Toward a Holistic Pedagogy of Art Integration

by

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ABSTRACT

As a conceptual study, this thesis aims to establish a holistic pedagogy of *art integration* that would address nurturing the whole child as the goal of education.

Over the last few decades, art integration has become an important academic issue in curriculum studies, particularly at the early and primary levels of childhood education. Many have entertained various modes of art integration to promote their personal or institutional philosophies and goals of schooling. As a result, we see some popular arts-integrated programs which can be characterized as ʻinterdisciplinary,ʼ ʻcognitive,ʼ ʻsocial,ʼ or ʻcultural.ʼ Those programs and approaches suggest, in one way or another, that there are good reasons why we need to be more active in including the arts into curriculum. Our schools would be better off with a well-thought-out arts-integrated curriculum.

In this movement, however, there is a critical problem: many have come to believe that the arts are useful *in so far as* they are good for brain development and academic improvement. This mechanistic or cause-effect view of the relevance of the arts to education has gained solid support and is becoming the major focus when teachers and schools try to integrate the arts into their curricula.

Facing this situation, this study proposes a holistic pedagogy of art integration through 1) refining the holistic curriculum with the help of process thought, 2) conceptualizing natural spirituality and its relevance to the whole child, 3) establishing the holistic ways of doing the arts in curriculum, 4) building holistic models of art integration, and 5) discussing some working programs and designing one that best exemplifies the holistic models.

The holistic pedagogy of art integration to be established in this study is, then, intended to be one that would remedy some critical issues like reductionism and dualism engrained in the conventional view of art integration that currently dominates our school culture. The holistic ways of the arts developed in this thesis are suggested as one of the more promising ways of transforming our schools into learning and caring communities where our children will have a better chance to thrive as 'whole persons.'

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1. A Question from My First Encounter with the Arts

To begin with, I would like to narrate a little story from my early life that would be the most 'primitive' background to my 'obsession' to the arts that has eventually led me to work this thesis.

I spent my school years when the arts were considered not for brilliant students. In the middle of political turmoil and economic development in 1980s, artistic talents of most Korean kids were severely discouraged and even oppressed parentally, socially, and educationally. The artists in general were not highly honoured by people. In schools, the arts were reserved not for smart students but for those who are not good enough at math and English. As I recalled, most students that took extra art lessons from university lecturers in order to get their university admission with art majors were, with no exception, not good at major subjects. In most cases, they trained their skills, taking expensive privates lessons not mainly because they were talented and hoped to be artists, but because they were hopeless at other major studies.

I was reared, 'luckily,' to be good enough at math and other major subjects. So I did not need to worry too much about getting my university admission. So didn't I need to take any private art lessons which would cost my parents a lot of money. Most smart Korean kids in those days knew that the arts were not for them. How 'blessed' was I!

But one day, something happened to me. On the way home after the class at grade 4 or 5, I came to pass by a house near my home. I was attracted by sound, a piece of classical music coming from that house. I stopped to listen to the melody. My ears sensitively responded to the music. I felt that my body and mind are flying along with the melody. The music that I had never heard before and I did not know even the title of the music awakened my sleeping imagination so that I could travel anywhere I wanted to go. I remember still the feeling of freedom and happiness the music gave me at that moment. I felt that living is joyful.

I also remember a game which was popular among children and I enjoyed playing on those days. My friends and I gathered in a room. One of us created a rhythmic sound by beating something around. The others were then expected to describe what they heard and to mimic the pattern of beating. When her turn came, each participant created certain rhythmic sound according to her personal ability and interest. As the rhythm created by a friend was more personal and complex, the fun of playing the game seemed to get stronger. Sometimes we were able to tell the exact rhythmic pattern of the sound with only one or two trials of listening to the sound. But in some cases we could barely identify it with many trials.

