

Art or Art Integration: The Current Art Education in Chinese Secondary School

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ABSTRACT

Arts integration is a teaching approach used to help students learn and consolidate their knowledge through the arts. It allows students to learn in creative ways and gain a deeper understanding of other subjects. Although there have already been some research on arts integration in western art education, Chinese art education cannot directly benefit from those experiences because of the gap between the two education systems. Thus, this study focuses on the current situation and factors that influence arts integration in China. The current Chinese arts integration progress is investigated in this study by interviewing nine secondary school art teachers. The hypothesis of this study is that four key factors: teachers' understanding of the concept, teachers' experience, school policies, and student development. As the results supported the hypothesis, this study advises the government and schools to consider these four factors to promote arts integration in China.

Keywords: *Chinese art education, art integration, teacher*

1. RESEARCH BACKGROUND

Nowadays, Chinese art education remains stagnant in a single mode and does not consider students' actual needs for art education; instead, it still adopts obsolete teaching methods [6]. Traditional art education is non-interactive and independent from other subjects, which is not conducive to integrate with other subjects. Also, the lack of attention on art education affects art integration. In *The Innovative Development of Art Education in the Aesthetic Education Field*, Qian mentions that "the phenomenon of squeezing out and stopping art and music classes still exists in primary and secondary schools, which seriously hinders the development of artistic literacy of primary and secondary students" [11]. Traditionally, core subjects occupy the time, which is initially designed for art classes, because the school places little importance on them. Yet, the importance of art education in China is gradually obtaining more attention due to the secondary school entrance examination policy and the gradual emphasis on quality education. According to Zhang's finding in *A Few Thoughts on Secondary School Art Education*, "Now, the secondary school entrance examination has slightly changed with the increasing number of art students, and the importance of art learning has also been given some attention... The Ministry of Education has also repeatedly

ordered to comprehensively promote quality education" [17]. With more emphasis placed on art education, the education itself also needs to be updated accordingly to change the status quo.

Art integration helps schools to cultivate students, ranging from their 4C skills to 21st century skills. Students can practice their 4C skills (critical thinking, creativity, collaboration, and communication) by using art integration concepts in the learning process. Maneen reveals that "Programs such as arts integration provide opportunities for students to foster the 4 C's through engagement in authentic learning experiences, better preparing them for the challenges and workforce of the 21st century" [9]. Nowadays, to accommodate the demanding human resource requirements for the 21st century, many subjects have begun to merge and intersect subjects within their curriculums. The compatibility of the art subject brings infinite possibilities and development prospects for integrating art with other subjects.

The main purpose of this study is to understand the current status and factors that influenced art integration, as well as to contribute to the future development of arts integration and arts education in China. Art integration is essentially an evolution and reformation of the current art education system and also an adaptation to technology's

advances. However, the gap between Chinese and western education systems prevent Chinese education from simply copying the experience from other countries. The difference is mainly due to cultural and policy factors; the most influential factor is Chinese secondary and college entrance examination policies. Merging the arts integration into our country's social environment is important. According to Reif and Grant, "By incorporating the arts into the classroom, we allow our learners to explore content in a multitude of ways, with multiple sign systems" [12]. The arts enhance students' aesthetics and improve their sense of beauty, and students can even use art as a tool to gain aesthetics and creativity in daily encounters, where art integration can help students better understand the usefulness and importance of art. Art integration is a relatively new concept for the current Chinese situation, so it potentially can bring new ideas and directions to modern art education. There are already some relatively completed studies from other countries on how art education can integrate with other subjects. Though not a total emulation, Chinese art education system can still refer to some advanced knowledge from foreign countries for development.

2. LITERATURE REVIEW

Art integration is defined as a teaching approach that helps students learn and solidify their knowledge through forms of arts. Students will learn about other subjects in creative ways and obtain a better understanding. Art integration improves students' critical thinking by evaluating artwork from themselves and their classmates, and the process of creating art will allow students to use their critical thinking skills. In terms of innovation, this study believes that no subject can compare to the art subject in the sense that art has always fostered students' ability to express themselves creatively. Art is compatible with other subjects, and the art integration fosters comprehensive abilities and visualization of what students have learned.

Silverstein and Layne define art integration as: "which students construct and demonstrate understanding through an art form Students engage in a creative process, which connects an art form to another subject area and meets evolving objectives in both" [14]. Unlike traditional art education, which relies solely on art itself to achieve student learning, arts integration is interdisciplinary. Its purpose is to teach students how to draw and improve aesthetically, understand the knowledge, and solve problems creatively. Silverstein and Layne also develop a checklist for the content of Art Integration, including: whether students are using a constructivist approach, whether they are understanding rather than memorizing, whether art forms are used in the class, whether creative processes are used to complete project work, whether there is integration with other disciplines, and whether there is an evolution in the

course objectives [14]. These are the criteria that helps people to determine if a course is arts-integrated. Arts integration is diverse as well as comprehensive. Art integration lessons follow constructivist principles and allow students to create things and actively explore their learning concepts. Integrated lessons also develop critical thinking, problem-solving, flexibility, and improved communication skills, all of which are skills needed in the rapidly changing learning environment of the 21st century [12]. The definition shows how arts integration is different from traditional art lessons.

In *Integrating Art and History: A Model for the Middle School Classroom*, Kahn mentions that an earlier reference to the concept of art integration is in Dewey's case in *Art as Experience*, which integrates art with the child-centered curriculum [7]. Another early article that mentions the concept and theory of art integration in detail is Bresler's *The Subservient, Co-Equal, Affective, and Social Integration Styles*. It noted interdisciplinarity and art integration and mentioned two integration types: content-integrated orientation and skill-integrated orientation [4]. Many arts integration studies have been published in the last two years, indicating that this field is still relatively new. The concept of art integration first emerged in the previous century, when the integration of art courses with other subjects was first proposed. In the 21st century, many jobs require people to have self-judgment and comprehensive abilities. According to Wan, Ludwig, Boyle, and Lindsay, "Arts integration interventions include professional development opportunities, the use of specialized personnel, the use of specialized instructional materials, field trips, and whole-school reform models" [16]. Nowadays, the requirements for good students are in terms of grades, cooperation, and creativity. Schools should provide help for supporting arts integration.

Art integration is also a way to develop students' thinking and learning skills by focusing on art and other subjects. Art integration gives art education a new direction, enhances cognition, and promotes students' cognitive development. It involves a hierarchical understanding that supports conceptual development and creativity, imagination - important intelligence variables [2]. Unlike traditional art education, art integration puts more emphasis on learning styles, the process of learning, and making art more practical. However, the complexity of art integration makes it a more challenging, time- and resource-consuming approach than traditional methods. Overall, many studies have identified the potentiality, nature, and challenges of art integration.

Anderson et al.'s study shows the factors that affect art integration. They conclude four important structures: structural, political, human resource, and symbolic. Four external structures influence the teacher's implementation: school structure and organization, school administration and policies, human resource

structure, school characteristics. Also, they mentioned that positive factors are related to the teacher's level of support in the school, student initiative and pressure, and the teacher's educational approach. The structural framework influences how the teacher collaborates with other teachers and challenges new things; the political framework influences how school policies affect the teacher; the human resource framework influences how people in the school organization help or hinder the teacher from changing; and the symbolic framework influences how the school culture and environment power the teacher to innovate [1].

Ross argues that three major factors influence teachers' effectiveness and attitudes in implementing art integration: time, money, and curriculum [13]. The factor of time refers to teachers' condition that the time spent on a non-core curriculum interferes with their teaching and does not have time to prepare and implement an art-integrated curriculum. Funding refers to the budget spent on the arts-integrated curriculum. Curriculum refers to training and expert support on the arts-integrated curriculum. If positive feedback is received from political structures, structural structures, human resource structures, and symbolic structures, it can positively affect the teacher's ability to innovate and change learning methods. If negative feedback is received, these factors will correspondingly affect its efficiency and feasibility negatively.

Blagoeva provides the steps in planning The Snow Castle Project, from initial planning to implementation to observation of student performance and finally to reflect on observations. The planning section mentions teachers' collaboration to brainstorming and what the art teacher's lesson plan should cover. The observation section's implementation section was to evaluate the students' work process. The reflection section evaluated the

effectiveness of the program's implementation and the results of the study [3].

Lastly from my personal experience and observation, my study found that the most important thing in art integration is that the schools support teachers to teach art integration lessons. Many factors of successful art integration are dependent on whether the school is a barrier to teachers' innovation in the curriculum. If schools support teachers to innovate and provide them teaching resources and training, school support can significantly increase art integration's effectiveness. Art integration is a research-based curriculum strategy, teaching, and learning that helps students to understand the learning process. From these studies, we find many factors that influence the integration of art subjects and their positive effects. These studies have given teachers inspiration about arts integration, factors to consider, and materials to prepare for such an approach in teaching. Though art integration is still a relatively new field, research done by previous pioneers has brought directions and inspirations to those researching the same field later. Current research on art integration has provided a thorough understanding of art integration factors. Some studies have led to a rethinking of art education's nature and its development in the future.

3. RESEARCH DESIGN

This research was conducted through a qualitative research method, using data obtained through interviews. The focus of this interview was to study the current status of art integration in Chinese secondary schools. The main purpose was to analyze and summarize the current status of art integration through interviews. This study is based on previous literature and focuses more on the impact of the Chinese national context on art integration.

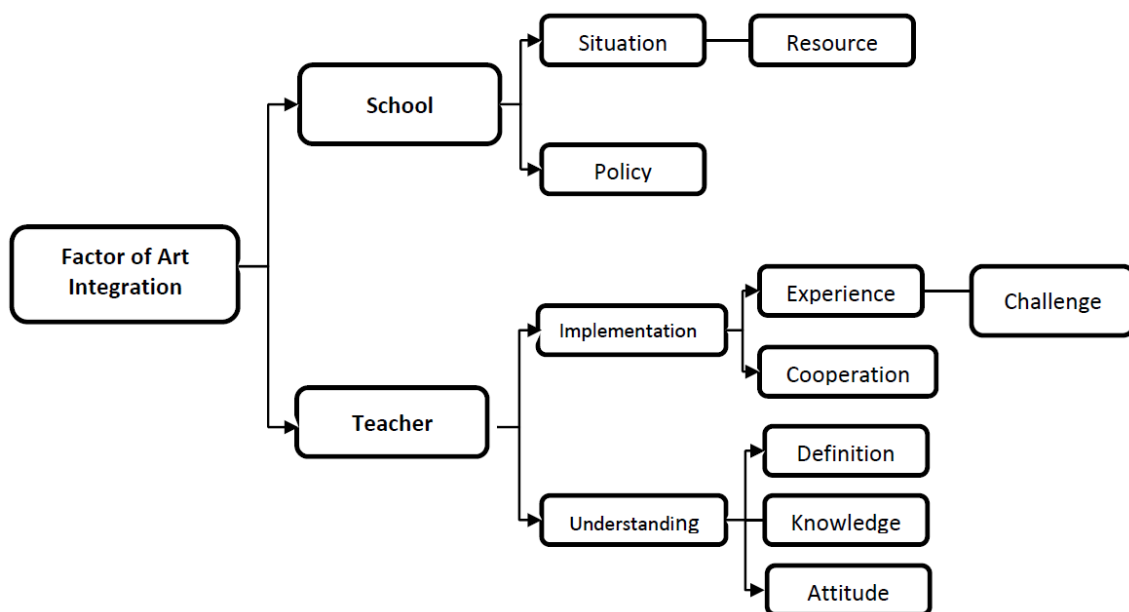


Figure 1. Factors of Art Integration

The dependent variable in this study is the successful implementation of art integration; the independent variable of art integration is teachers' understanding and personal conditions, teachers' implementation, and school environment. In Figure 1, it illustrates two important elements of art integration: school and teacher. This study believed that teachers play the most important role in art integration and the school will support teachers to implement art integration successfully. The study investigated two main factors that influence art integration: the teacher's understanding and personal conditions, and the other is the teacher's implementation. The teacher's understanding and self-conditions, among which the understanding aspect is to analyze the knowledge, definition, and attitude towards art integration. The teacher's implementation is to understand whether they have relevant experience and the challenges they face. The school aspect affects how difficult it is for teachers to implement art integration lessons and how motivated they are. Since the curricula of public and private schools in China may differ significantly, there is a question specifically set to ask about private and public schools to help the author better understand the current situation.

The hypothesis of this research is Arts Integration will be affected by school environment, teachers' attitude and knowledge.

3.1. Art integration will be influenced by the school's policies and resources

Teachers who want to teach through art integration first need the school's support. If the school has a policy that explicitly prohibits this or a prescribed pattern of classes, school can be a major obstacle for teachers and their implementations. If the school supports the teacher's innovation and experimentation, the teacher can better implement the integration approach. According to Tucker, "In the case of the presented study, the implementation of arts in the curriculum was a change that required strong leadership and support to effectively implement this shift for the benefit of the students" [15]. Teachers can plan better and implement their art integration lessons if they have enough resources, such as experts or training. The amount of free time a school provides teachers can also affect integration effectiveness. In Art Integration in the Classroom, the author mentions that some teachers feel that the school's resources and time are not enough to implement art integration [13]. With the absence of free time, some teachers may spend excessive time in their discipline each day and have less opportunity to learn about other subjects.

3.2. Art integration will be influenced by the teacher's attitude toward Art integration

The teacher is the focus of art integration with other subjects. In many studies, art teachers' attitudes toward integration and their knowledge base are the most influential factors. Some teachers do not want to bring art integration into the classroom because it truncates the time they use for core subjects [13]. If the teacher's attitude toward integration is positive, they will find ways to find information and materials on integration and plan lessons in this area. If the teacher's attitude toward integration is negative, then he or she will not make an effort to try this new way of teaching.

3.3. Art integration will be influenced by the teacher's attitude of cooperation

Collaborative attitudes with teachers of other subjects are also key to art integration. Most teachers are experts in their field and may be unfamiliar with other fields. According to Anderson et al. "Many expressed new confidence that was co-teaching and targeted planning time with the arts integration specialist provided the necessary support to extend the arts integration work beyond the defined co-teaching time period" [1]. The research shows how cooperation can help Art integration. Collaboration between teachers can help teachers integrate art with other subjects. It can help teachers develop their curriculum to match their students' current situation: what they know and what they aim to learn during the year.

3.4. Art integration will be influenced by the teacher's knowledge

The teacher's knowledge base is also important. The teacher's familiarity with the subject matter with other subjects will influence how it teaches the subject matter integration. Arts integration training and school reform can allow teachers to feel a new sense of accomplishment, skills, and creative potential [1]. How they integrate other subjects into their teaching is a test of the knowledge of both subjects. For example, integrating physics and art requires understanding physics laws and what forms of art are most appropriate for physics.

Therefore, the interviews in this research will include questions related to these four factors. For example, their general awareness of art integration is asked for the teacher's knowledge. For the school's policies and resources, I asked if teachers think the schools' policies and environment allowed art integration? Which resources did teachers use in art integration? Does the school support art integration? For the teacher's attitude towards art integration, I asked what are the benefits of art integration? What is the challenge of art integration? Do you think art integration helps students to understand

other subjects better? For the attitude of cooperation, I asked about how they work with other subject teachers and asked them to provide the details. For teachers' knowledge, I ask art teachers about whether they learned about art integration before and whether they use the elements from other subjects in their lessons. In this research, I interviewed nine teachers from southern parts of China, and eight of them are teaching in Guangdong province. The target teachers in this research are middle and high school art teachers from eight different schools.

4. DATA ANALYSIS

All interviews were analyzed, processed, and summarized by selective coding. The main purpose was to understand the current status of art integration in China by interviewing different secondary school art teachers. Detailed interview questions can be found in Appendix. The teacher sample used in this experiment was a convenience sample, who were mainly introduced and recommended by friends and family. The independent variable of this study is what influences secondary school art integration in China: the learning experience, understanding, utilization of art integration elements, cooperating experience with other subjects teachers,

attitude, school support, and criteria. Therefore, the independent variable can be categorized into four main factors: teacher's understanding of art integration, teacher's own conditions, the degree of implementation, and the situation of the school. The preliminary analysis model includes: summarizing the content of the interviews, conducting in-depth reading summaries, and categorizing to discover patterns and thus definitions. The first step was to examine in details of these four main factors, which leads to teacher's own understanding of the concept, their relevant experience, school policies and environment, and student's personal developments. After categorization, the study will analyze the content to see if the content is positive or negative for subject integration. In turn, it will be possible to conclude whether art integration is positive or negative. Finally, by understanding the current status of all teachers, it will be possible to determine the current level of art integration in secondary schools and understand what factors influence teachers to implement art integration with other subjects.

5. RESEARCH RESULT

Table 1. Interviewed teachers' basic information

Name	Teaching experience in current school	Gender	Type of School
Teacher A	10 years or more	Female	Private
Teacher B	5 years	Female	Private
Teacher C	10 years	Male	Public
Teacher D	2 years	Male	Private
Teacher E	5 years	Male	Public
Teacher F	about 30 years	Male	Public
Teacher G	34 years	Male	Public
Teacher H	12 years	Female	Public
Teacher I	2 years	Female	Public

A total of nine teachers were interviewed. In Table 1, it showed the basic information of these nine teachers. three of whom were private school secondary school art teachers and six were public school secondary school art teachers. The type of school will affect the school decision and how teachers will be affected by the school environment.

5.1. Teacher's understanding of art integration

Although all art teachers agreed that art integration was meaningful, not all of them had the correct understanding of art integration. Only three of the

teachers had a good understanding of art integration. Five of the teachers recognized that art integration links two different subjects, but they did not understand that the art subject should be the primary or equal to other subjects in the art integration. LaJevic noted that the role of art is often diminished in the context of art integration "the teachers often reduced the significance/meanings of the arts by using them primarily for decorative purposes and diluting the arts component." [8]. This phenomenon can be found in the research from some teachers that they misunderstand about art integration and how art works in art integration.

Teacher A gave a more detailed explanation to show her understanding of art integration. She pointed out that "all subjects are interpenetrating, and you have to use knowledge from all subjects to solve any problem". She believes that the art discipline itself has interdisciplinary properties, and only when students have a good understanding of other subjects can it be incorporated into the artwork. Teacher F's understanding of art integration is a bit off. In his example, he only used simple elements from other subjects to add to it, rather than allowing students to understand both art and other subjects. From his example, he only mentioned the use of drawing to represent an English birthday song. LaJevic pointed out in her research that some teachers are more focused than making a product but without thinking about associating art with promoting discussion and learning [8]. Art integration should not serve as a decorative prop but rather to help students understand what they are learning at a deeper level. Teacher G misunderstood art integration. When he mentioned his interdisciplinary example, he said, "We have three main subjects, and I teach both drawing and color. I am also teaching sketching and creativity, so I'm crossing over myself. "

Overall, most of the teachers interviewed did not have professional training in this area. Most of them had only heard of similar content but did not learn professionally. Some teachers were required to understand how art integration works because of their school's requirement; Other teachers did not have a systematic understanding of art integration, which led to misunderstanding in art integration.

5.2. Teacher's experience

When I asked the teachers if they had any relevant experience, most of them mentioned how they had experience working with teachers of other subjects, and they also pointed out the challenges of art integration. From the results, art teachers were relatively subordinate compared to other subject teachers, and most of them were only working with other subject teachers to accomplish a temporary task assigned to them and were still relying on their own experience in subject integration. Most of the teachers are not very experienced in this area. Charland mentions that many studies rarely

