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ABSTRACT

A research project involved a program for increasing student transfer of knowledge and skills across content areas. The problem of knowledge and skill transfer across content areas was determined through anecdotal records, researcher observation, and a survey of teachers in interdisciplinary programs. Analysis of probable cause data revealed that the problem of knowledge transfer across content areas existed because of a lack of student motivation, failure of students to recognize relevance in the curriculum, lack of time for teachers to develop interdisciplinary programs, and lack of teacher and student training in knowledge transfer skills. A review of solution strategies suggested in the literature resulted in the selection of three interventions: (1) interdisciplinary projects; (2) direct teaching for knowledge transfer; and (3) direct instruction in the use of graphic organizers. Post-intervention data indicated four emerging themes: (1) teachers need to be instructed on the requirements of true interdisciplinary programs; (2) use of graphic organizers improves knowledge transfer across content areas; (3) interdisciplinary projects improve knowledge transfer across content areas; and (4) evidence of transfer is rare unless solicited by a teacher or required as part of an interdisciplinary project. Appendices include: survey for the humanities faculty, student questionnaire, integrated art III and Spanish I forms A and B, and portfolio review. (Contains 4 figures and 34 references.) (Author/BT)

**AN INTEGRATED MODEL OF THE VISUAL ARTS AND SPANISH DISCIPLINES TO
CREATE A GLOBAL PERSPECTIVE AT THE SECONDARY LEVEL**

**Paula Carroll
Sue Staus**

**An Action Research Project Submitted to the Graduate Faculty of the
School of Education in Partial Fulfillment of the
Degree for the Master of Arts in Teaching and Leadership**

Saint Xavier University & SkyLight

Field-Based Master's Program

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ABSTRACT

This report involved a program for increasing student transfer of knowledge and skills across content areas. The problem of knowledge and skill transfer across content areas was determined through anecdotal records, researcher observation and a survey of teachers in interdisciplinary programs.

Analysis of probable cause data revealed that the problem of knowledge transfer across content areas existed due to: lack of student motivation, failure of students to recognize relevance in the curriculum, lack of time for teachers to develop interdisciplinary programs, and lack of teacher and student training in knowledge transfer skills.

A review of solution strategies suggested in the literature resulted in the selection of three interventions: (1) interdisciplinary projects, (2) direct teaching for knowledge transfer, and (3) direct instruction in the use of graphic organizers.

Post intervention data indicated four emerging themes: (1) teachers need to be instructed on the requirements of true interdisciplinary programs, (2) use of graphic organizers improves knowledge transfer across content areas, (3) interdisciplinary projects improve knowledge transfer across content areas, and (4) evidence of transfer is rare unless solicited by a teacher or required as part of an interdisciplinary project.

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CHAPTER 1

PROBLEM STATEMENT AND CONTEXT

General Statement of the Problem

Students in the targeted Art and Spanish classes exhibit difficulty fostering an appreciation for diverse cultural perspectives, which results in a limited understanding of the historical contributions of people from various ethnic backgrounds, and poor connections across the curriculum from an interdisciplinary perspective. Contributing to the problem is the lack of students' direct experience interacting with people different from themselves. Evidence for the existence of the problem includes teacher observation of student interactions, anecdotal records of students' responses to questions posed during class, students' performance on class assignments, and an assessment of students' awareness of historical issues.

Immediate Problem Context

The targeted school was established in 1915 and is located in the Midwest. It is a single district on one campus that currently serves approximately 1,571 students. School reports show the cultural background to include 94.6% White, 1.2% Black, 3.3% Hispanic, 0.8% Asian/Pacific Islander, and 0.1% Native American. Services for students with learning needs beyond the scope of the core program are provided for 14% of the students and 11% qualify for free lunch. Students qualifying for low-income status

include 6.4% of the total school population. Attendance patterns include a drop-out rate of 5.5% and a chronic truancy rate of 3.3%. There is an attendance average of 91.1% with a 10.8% mobility rate (State School Report Card, 2001).

The school has a total of 95 full-time staff members (59.0% men and 40.1% women). The cultural background of teachers includes 98.9% White and 1.1% Asian Pacific/ Islander. The teaching staff averages 15 years of experience and approximately 66% have their masters degrees or above.

The existing campus includes three buildings, one main gymnasium, and two smaller auxiliary gyms. The campus also includes football, baseball, softball, soccer and practice fields, a cross-country course, tennis courts, a track, a swimming pool, and an agricultural field. There is an auditorium with seating for 946 people, a library, two media labs, an art collection, and a courtyard enclosed by the three buildings. The courtyard is filled with bronze statues and is landscaped for the enjoyment of both students and the community at large.

The school's program includes a traditional curriculum for grades 9-12. The school day lasts 7 hours and 5 minutes. A breakfast program is offered every morning as well as a daily lunch. Students choose from more than 100 academic courses and over 50 career-oriented classes. Academically, 79 to 82% of the graduating classes further their education. The school offers an advisor-advisee program, advanced courses, accelerated courses, advanced placement classes, lab courses, integrated courses, programs for students with special learning needs, vocational education programs and a technology curriculum. Students are encouraged to participate in clubs, organizations, and extracurricular activities.

The Surrounding Community

The targeted district covers 247 square miles serving a population of approximately 33,702 people from 8 different communities. The communities are 67.4% urban and 32.6% rural. The community is served by major east-west and north-south interstates, rail, and river. The area has a mix of service industry, manufacturing, retail business, and farming. Agriculture is a major part of the community's economy, with 650,000 acres in production and approximately 1,700 full-time farmers. The area is a rich agricultural heartland, which also offers excellent barge and rail transportation significant to industry, warehouse-distribution, and commercial development.

The high school district is located in the county seat and the area has several historical landmarks dating back to the Civil War. The community has museums, a library, a hospital, a jail, and both public and private education facilities. The area has several local parks, recreation facilities, and youth athletic programs.

Local governmental leaders are continuously searching to develop the downtown area. One current enhancement involves documenting the community's history through a mural project. In addition, the community has transformed an outdated waterway to provide an all-season recreation center. These projects are expected to bring tourism to the area and to culturally enrich the community.

National Context of the Problem

Gardner (1993) raised the issue that in order to best serve diverse learning styles among the student population there should be consideration of the individual. Best practices prefer addressing issues globally within lessons. As indicated by Gardner's research of multiple intelligences, the concept of visual-spatial intelligence supports the

use of arts in the classroom as a means of capturing students' interest and allowing students to communicate learning and skills to others. There are consistent findings that the arts promote students' cognitive, academic, and social gains. (Anderson, 2000).

The arts relate to all aspects of the school curriculum. Curriculum is influenced by and influences the conceptualization of the student's world. Effective multicultural instruction is a composite of evolving cultural understanding, knowledge of interrelated concepts, reactions and actions (Huerta, 1999). Art in the curriculum encourages respect for an acceptance of diversity.

Carr (1981) argued in favor of using artwork in language class. The purpose of learning a foreign language is to communicate with the people who speak it and understand their cultures. The problem exists that art is neglected as an enrichment or instructional aid in most beginning and intermediate foreign language instruction. According to Ortuno (1994) cross-disciplinary approaches combining language and art emerge as effective methods to achieve cultural and linguistic proficiency.

One controversial concern surrounding integrated curriculum is the possibility of trivializing concepts or failing to enrich students' understanding and application of the subject matter (Eau Claire School District, 2001). Often when implementing secondary multicultural education there has been the tendency for teachers to generalize about the cultural characteristics of different ethnic groups. Most teacher education programs do not include multicultural and integrated theories. The lack of teacher preparation leads to the resistance by many secondary educators to implement an integrated program.

Curriculum connections must be made in meaningful ways. It is imperative these connections are not forced simply for the sake of integration.