In order to describe what I heard and to identify the pattern of rhythm I had to be firstly attentive, secondly assertive, and lastly assessing. I needed to be attentive to discern well what I heard. I needed to be assertive to tell what I heard and believed in spite of suspicion and hesitation in my mind. I needed to be assessing to see if I did discern and tell in a right way in the process of mutual clarification and challenge. For this reason I believe now that listening to a sound or a piece of music is good not just for fun. It is good also for nurturing self. Telling what I heard and believed is an action like what Paul Ricoeur (1992) calls "attestation." According to him, when one is attesting something, she is doing it against suspicion so that her attestation becomes 'reliable' one which is performed on the basis of

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'credence' and 'trust,' i.e., belief-in-the self. This trust is "a trust in the power to say, in the power to do, in the power to recognize oneself as a character in a narrative, in the power, finally, to respond to accusation" (p.22). In this way, listening to a musical work in my childhood meant me more than just having a fun or attaining a specific skill. It was a way of asserting what I heard and saw, and what I thought and believed. For me, listening to a musical work was an effective means of showing my belief-in-the self in confrontation of otherness. Music, in particular, arts, in general, gave me a power to say what I wanted to say, a power to do what I wanted to do, a power to place myself as a major character in my life and lastly a power to respond to others' words and expectations. Furthermore, the arts led me to see the bright side of life. With music, I not only felt happy and free, but also desired to live, and to live better with and among other human persons.

From my early experience of music, I come to believe that there is always something more than we can rationally explain, when it comes to children's encounter with the arts. " What are teachers supposed to do when they deal with children's artistic experiences and their artworks?" Since I became a teacher in 1994, this has been the question that I have always kept in my mind. And this is the question that I want to find some feasible answers by writing this thesis.

2. The Arts in Public Schools

Childhood curriculum is not complete without the arts.[1] Children draw, sing, craft, dance and make stories in their everyday lives. Teachers consistently find themselves dealing with their numerous artworks inside and outside the classroom. No matter how teachers feel about their

artistic abilities, they are expected to interact with children in and through the artworks. To put it simply, the arts matter in education.

Not surprisingly, we have seen recently many educators and researchers coming up with various ideas and research outcomes that support that the arts are, in fact, very important in our teaching and learning ecology. For instance, some educators find the value of the arts in their usefulness for releasing children′s creativity and imagination (Greene, 1995; Goldberg, 1997; Eisner, 2002; Egan, 1997). They agree that the arts are the best aides to those teachers who make an effort to ″break through the frames of custom and to touch the consciousness of those″ they teach (Greene, 1995, p.56). Some other educational thinkers see the arts as an aesthetic door to children′s everyday lived experiences (Dewey, 1934; Light and Smith, 2005), contending that ″art and the aesthetic can assist us in recovering the full meaning potential of the everyday for both our students and ourselves″ (Granger, 2006, p.64). Other thinkers claim that the arts are the symbolic forms of feeling, cognitive transits of perception, or providers of emotional catharsis (Langer, 1953; Arnheim, 1969; Vygotsky, 1971). There are also other educators who want to approach the arts as a springboard to link with other subjects according to various thematic issues (Naested, 1998; Efland, 2002; Tarr, 2008; Marshall, 2005).

What all these various ideas and perspectives suggest is that the arts are one of the most natural and certain paths through which children can make progress in their knowing and learning (Eisner, 2002; Pitman, 1998; Egan, 1997). Many educators agree with what Charles Fowler (1996) states in his *Strong Arts, Strong Schools:*

> The arts provide multiple ways to experience, understand, and express the world and our relationship to it. They are one of the fundamental repositories of human wisdom. They educate the imagination and develop originality. They represent significant ways for

students to discern, express, communicate, figure out, and understand the human universe (p.4).

The educational worth of the arts, as recognized by Fowler and others, suggest that the arts must enjoy a central place in schooling. Advocates in favor of the arts having a central place in schools, believe with Elliot Eisner (1992) that establishing "a decent place for the arts in our schools may be one of the most important first steps we can take to bring about genuine school reform" (p.595).

With this point of view, some academic communities like The Association for Childhood Education International and Alliance for Childhood highlight the significance of the arts in education, claiming that because of their unique capacities to orient children's healthy learning and imaginative development, the arts should be regarded as the right of childhood (Jalongo, 1990; Alliance for Childhood, 2004). In addition, Early Childhood Art Educators (ECAE) in National Art Education Association contend in their position paper, "Art as Essential for Early Learning," that the arts are essential because early and rich exposure to the arts strengthens the quality of the lives of young children (ECAE cited in Tarr, 2008).

