arts-based literacy events emphasized and enhanced perceptions in the language arts.
 - b. The cultural text of the classroom atelier encouraged experimentation which fostered cognitive processes employed in the arts and language arts.
 - c. The curriculum was organized to assist the child in signification processes through use of semiotic signifiers for expression both in the arts and language arts.
 - d. The literacy curriculum promoted growth in the mathematics-science areas through effective use of process skills and language arts skills.
2. The arts-based curriculum model was implemented in a classroom with positive gains to the students in literacy, manipulation of language arts skills and knowledge, self-concept, purpose, and desire for continuous learning.
 - a. An anthroliteracy approach aided children in establishing a broad communication repertoire and proficiency in their language arts skills.

- b. It helped promote self-concept, a sense of belonging to the classroom community, and extended opportunity to amplify their theory of the world.
 - c. The arts-based curriculum enhanced the children's enjoyment and supported their identification of purpose in learning.
3. The arts-based curriculum model was assessed by the criteria and instruments described.
- a. It met requirements for language arts essential skills set by state and local authorities.
 - b. Child response to implementation of the model was positive.
 - c. Children using the arts-based curriculum model scored above average in cognitive and creative skills.
 - d. The arts-based curriculum model is flexible and provides for both group and individual needs.
 - e. Classroom management was facilitated by this organization of the literacy events.

Recommendations

The following recommendations are offered:

1. Comparative studies between classes using this arts-based curriculum model and control groups using a traditional curriculum should be conducted for correlation of achievement test scores.

2. This study should be replicated with a larger target population in various geographical areas and at different grade levels to test the arts-based curriculum in different cultural texts.
3. Teachers should be encouraged to interface the arts and the language arts in teaching for literacy.
4. Teacher education should include courses that emphasize relationships between learning processes in the arts and language arts.
5. The child's home cultural text and his personal arts and language experiences should be used in building his curriculum for school-based literacy learnings.
6. Teachers should use multiple methods that balance receptive and productive processes to evaluate children's work.

Classroom Implications

Implications for a classroom using the arts-based curriculum model are as follows:

1. A classroom atelier with literacy stations provides an environment for young children that is conducive to literacy learning.
2. Arts-based literacy events give children purpose for learning in media they enjoy.
3. An anthroliteracy approach helps children understand and interpret their own cultural text and explore other world views.

4. Identification of signifiers used in both linguistic and extra-linguistic semiotic systems aids in development of communication skills.
5. An arts-based curriculum empowers the child to take responsibility for his own communication and literacy learnings.

APPENDIX A

GOAL STATEMENT AND OBJECTIVES FOR FIRST GRADE

BENSON PRIMARY SCHOOL.
 Benson Elementary School Dist. #9
 Essential Skills for

FIRST GRADE

EXPECTATIONS FOR FIRST GRADE LEARNERS

First grade students have a huge task before them. They must read, understand numbers, add, subtract, spell familiar words and write their own stories. Most come to their first grade ready to learn to do those things; and with hard work by the child and the teacher and with close cooperation between home and school, he is able to do so.

The business of the education of this community's children is too important to be accomplished by either school or parent alone. We must work together if we are going to satisfactorily accomplish the task at hand. That job is to provide experiences for your first grader so he will learn the goals listed on this paper and be a well-adjusted child who achieves in a variety of areas. Let us combine our strengths and experiences so that your child receives a quality education every day.

We will be emphasizing the skills listed in this paper for your first grader. There are many areas in which you can help him be a success. Look through these goals, talk them over with your child's teacher and let's start here to work together and make it possible for your child's life to be a rich and productive one.

READING SKILLS

1. Discriminates between same/different pictures, letters, and words
2. Associates consonant sounds to the following letters: b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, y, z
3. Recognizes consonant sounds in the initial and ending positions
4. Blends consonant and vowel sounds together to form words as used in daily writing and speaking
5. Associates sounds to consonant blends _bl, cl, fl, gl, pl, and sl
6. Associates sounds to diagraphs, sh, wh, th, ch
7. Recognizes ed endings as ed, t, and d sounds
8. Recognizes inflectional endings, s, es, 's, ing
9. Forms compound words
10. Knows common word families
11. Follows three-part written directions in sequence
12. Uses phonic skills, picture clues and sentence context to decode unfamiliar words
13. Recognizes basic sight words
14. Recognizes important details in short written and oral stories
15. Orders events in a short story in proper sequence
16. Predicts outcomes in short written and oral stories
17. Recalls from stories read aloud and after silent reading:
 - main idea
 - important details
 - names of characters
18. Reads with expression
19. Recognizes color words
20. Distinguishes between real and imaginary events
21. Relates personal experiences and feelings to a story
22. Uses simple research skills: page numbers, contents page, alphabetical order to the first letter

LANGUAGE ARTS SKILLS

Writing Skills

1. Holds a pencil/crayon and lays paper in correct positions to produce proper manuscript form
2. Prints full name
3. Puts words in order to form a sentence
4. Prints the Capital and Lower case letters and numbers to 100
5. Copies accurately from chalkboard to writing paper
6. Writes 'telling' sentences and question sentences with proper punctuation and capitalization, periods, question marks and exclamation marks and commas in a single series
7. Writes and proofreads own story

Speaking Skills

1. Expresses self in appropriate and complete thoughts
2. Recites simple poems or retells stories in sequence
3. Participates in class discussions

Listening Skills

1. Follows oral directions
2. Listens to others
3. Can distinguish between sounds and words that begin or end the same or differently
4. Provides descriptions

English Skills

1. Recognizes nouns, singular and plural, common and proper
2. Recognizes adjectives - descriptive words, comparison, multiple meanings

LANGUAGE ARTS SKILLS - continued

English Skills

3. Recognizes verbs - action, past, and present forms, and linking-usage
4. Recognizes parts of sentence, subject - predicate
5. Recognizes contractions and how they're formed
6. Knows to capitalize the following when writing: I, proper nouns, titles, people, literature, greetings, closings, first words of sentences
7. Be able to provide proper punctuation marks for what is being written:

Abbreviations - periods

Statements - periods

Questions - question marks

Exclamatory - exclamation marks

Greeting and closing - commas

Date - comma

City and State - comma

8. Writes a short friendly letter

SPELLING SKILLS

1. Correctly spells familiar words
2. Learns assigned words
3. Uses assigned words in own writings to build written vocabulary
4. Correctly identifies incorrect spellings of familiar words

MATHEMATICS SKILLS

1. Recognizes the four basic shapes
2. Recognizes sets that have as many, more or fewer objects
3. Writes and counts orally to 100
4. Be able to add and subtract combinations of numerals to 10 and below

MATHEMATICS SKILLS - continued

5. Recognizes number words to 20
6. Can supply proper symbol to complete a number sentence, +, -, =
7. Recognizes and records the number of tens and ones in a given two-digit number
8. Can tell time by hour and half hour
9. Can use a monthly calendar
10. Recognizes the ordinal words, first through fifth
11. Counts by 2's to 20
12. Counts by 5's to 100
13. Counts by 10's to 100
14. Recognizes pennies, nickels, dimes and quarters
15. Can count sets of money containing pennies, nickels, dimes, and quarters
16. Can measure lengths of objects using inches or centimeter rulers
17. Recognizes $1/2$, $1/3$, and $1/4$ of objects
18. Recognizes liters, pints, and quarts
19. Can add or subtract three numbers in a column
20. Can add or subtract two-digit numbers without regrouping

SCIENCE SKILLS

1. Identifies senses
2. Differentiates between living and non-living
3. Demonstrates knowledge of human change and growth
4. Identifies land forms - mountains, plains, desert and ocean
5. Identifies three climatic conditions - moderate, tropics, arctic
6. Identifies representative animal and plant life in each type of area
7. Demonstrates knowledge of weather conditions and how they change

SCIENCE SKILLS - continued

8. Classifies objects according to size, height, weight, or other qualities
9. Demonstrates an understanding of magnets

SOCIAL STUDIES SKILLS

1. Identifies the functions of simple rules
2. Identifies three major cultural or racial groups that live in this country
3. Distinguishes between specific human needs and wants
4. Assumes responsibility for his own actions
5. Makes contributions to group goals
6. Identifies major holidays: Christmas, Thanksgiving, President's Day, Columbus Day
7. Makes a map of the school and symbols
8. Identifies community and school helpers

HEALTH SKILLS

1. Recognizes and labels parts of the body
2. Identifies how we keep teeth healthy
3. Identifies nutritional foods
4. Recognizes potential dangers - traffic, strangers, and other adults who would harm you
5. Identifies ways to keep our bodies healthy

APPENDIX B
SKILLS CHECKLIST CHARTS

Literacy Event: _____	
Arts Area: _____	
Instructional Concepts: _____	
<u>Language Arts Academic Skills</u>	
<u>Reading:</u>	<u>Speaking:</u>
distinguish between same/different _____	purpose _____
distinguish between real/imaginary _____	form _____
word recognition _____	audience _____
decoding unfamiliar words _____	sequence _____
3-part written directions details _____	communication mechanics _____
sequence _____	discussion _____
prediction _____	<u>Writing:</u>
recall _____	planning _____
emotion--inflection _____	drafting _____
research skills _____	revising _____
<u>Listening:</u>	editing _____
attention to source _____	publishing/sharing _____
identification of purpose _____	penmanship _____
significance of sounds _____	<u>Grammar:</u>
attitude of speaker/ listener _____	nouns _____
use of prior knowledge _____	adjectives _____
prediction _____	verbs _____
questioning _____	contractions _____
response _____	subject-predicate _____
following directions _____	punctuation _____
	spelling _____

Figure B-1. Checklist for language arts academic skills

Literacy Event: _____					
Curriculum Area: _____					
Instructional Concept: _____					
Arts Area					
Process Skills	Language Arts	Visual	Per-forming	Literary	Environ-mental
Problem solving	_____	_____	_____	_____	_____
Decision making	_____	_____	_____	_____	_____
Self-evaluation	_____	_____	_____	_____	_____
Self-correction	_____	_____	_____	_____	_____
Conceptualizing	_____	_____	_____	_____	_____
Generalizing	_____	_____	_____	_____	_____
Observation	_____	_____	_____	_____	_____
Prediction	_____	_____	_____	_____	_____
Selection	_____	_____	_____	_____	_____
Concentration	_____	_____	_____	_____	_____
Identification	_____	_____	_____	_____	_____
Questioning	_____	_____	_____	_____	_____
Recall	_____	_____	_____	_____	_____
Appreciation	_____	_____	_____	_____	_____
Sequencing	_____	_____	_____	_____	_____
Discrimination	_____	_____	_____	_____	_____
Detail	_____	_____	_____	_____	_____
Structure	_____	_____	_____	_____	_____
Organization	_____	_____	_____	_____	_____
Experimentation	_____	_____	_____	_____	_____
Creating	_____	_____	_____	_____	_____
Thinking	_____	_____	_____	_____	_____
Diversity	_____	_____	_____	_____	_____
Controversy	_____	_____	_____	_____	_____

Figure B-2. Checklist of process skills

Literacy Event: _____	
Arts Area: _____	
Instructional Concepts: _____	
<u>Academic Skills</u>	
<u>Mathematics</u>	<u>Science</u>
4 basic shapes	identification of
sets	5 senses
equality, more, less	differentiate between
counting	living/nonliving
combinations	landforms (oceans,
number words	mountains, plains,
symbols (+, -, =)	deserts)
two-digit numbers	climate zones (tropic,
time (hour, half hour)	arctic, temperate)
calendar	animals
ordinal words	plants
(first-fifth)	weather conditions
money	classifies objects
measurement	magnets
fractions (1/2,1/3,1/4)	human change, growth
	<u>Social Studies</u>
<u>Health</u>	function of rules
parts of the body	responsibility for own
dental hygiene	actions
nutritional foods	group goals
potential danger	culture groups in U.S.
physical fitness	holidays
	community helpers
	school map & symbols

Figure B-3. Checklist for academic skills

APPENDIX C

SILVER TEST RESULTS

Student	Age	Sex	Sequencing	Predictive Drawing			Drawing from Observation				Drawing from Imagination				TOTAL SCORE	t-Score	Percentile Rank
				Horizontality	Verticality	Subtest Total	Left-Right	Above-Below	Front-Back	Subtest Total	Sketch	Combine	Represent	Subtest Total			
S1	6	F	4	1	3	8	5	4	3	12	2	3	3	8	32	84.0	99+
S2	6	F	3	1	2	6	1	4	1	6	5	3	4	11	23	61.0	87
S3	7	M	0	0	1	1	0	0	0	0	1	1	1	3	8	22.7	1-
S4	7	M	4	1	2	7	2	4	1	7	4	3	3	10	24	63.6	91
S5	7	M	5	2	1	8	3	3	1	7	3	3	2	8	23	61.0	87
S6	7	F	5	0	2	7	1	5	0	6	3	3	3	9	22	58.5	80
S7	7	M	4	1	1	6	4	4	4	12	-	-	-	-	-	-	-
S8	6	M	5	4	1	10	3	4	0	7	2	2	1	5	22	58.5	80
S9	7	M	5	2	3	10	2	4	1	7	3	4	2	9	26	68.7	97
S10	6	F	3	1	2	6	2	5	3	10	4	4	3	11	27	71.3	98
S11	6	F	4	1	2	7	4	3	1	8	3	3	2	8	23	61.0	87
S12	7	M	5	1	5	11	4	3	4	11	3	2	3	8	30	75.4	99+
S13	7	F	5	3	3	11	5	5	5	15	3	3	2	8	34	84.1	99+
S14	6	F	5	1	1	7	4	4	2	10	4	5	4	13	30	78.9	99+
S15	7	F	5	2	3	10	4	3	4	11	3	3	3	9	30	78.9	99+
S16	6	M	5	1	2	8	2	4	4	10	5	4	4	13	31	81.5	99+
S17	7	M	5	3	1	9	4	4	4	12	3	5	2	10	31	81.5	99+
S18	7	F	5	4	2	11	5	5	5	15	4	5	3	12	38	94.3	99+
S19	7	F	5	5	5	15	2	3	3	8	4	2	3	9	32	84.0	99+
S20	7	M	5	4	4	13	3	5	3	11	4	3	2	9	33	86.6	99+
S21	7	F	4	3	3	10	3	4	1	8	4	3	3	10	28	73.8	99
S22	7	F	5	2	4	11	4	5	1	10	3	4	2	9	30	78.9	99+
S23	7	M	5	2	2	9	5	5	5	15	3	3	3	9	33	86.6	99+

APPENDIX D

CHILD INTERVIEW FORMS

Child's Name:	_____
Literacy Event:	_____ Date: _____
Curriculum Area:	_____ Arts Area: _____
Concept:	_____
<u>Stimulated Recall</u>	Date: _____
word / picture / artifact	_____
<u>Response:</u>	_____

<u>Analysis:</u>	_____

Figure D-1. Child interview--stimulated recall

Child's Name:	_____	
Literacy Event:	_____	
Arts Area:	_____ Curriculum Area:	_____
Concept:	_____	
<u>Self-assessment</u>	Date:	_____
<u>Perception:</u>	I see / hear / feel / can	_____

<u>Cognition:</u>	I know / can	_____

<u>Signification:</u>	I did / can / will (read / tell / draw / write / do)	

<u>I cannot:</u>	_____	

Figure D-2. Child interview--self-assessment

Child's Name: _____		
Literacy Event: _____		
Arts Area: _____	Curriculum Area: _____	
Concept: _____		
<u>Interest</u> (scale)		
disliked activity	performed requirements	extended activity
application in immediate contest	application in later context	application in other contexts
<u>Participation</u> (tally)		
completed own work _____	helped another _____	group goals _____
<u>Frequency of Application</u> (tally)		<u>Duration of Concentration</u>
<u>Process Skills:</u>		<u>Time involved:</u>
_____		_____
_____		_____
<u>Academic Skills:</u>		
_____		_____
_____		_____

Figure D-3. Interest scale, participation tally

APPENDIX E

ADULT INTERVIEW FORM

Child's Name: _____

Literacy Event: _____

Arts Area: _____ Curriculum Area: _____

Concept: _____

Observer: _____

Teacher _____ Parent _____ Community Helper _____

Demonstration of knowledge/application of concept

In context: _____

Other contexts: _____

Expansion of concept--relationships: _____

Analysis: _____

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