Vars (1991) concluded that interdisciplinary programs produce higher scores on standardized achievement tests than programs in which students enroll in separate subjects. La Frontera, a course at St. Charles High School in Illinois was designed to improve students' international perspective and cultural understanding and to foster students' ability to discover through interdisciplinary connections. The success of the La Frontera program has encouraged the St. Charles school district to create many other cross-curricular offerings. The arts can serve to "humanize" the school and curriculum (Anderson, 2000). Through the arts students can react, document, and share personal impressions and experiences of the world. Art is a universal language and the culture of a country is reflected in its' art (Cocciolone, 1989).

CHAPTER 2

PROBLEM DOCUMENTATION

Problem Evidence

In order to document students' appreciation for diverse cultural perspectives and experience making interdisciplinary connections anecdotal records consisting of surveys, teacher-made assessments, and a portfolio review were used over a sixteen-week period during the study.

An initial survey was developed by the researchers (Appendix A) to gather data from teachers who teach in an integrated curriculum. The purpose of the faculty survey was to provide researchers with information concerning the benefits and possible problems with integrated instruction. Surveys revealed that "information sharing" and "new teaching strategies" were perceived benefits of teaching in an integrated program. "Student cooperation" and "ability to transfer knowledge" were noted as positive attributes of the integrated classes at the targeted high school. Among the emerging concerns voiced by faculty were "shared teacher planning periods, adequate teacher preparation", and the "appropriateness of utilization in all curriculum areas".

A student questionnaire (Appendix B) was designed to gather data on students' cultural awareness and experience in an integrated curriculum. Figure 2.1 is a graphic representation of the range of experience in the targeted Spanish I and Art III classes.

According to the questionnaires, out of the 79 participants surveyed 28% reported having experience in an integrated curriculum. Limited experience was indicated in 41 out of the 79 students (52%) surveyed. There was no response provided by 16 out of the 79 students (20%) surveyed.

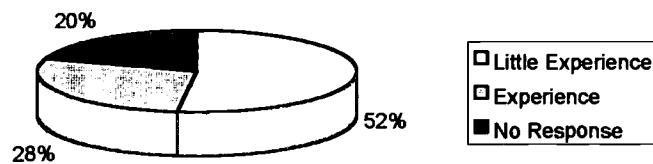


Figure 2.1 Students' self-report of experience with an integrated curriculum

The researchers developed an assessment (Appendix C – Form A) to explore students' integrated knowledge of Art and Spanish culture. The assessment was used at the beginning and the end of the sixteen-week period. As featured in Figure 2.2 (p. 8) the assessment indicated that 62 students exhibited very little understanding of artistic knowledge along with 58 students who showed little cultural understanding. A small percentage (18%) showed limited understanding in both the artistic and cultural areas. One student demonstrated competency with the questions concerning culture.

Probable Causes

Few integrated courses exist at the targeted high school that contribute to the students' lack of experience with integrated instruction. There is also limited cultural diversity among the student population. According to Kling (1999) combining instruction

in Spanish language and arts disciplines includes development of global responsibility and cross-cultural understanding.

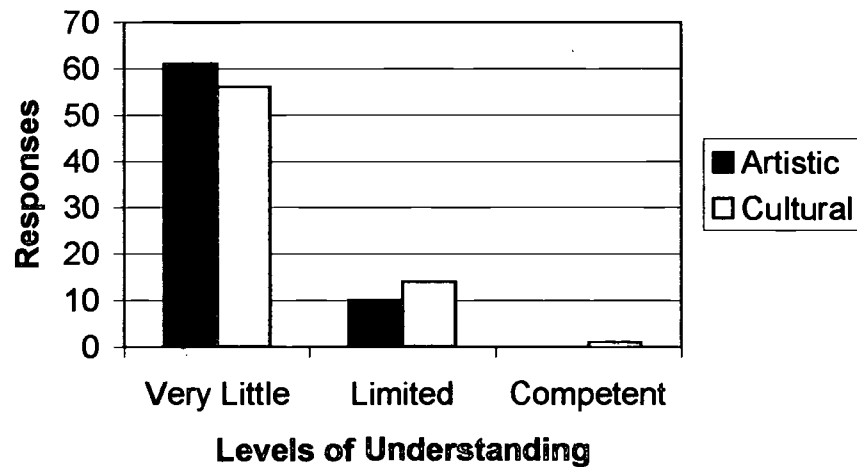


Figure 2.2 Level of participants' understanding of the art curriculum and Spanish culture