Having said all good things about the arts, however, here come our problems. In spite of the myriad of pedagogical advantages of the arts and the growing recognition of the importance of establishing a good art program in our schools, we come to face a couple of serious problems: 1) What are the purposes in giving art a high status in school curricula where it has not been considered 'core' for long?; and 2) How can we deal with it in order to attain the supposed purposes. If the first problem is philosophical, the second one is methodological. And we find that the easy answer to both problems comes from the idea and efforts of establishing and running 'arts-integrated programs.' However, it is not easy to

simply state some nice purposes, and design an art-related program and install it, believing that this program would help us attain the supposed goals. 'Arts-integrated programs' can be delivered in many different ways.

Arts programs are often dependent upon personal or institutional understandings of the benefits of the arts and the meaning of integration. It means that there are many ways of stating the purposes of utilizing the arts and as many methods of how to attain them. Wisdom and skill are used to develop the best possible program fitting schools' needs. They hope their program is 'better' than another. Having said that, however, many schools, in general, fail to achieve optimal pedagogical benefits when utilizing the arts. As I see it, this is so because the current ecology of schooling is overwhelmed by the intelligence-focused child development which is a big philosophical/pedagogical problem. In this milieu, the arts easily come to be misunderstood and misrepresented and are then pushed to the margins of the curriculum, teaching and learning. The following survey and discussion will show that this is the case in our schools, and why this is a critical problem to be addressed.

3. A Special Attention: The Arts for Academic Success and Brain Development

Here the idea of art integration, which is the main topic of the following chapter, gains its immense importance and place in education. Generally speaking, art integration gradually becomes a substantive strategy in curriculum as the contemporary art education turns its focus from art as pure form or aesthetic pleasure to making meaning (Marshall, 2005). Consequently, art integration comes to entertain a 'comprehensive definition' that Rabkin

(2004) describes in the book, *Putting the Arts in the Picture: Reframing Education in the 21st Century*:

> Integrated arts education is not arts education as we generally think of it. It is designed to promote transfer of learning between the arts and the other subjects, between the arts and capacities students need to become successful adults. It is designed to use the emotional, social, and sensory dimensions of the arts to engage students, and leverage development and learning across curriculum....Arts integration does not conform to any of the stereotypes of arts education. It requires serious engagement and learning in the art form and broadens the "arts for art's sake" focus of conservatory education. It makes creative production a core practice and value, and rejects the standards-free, non-cognitive approach of creative expression or recreation. We might call it the arts for learning's sake (Rabkin and Redmond, 2004, p.9).

In line with this change in art education, many educators and researchers contend that the arts can be the most effective vehicles for developing children's brains and fostering their academic achievement (Jensen, 2001; Hanna, 1994; Gardner, 1983; Upitis and Smithrim, 2003). The advocates of this view generally recommend that teachers employ art activities in order to enhance children's intellectual progress (Ivanov and Geake, 2003; Demorest and Morrison, 2000; Schellenberg, 2004), and some might find this a good reason for having the arts in curriculum. Educators, including myself, are critical of this position. Brown (2007) calls this position a 'subservient approach,' because it sees the arts as servants to other subjects. I believe that this view reveals a critical problem that has explicitly or implicitly prevailed in our school ecology and been promoted by many educators, administrators, policy-makers, and parents.

In what follows, I intend to explain two trends that flow from the subservient approach: arts for academic promotion and arts for brain development. Both positions, of course, reflect

the stereotypical thought that in comparison to sciences, the arts are placed at an epistemologically lower level. In this view, the art is meaningful only if it helps the improvement of academic performance as well as the development of human brain (Gardner, 2006; Davis, 2005).