mention the implementation of art integration," the literature is sparse regarding arts integration implementation, and the personal, professional, and school culture barriers to the persistence and dissemination of such interventions" [5]. Teachers can rarely access knowledge about art integration, and most of them have to figure out a path independently. When teacher A mentioned her experience of art integration, she mentioned that one of the weaknesses of the art discipline compared to other subjects was that it was not taken seriously and was only used as a tool to support other subjects. The example she mentioned is exactly what most people expect from an art subject: "You end up finding out that one of the expectations of a teacher of visual arts is to take students through typesetting." Moreover, she expects to take students through this area of work and how the artist created it, yet the reality is that she is only asked to take students through the process of typesetting a piece. Teacher D noted that he had no experience in this area in his two years of teaching and had a pessimistic attitude. He believed that the limitations of the school and the importance of other main subjects, and the test-based education in China did not support the development of art integration. Teacher I said that she had previous experience working with teachers of geography and biology. She mentioned that the art subject was responsible for the design piece where the subject intersected, and also mentioned that her part was to support the map design of the geography discipline, and because there were three different subjects, it caused them to put much thought into this challenge.

I personally learned how to teach art integration in the United States before. My college asked us to conduct an art integration at the middle school where I was interning. I studied the art integration concept by studying from my mentor who taught at this middle school, and I found that they were very focused on the thinking and meaning that the art subject brings to students, rather than simply teaching techniques. This middle school teacher had linked the art subject to politics and environmental protection. She would apply the curriculum as Teacher A had expected, giving students examples of artists, showing a documentary for students to think about, and learning how the black artists expressed themselves and conceptualizing their work through that. At the time, she was teaching sixth and eighth grades that had covered aspects like that. Because of the specificity of art integration, I do not think most people have much access to learning and training. In contrast to my experience in the United States and my interviews, I think what I observed from my mentor was more of an example of art integration, where she did not just have the students draw the work, but she had them understand how other people were presenting their ideas and how artists were doing it before she had them do it. The lessons I learned in college in this area will also help me implement relevant ideas when becoming a teacher. I think that teachers need to be

guided by experts in this area in order for them to realize the value of arts integration truly.

5.3. School policy and environment

From the interview, it is clear that the school's policies and environment do not support art integration. One of the teachers mentioned the problems that exist. Some teachers felt that the school does not emphasize the art subject and does not devote many resources to art resources. Some teachers felt that they needed to find their opportunities for art integration, but that art integration did not bring them extra benefits and that art integration was not part of the school's assessment. Teacher B felt that although the school had a program that required subject integration, the school did not emphasize this area. She thought that one of the difficulties of the art integration was the schedule: the ideal situation for this subject design would be to get a more holistic time rather than an hour-long course. Secondly, she also mentioned that it is challenging to communicate with other subject teachers because of the lack of time and opportunity to cross paths with other teachers themselves. If the school wants to solve this situation, they need to have a full subject representative or a regular representative for each subject to study this area. Teacher D pointed out that this is mainly about the college acceptance rates, which are more important to the school than students' overall ability. He believes that schools are just shouting slogans when it comes to art integration, and the focus of schools is still on college acceptance rates. At present, the domestic art examination is still more focused on the professional aspects of drawing skills. Teacher E suggested that schools will only provide resources to support art activities if there is an opportunity to do art integration. He mentioned that art integration is all self-motivated. When it comes to resources, he mentioned that the school would only provide resources to teachers if the government organized some activities: "We can use some city government's competitions and activities as an opportunity for art integration. If the higher authorities organized no such activities, there would be no way to ask the school to provide resources and get support." Anderson et al. state that "Rather than seeing reform as a one-way implementation process, the results of this study establish a bidirectional relationship between the reform effort and the stakeholders responsible for implementation, demonstrating a generative organizational and individual learning process" [1]. The lack of support from schools in China prevents teachers from trying to integrate subjects, and because of the pressure to achieve higher grades, teachers focus more on the test. Also, because schools do not calculate subject integration into teachers' performance, teachers may not consider trying it.

5.4. Student development

All teachers agree that art integration brings benefits to students, improving their overall competence and integrity. In the conclusion of Baker's article, "Certainly, findings from this study inform instructional practice and the use of arts-based instruction to promote greater understanding of the underlying development of cognitive and intellectual abilities adding to the literature on how the arts contribute to cognitive development" [2]. Students are better able to develop their logical thinking and thinking skills with discipline-integrated instruction, and it also brings a point of view that has never been available in traditional instruction. Teacher B believes that the benefits that art integration can bring are that it gives students a broader knowledge base, but the art integration still depends on their foundation and conditions. As a student, his/her knowledge will be more comprehensive and will be broader. If the student himself also studies some other subjects, the study is also quite interested in the word actually can see his art side will also influence the artwork. Teacher D believes that art integration helps students develop their logical skills and that art and other subjects can be used to create interest in students or drive interest in art through other subjects. Subject integration allows a student to add elements he enjoys where he would otherwise hate, so he can pique his interest and begin to delve into the subject he would otherwise hate. Teacher E believes that art integration improves the ability in art and improves the ability to help in the main subject. He also believes that if a student has strong learning skills in art, he/she will show learning abilities in other subjects. Teacher E also points out that art learning skills are not conflicting with other subject skills but are similar.

6. CONCLUSION

This study aimed to explore the current state of art integration to understand the development of art education in China. In terms of the study's findings, although all nine teachers interviewed agreed that art integration is meaningful, the current implementation of art disciplinary integration in China is complex in terms of the resources available to teachers and the acquisition of knowledge about related aspects and the school environment. Firstly, not all teachers have a proper understanding of the definition of disciplinary integration, and many art teachers are stuck on the idea that an art discipline is just a tool rather than a measure to develop students' aesthetics and their comprehension skills. Also, no teacher has said that they have studied this aspect systematically, regardless of their previous courses of study. Secondly, not all teachers have the opportunity to try art integration in their lessons. In schools where the college acceptance rate is a priority, teachers generally focus more on developing students' skills for exams and a foundation in drawing. Other

teachers encounter difficulties when trying to integrate subjects. Art integration is a complex matter that requires the collaboration of teachers from different subjects, and art teachers rarely have the opportunity to communicate with other subject teachers, which creates a barrier for art integration. Many of them focus even more on the main subject, making art a tool to visually display the results.

At last, it is rare to get help from the school for art integration, and the school does not give much attention to allocate resources and time to an integrative curriculum, except for some activities or international curriculum requirements. Schools do not pay much attention to this aspect, so it is the teachers' interest that mainly drives art integration. Although all teachers feel that art integration is meaningful for students, there are many obstacles to implementation, making it a laborious task.

One limitation of this study is the usage of a small convenience sample, so the results may not be representative enough to reflect the general population. Therefore, in future research, it is advised to conduct more interviews and utilize a more random, representative sample of teachers, either from middle schools, elementary schools, or both, where a further comparison may be feasible. Also, this research only considers teacher's own voices, so future research can cover more aspects including the school management parts and students' voices. From the teachers' vision, we can find out the current situation of art integration in China, but considering schools and students can make the result more all-round.

Art integration in China is not yet complete, and I believe that if we want to implement art integration successfully, we need experts in this field to help train secondary school teachers to understand how to integrate subjects and collaborate with teachers of other subjects. Schools should provide teachers with adequate resources to help art teachers integrate their subjects and help them communicate and collaborate. Also, one teacher mentioned that the school provides resources when the government has art competitions or activities; the school will provide him resources in art integration. If the government can promote art integration and lectures for teachers to create their lessons, it will be easier for them to build successful art integration lessons and get support from schools.

Appendix: Interview Questions: Survey Questions on the Current Chinese Arts Integration Progress

BACKGROUND INFORMATION

1. How long have you been teaching in your current school?

TEACHERS' UNDERSTANDING

2. Have you learned about art integration before?
3. Do you think the school's policies and environment are supportive of art integration? Any support or gap?
4. What resources are available to teachers for art integration?

TEACHERS' IMPLEMENTATION

5. Do you use elements from another subject to integrate into your art curriculum?
6. Do you feel that art integration is helpful to understand other subjects?
7. Have you collaborated with teachers from other subjects to organize lessons/activities? If so, can you provide some details?
8. What do you think are the benefits of art integration?
9. What do you think are the challenges of art integration?

SCHOOL INFORMATION

10. Do you think the school should support art integration?
11. Do you think your school should consider art integration in the future?
12. Do you think your school supports art integration?
13. Is your school a public or private school?
14. What standards does your school use?
15. How do you grade your students?
16. Does your school provide resources for linking art to other subjects?

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