A review of the literature revealed the lack of a global perspective, cultural awareness, and inexperience in an integrated program with poor connections across the curriculum at the high school level (see for example Tomaseviae-Daneeviae, 1999). A relationship exists between language and the visual arts. The visual arts can serve as a tool of communication both locally and internationally thus providing a connection that leads to an understanding of oneself and one's environment. Curriculum and instruction are influenced by and influence students' conceptualization of the world (Lange, 1994, p. 14).

The lack of understanding of different cultures can create a classroom environment with barriers. Ross (n.d.) suggested that teachers face a culture gap that

can hinder positive relationships with students and families. The Kluckhohn model (Ortuno, 1991, p. 453) explained how the foreign language student can better understand their own culture and gains a more relativistic perspective on the values of the target culture through cross-cultural awareness.

Much of the literature reviewed revealed that an interdisciplinary approach to learning can be beneficial (Mathison, 1998). Anderson (2000) promoted an integrated framework for classroom instruction. Boston (1996) builds a case for the value of arts-centered cross-disciplinary approaches as a possible way to integrate an often-fragmented high school curriculum. The visual arts acquaint students with another culture (Carr, 1981).

CHAPTER 3
SOLUTION STRATEGY
Literature Review

Several solutions are presented in the current literature that support the development of an integrated curriculum with an arts base in order to promote global cultural awareness among high school students. Among the solutions noted are making stronger connections between the foreign language and visual arts curriculum. A review of the literature also revealed a need to look beyond the traditional classroom structure and pursue alternative instructional methods that facilitate a more comprehensive approach. In essence schools should *want* to celebrate diversity both within the school and community.

Cross Cultural Awareness

As nations become increasingly interdependent, the need for effective communication and sensitivity to other cultures becomes more important (Humbach, 2000). The youth of today should be aware of the cultural and linguistic differences in order to be successful in today's diverse society. Ross (n.d) stressed the importance of developing positive relationships with today's diverse families. This relationship can be explored and strengthened by asking what are your assumptions, where do biases begin and investigation how culture affects our behavior. Asking these questions can

help us understand the differences that are present in our classroom. Ortuno (1991) explained how the American language student can explore his/her own ethnicity, which will allow for a better understanding of the targeted culture. The transfer of familiarity will serve as a point of comparison. The similarities between cultures can serve as a bridge to understanding. Ross's questions can provide a starting point to a valuable learning opportunity. Huerta (1999) agreed that a multicultural education suggests that diversity is a valuable part of America as well as our cultural society. Through this diversity students can achieve higher learning. Banks (1995) agreed that diversity richens society and increases the way in which we problem solve. Banks and Banks (1992) also stated that it is essential for the students to learn about the ethnic diversity of their country.

Integrated Curriculum

An integrated curriculum can serve as a tool that can help students make connections (Fogarty, 1991). These connections to other disciplines provide an avenue for transfer to other subjects. Critical thinking is often not utilized in a subject-centered curriculum (Shoemaker, 1989). The weaving together of two or more disciplines can help students relate to more than just the pin pointed subject. Additionally Schramm (1997) discussed how integration connects subject areas in ways that reflect real world applications. These real world connections are invaluable to the student that needs confirmation that the subject is worthwhile and useful. Many areas of study can be mixed together to show how they connect. According to Kling, (1995) integrated curriculums can show the dynamics of a student-centered environment that promotes students making connections and linking their knowledge. An integrated curriculum is a complex process that can be rewarding while producing a collaborative environment

that celebrates learning. Stember (1991) listed three arguments that supported integration. Stember (1991) began with the intellectual argument which suggests that any subject is enriched by the ideas or thoughts from another subject; the 'practical argument' which suggests that the world is connected and new links are formed continuously and the 'pedagogical argument' which suggests that learning is hindered in the current subject centered curriculum. Lipson (1993) collaborated with Stember by saying that integration represents a way to avoid the fragmentation of isolated facts, which transforms knowledge into a personal learning tool. Another supportive issue surrounding integration is found by MacIver (1990). MacIver found that teachers appreciated the social support of working together which allowed them to teach more effectively when they weave together other subjects. The educators also discovered new teaching methods and interests that sparked creativity in their teaching (MacIver).

Foreign Language and Arts Connections

Making connections with other disciplines helps students appreciate their membership in a global society. Carr (1981) enforced this view when discussing the foreign language student. He argues that art as enrichment is often neglected in the foreign language classroom. He reminds us that the visual arts offer a resource in acquainting students with another culture. Tilney (n.d.) also reinforced the importance of the connection with the arts in his article that highlights Harvard's Project Zero. Tilney finds that integrating the arts into the curriculum can lead to overall academic improvement. Incorporating arts activities in the curriculum also gives students opportunity to reflect on what they have studied and to create something either direct or metamorphic, which demonstrates their learning. It also provides the teacher with a

means of evaluating beyond that traditional paper and pencil testing. Academic achievement, school attitudes and behaviors can be improved and enriched when the arts are profusely integrated (Anderson, 2000). An arts education can provide a student with a means for understanding the history and expressions of another culture, therefore enabling them to recognize the values of their own culture (Pals, 1995). Getty (1985) continues this thought by stating that students need to be exposed to many kinds of learning. It is through this learning that the visual arts convey meaning and knowledge about the world through the two and three-dimensional worlds. Students apply creativity, multiple intelligences and expand their minds. Drawing, painting and sculpture are just a few ways in which students can creatively explore the artistic world of knowledge and expression.

Project Objectives and Outcomes

As a result of an integrated curriculum, a multicultural focus, and team planning students in the targeted high school classes will increase academic achievement through awareness of diverse cultures and interdisciplinary connections. The study will be conducted during the period of August 2002 through January 2003. Methods of assessment included a teacher-made test (Appendix C), two questionnaires, and a portfolio review.

In order to accomplish the project objective the following process were necessary.

1. Provide students with activities to promote culture awareness.
2. Create interdisciplinary connections between Art III and Spanish I.

3. Develop an integrated curriculum that will increase students' ability to make real-world connections to classroom instruction.

Action Plan

The action plan was organized to address the major components of the project.

The outline was organized weekly for each unit.

August 26-30

1. Preparation for data collection
2. Distribute participation permission letters
3. Administer faculty survey

September 3-6

1. Collect participation permission letters by September 6
2. Collect faculty surveys
3. Administer student questionnaire
4. Administer student assessment Form A
5. Tally survey, questionnaire, and assessment results

September 9-13

1. Design and implement the first integrated project: Drawing Pablo – art introduction
2. Present artist of the month biographical study – Pablo Picasso

September 16-20

1. Develop Drawing Pablo project
2. Biographical artist information

September 23-27

1. Completion and presentation of Drawing Pablo project
2. Pablo Picasso artist review
3. Assessment

September 30 – October 4

1. Design and implement the second integrated unit: Mask Making and Traditional Crafts to Celebrate El Dia de Muertos
2. Artist of the month biographical study: Diego Rivera

October 7-10

1. Design and develop masks
2. Present biographical information on Rivera

October 15-18

1. Studio time for mask development
2. Teacher review and guidance

October 21-25

1. Continue development of masks and other crafts
2. Cultural information on Dia de Muertos
3. Artistic review of Rivera

October 28 - November 1

1. Project critique Dia de Muertos Masks/Crafts
2. Celebration of Rivera

November 4-8

1. Design and implement the third project: Retablo Tin Art
2. Biographical artist of the month: Frida Kahlo

November 12-15

1. Develop Retablo
2. Biographical information on Kahlo

November 18-22

1. Continue development of retablos
2. Artistic review of Kahlo

November 25 –29

1. Studio time and independent work
2. Teacher review

December 2-6

1. Complete retablo
2. Project critique

December 9-13

1. Discussion
2. Presentation

December 16-20

1. Prepare for final project
2. Requirements for portfolio museum presentations

January 6-10

1. Portfolio museum presentations
2. Form B assessment

Methods of Assessment

The data collections used to document the evidence of the problem and to assess the possible effects of the intervention include administration of a faculty survey, student questionnaire, performance assessments, and portfolio review.

The Humanities Faculty Survey (Appendix A) was designed to gather data from the teachers who teach in an integrated curriculum. The survey was administered to four teachers by the two researchers in the targeted high school at the beginning of the school year. Participants were also asked to complete a survey within a three-day period and return responses in a sealed envelope to one of the researchers' mailboxes. Participants were instructed to omit any reference to names. The surveys were collected by the researchers at the end of each day and stored in a locked file cabinet located in the researchers' classroom for later analysis.

The Student Questionnaire (Appendix B) was designed to gather data on students' cultural awareness. The questionnaire was administered to 56 students by the two researchers at the beginning of the school year. Participants were asked to complete the questionnaire during class and return responses to a data collection box located in the researcher's classroom. Participants were instructed to omit any reference to names. The questionnaires were collected by the researchers and stored in a locked file cabinet located in the researcher's classroom for later analysis.

The Student Assessment (Appendix C) was designed to explore students' integrated knowledge of art and Spanish culture. The assessment was administered to 56 students by the two researchers at the targeted high school at the beginning of the school year (Form A) and again at the end of the study (Form B). Participants were asked to complete the assessment and return responses to the data collection box located in the researchers' classroom. Participants were also instructed to omit any reference to names. The responses were collected by the researchers at the end of each assessment period and stored in a locked file cabinet located in the researchers' classroom for later analysis.

The Portfolio Performance Rubric (Appendix D) was designed to guide students in the completion of tasks during the intervention beginning the first week of September. The portfolio is a required component for the 56 students in the targeted high school and will be used by the researcher during implementation of the integrated curriculum. Participants were required to complete the portfolio by the end of the first semester. The Portfolio Performance Rubric is designed to document students' artistic progress and cultural appreciation. Data collected from students excluded references to actual names and were stored in a locked file cabinet located in the researcher's classroom.

CHAPTER 4

PROJECT RESULTS

Historical Description of the Intervention

The objective of this project was to develop an integrated curriculum that enhanced the artistic and cultural knowledge of the students in the targeted classes. The implementation of the integrated curriculum was selected to guide students in making interdisciplinary connections and gaining appreciation for diverse perspectives. Units were developed to include information related to Spanish artists and their artistic styles. Original plans called for a group of students who were enrolled in both Art I and Spanish I classes. Scheduling did not allow for this to occur. The best alternative was to choose two classes that met during the same hour that resulted in a Level III Art class and a Level I Spanish class.

The teacher researchers began with a study of Picasso and his cubist style. Students created self-portraits utilizing Picasso's techniques of abstract drawing and cubism. The culture of Spain was introduced through the discussion of Picasso's life and works. Spanish vocabulary was introduced and utilized in a cooperative class critique of the self-portraits. Students wrote a reflection discussing the creative process of their piece. Students were encouraged to find artwork from the schools' art collection that represented the cubist style and Spanish culture.

The second unit of study moved from Spain to the Mexican culture and the study of the artist, Jose Guadalupe Posada. Through a power point presentation students were introduced to facts about Posada's life and the celebration of Día de Muertos (Day of the Dead) among the Mexican people. Students created papel picados using a theme appropriate to the Day of the Dead celebration. The students' papel picados were displayed in the classroom just as the Mexican people decorate for a fiesta.

The third intervention was a change from the original plan in order to accommodate the students involved in the study. The integration of the two curriculums as well as technology was involved throughout this unit. Students completed a webquest about the Kuna Indians of Panama and their creation of molas. Students designed individual molas based on the traditional themes of the Kuna Indians.

The final Art and Spanish integrated study involved Mexican artist, Frida Kahlo. Kahlo's use of symbolism to reflect and communicate the events of her life were introduced to the students for the purpose of creating retablos. A video on Kahlo's life was shown to share the tragedies of her life. Examples of traditional retablos were shown in a powerpoint slideshow. In creating their retablos students were directed to include symbolism in order to document a personal story or event. Upon completion of their tin retablos, students returned to their cooperative groups to create a story that was illustrated through their individual composition.

As a culminating activity students' selected work from the integrated curriculum units to be displayed for a museum walk. The purpose of the museum walk was to allow students to share and enjoy the various works of art. Students had the opportunity to comment through an open journal available at each display. The museum walk allowed

students to garner an appreciation of their peer's artistic endeavors as well as providing a critique for their own accomplishments.

Presentation and Analysis of Results

The results of the integrated study displayed by the post assessment demonstrated students' knowledge of Hispanic artists. Students were asked to name the artists who were studied as well as provide specific information concerning the artists' style, famous works and historically significant data.

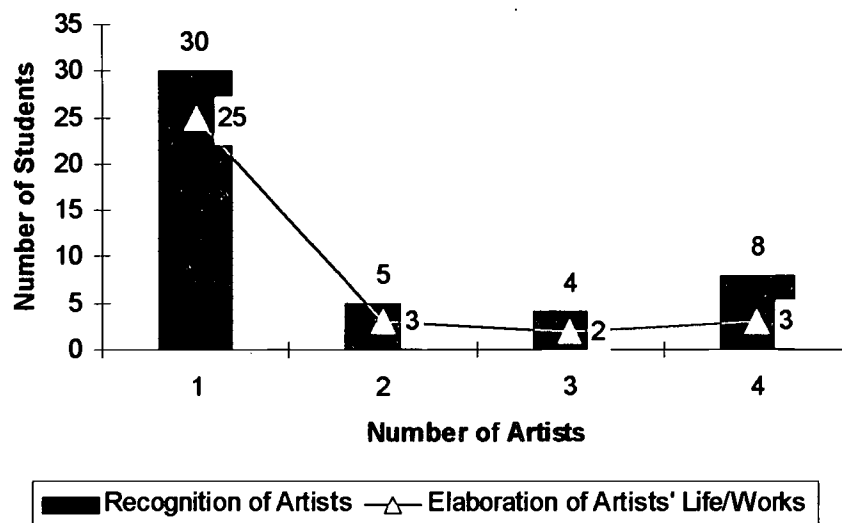


Figure 4.1 Students' knowledge of Hispanic artists

Picasso was the targeted artist for the first unit of study and most students surveyed were able to recall the information presented about his life and works. Figure 4.1 is a graphic representation of students' knowledge of Hispanic artists. According to the post assessment, out of 67 participants 46% demonstrated knowledge of one artist. As the integration progressed and unfamiliar content was presented the students had difficulty creating connections and therefore demonstrated poor recognition on the post

assessment. Only 8 out of 67 (0.1%) students involved in the integrated curriculum were able to recall four of the artists studied.

Students were also asked to recall events specific to the Hispanic culture and artists studied within the intervention.

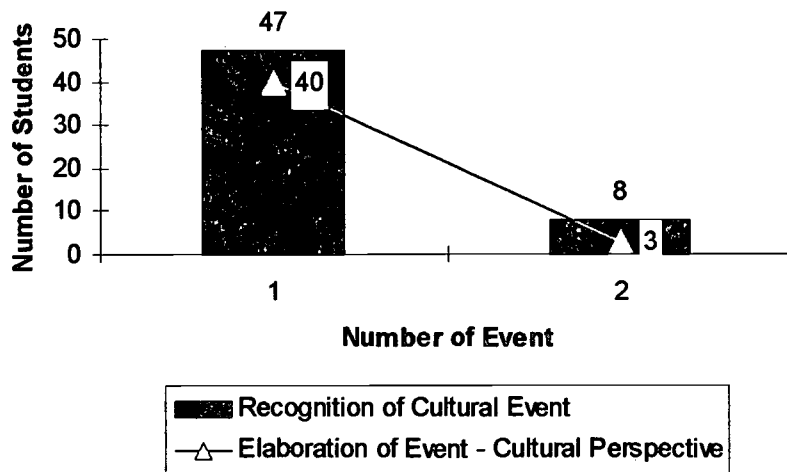


Figure 4.2 Students' awareness of Hispanic cultural events

Among the students surveyed 70% demonstrated awareness of at least one Hispanic cultural event and 60% were able to elaborate on its' significance. The post assessment showed limited knowledge of more than one cultural event. Students made connections with a cultural event when allowed to create a personal artifact related to an art lesson that reflected the elements of a traditional celebration.

Students expressed likes and dislikes with the overall integrated curriculum in reflective journaling upon the completion of each project. The comments focused on how difficult the various activities were to complete. The Spanish students were frustrated by what they termed as "lack of artistic ability". The art students didn't like the

Spanish forced on them. The Art III students were more aware of the artists and artistic content than the Spanish I students.

Conclusions and Recommendations

Students' ability to establish connections from a specific art lesson to a Spanish cultural event was evident. Based on the presentation and analysis of the collected data, the students showed slight increase in knowledge related to the art curriculum and the Spanish culture. A limited number of students performed at a mastery level in their understanding of the two disciplines. Through teacher observation and class discussion, researchers noted positive feedback among the students related to the integration.

This grouping of students did not provide a positive structure for the study. The recommendation would be to offer this integrated course to incoming freshmen that have enrolled for both Art and Spanish. This would establish the basic framework for implementing this type of course into the curriculum. This structure would also allow for thematic units of study that focus on both the language and art in a truly integrated environment. This innovative integration should align with existing Art I and Spanish I curriculums.

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Appendices

Appendix A

Survey for the Humanities Faculty

As part of our master's program we are researching the possibility of integrating the curriculum in Art and Spanish classes. Given that you currently teach an integrated humanities class, we would be interested in learning more about your experiences. Please complete the following survey (omitting any reference to your name) and return it in the envelope provided. Please add any additional thoughts and/or concerns. Specific instructions w/signed consent form

1. In what ways has teaching humanities been a worthwhile endeavor, positive experience or beneficial to your teaching?
2. How have you modified or changed you curriculum and goals to meet the needs of the humanities program?
3. In what ways have you collaborated with other instructors?
4. Please explain any differences in achievement between your regular history and literature classes and the humanities classes?
5. What changes would you like to see in the integrated curriculum program?
6. What advice would you offer a new instructor in the integrated curriculum program?

Appendix B

Student Questionnaire

Directions: Choose one response for each item listed below.

	Strongly Agree	Agree	Disagree	Strongly Disagree
	4	3	2	1
1. I am aware of cultural diversity within our school				
2. I believe it is important to recognize this diversity				
3. I have limited interaction with people that are different than				
4. I make connections from one subject to another				
5. I believe that my learning will be enriched through this class				
6. I am able to cooperate in a group situation				
7. I have been involved in an interdisciplinary class				
8. Describe below any experiences you have had in an integrated or interdisciplinary class.				
9. Explain below what you think an interdisciplinary or integrated class will involve.				

Appendix C

Integrated Art III and Spanish I Form A

Please complete the following questions.

1. Name four Hispanic artists.
2. Name three Hispanic artistic styles.
3. Name three medias that are utilized in creating a Hispanic work of art.
4. List two holidays that are related to the Hispanic culture.
5. List the countries and people that the term “Hispanic” includes.

Appendix C

Integrated Art III and Spanish I Form B

Please complete the following questions.

1. Choose four Hispanic artists. Write a paragraph on each artist that includes the following information: his/her style, specific works of the artist, and any biographical information that you have learned in this class.

2. Discuss two Hispanic cultural events. Write a paragraph for each event that includes the cultural significance, historical background, and the manner in which the holiday is celebrated.

Appendix D
Portfolio Review

Portfolio Components		Comments
Assessment #1		
Assessment #2		
Assessment #3		
Assessment #4		
Tarea (homework)		
Journals		
Obras (artwork samples)		
Assignment #1		
Assignment #2		
Assignment #3		
Assignment #4		
Participation (class)		
Final Grade		



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