Firstly, the position that sees the arts' usefulness mainly, if not solely, in terms of how they help academic progress comes from many research studies. Upitis and Smithrim (2003) disclose a final report on national assessment from 1999 to 2002 whose prime purpose is to examine how much the arts contribute to increasing students' learning in academic subject matters. This research reveals students' test scores that are dramatically improved in various subject areas after being exposed to arts-integrated curricula. Conducted in Canada with 6,675 students, the statistical outcome produces astounding effects that resulted in employing the arts as tools for attaining academic purposes.

Another piece of comprehensive research done by Luftig (2000) also shows the successful effects of a one-year long integrated arts-in-education program called SPECTRA+ that was designed in two local schools in Hamilton, Ohio and Miami University. From the investigation of pre- and post-test scores of 615 participants (grades 2, 4, and 5) in the realms of academic achievement, creativity, self-esteem and appreciating the arts, the huge positive effects are promisingly shown in the SPECTRA+ experimental group better than in a modified control group or a full control group. Of the significant effects in the SPECTRA+ program, the academic achievement is measured through the Iowa Tests of Basic Skills and Stanford Achievement Tests, indicating that children in the SPECTRA+ group showed high improvement in mathematics and reading subjects. In the same vein, Lopez *et al*'s (2000) study of children in grades 2-5, unveils a taut bond between the academic and artistic

efficacy as it measures academic achievements with a specific evaluating tool called Agency for Effort and Ability subscales. Teachers′ pre-determined grades for math, science, and reading are mainly used to assess academic progress followed by art engagements. Those findings from the scored tests are the most important factor behind the wide-spread phenomenon of using the arts mainly for the purpose of achieving academic success.

A special 2000 edition of *Journal of Aesthetic Education* deals with ′the arts and academic achievements.′ It includes studies that uncover interesting cases of the cause-effect relationship between art activities and a specific academic area. Many studies with diverse purposes show a positive contribution of the arts to improvements in other subject areas. To name some: visual arts for enhancing reading or literacy skills (Burger and Winner, 2000; Kendrick and McKay, 2004); visual arts employment for improving science and math learning (Hanson, 2000); studies of musical instruction for reading or literacy outcomes (Butzlaff, 2000; Fisher and McDonald, 2001; Register, 2001); music practices for mathematic instruction (Dienes, 1987; Kitts, 1996); music engagement for science teaching (Lee, Lostoski and Williams, 2000; Nolan, 2009); coordinating music with behavior and social development (Gardiner, 2000; Deasy, 2002).

The second trend in the subservient approach to art integration is about ′brain development.′ Many claim that the arts would be very helpful in developing the brain, leading in turn to higher academic improvement. Specific attention is paid to neuropsychological development through engaging in the arts. A good body of literature performed in neurology has supported this idea and some associated programs (Rauscher *et al*, 1998; Schellenberg, 2004; Hodges, 2000). In this regard, the music domain, in particular, has become a dominant study area (Darby and Catterall, 1994; Schellenberg, 2004),[2] as we

get used to such a term as the 'Mozart Effect' that describes the belief that the human brain

develops well through engagement with musical activities (Campbell, 2000; Schellenberg,

2004; 2006; Rauscher *et al* 1998; Ivanov and Geake, 2003). In his study about the

relationship between music and the brain, the so-called musical brain, Hodges (2000)

summarizes some premises that are derived from neuro-musical research: 1) the human brain

has the ability to respond to and participate in music, 2) the musical brain operates at birth

and persists throughout life, 3) early and ongoing musical training affects the organization of

the musical brain, 4) the musical brain consists of extensive neural systems like cognitive

components, affective components and motor components, and 5) the musical brain is highly

resilient. Shore and Strasser (2006) suggest that "the more complex, the better! Continuing to

listen to complex music throughout childhood and even adulthood is as important for brain

development as learning to read letters and words." It is because complex music stimulates

more complex neural networking and therefore a "sync" phenomenon in bodies occurs,

which is similar to the fact that complex language experiences in early years lead to

sophisticated linguistic skills later in life (p.67).

Why is, then, this particular understanding of the arts and its way of utilizing them

problematic? I want, first, to provide some specific criticisms given by scholars and

educators against utilizing the arts strictly for academic success and promoting brain

development. