

Teaching in the arts and an integrated curriculum



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1. What are some major arguments that Martin Comte raises in his chapter about the benefits of a multi-arts curriculum? In your opinion, can you foresee any problems teaching the arts using this approach?

For children, art is mostly a process rather than a product. The artful experience provides them to explore on different things which expresses his or her emotions. However, due to the traditional concepts of art, adults see it in a different perspective. How children interpret art may not be exactly the same as adults interpret it based on the specific art discipline. Comte (1993: 158) strongly advocates for children to engage into artistic experiences even if it crosses the boundaries of the specific art discipline, which can be tailored together with both the curriculum and the teacher's training program.

Regular classroom teachers may have less bias in teaching multi-arts to children than professional art educators because they do not think within the discipline. It is interesting enough that the result of a multi-arts curriculum is not only putting different forms of art into a single experience but it also creates a new outcome. That process alone is already a beginning of new attributes that can define beauty.

Educators have realized that, as part of the appreciation of art, it is essential to include creativity (Comte 1993). Art is also an expression of creativity that well defines beauty. In the level of thinking, the ability to create is the highest. It produces an outcome that is based on the application of knowledge, combining different concepts and generating new ideas based on them.

One importance that multi-arts can do is to combine different forms of arts to create a new genre. Some may have impact and become a culture, some just stay for a short time. It is a trial and error. We never really know what will work or not work. But the bottom line is that we continue to explore, and through this exploration, a whole new world will be discovered.

Compared to other areas of curriculum development, art still does not have full supported by influential people. It is given little attention and this might take a longer time to get it because of political and cultural endeavors. Though people like Comte who is advocating for it, it still has a long way to go. In our society, other projects like literacy and technology is given more attention because it deals with much important transformation rather than implementing or creating a multi-arts program. For the meantime, regular teachers can bit by bit inject these kinds of activities in their classroom. Also, there is a long way for researchers to establish the importance of multi-arts curriculum.

2. Describe some of the teaching strategies that Claudia Cornett suggests will help in integrating the arts throughout the curriculum.

Claudia Cornett suggested various strategies to integrate arts in our classroom. Setting an artful classroom environment is a good way to start. The environment may be set up to feed different art activities and art facts. One of the strategies is the background music. During seatwork, the teacher can play background music to motivate the students to engage into the activity. The beat and the temp of the music will help to set a right mood for the activity. Another strategy is putting a display corner for the classroom where students, parents and other school staff can view the art projects that

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the students had made. This is one good idea to showcase the creativity of the students. It builds up sense of intrinsic award when the art work is being praised.

Teachers must also have knowledge to catch the right moment and time to perform an art activity. Art activities are most likely to be appreciated and enjoyed when is done by groups. The tendency is that the children with try to do it first with couple of classmates then they'll try to do it on their on. Making use of a lot of visual aids may help the student visualize events and on the process may be able to appreciate the importance of art.

Strategies mentioned above are very few compared to the ones mentioned by the author. However, there are the ones that I think can help me in the classroom and strategies that are easy to manage. Integrating art in the classroom should not be sudden entire revision of the curriculum. It can be added little by little, and like the transition activities, it may be planned or not. The bottom line is that once in a while or even without direct activities, the environment provides the students sufficient information and motivation to appreciate art.

3. How often do you feel that music in the primary school is taught in an integrated curriculum? If you want to survey of what is happening in your district ask other parents, teachers, and friends. Glover and Wand describes how music could be taught in an integrated curriculum.

Long before, music is presented to primary students as a separate subject. It only focused on the components of the subject matter. As soon as the thematic approach became popular, there has been a change in the curriculum and music is not intertwined with several subjects. It is like hitting <https://assignbuster.com/teaching-in-the-arts-and-an-integrated-curriculum/>

two birds with one stone. Music is one way to enhance the understanding and processing of certain concepts. Pairing these concepts offer higher chances of engaging students to participate in the activity.

As described by Glover & Ward (1993) music can be paired with almost every subject which includes science, math, language, physical education and almost inseparable with dance and drama. Since it is already part of the integrated curriculum, music is used in any subject matter and may serve as transition activity or a project basis.

For early childhood to primary grades, music often begins and ends a day. As a transition activity, music with finger play are paired together to fill up the activity gaps and to avoid losing the attention of the students which may lead to unnecessary behaviors that might distract the class. Though music can always come into the picture whether it is planned or unplanned, either way, it promises a very exciting interaction among the students.

4. What is the differences between a thematic and project teaching approach according to Joan Koster? What are the benefits of the thematic approach to teaching?

Thematic approach and project approach can be used separately yet can be combined (Koster 2001: 143). Thematic approach directs to a certain theme catches the interests the students and it will provide activities that will cover skills in math, language, science and movement, play and art. Students as a big group will undergo different activities on different areas about the theme. For example, the theme for the week is air. Searching for the answers for the following questions may be the guide; (1) what stories can you find about air? (2) What movement activities can you create/do about air? (3) What

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songs can be sang about the air? (4) What art activities can let the children experience air? (5) What are the animals that live on air? (6) Does air change in another form? (7) Where do you find air? (8) What do you use air for? The more learning dimensions it can cover, the better (Kosher 2001: 137).

On the other hand, project approach allows the child to process information and skills in their own pace and level. Like thematic approach, projects are integrated among subject matters and are distributed the activities with in different areas (Kosher 2001: 142). However, it is made in smaller groups and the students themselves are responsible for the level of learning that they will achieve during the completion of the project.

Once a thematic approach activity done with smaller groups may accomplish the activity for few more days and need more exploring and observing, the two strategies are already combines.