

An Exploration of Integrating Visual Arts to Enhance Narrative Writing in the Elementary Classroom

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AN EXPLORATION OF INTEGRATING VISUAL ARTS TO ENHANCE
NARRATIVE WRITING IN THE ELEMENTARY CLASSROOM

by

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A thesis submitted in partial fulfillment of the requirements for
the Honors in the Major Program in Elementary Education
in the College of Community Innovation and Education
and in the Burnett Honors College
at the University of Central Florida
Orlando, Florida

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ABSTRACT

The purpose of this thesis is to integrate visual arts to enhance narrative writing. In this study I address three questions: (1) Why should educators integrate the arts in their classroom? (2) How does the content benefit the student's participation? and (3) How can we connect visual arts into narrative writing? To answer these questions, I researched several elementary teachers across the United States who have integrated the arts in their lessons. I also have researched and found multiple benefits to educators integrating the arts in their classroom. For example, a former middle school teacher used visual representation to help students understand the meaning of a painting by drawing four quadrants and looking at the painting as four separate images. These four separate paintings tell a different story to how the painter created his piece of art.

All students have different learning abilities, and by using arts integration, teachers will have an easier time accommodating and motivating all students in the classroom. This thesis also focuses on how educators can benefit from using arts integration and studies regarding other educators who are already integrating the arts within the curriculum. To conclude my thesis, I have created and included a checklist that educators can use to facilitate narrative writing. In addition to the checklist, I have included one elementary narrative writing lesson plan to guide current and future educators how they can help students meet the state standards.

DEDICATION

I dedicate my thesis to my mother, sister, and the rest of my family. I especially want to thank my sister for the never-ending love and support. I would also like to thank my boyfriend who has supported me since the beginning of my journey.

I would also like to dedicate this thesis to Dr. Trenta because you have believed in me from the beginning. I would have never had made it through if it wasn't for your support.

Dr. Blanch and Dr. Roberts, I would like to dedicate this thesis to both of you for compassion, generosity, and helping me create a successful thesis.

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First, I would like to thank my mother, sister, and the rest of my family members. My sister has encouraged me to apply and complete a thesis of my own in preparation for graduate school. She has believed me and supported me throughout my years of being an undergraduate. I would also like to thank my boyfriend who has been supporting me since the beginning. I would not know what I would do without all of you.

I would like to express my gratitude to Dr. Trenta for her guidance, ongoing support, and determination throughout the past few months. I am a better teacher because of my learning and experiences in the integrated course last fall where it has inspired me to create this thesis. I would not have experienced being an Honors in the Major (HIM) student, if I would not have met you. I am grateful for Dr. Blanch and Dr. Roberts for your ongoing advice and for getting me back on track to organize my thesis. It was an adventure I will never forget.

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CHAPTER ONE: INTRODUCTION

Narrative writing is defined as a writing that tells a fictional story. I took an arts integration course that prepares future educators to integrate the arts in lesson plans. After taking the course, it made me wonder what kinds of lessons elementary educators already integrated. When I started my research, there were three questions that I wanted to answer: (1) Why should educators integrate the arts in their classroom? (2) How does the content benefit the students' participation? and (3) How can we connect visual arts into narrative writing? To answer these questions, I researched multiple studies that were focused on arts integration. For example, a former educator named Kristy Brugar (2012) taught a middle school social studies class by integrating the arts into a lesson plan. She used a visual representation on how a picture can tell a story. The teacher asked her students to redraw her image based on what they see. Next, she had her students draw a line going across the horizon and another line going vertical. Brugar (2012) had told her students to look at the four squares as individual pieces of art. The students visualized their four images closely and shared how they would describe each image. Brugar had explained to her class that the image contains four parts of a story. The top right showing object, bottom right showing the animals, the top left showing transportation, and the bottom left showing a scenery. Brugar used this lesson to help teach students that wordless pictures convey a message. After reviewing this study, I realized that students can learn how to write narrative stories using imagery. Students often struggle the in writing because of grammar, punctuation, and spelling. Combining visual arts and narrative writing can help students succeed in their writing. To have students learn with

the arts does not mean teachers need to create artists, but rather are using the arts to motivate and boost their confidence as a writer.

Professional Rationale

A few years ago, I had the opportunity to observe a first-grade language arts class. The teacher posed a question on the board based on the chapter book they were reading. The question was to help students brainstorm what could happen next in the story. Shortly after the morning exercise, the teacher gathered all her students to read aloud the *Magic Treehouse* book. The teacher also had centers focused on writing complete sentences after the read aloud. Although centers were being used, I still felt as if she could have done more. Therefore, this thesis will explore the rationale for arts integration a checklist to guide implementation, ways to integrate students integrating the arts into the writing curriculum to motivate and encourage students.

Statement of Purpose

The purpose of this thesis is to inform teachers how they might implement visual arts into narrative writing lessons. Arts integration can be used in many ways throughout all subject areas. When I learned about integrating the arts, I realized that educators can encourage students to have a love of learning. Arts integration can help enhance students' learning including the students who have language barrier. Chapter Two will present the literature review to outline the conceptual framework and focus of arts integration based on research. Chapter Three will provide the methodology planning and creating a visual art writing lesson. Chapter Four will include a lesson plan about how educators can integrate visual arts with narrative writing. Chapter Five will reflect on what I have learned and offer conclusions related to the thesis as well as future research ideas.

CHAPTER TWO: SYNOPSIS OF RELEVANT RESEARCH

The purpose of this thesis is to encourage teachers to include arts integration into narrative writing lesson plans. There are multiple ways teachers can integrate the arts to accomplish many standards from the Florida State Standards website. The Florida State Standards website is where educators can look up common core standards that are required for all kindergarten through twelfth grade in the state of Florida. For example, educators can look through the subject areas through each grade level and find narrative writing standards. Educators can find standards from all grade levels from kindergarten through twelfth grade. In addition to those standards are lesson plans teachers can use in their classrooms that align with the standard. This chapter will focus on different researchers, such as Lynne Silverstein, who have done studies on arts integration and the benefits of using arts integration in the classroom.

What is the definition of Arts Integration?

Surprisingly, the definition meant of arts integration has multiple meanings. Lynne Silverstein (2010), has written her own definition to clarify arts integration. Art integration is a path where teachers can build their students' understanding of content and provide opportunities for the students to demonstrate their understanding through visual arts, music, and dance (theatre and movement). The process of their understanding helps students link the arts into the subject area they are learning. According to Silverstein and Layne (2010, p. 1), "art integration is an approach to teaching in which students construct and demonstrate understanding through an art form". To understand Silverstein and Layne's (2010) definition of integrating the arts further, the definition is broken down by keywords.

“Art Integration is an **Approach to Teaching**” (Silverstein & Layne, 2010, p. 2).

The word approach means a path that the student may take to go to a place or to a person. The beginning of this definition opens up to have educators know that integrating the arts is a path where it should be used every day. This path helps students realize *how* something is being taught rather than answering *what* is being taught.

“Students construct and demonstrate **Understanding**” (Silverstein & Layne, 2010, p. 3). The word understand means students will fully grasp and comprehend the meaning of the lesson. Having students build upon their knowledge of the lesson and present it lets educators know that they have met the objective. Having students demonstrate their understanding also helps students practice content for upcoming tests and assessments at the end of each lesson.

“Through an **Art Form**” (Silverstein & Layne, 2010, p. 4). The word art form means the different styles of art performances that can be used as the student demonstrates their understanding. For example, the student can use visual arts, music, dance, drama, etc. Including multiple ways to demonstrate understanding through the different art forms in a classroom, allows for many kinds of students, both academically and culturally diverse to come together and explain their culture to the class. Educators use different learning styles such as kinesthetic, auditory, or visualization to reassure students are meeting the objectives while being engaged during the lesson. “Teachers are encouraged to plan instruction that engages students in visual, aural, and kinesthetic learning modalities so that students can actively process what they are learning” (Silverstein & Layne, 2010, p. 4).

According to Silverstein and Layne (2010), “Arts integration requires that a student does more than repeat (a song), copy (an art project), or follow directions. They must create something original and of value” (p. 5). Based on this, it is apparent creativity plays a substantial part when the arts is included in a lesson. Creativity is essentially a step by step process that has five phases in a single diagram.

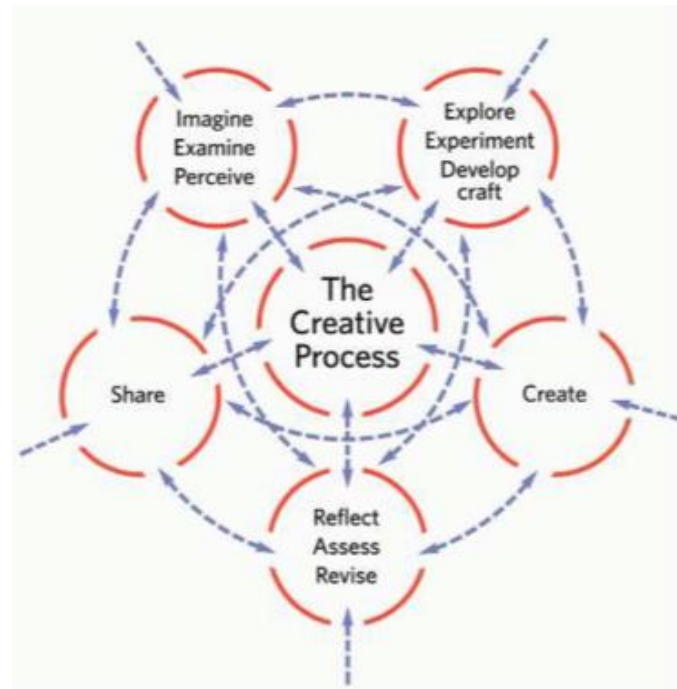


Figure 1. *The Creative Process* © 2010 Silverstein

According to Silverstein and Layne (2010), ”in Figure 1, the process is made visible with open circles. 1) students imagine, examine, and perceive. 2) They explore, experiment, and develop craft. 3) They create. 4) They reflect, assess, and revise, and 5) share their products with others” (p. 5). All the arrows you see in Figure 1 indicate that the student can go in various directions. No matter in what direction the student chooses, he/she will show how unique they are based on their ideas and standpoint. The process on how to get the student to their standpoint varies from student to student. Some ideas can

also be complicated for some which makes the student adjust and find an alternative route until they find their standpoint.

Arts integration can fuse together with all subject areas. Science, math, language arts, history, and more. Arts integration can be included in all grade levels even throughout college and is very flexible and easy to lift students' love of learning. I believe, students will be able to appreciate school more often and feel excited to learn. "Teachers who integrate the arts into their curriculum, whether they work in primary or secondary classrooms, tell the same story over and over: the student who would not pick up his pencil but will now not stop writing poetry; the student who would not pick up his pencil but will now not stop writing poetry; the students who were bored by animal adaptation but are now excited about science when drama became the teaching tool; and the class that can now learn and retain geometric concepts through creative movement" (Donovan & Pascale, 2012, p. 5). The teachers who chooses to integrate the arts into their classrooms will realize that engagement and excitement can still be active in classrooms. All that the students need to have ready is their creativity. One aspect which is often mistaken when arts integration is implemented into the curriculum is the idea that the teacher must make students into artists; this thinking is a misinterpretation of arts integration. Arts integration helps the students' thinking skills in regard to comprehend what they are learning.

Arts Integration Professional Development in Florida

In 2017, the Florida Department of Education (FLDOE) held a webinar with hosts P.J. Duncan and Jennifer Infinger. Both Infinger and Duncan are educational specialists. Infinger is a fine arts specialist and Duncan is a specialist in secondary science. This

webinar was for current teachers to attend and learn about the connection between physics and arts envisioning electronic fields. Jose Sanchez, special guest, also attended and presented the webinar with Infinger and Duncan. Sanchez worked for the Magnet Lab for the past 12 years that includes educational programs that is open for all college students and educators across Florida (FLDOE, 2017). The Magnetic Lab is located in Tallahassee, Florida where preservice, in-service, and teachers can learn about scientific lessons for the elementary school classroom. For example, these lessons can be about electromagnetic forces and how electricity works in the real world. Students connect their prior knowledge of magnets to the new material presented to them. To understand these lessons, Sanchez presents the *5E Model*, which is a diagram where students are engaged, exploring, elaborating, explaining, and evaluating the lesson (FLDOE, 2017). This is where Sanchez has integrated the arts because the students are working collaboratively using their problem-solving skills which is the goal for each lesson. If the students have only met one or two of the Es from the 5E model, they will not have enough data to meet their goal. Students will need to meet at least three Es from the 5E model to meet the lessons objective.

Duncan and Infinger both decided to integrate the arts with science to help students understand the content. They used Silverstein's (2010) definition of arts integration to help explain arts integration to educators. Duncan and Infinger also presented Silverstein's arts integration checklist (shown in Figure 2) to show teachers how they can check their own lessons to ensure that the lesson includes arts integration. If the educator answers "yes" to any question, they do not need to make any changes. If the educator answers "no" to any of the questions, they know they go back and enhance the

lesson. For example, Duncan and Infinger displayed the *Envisioning Electric Fields* lesson plan. The words that are italicized are the subheadings from Silberstein's (2010) arts integration checklist shown in Figure 2. The lesson enhanced the *Approach to Teaching* requirement because the students are finding the relationships between positive and negative charges. The lesson enhanced the *Understanding* requirement because the students did demonstrate their understanding by keeping themselves engaged in their learning with their peers. The lesson enhanced the arts integration requirement because the students were creating three-dimensional models of an electric field. The lesson incorporated the *Creative Process* requirement because the students created their own three-dimensional objects that was original, revised their model with their partner, and presented it to the class. The lesson did meet the *Connect* requirement because the curriculum did connect with how part one of the project was to explore their findings; part two was to design the three-dimensional of the electric field. Last, the lesson did meet the *Objectives* requirement because the objectives were listed in both subjects. The students checked for their understanding and growth during their presentation. This example of integrating arts integration inspired me to apply the same concept for my narrative writing instruction (see chapter four).

ARTS INTEGRATION CHECKLIST		
APPROACH TO TEACHING		
1. Are learning principles of Constructivism (actively built, experiential, evolving, collaborative, problem-solving, and reflective) evident in my lesson?	Yes	No
UNDERSTANDING		
2. Are the students engaged in constructing and demonstrating understanding as opposed to just memorizing and reciting knowledge?	Yes	No
ART FORM		
3. Are the students constructing and demonstrating their understandings through an art form?	Yes	No
CREATIVE PROCESS		
4. Are the students engaged in a process of creating something original as opposed to copying or parroting?	Yes	No
5. Will the students revise their products?	Yes	No
6. Will the students share their products?	Yes	No
CONNECTS		
7. Does the art form connect to another part of the curriculum or a concern/need?	Yes	No
8. Is the connection mutually reinforcing?	Yes	No
EVOLVING OBJECTIVES		
9. Are there objectives in both the art form and another part of the curriculum or a concern/need?	Yes	No
10. Have the objectives evolved since the last time the students engaged with this subject matter?	Yes	No

Figure 2. *Arts Integration Checklist* © Silverstein & Layne (2010)

Howard Gardner's Theory: Nine Multiple Intelligences

Some may feel that the rationale for arts integration rests in Howard Gardner's work with multiple intelligences. Many believe that Howard Gardner is a brilliant and intelligent theorist. Gardner became interested in knowing more about how the human mind works and what other ways he could investigate how humans think. In 1991,

Gardner had introduced eight Multiple Intelligences, but three years later, he felt as though he needed to extend his theory and include one more intelligence; the existential intelligence (Gardner, 1993). These nine intelligences allow the students to express, act, experiment, master, and/or comprehend their understandings in numerous ways.

“Gardner claims that all human beings have multiple intelligences. These multiple intelligences can be nurtured and strengthen or ignored and weakened” (Herndon, 2018, para. 10).

Gardner’s nine multiple intelligences are as follows (Herndon, 2018, para. 10):

- Verbal-Linguistic intelligence
- Mathematical-Logical intelligence
- Musical intelligence
- Visual-Spatial intelligence
- Bodily-Kinesthetic intelligence
- Interpersonal intelligence
- Intrapersonal intelligence
- Naturalist intelligence
- Existential intelligence

Verbal-Linguistic intelligence allows student to understand skills verbally and also recognize the sounds and definitions to words. For example, if a student can review definitions of words within a text, they can remember the definition to the words by using context clues.

Mathematical-Logical intelligence allows the student to understand a problem and can explain their reason abstractly and numerically accurately. These students are known

for being number smart and can understand mathematical numbers and patterns within each problem.

Musical intelligence is a student who has a passion for sounds and rhythms that can help them understand the curriculum if it is included in the lesson. These students can have a sensitive hearing towards music that they do not always come to their attention when they do. For example, students can reproduce a song that a singer or composer has created from one of their favorite songs to creating something of their own.

Visual-Spatial intelligence is an intelligence where the student needs visual representations of what the substance looks like. For example, visuals can be three-dimensional, two-dimensional, or digital.

Bodily-Kinesthetic intelligence allows the student use movement. Students can get up on their feet and dance to a song in perfect timing. The student can be an excellent dancer to any song genre while others that do not know how to dance are far from being 'body smart'.

Interpersonal intelligence are students who can understand what the other student is feeling. They are known as, 'people smart'. They can connect with others who have a hard time expressing what their feelings are verbally and know how to help them cope with anything they are going through.

Intrapersonal intelligence is understanding and knowing one's own feelings and being aware of their own worth and beliefs.

Natural intelligence allows the student to be interested in being outdoors. They are called 'nature smart'. Students strong with their naturalistic intelligence love to view scenery, nature, grass, seasons, and all products of mother nature does.

Existential intelligence is an intelligence discovered later by Gardner after he discovered the first eight intelligences. Existentialist intelligence recognizes a focus on the larger questions of life. This importance on gravitating forward an infinite amount of why and how questions may sometimes sound odd. For example, the student can wonder how the first man was born on the planet, why the sun is yellow, or how the planet became to be round.

Certainly, arts integration can be highlighted with the acceptance of Gardner's nine intelligences, to include Gardner's intelligences requires educators to understand the strengths and weakness of their students. Some believe students are more comfortable participating in an activity the uses the intelligence they have the most confidence in. On rare occasions one student can be strong in all nine intelligences.

Herndon (2018) studied Howard Gardner's work and concluded that student performances is enhanced by making use of multiple intelligences in classroom settings, which often means arts integration. "One of the most significant results of the theory of multiple intelligences is how it has provided eight different potential pathways to learning" (Herndon, 2018, para. 16). These intelligences also help teachers consider ways to expand the resources they can use in a classroom setting. When using multiple intelligences in the classroom, more tools become available for not one student, but for all the students. If one student struggles with math the teacher may select a different intelligence or use multiple ones within one lesson. All students learn in different ways and sometimes can shift in their multiple intelligences. With experiences, teachers can learn to be flexible enough to supplement the curriculum and incorporate different teaching styles. "When educators are given the freedom to move away from the

traditional, visually-based methods of teaching, they will have the opportunity to reach more students more effectively” (Herndon, 2018, para. 22). Students may become motivated to learn when a lesson plan involves their interest. For example, when a student is learning about the growth of a plant, the teacher could simply just read the chapter with the class and then do a worksheet. Another option is for the teacher to enhance the lesson. One might walk a nature walk and visual arts integration with the students outside of the classroom and guide them through how to draw their own stages of a plant growth. Being active, the teacher helps students stay engaged and it also motivates the students to work in a different environment. The drawing of these stages of growth helps students visualize how a small seed can develop into a sprout.

John F. Kennedy for the Performing Arts Changing Education

Another resource that provides great information to teachers is the John F. Kennedy Center for the Performing Arts. The John F. Kennedy Center for the Performing Arts which began in 1976 has been associated with multiple schools nationwide. Their focus is to provide support to schools that are integrating the arts into the curriculum for all students. The Changing Education Through the Arts (CETA), and the John F. Kennedy Center for the Performing Arts both have been partnering up with the school system since 1999. The partnership is centered on creating exceptional curriculum. “The CETA program is a whole school reform model designed to impact student learning and attitudes by building teachers’ capacities to make arts integration one of their primary approaches to teach across the curriculum” (Duma, 2014, p. 2). From 1999 to 2009, the art program was tested and completed under three independent, multi-year studies. These

conclusions resulted under four areas; the CETA program, the programs effect on students, effects on teachers, and the effects on the schools.

The CETA program resulted in the most academic improvement among students. Students were actively engaged during their learning including their mental skills and social skills. To confirm that students are improving, the study was based on data from a six-year timespan. During that time period, there were students who attended the arts integration program by the Chicago Arts Partnership in Education (CAPE). “Out of all the subjects, the two that showed significant growth was in reading and math subjects” (Duma, 2014, p. 11).

Benefits of Arts Integration

Educators are encouraged to become interested in integrating the arts in their classrooms. However, there are questions as to why educators should include the arts. According to Silverstein and Layne (2014, para. 1), “teachers are being interested into integrating the arts in their classroom for two reasons. The first reason is the benefits students gain to build practice that aligns with what the student is learning. The second reason is that it keeps the teachers up on their feet to rise their own experience in the classroom.”

When students are introduced to a lesson, the students can become motivated to learn when arts integration lesson. Integrating the arts can be utilized for multiple subjects. For example, the students can learn how to design their own moon phases using Oreos, understanding the cycle of a butterfly with different food items, or even knowing how to write a complete sentence with picture sentence strips. “To do this, students must take what they know and understand about each subject area (e.g., moon phases, butterfly

cycle) and communicate it to others through the art form” (Silverstein & Layne, 2010, p. 6).

Neil Swapp Study

Another educator informed my understanding of arts integration was researcher Neil Swapp. Neil Swapp (2016), a researcher and musical instructor from New Mexico, has studied how students’ academics and the arts can benefit their performance in five distinctive ways. Swapp believes that students are becoming prosperous when students have the ability to reach their academic goals through the arts. “While the positive impact of the arts on academic achievement is worthwhile in itself, it’s also the tip of the iceberg while looking at the whole child” (Swapp, 2016, para. 1). The first benefit Swapp has studied was that students can grow their mindset with the arts. Students have shown progression when they are able to do an activity that is interesting to them. Intrinsic and extrinsic motivation both have an equilibrium because when students get to do something that they love becomes rewarding to them (intrinsic motivation); however, those who are going to do something acts only to receive a better outcome (extrinsic motivation). “Your students will study or practice not only for the external rewards, but also because of the self-enjoyment or satisfaction this gives them” (Swapp, 2016, para. 4). The second benefit would be that it helps improve students’ courage. The student might be facing a new challenge, or their creativity can be lacking; however, all students can show where their creativity level stands. It only takes a little support from the teacher and their peers to show that they can overcome their insecurities and try it out. The third reason would be that it can increase the student’s cognition. Their understanding comes clear when students struggle within a subject or topic. The fourth benefit for integrating the arts

would be that it can also help students with their communication skills. Learning how to communicate, especially out in the real world, can sometimes become a struggle as a student. I, myself, struggled so much as a student growing up because I was shy and did not want to talk most of the time in front of large groups. “Students learn a multitude of communication skills by studying the arts” (Swapp, 2016, para. 8). By doing so, the students will have to communicate what their artwork means. Presenting an art piece helps students build their confidence as a public speaker and allows them to know how to use their communication skills verbally. The fifth reason how arts integration is beneficial is that it can have deep cultural and self-understanding of other cultures through the arts. Art has a very important history in many different cultures and in many countries around the world. It is important to have students be aware of the history and have a meaningful understanding of how it classifies us as humans. This understanding also helps students understand that there is no right or wrong way when it comes to their own creativity. Creativity is limitless.

Art Integration in the 21st Century

Students in the 21st century are encouraged to think critically; they must be organized, self-motivated, cooperative, knowledgeable, and communicative. To master these skills in the real world, teachers will benefit from including arts integration in their lessons. Arts integration allows students to “access information and to process it in ways that are developmentally appropriate to each learner. It is currently used in hundreds, if not thousands of schools worldwide” (Burdette, 2011, para. 3). Students sitting down and simply reading from a textbook and answering questions cannot be as effective as when students have the opportunity to use their creativity. Even though some students will

succeed in school by just reading from the textbook, I believe integrating the arts and Gardner's nine multiple intelligences is one strong answer that is unfolding for the academic success of all students. "We know that some people learn more easily through the spoken or written word, while others can more easily comprehend visual or kinesthetic information. The arts provide an arena where the eight multiple intelligences – the visual/spatial, the kinesthetic, the musical/rhythmic, the interpersonal and intrapersonal, the natural, the mathematical/logical and the verbal linguistic – are all recognized and addressed" (Burdette, 2011, para. 5).

Kirsty Brugar's Study

In addition to finding answers that unfolds academic success, Brugar's (2012) work helped me understand how she utilized arts integration into a history lesson. Teachers in the 21st century are required to follow certain expectations in various states across the United States. These expectations are requiring teachers to follow the district's curriculum based on what standards are set for that academic year. There are many ways that a teacher can choose to integrate the arts. For example, the image below was used in an integrated lesson in middle school, history lesson. Brugar (2012) used visual arts in her history lesson plan to get students to understand the artists point of view to create their own theories.



Figure 3. *American Progress* © John Gast (1872)

Kristy Brugar (2012), a former middle school teacher, reports on how integrating the arts into the social studies curriculum benefits students' learning. Brugar taught middle school for a few years and each year she displayed the image in Figure 3; the *American Progress* by John Gast. Brugar would ask her students to pay attention to what they see and redraw the image onto paper. Once the students completed their drawing, Brugar would tell them to draw a line horizontally and vertically in the center of the paper to create four quadrants. Brugar labeled each quadrant similar to looking at a compass; "Northeast (upper right-hand quadrant), southeast (lower right-hand quadrant), northwest (upper left-hand quadrant), and southwest (lower left-hand quadrant)" (Brugar, 2012, p. 1). Brugar's students' drawings converted from one to four images. The class would come together and explain what they saw in quadrant one, two, three and four based on objects, animals, transportations, and scenery. Brugar would explain to the class that what they saw was the way Gast would communicate to his viewers how he came to paint his painting. The differences in the way the light is reflecting in the Eastern side of

the painting represents the unknown darkness that is dimming its way off the Western side of planet Earth (Brugar, 2012).

Brugar integrated the arts within her lesson perfectly because she gave the students a chance to draw an image that does not require artistic skills, but with creativity. They did not have to draw exactly what they see in the painting but what they see in their own eyes. Brugar's students all enjoyed and felt excitement to learn about the painting and about creating their own theories. Brugar's students' interest levels of the Westward Expansion unit escalated with the help of integrating the arts into the curriculum. "Since social studies and the visual arts are often neglected in the curriculum, one way to reintroduce these subjects back into the curriculum is by way of meaningful integration with an area such as literacy, which makes sense pedagogically since literacy is an area that currently receives considerable instructional time" (Brugar, 2012).

Debra Ingram and Eric Riedel's Study

In addition to Brugar's lesson plan, there are schools that have already integrated the arts across the nation. During the 1999-2000 school year, Debra Ingram and Eric Riedel collaboratively worked together to research and study the differences between schools in the state of Minneapolis that integrate the arts and schools that do not integrate the arts into the curriculum. Their project was called AAA which stands for "*Arts for Academic Achievement*" (Ingram & Riedel, 2013). The intention of the AAA project was to restore classroom instruction to improve students' academics especially in areas where students struggled the most. This study took roughly four years to complete because of the results they needed to document to show the differences from the first year and the fourth year. They focused on math, reading, socioeconomics, and standardized testing.

Each year, the schools had to create a proposal that shows each of the students' academic growth for all schools that do and do not integrated arts. A total of 27 schools within the state of Minneapolis was selected to participate within this study; 10 of those schools having to show that they integrate the arts within their lesson plans.

Table 1: Third Grade Average Change in Test Scores

	Average Change on Reading Test	Standardized Deviation of Change on Reading Test	Number of Students
Teacher integrated the arts*			
Yes	13.5	11.96	124
No	10.5	8.80	82

According to Ingram and Riedel (2013, p.13-14), the table above shows a comparison between the average scores from third graders from the 1999-2000 school year. The difference in percentage is 3% higher compared to teachers who do not integrate the arts into the curriculum. Both Ingram and Riedel predicted that the percentage was going to be 5.18% growth prior to experimenting the study themselves.

Ingram and Riedel examined more than one analysis on how integrating the arts affects students' academics. The regression analysis displays the relationship between students who are integrating the arts and the test scores from the year 2000. Ingram predicted students who do learn in an integrated classroom can show academic increase by 5.18%. The data that was collected from all of the elementary schools who participated in the AAA study, showed improvement in English and reading scores. After Ingram collected his data, he also noticed that third graders who worked collaboratively with a partner made more improvement than with those students who worked individually.

According to Ingram and Riedel (2013, p. 16), some of the results were also difficult to interpret. The first reason was because this case was not to represent any of the schools toward the program. Ingram's only initial thought for this study was to include these schools that helped build this program from the initiation. One of those representatives was a coordinator (teacher) for the past two years had intentions of selecting schools that were already involving in balancing academics and student performance. The second interpretation that came across Ingram's study was to have the schools' educators create their own reports when they would collect the data. However, the schools came back to Ingram suggesting he would go around and survey the program himself to analyze the impact of the results. The surveys asked how many educators who taught reading/English subject areas integrated the arts within their curriculum. With all of the data Ingram collected, he realized that the program has yet to come to a conclusion. Ingram needs further research to defend his arts integration program and show more improvements. "Whether it is the nature and duration of the teacher-artist partnership, the amount of integration in a specific discipline, the amount of integration across multiple non-arts discipline, or some yet unidentified element of the program" (Ingram & Riedel, 2013, p. 16).

Tara Carpenter and Jayme Gandara's Study

Another resource that informs teachers how to integrate the arts were researchers Tara Carpenter and Jayme Gandara. Carpenter and Gandara have collaborated to develop their own lessons that integrate the arts in comparison to a common lesson plan. Gandara (2018, para. 3) is a fourth grade elementary school teacher and Carpenter is a visual arts professor at a nearby university. Their work provided another example of how students

can integrate the arts by having Carpenters students create a water cycle mandala. The connection that the mandala has with a science lesson is to have students understand that mandalas and the water cycle is a continuous pattern. “Since mandalas are symmetrical and often made of concentric circles with lines meeting at 90-degree angles, Jayme also used this project as an opportunity to teach to the math core standards” (Carpenter & Gandara, 2018, para. 21). This project had students create a circle that was divided into four 90-degree angles. In the center of the mandala, one big circle lies in the middle along with another circle closer to the center of the 90-degree angles. The students would draw their mandala on wax paper and draw the water cycle in each ring. When students are done drawing, they will add a few drops of watercolor paint on the wax paper. After they added the watercolor, the students will add a drop of rubbing alcohol and watch how it does a ripple effect. Carpenter and Gandara presented the lesson plan to 30 teachers to share how a water cycle mandala project works and how it meets science standards.

Connecting Visual Arts into the Writing Curriculum

Educators should always look for challenges and lesson plans that boosts students learning for their students. Oftentimes, students may struggle in even in the smallest challenges when the learning does not keep the students’ interest. So how can we include the arts along with narrative writing? Certainly, arts integration can be implemented in any subject area by including hands on activities where their creativity is enhanced. The teacher’s goal is for students to meet the Common Core State Standards and their goals. Donahue and Stuart (2010, p. 57) noticed when a student did not comprehend a lesson because he/she looked puzzled, but when they were introduced into integrating the arts, their motivation and engagement improved.

Educators can use imagery to help students predicting the organization of a story. When students are predicting the story based on a photograph, students can take their imagination to sketch and go to extraordinary places. These thoughts can help students master writing skills because they combine with arts to imagine what they see in the image. In a study conducted by Denise Cassano (2012), she showed her students an image of *The Gulf Stream* by Winslow Homer. She then asked her students what they thought was happening in the image. Some students guessed that it was a fisherman lost in the ocean. Cassano had noticed the resonance of the students' voices who were concerned for the painter's health. However, one student had pointed out that the man will be saved in the painting because there was a small ship in the corner of the painting that no one else had seen carefully. This experiment that Cassano developed can be followed in three easy steps enhance how students creatively think and write their own story in the prewriting stage. The first step is to have the students observe just like Cassano had her students do. The second step is to have the students create inferences by analyzing the artwork. For this activity, students can work as a class, in small groups, or by partners. Have the students discuss among one another then come together as a class for an open discussion. Cassano (2014, para. 9) suggests that students must infer their answers based on what they see from the photograph and also defend their reason. The final step is to have the students create their own work in writing. For students who are in the early stages, allow them to pick a shape or mood of the image and describe it. If the students are in the later stages, they can use multiple images to create a story of their own. When they select their images, they will write a small script and perform it to the class.

Daniel Meier Study

In addition to students who struggle with writing in the prewriting stages, Daniel Meier has worked one on one with a student who has English as their second language. Writing plays a substantial part in student's academics for students who are learning a new language in primary school. *New language learners* is defined as someone who feels incompetent about fluency and needs guidance to learn a new language (Meier 2013, p. 16). Meier researched about how writing can help new language learners understand the writing process in the primary classroom. He worked alongside with a student named Cristian. Cristian is a seven-year-old student from second grade who does not comprehend any English terms. Yet, Meier noticed that Cristian could write words and letters in Spanish because he loves to write. New language learners become motivated when they begin to write something that sparks their interest and know how to format the writing in a new language. Meier began to think of having Cristian write his own how-to play baseball book (Meier, 2013). Throughout the activity, Meier had Cristian practice writing sight words in English on paper since he is in the prewriting stage. He sat with Cristian as he guided him on how to spell words and sentence formats. Meier began to have Cristian write a word over and over to understand the spelling and the pronunciation of the word. Cristian showed a great opening sentence to catch the reader's attention along with key points what a story should include. Cristian wrote a total of ten sentences in his how-to book that had the proper grammar and sentence format. However, Meier only showed a common lesson plan teacher's use in their classrooms. Although, Florence did show how students can learn how to write sentences using interactive drawings.

Florence, a kindergarten bilingual teacher, uses arts integration successfully as she teaches new language learners how to write with three simple strategies. She rings in the new school year with drawing assignments rather than with written assignments. Florence uses drawings as a form of writing assignment to help students understand what an object is. For example, drawing a portrait can help students determine what a piece of clothing is. Florence models the drawing to the class, then has everyone else draw an image of their own and write a complete sentence of their drawing. She does have them describe it in their own language but does not want the image to be wordless.

Arts Integrated Schools

A handful of schools today across the country embrace integrating the arts. In 2015, a study was conducted at the Integrated Arts Academy (IAA) located in Burlington, Vermont. Teachers who taught at this school used lesson plans that integrated the arts in many different subjects. The two schools in Burlington have high levels of poverty. Most of the students that are enrolled in those schools are English Language Learners (ELLs) that come from many different countries worldwide. When IAA first opened it was a magnet school where students received special courses that are not available at other public schools. The IAA was one of the first schools to require educators to integrate the arts in the classrooms. According to Katrina Schwartz (2015), parents can now enroll their students to IAA even if they are living outside of the city. The program includes all in socioeconomic levels and improved student engagement when they became an integrated arts school. Schwartz interviewed Riley, a teacher at IAA, who found that incorporating arts integration into the curriculum has helped the teachers work together and become a successful school. They realized that the students

and teachers do not need to be professional artists to have an integrated arts curriculum. The key is to have a positive and supportive environment that gives the students a chance to show what their creativity can do. “Elizabeth Peterson often feels out of her depth in visual arts, but that does not mean she discourages it in her class. “I’m not a very good illustrator, but if you bring it into your classroom, some of your students might be,” she said. “Having an atmosphere of being open to various art forms is all your students need” (Schwartz, 2015, para. 25).

According to Maya Riser-Kiositsky (2019), in 2015 over 132,000 schools; of which 88,665 were elementary schools. According to the Education Closet (2019), there are 50 schools across the country that are integrated schools including one in the state of Florida. Jackson Heights Middle School, located in Seminole County, is an integrated school because of their STEAM program. The STEAM is an exciting twist to arts integration. It relies on integrating the arts in STEM, Science, Technology, Engineering, Art, and Math. The Jackson Heights STEAM program represents how the school provides exceptional education to their students. Their mission is to establish that students are becoming well prepared for a STEM through arts integration (Seminole County Public Schools, 2019). The STEAM program also includes a robotics team right on the school campus. The robotics team that Jackson Heights offers relates to arts integration because it gets students to build a device that requires students to do hands on projects that teaches students how to create their own mechanism. It also teaches students how to use their creativity to illustrate their drawing to construct their robot. After Jackson Heights created their robot, their team went to the regionals this past season and was awarded second place at the Central Florida Regional Championship that lead them to

compete in the nationals in California. Schools like the IAA and Jackson Heights are the kind of schools that prioritize arts integration as a valuable tool for learning. Educators prioritize arts integration because the arts often motivates and clarifies learning and builds curiosity and problem solving

Given all of these studies and programs, this thesis explores how arts integration might enhance elementary narrative writing in the following chapter.

CHAPTER THREE: METHODOLOGY

The focus of this thesis is to help explore the options that other researchers and educators have found to better educate students. For example, Gardner's eight multiple intelligences focuses on multiple ways students can learn throughout the skills they are able to perform. I believe educators should implement these intelligences more than once within a lesson. Another fantastic researcher who has done a phenomenal job on a study was Silverstein and Layne. Both Silverstein and Layne worked collaboratively on the reasons and benefits when it comes to including arts integration into classrooms. Silverstein defined what arts integration meant to clarify the difference between artists (painters, sculptures, etc.) and integrating the arts. Silverstein also has found multiple benefits of how arts integration works when it is embedded into the curriculum.

Design of Study

The purpose of this thesis is to inform educators about how visual arts can enhance multiple lesson plans that can be used for their own classroom. To build the lesson plan, I have done my own research on lessons were already developed and determine how they could be enhanced to promote student participation. For example, a former teacher, Kirsty Brugar (2012), has created a great lesson plan that integrated the arts with minimal requirements. Integrating the arts in the classroom helps teachers and schools understand how society is and what it has to offer. "Collaboration often results in teachers who are more willing to take risks, are innovative in their teaching, persist in integrating the arts despite the obstacles, and use a child-centered rather than adult-centered approach to teaching" (Duma, 2014, p. 6). Various studies have been found to help educators, parents, and faculty to understand the difference in what integrating the

arts does to student's academics. Integrating the arts helps to improve their test scores and reading level. I believe educators across the country should start their year off right with the right motivational tools (integrating the arts). Utilizing lessons that integrate visual arts only makes students environment friendlier and more pleasant.

To assist in producing a narrative writing lesson plan that includes arts integration, the checklist below was created for teachers to use prior to teaching their lesson. Teachers can use visual arts within their lessons because it motivates students' interest and builds their creativity. The first content descriptor states the exploration of visual arts that includes the elements of art. The elements include texture, shape, line, form, value, space, or color. When an educator goes through their lesson, he/she will check yes, if the lesson does include at least two elements. If it does not, the teacher will go back and include at least two of the art elements. The next descriptor states the exploration of visual arts including the principles of design. Design includes rhythm, balance, emphasis, proportion, gradation, harmony, variety, or movement. The lesson should include a minimum of two principles of design. If it does not, the teacher should revise their lesson. The next two content descriptors is to check if the lesson includes the appropriate standards based on the grade level. I chose the second-grade level because the lesson plan in the next chapter focuses on students narrative writing in the second-grade level. The second-grade standards are from the Florida State Standards website where the teachers in the state of Florida website that educators can use as a resource. This checklist is open to all educators to use even those who teach outside of the state of Florida.

Visual Arts Checklist		
Content Descriptors	Check one:	
Exploration of visual arts includes the elements of art (minimum of two):	Yes	No

Line – a movement in space		
Shape – a two-dimensional shape that has a flat surface		
Form – a three-dimensional shape having volume, height, and depth		
Value – the difference in light colors to dark colors		
Space – the art is showing positive and negative fields		
Color – three properties being shown; hue, value, and intensity		
Texture – using the sense of touch based on what you see		
Exploration of visual arts included principles of design (minimum of two):	Yes	No
Rhythm – an image creating motion or a beat		
Balance – a stable work of art		
Emphasis – the contrast of an image		
Proportion – the image creates a balance of element relationships		
Gradation – elements increasing or decreasing in size		
Harmony – combination of elements of art based on similarities		
Variety – using different elements of art in an artwork		
Movement – motion in an image		
Visual art standards (minimum of two per grade level):	Yes	No
Reflect on and discuss various possible meanings in works of art. VA.2.C.1.2 (Florida State University, 2019)		
Use appropriate decision-making skills to meet intended artistic objectives. VA.2.C.2.1 (Florida State University, 2019)		
Identify skillful techniques used in works by peers and others. VA.2.C.2.2 (Florida State University, 2019)		
Use accurate art vocabulary to identify connections among visual art and other contexts. VA.2.C.3.1 (Florida State University, 2019)		
Use personal experience to convey meaning or purpose in creating artworks. VA.2.O.2.1 (Florida State University, 2019)		
Experiment with tools and techniques as part of art-making processes. VA.2.S.1.1 (Florida State University, 2019)		

Manipulate art materials and refine techniques to create two- and/or three-dimensional personal works. VA.2.S.3.1 (Florida State University, 2019)		
Use imagination to create unique artwork incorporating personal ideas and selected media. VA.2.F.1.1 (Florida State University, 2019)		
Writing standards (minimum of two per grade level):	Yes	No
Write narratives in which they encounter a well-elaborated even or short sequence of events, include details to describe actions, thoughts, and feelings. LAFS.2.W.1.3 (Florida State University, 2019)		
Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured even sequences. LAFS.K12.W.1.3 (Florida State University, 2019)		
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. LAFS.K12.W.2.4 (Florida State University, 2019)		
Use technology, including internet, to produce and publish writing to interact and collaborate with others. LAFS.K12.W.2.6 (Florida State University, 2019)		
Exploring Arts Integration Across the Six Writing Stages:	Yes	No
<ul style="list-style-type: none"> • Stage 1: Prewriting – brainstorming or illustrating their story • Stage 2: Writing – creating a rough draft • Stage 3: Revising – rereading their narrative story • Stage 4: Responding – read and consult with their classmates about their story • Stage 5: Editing – revise and edit their final storyboard • Stage 6: Publishing – the student’s story will be shared to their classmates 		
Howard Gardner’s Nine Multiple Intelligences (minimum of two):	Yes	No
Verbal-Linguistic intelligence – this lesson will allow students to understand skills verbally and also recognize the sounds and definitions to words.		

Mathematical-Logical intelligence – this lesson will allow the students to use problem solving skills and can explain their reasoning abstractly or numerically.		
Visual-Spatial intelligence – this lesson includes visual representations to help students create two- or three-dimensional works of art in print or digital form.		
Bodily-Kinesthetic intelligence – this lesson will allow the students to use movements in their body out of their seats.		
Interpersonal intelligence – this lesson will allow the students to understand what others are feeling or saying.		
Intrapersonal intelligence – this lesson will allow the students to become aware of their own feelings or beliefs.		
Naturalist intelligence – this lesson will involve students in going outdoors before, during, or after the lesson.		
Musical intelligence – this lesson will allow the students to recognize rhythm or sounds of music before, during, or after the lesson.		
Existential intelligence – this lesson will focus about questions of life.		

CHAPTER FOUR: INTEGRATING VISUAL ARTS INTO A NARRATIVE WRITING LESSON PLAN

Educators have the option to integrate the arts within their classroom, unless otherwise noted by the school's principal. However, if an educator does not know how to design a lesson plan, Bonnie Murray has created a mini guide on how to create one.

Murray (2002) has written eight *Think Aloud* questions that can help any teacher prepare for a lesson plan for any subject. These eight questions Murray has developed are not only for first year teachers, but for all teachers. During the school year if you continue using these questions, they become easy to remember for the next lesson. Murray's eight Think Aloud questions are as follows:

1. Question towards students: What are the academic, social, physical, personal, and emotional needs of my students?
2. Strategies for students: Which teaching strategies will best facilitate my students' learning?
3. Grouping: Should I group heterogeneously or homogeneously? What size should my groups be?
4. Timing: When is the best time to do this lesson? Are there prerequisites my students should have mastered?
5. Materials: What materials and human resources do I need for the lesson to be successful?
6. Success: Was the lesson successful? Were my students interested? Did my students learn? What did not work? What will I do differently next time?
"mention here that I have had a teacher tell me that I can change it differently for the curriculum the following school year"

Sequence: What can I do next time to build upon this lesson? How can I make it flow?

7. Rationale: What is the reason for doing this? What objectives will be accomplished?

In addition to these eight helpful questions, Murray also included some of her own tips and tricks to having a great school year. One of them is to have teachers keep a template that they can use repeatedly to fill in the blanks and create lessons a little easier rather than rewriting one (Murray, 2002). I believe this is a great idea to keep in mind for first year teachers because it can be less stressful for them.

What is Narrative Writing?

Narrative writing is a form of writing that is built upon a story or a plot.

According to Lydia Listyani (2019) using visual arts in narrative writing can enhance a student's interest in writing. Listyani applied and was accepted to teach abroad in the country of Indonesia. She had the privilege to teach a *Professional Narrative Writing* class (Listyani, 2019) to 19 students. In the beginning of Listyani's teaching program, she taught the English as Second Language class and began by administering a writing pre-test. This pre-test was for the teacher, Listyani, to see what they already know about English and what they need to work on for the duration of the program. When she discovered all her students had little to no knowledge of the English language, she had to think deeply of how to learn how to teach her students to write in the beginning stages. Listyani then realized that using imagery to get students to imagine a story from a single picture. She then began to research how visual arts can promote narrative writing with the help of using comic books in her lessons. Throughout her research, she realized that if she uses images, it can help students think creatively so they can compose stories based on what they see. According to Listyani (2019), states that when students work in small

groups helps students write in complete sentences while they are using visual arts to create a narrative story. The purpose of Listyani's research was not only to help build students learn a new language, but to help construct the student's social skills. In their groups, students used comic strips that have little to no dialogue to set the pictures in order based on how they think the sequence of events are placed. Then students brainstormed what they noticed within the pictures. Then the students began to write their narrative story. At the end of the program, the students will have taken a post-test to see how each student has progressed throughout the three months.

As a result, Listyani's comic strip lesson plan showed improvements for students narrative writing skills. Working among with their peers helped students work together to create detailed stories that caught Listyani by surprise. In the beginning of the semester, the students average scores were 64% percent as a class. At the end of the program, the students average test scores were close to being increased by 20% (shown in Table 2).

Table 2: Indonesia Students Average Change in Test Scores

Listyani using Visual Arts to enhance narrative writing:	Students Average Pretest Scores	Students Average Posttest Scores	Number of Students
Yes	64.4%	80.1%	16

To assist teachers in designing a lesson plan, I have included an elementary narrative writing lesson plan for second grade. This lesson plan encourages students to use their creativity and their imagination to help create spectacular short stories with fictional characters and events. Students will be able to understand the definition of narrative writing and the elements of a narrative story. Students will demonstrate their

understanding of a narrative story through the use of an application called, *Toontastic 3D* that promotes a make-believe story.

Narrative Writing Lesson Plan for Second Grade

Name: Diana Herrera

Title: Narrate A Narrative Story

Subject Area: Language arts

Grade level: 2nd grade

Time: 120 minutes (two days)

Objectives/Expectations:	Key Terms:
<ul style="list-style-type: none"> • Students will be able to create their own narrative story using the <i>Toontastic 3D</i> application. • Students will be able to define and identify what a narrative story includes (i.e. beginning, middle, end). • Students will be able to perform their scripts into their digital story to create a narrative movie. 	<ul style="list-style-type: none"> • Narrative • Beginning • Middle • End • Reader's Hook • Fiction

ELA Standards:

- **LAFS.K12.W.1.3** - Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured even sequences.
- **LAFS.K12.W.2.4** - Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **LAFS.K12.W.2.6** - Use technology, including internet, to produce and publish writing to interact and collaborate with others.

Visual Arts Standards:

- **VA.2.C.1.2** - Reflect on and discuss various possible meanings in works of art.
- **VA.2.O.2.1** - Use personal experience to convey meaning or purpose in creating artworks.
- **VA.2.S.3.1** - Manipulate art materials and refine techniques to create two- and/or three-dimensional personal works.
- **VA.2.F.1.1** - Use imagination to create unique artwork incorporating personal ideas and selected media.

Materials:

- Student notebooks
- Pencils
- *The Important Thing About Margaret Wise Brown* by Mac Barnett (can be substituted for another fictional text).
- *A Ball for Daisy* by Chris Raschka (can be substituted for another wordless book).
- Read aloud video of *A Ball for Daisy* form
<https://www.youtube.com/watch?v=bNGn9QpRnuI>
- iPads for each group of two students
- A copy of “Rolling a Story” for each group (see page 45)
- A copy of the visuals for each setting from the “*Toontastic 3D* APP Guide” for each group (see Appendix A)
- One die for each group

Procedures:	Adaptations/Accommodations:
<p>BEFORE (I Do)</p> <ul style="list-style-type: none"> ○ To begin the lesson, have the students complete a warmup. The students will answer the following questions using their prior knowledge: <ol style="list-style-type: none"> 1. What is the definition of narrative? Answer: The definition of narrative is a traditional story that has a beginning, middle, and end. 2. Is a narrative fiction or nonfiction? Answer: Narrative writing is fictional. 3. What would a narrative story include? Answer: A narrative story includes elements of a story that has a setting, characters, and plot. 4. Does a narrative story need to include a reader’s hook? Yes, a reader’s hook does need to be included within a narrative story. ○ Have the students turn to their partner and share what they have thought and combine the ideas together. Next, bring the class together and share their answers. 	<p>ELL/ESOL Accommodations:</p> <ul style="list-style-type: none"> ● When students are working on a story with their peers in the <i>Toontastic 3D</i> application, the teacher can assign an easy role while students are developing their story (i.e. the ESOL/ELL student can be the editor while the student can direct the story on <i>Toontastic 3D</i> application and the other student(s) can record their voices in the scenes). ● Speak nice and clear to your students ensuring they understand what is being directed. Demonstrate to your students what is being required to do with the visuals from the <i>Toontastic 3D</i> Application Guide (see Appendix A) to take home with them and look through prior to the next day. ● Provide your students with breaks in between your lesson (take a walk to the restroom or the water fountain). ● Provide an English/Spanish dictionary to your students. They can look up unknown words to communicate to their classmates. ● Students may need more time to complete the story in the <i>Toontastic 3D</i> application. To download the free <i>Toontastic 3D</i> application click the link here: https://toontastic.withgoogle.com/

- Review with the students what narrative writing is and share that it consists of four steps:
 1. Beginning of a story by introducing setting, character, and plot. This should bring attention to the reader (reader's hook).
 2. Next, the story should include a minimum of three events taking place in the story.
 3. Then, have the character solve the problem in the story.
 4. Lastly, have the students show the character to react to the events in the story to bring their ending to a conclusion.

- Read aloud a fiction book to the class to have the students understand who the character is, the setting, and what are the events happening in the story. (i.e. *The Important Thing About Margaret Wise Brown* by Mac Barnett).

DURING (We Do):

- Provide students with a wordless picture book called, *A Ball for Daisy* and have the class view the book page by page and let them articulate what is happening in the story.

- They need to point out the setting, character, and event that is going on in the story (i.e. Daisy is the main character, she received a ball and loved to play with it, etc.).

- Have the students use sentence strips to place the story in chronological order individually.

- Have the students watch and listen to a video of a student who has written a

story for Daisy and her ball here:
<https://www.youtube.com/watch?v=bNGn9QpRNuI>

AFTER (You Do):

- When the students complete the activities, they will all need access to a phone or a tablet.
- The students will work in groups of two and come together to work to create their own narrative story. The student will need a dice, Rolling a Story sheet (see page 45), a tablet with an application downloaded called, *Toontastic 3D*. This is a free educational app where students can create their own stories using their own voices and interaction. (To download the free Toontastic 3D application click the link here: <https://toontastic.withgoogle.com/> Also, see appendix A for the step by step process of how to utilize the *Toontastic 3D* application).
- Hand each group a (six sided) dice to roll and see which story they will get to write a story about. For example, if the dice lands on a one their setting will be at a school with characters named Estelle, Troy, and Twisty and their problem stating the teacher is missing.
- Before the students begin working on their story on the application, they will need to create their rough draft of their story on a sheet of paper. Provide pictures of the scene (see appendix A) to use as a visual to create their draft based on their selection to write a beginning, middle, and end to their story. The students work on this for 30-35 minutes.

- After the students have created their rough draft, they will reread their story and make corrections.

The following steps are needed to be followed to utilize the application: (appendix...for screenshots of the *Toontastic 3D* app):

Step 1: When the app loads, this screen will appear. To begin creating your story you will need to select the blue button.

Step 2: Next, the students will select *Short Story* with three parts. If they would like to choose the *Classic Story* and write five parts, it is up to them to decide (ignore any other options that appears).

Step 3: After the students select their story length, they will select the beginning tab (if students need to go back to the main screen, they can select the arrow in the top left corner).

Step 4: Then the students will select their setting based on the Rolling a Story chart (see page 45). They may only select the setting they chose from the chart.

Step 5: Next, they will need to select the characters based on the Rolling a Story chart (see page 45). They may select up to three characters and decide who will be the voice(s) to that character. Once they select the three characters, they will need to click the next button at the top right corner.

Step 6: **BEFORE STUDENTS CLICK START**, the students can view their setting by moving left and right on the screen. Their setting is larger than it appears. The students can also place their character based on the events of their story. Click and hold the character and move them around their setting shown in the two pictures below. Students also will need to practice their lines. If

students have already practiced their lines, they can begin working on the recording. Make sure the students are in a quiet place to record their voices.

Step 7: The students may begin recording after the count down. Students may begin recording only the beginning of their story. When they have finished recording, they can select the red button at the top of the screen. Students will have a MINUTE for each scene (beginning, middle, and end). Students can begin talking when the red button at the top appears.
(REMINDER: Remember to let the students know to walk their characters and their screen).

Step 8: After the students record their voice, students can add music to their scene to add a different mood to viewers (this is optional). See the next two images to view the music selections at the bottom of the screen.

Step 9: Students will repeat steps 4 through 8 for the middle and end of their story.

Step 10: If the students watch their scene they created and forgot to include a character, word, or a line from their script, they can go back and reedit. They can click and hold down the beginning scene and two options will appear: a paintbrush and a music note. Be aware that they will need to start their scene over again from the start. Select the red button as shown in the second image if the students need to go start over. Once the student selects start over, he/she cannot undo it.

Step 11: When the students are completed with their story, they will select the finish button at the top right corner of the screen.

Step 12: Then the students will include the title of the story and the directors' (students') names. To play the story, the students will

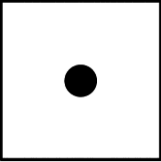
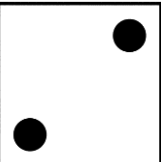
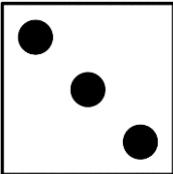
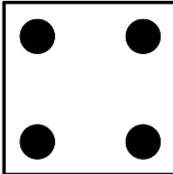
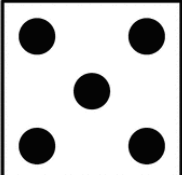
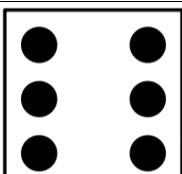
select the blue button at the top right corner of the screen. Students' will share their stories to two other groups with their tablet. When the story begins to play, a black screen will appear with the title and the director's names shown in the two images below.

Step 13: At the end of the movie, they will see that the movie will be saved on the app; however, the students do have an option to export their movie. The movie will be saved to their photo library on the device where students send it to their parents' email (this is optional).

Extension/Challenge: Students can create another story from the *Toontastic 3D* application.

Assessment: The assessment of the standards will come from listening and watch the student's stories from the *Toontastic 3D* app and determining whether they have included all the elements of the story. Students will also be assessed about the elements of art and on the principles of art to check for students understanding.

Rolling a Story

	Setting	Characters	Problem
	School	Estelle Troy Twisty	The teacher is missing
	Space	Rocket Jinx Zac Asteroid B10	Asteroids are hitting the planet
	Spooky Forest	Scout Brent Thom Timbre Alaxar from Afar	Stranded for a night alone
	Spy Laboratory	Agent Enstrom Robo Roto Operative Leota	Scientist has disappeared into the snowstorm
	Pirate Ship	Mr. Jinx Leo Bones Twitchy Bechard	You are stranded on an island.
	Atlantis	Loreali Pearl Crubby Lumi	The octopus has surrounded the treasure chest!

CHAPTER FIVE: CONCLUSION

In conclusion, integrating the arts can be beneficial for students and educators. Educators know that students love to do activities, play games, and listen to music. Why not use the student's interest inside the classroom to enhance their learning, in particular narrative writing. One way that elementary educators leverage students' interest is to integrate the arts within the curriculum.

Lynne Silverstein (2010) has defined what integrating the arts means in simple terms. Art integration is defined as a place where students can go to build understanding through their own performance. "Art integration is an approach to teaching students to construct and demonstrate understanding through an art form" (Silverstein, 2010). To better understand how to help students comprehend and show great performance is to use Silverstein's Art Integration Checklist (see Chapter 2) while planning the lesson. Working toward the goal of having many positive responses to the checklist should be the goal of elementary educators attempting to integrate the arts. Educators may want to use Gardner's theory as a reference to include different intelligences to meet students' natural proclivities to master knowledge and skills.

Silverstein (2010) has also discovered a few benefits of integrating the arts in the classroom. One of the benefits is that it helps students boost their knowledge when they are learning. The second reason is that it helps teachers build classroom experiences as an educator. Another researcher who has been studying benefits of arts integration is Neil Swapp. Swapp studied student academic performances and how art can improve student outcomes. Integrating the arts according to Swapp (2016) can grow students' mindset, courage, increase cognition, communication skills, and it can help students understand

various cultures around the world. One way students can better understand other cultures is the connections that history and culture has with art.

Today, roughly 50 schools require teachers to integrate the arts within Washington, D.C. classrooms. Teachers can go to learn about the CETA program located in Washington, D.C., which provides educators a place to learn how they can integrate the arts within any subject area. One school in the state of Florida that is titled as an arts integrated school is Jackson Heights Middle School (JHMS) located in Seminole County. JHMS is labeled as an arts integrated school because of their STEAM program. A STEAM program is where teachers know students learn best by incorporating art, creativity, and hands on activities within their class work. Science, technology, engineering, art, and math are encapsulated in STEAM.

Using these school examples, Silverstein's checklist, and the related research I designed a visual arts checklist and an example lesson plan. In reflecting on my lesson plan, I concluded that it does include visual arts for both the elements of art and principles of design because the visuals for the *A Ball for Daisy* (Rashka, 2011) book includes shapes, value, color, and line. Since I included more than two principles and elements of art I was able to check that off of the list. I also included the visual arts standards and narrative writing standards to my lesson plan; I have included a minimum of two standards at the second-grade level within my lesson plan.

Following the next descriptor, I have also included the six stages of writing within the lesson plan and the checklist. Students will be brainstorming (prewriting) what they think narrative writing is defined as and what are the elements to a narrative story are. The lesson does allow the students to create a rough draft, revise their own

story for meaning, and to edit for spelling and grammar mistakes. Students also consult with their peers regarding suggestions to improve their story and then use this information to edit and revise their story. Students will then be able to create their story in a three-dimensional digital form on the app called *Toontastic 3D*. Lastly, my lesson plan does include at least two intelligences from Gardner's theory which are verbal-linguistic, musical, and visual-spatial intelligences. The verbal-linguistic intelligence is seen in the beginning of the lesson when the students learn about the definitions to the key term's narrative and fiction. The musical intelligence is seen during the lesson when the students are including music sounds to their stories on the *Toontastic 3D* application. The visual-spatial intelligence is seen during the read aloud when students infer what the story, *A Ball for Daisy* (Rashka, 2011), is about using representations from the book.

My lesson plan also meets the arts integration based on Silverstein's (2010) definition. It includes an approach to teaching (Silverstein, 2010) because the students are using visuals to guide them to a path on inferring a narrative story on their own based off from the book *A Ball for Daisy* (Rashka, 2011). Students will be constructing and demonstrating understanding (Silverstein, 2010), because students will be using the elements of a story to design their own using visual arts. Students will also be learning through an art form (Silverstein, 2010), because they are using visual arts from the texts and from the *Toontastic 3D* application.

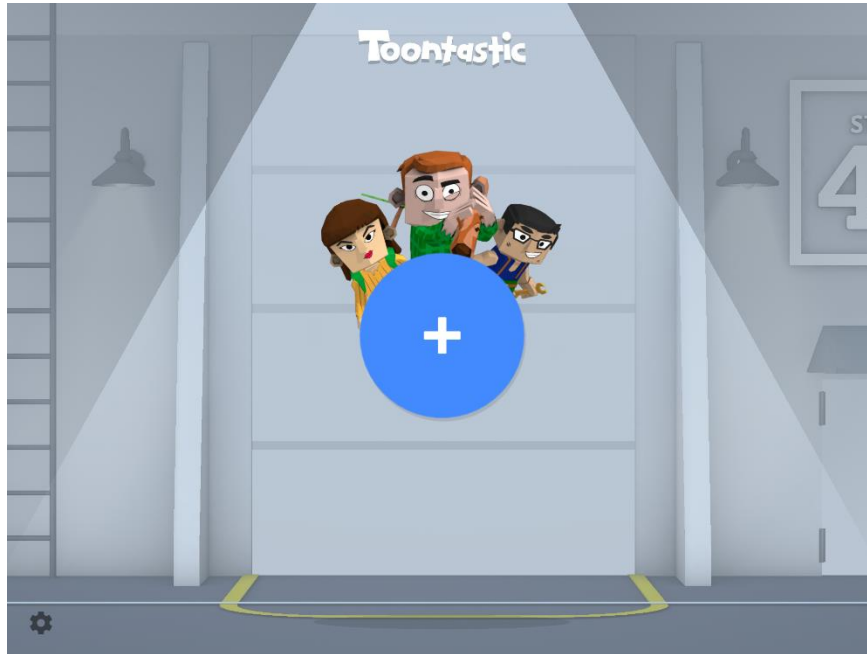
In the end, integrating the arts holds much promise to improve students writing skills through visual arts. One of the important aspects gained from this thesis on arts integration is that teachers can harness student's creativity and natural love of the arts to improve elementary children's narrative writing.

APPENDIX

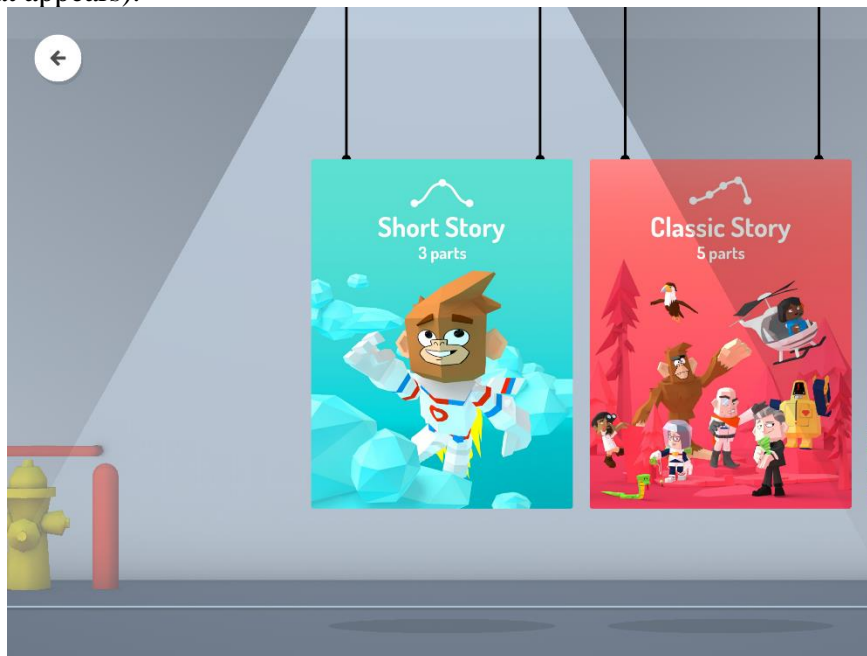
APPENDIX A: TOONTASTIC 3D APP GUIDE

Follow the below the steps below to utilize the *Toontastic 3D* application:

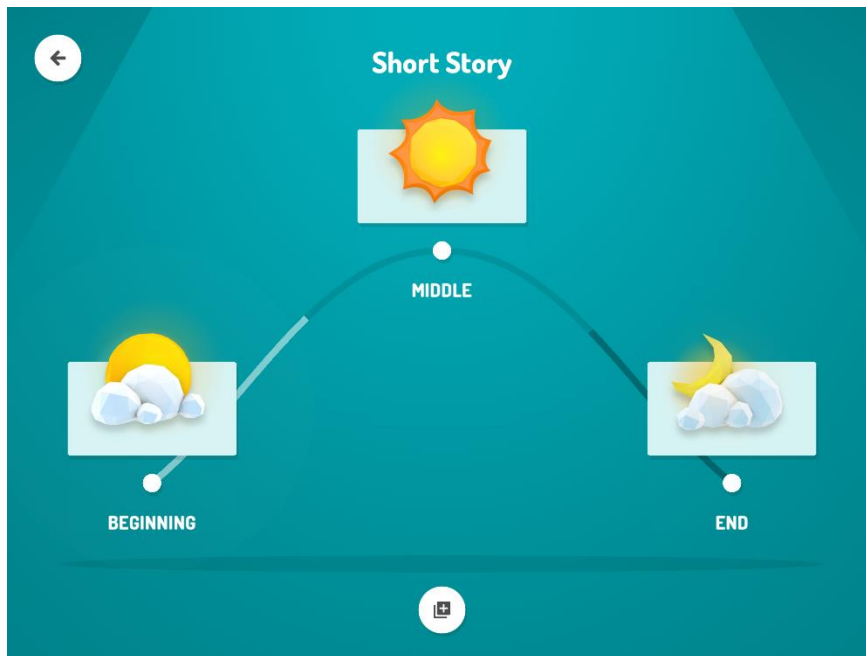
Step 1: When the app loads, this screen will appear. To begin creating your story you will need to select the blue button.



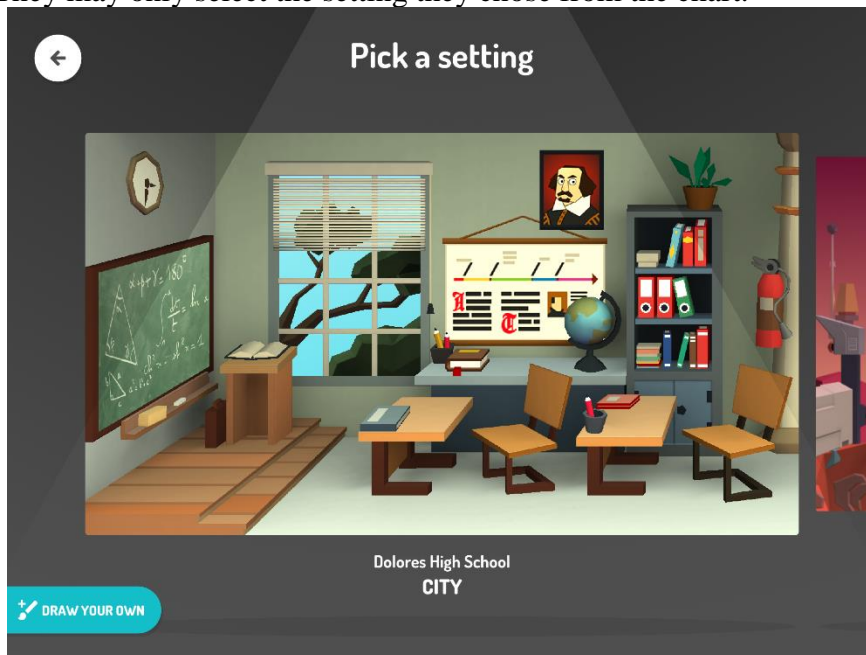
Step 2: Next, the students will select *Short Story* with three parts. If they would like to choose the *Classic Story* and write five parts, it is up to them to decide (ignore any other options that appears).



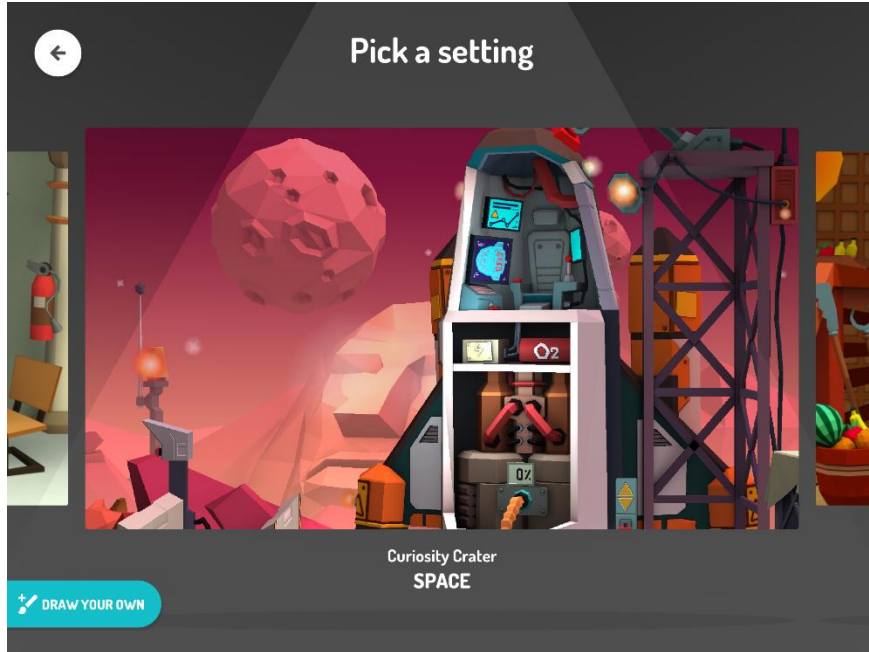
Step 3: After the students select their story length, they will select the beginning tab (if students need to go back to the main screen, they can select the arrow in the top left corner).



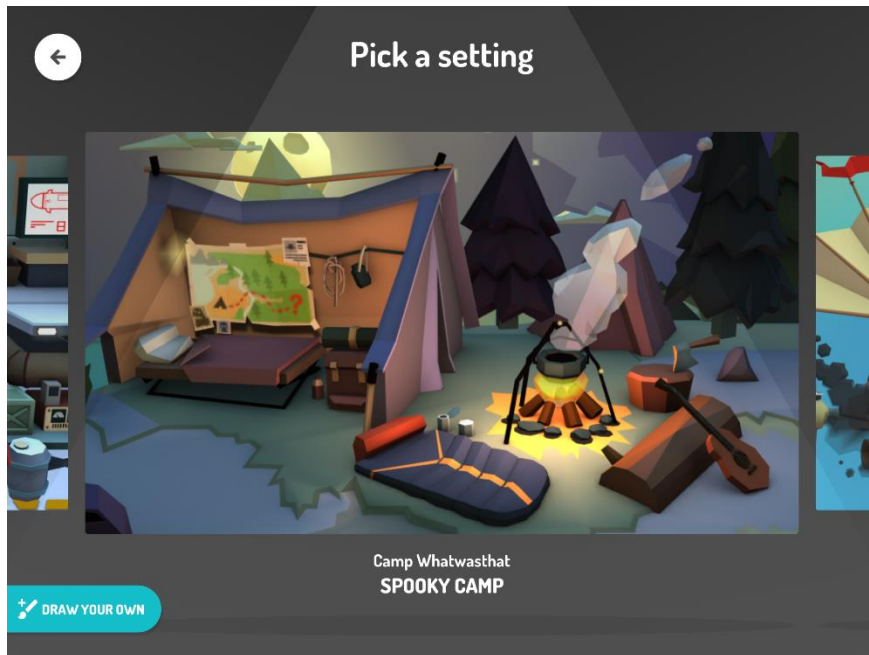
Step 4: Then the students will select their setting based on the Rolling a Story chart (see page 45). They may only select the setting they chose from the chart.



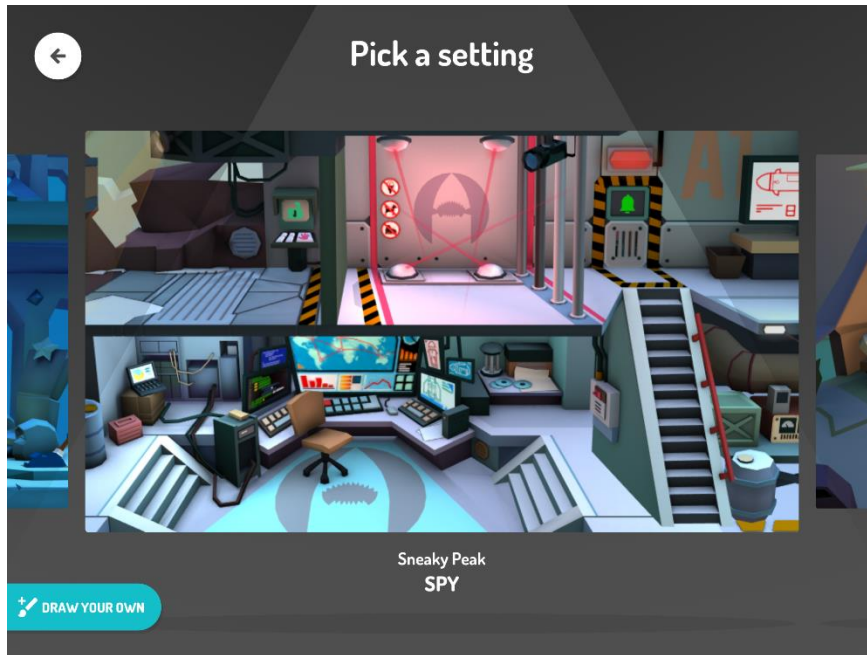
School Setting



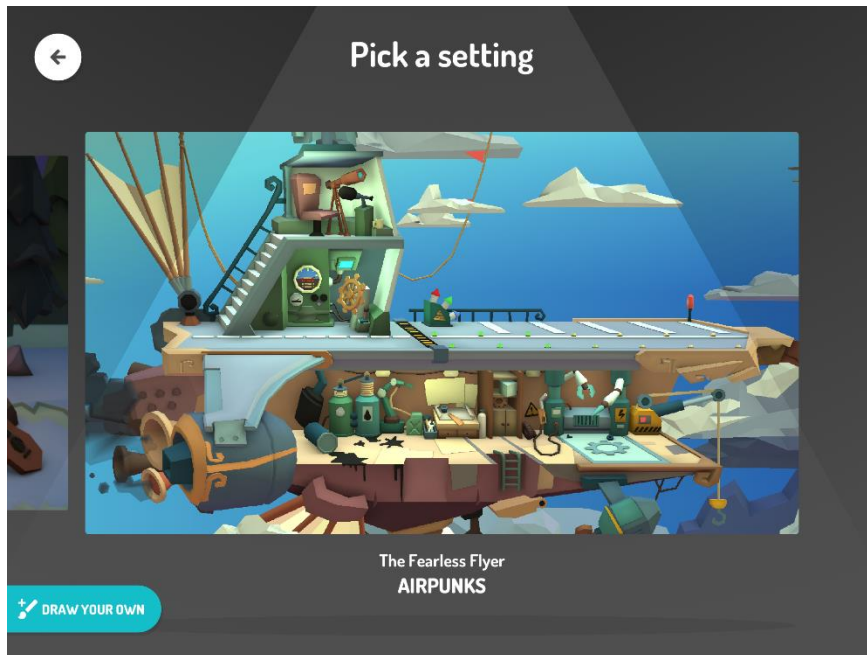
Space Setting



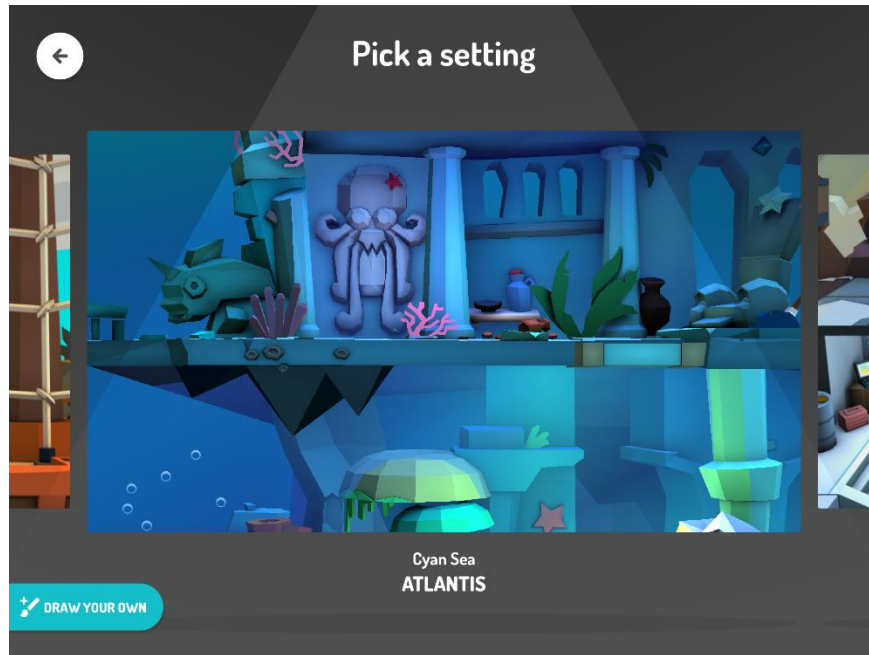
Spooky Forest Setting



Spy Laboratory Setting

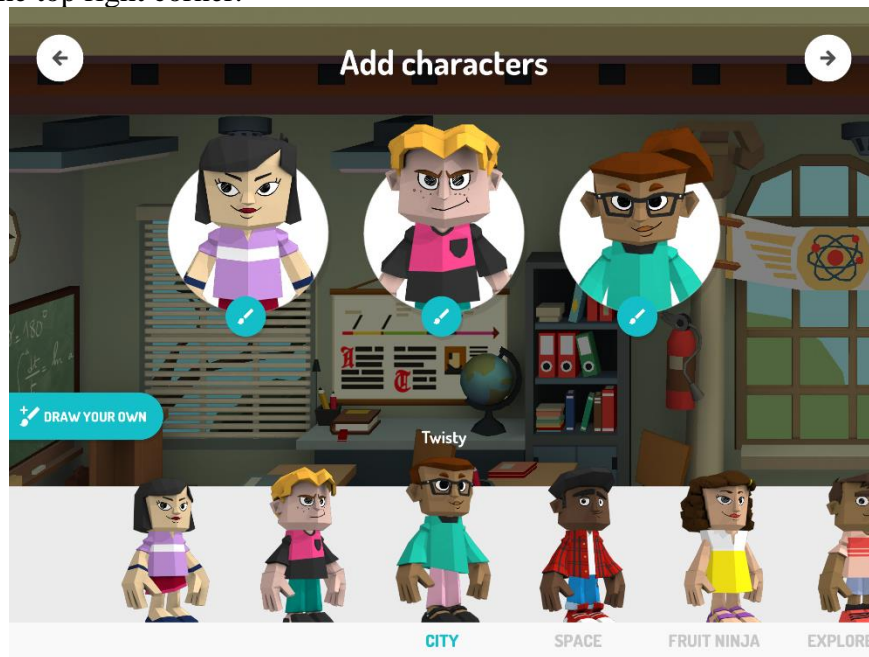


Pirate Ship Setting



Atlantis Setting

Step 5: Next, they will need to select the characters based on the Rolling a Story chart (see page 45). They may select up to three characters and decide who will be the voice(s) to that character. Once they select the three characters, they will need to click the next button at the top right corner.



Step 6: BEFORE STUDENTS CLICK START, the students can view their setting by moving left and right on the screen. Their setting is larger than it appears. The students can also place their character based on the events of their story. Click and hold the character and move them around their setting shown in the two pictures below.

BEFORE STUDENTS CLICK START, they will also need to practice their lines. If students have already practiced their lines, they can begin working on the recording. Make sure the students are in a quiet place to record their voices.



Step 7: The students may begin recording after the count down. Students may begin recording only the beginning of their story. When they have finished recording, they can select the red button at the top of the screen. Students will have a MINUTE for each scene (beginning, middle, and end).



Toontastic 3D is getting the scene ready in this screenshot.

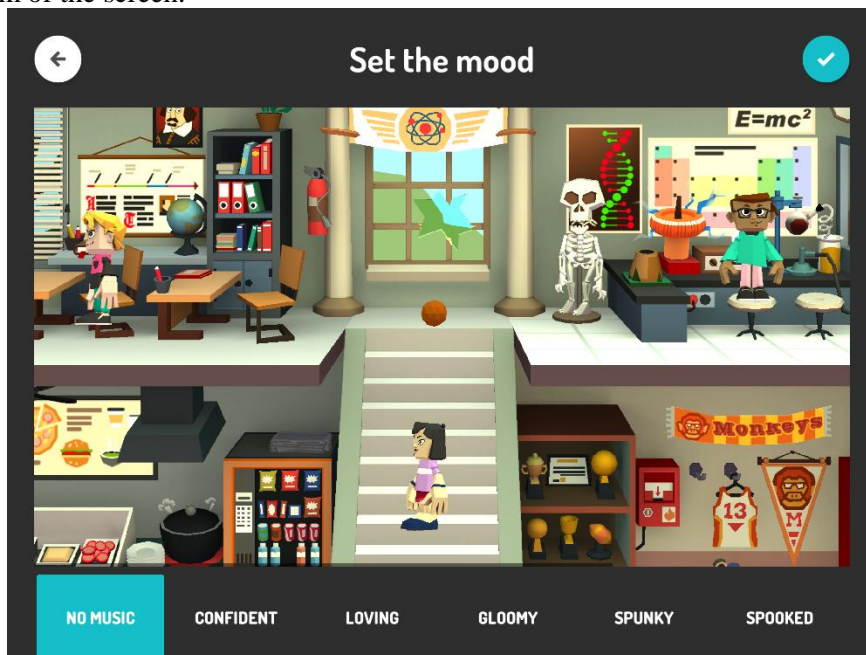


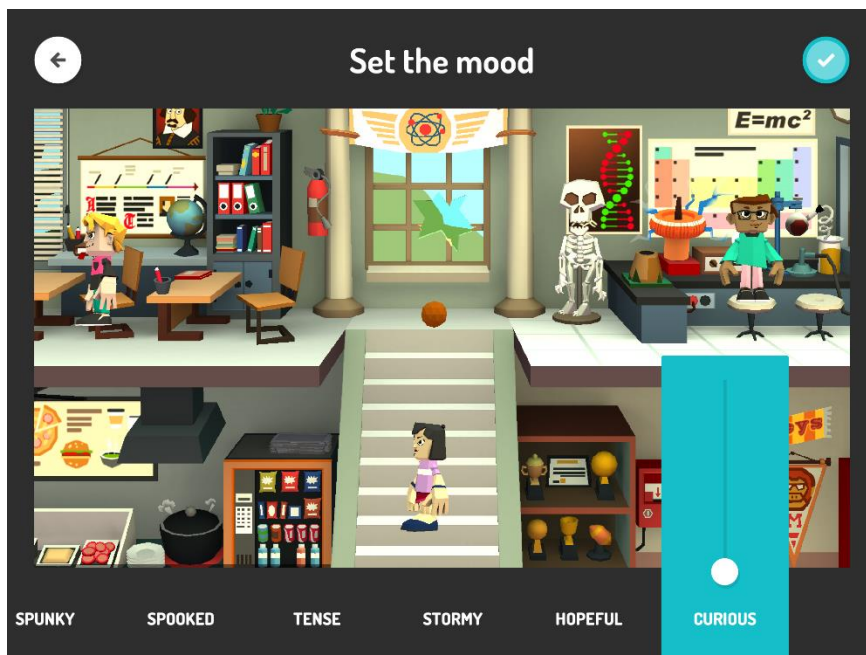
The scene is counting down from three in this screenshot.



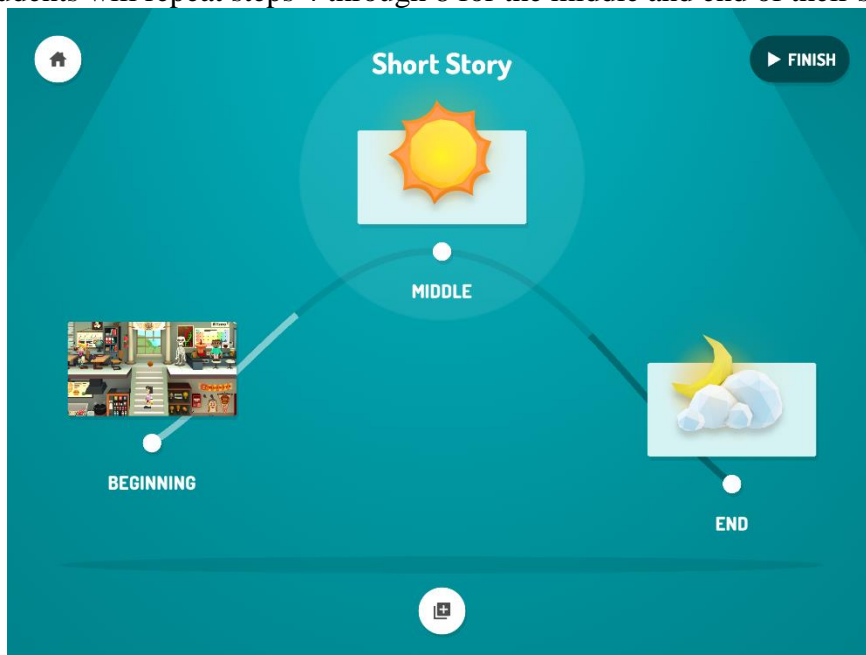
Students can begin talking when the red button at the top appears.
(REMINDER: Remember to let the students know to walk their characters and their screen).

Step 8: After the students record their voice, students can add music to their scene to add a different mood to viewers (this is optional). See the next two images to view the music selections at the bottom of the screen.

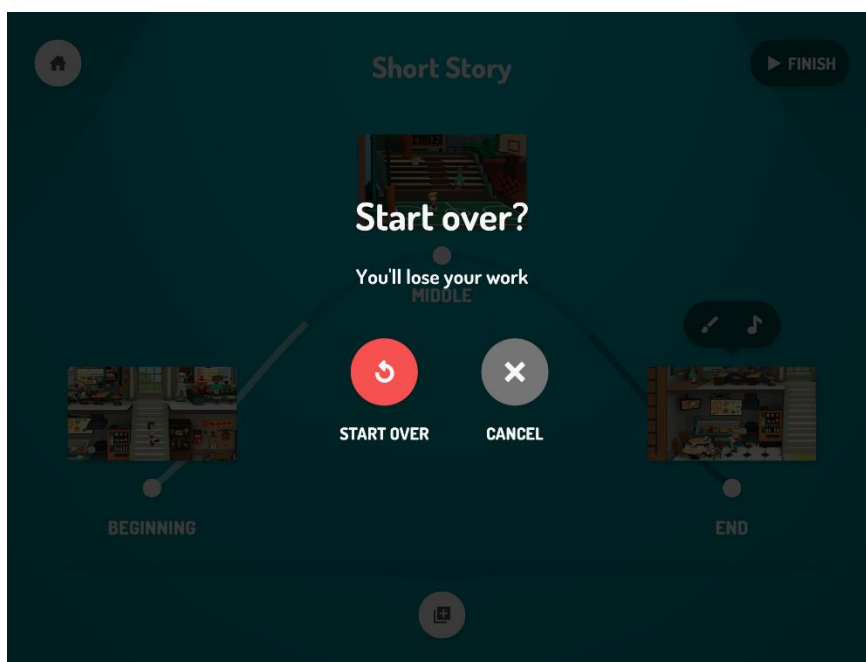
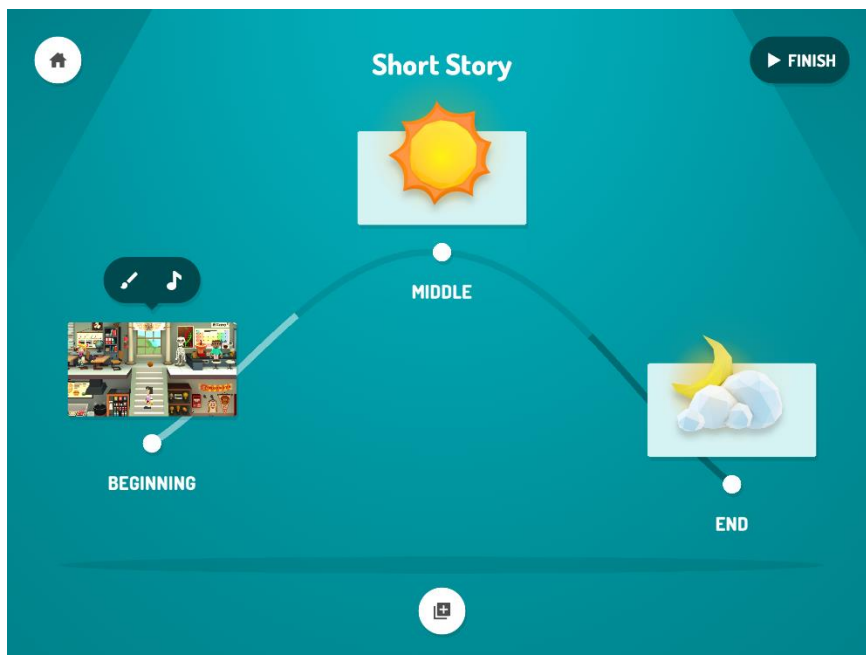




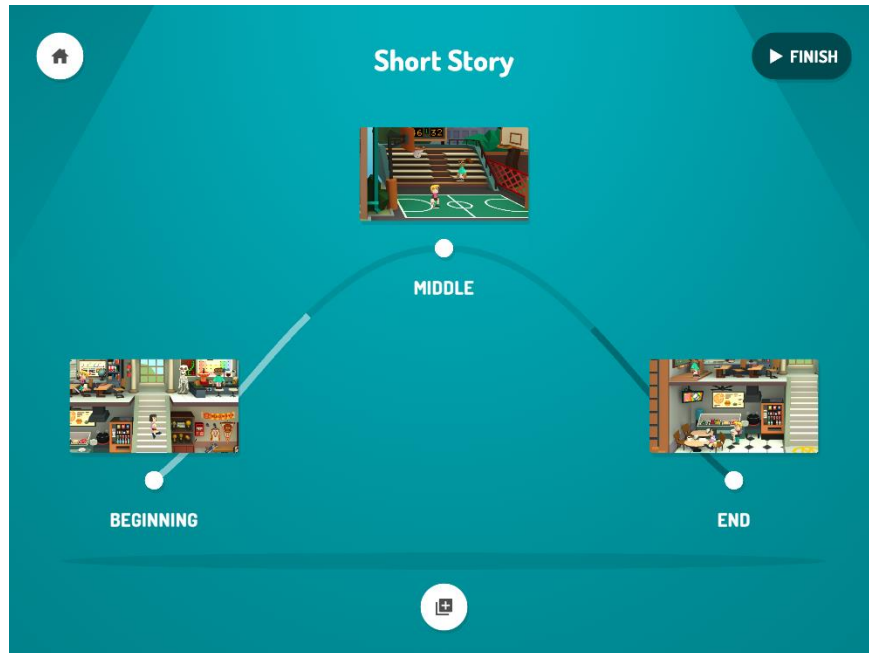
Step 9: Students will repeat steps 4 through 8 for the middle and end of their story.



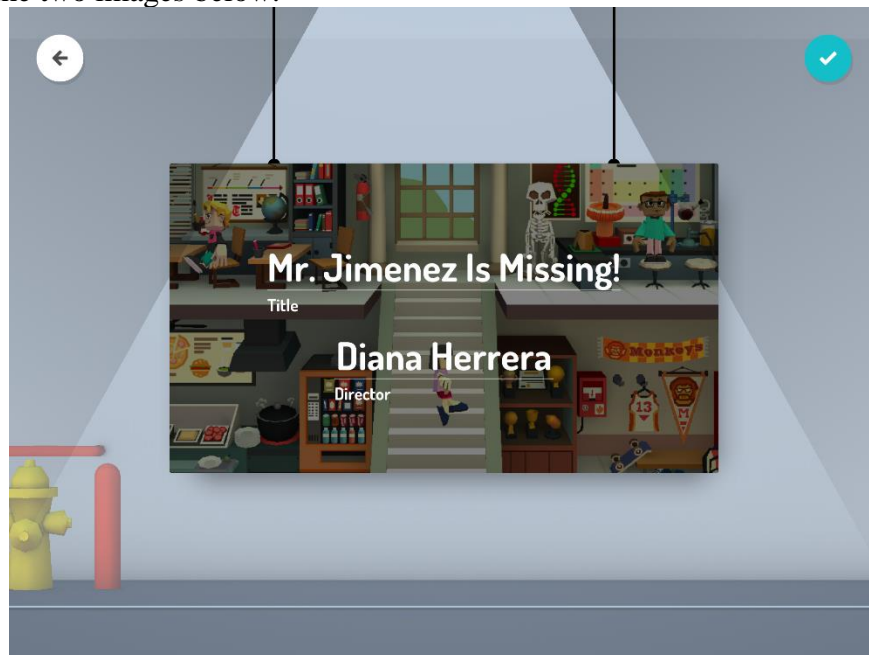
Step 10: If the students watch their scene they created and forgot to include a character, word, or a line from their script, they can go back and reedit. They can click and hold down the beginning scene and two options will appear: a paintbrush and a music note. Be aware that they will need to start their scene over again from the start. Select the red button as shown in the second image if the students need to go start over. Once the student selects start over, he/she cannot undo it.



Step 11: When the students are completed with their story, they will select the finish button at the top right corner of the screen.

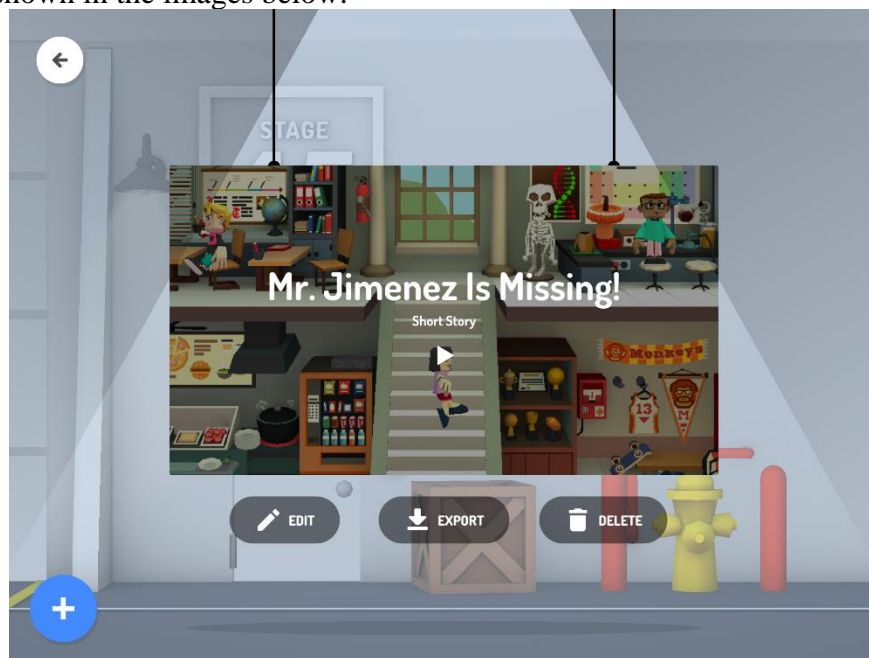


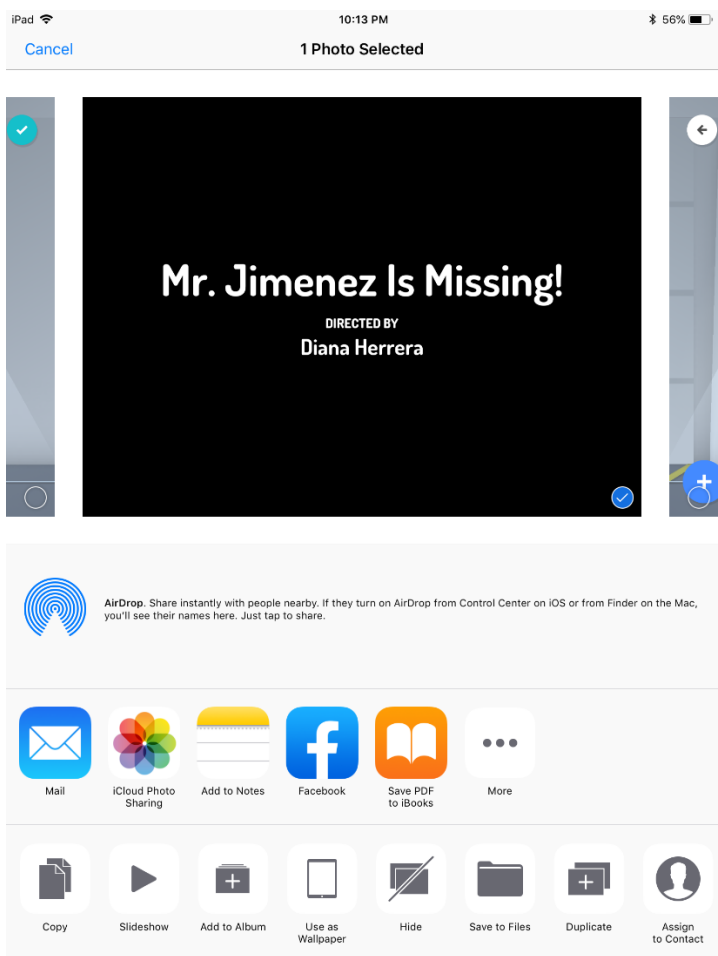
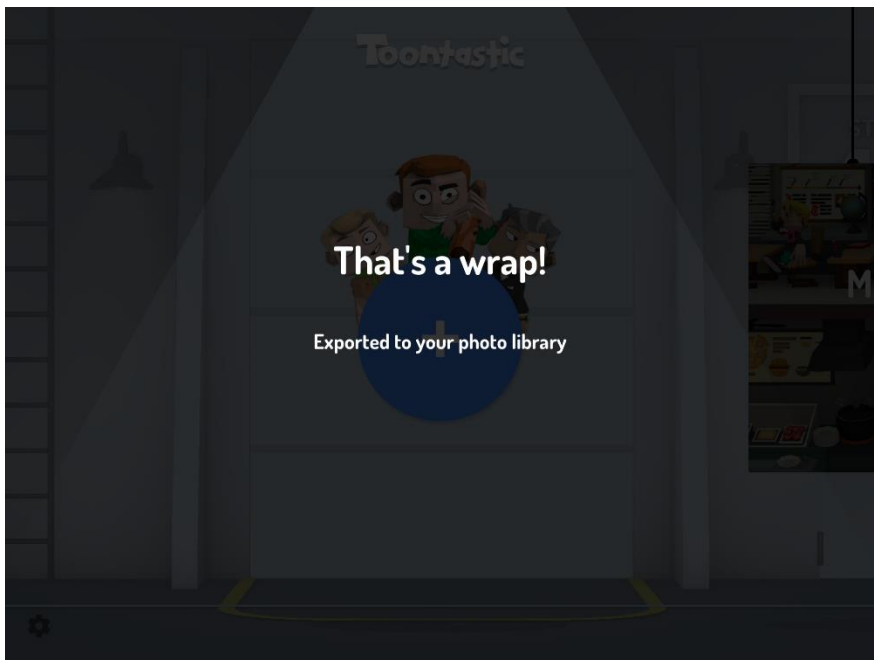
Step 12: Then the students will include the title of the story and the directors' (students') names. To play the story, the students will select the blue button at the top right corner of the screen. Students' will share their stories to two other groups with their tablet. When the story begins to play, a black screen will appear with the title and the director's names shown in the two images below.





Step 13: At the end of the movie, they will see that the movie will be saved on the app; however, the students do have an option to export their movie. The movie will be saved to their photo library on the device where students send it to their parents' email (this is optional) shown in the images below.





This is the screenshot of the photo library where the movie was downloaded to send it to the student's family.

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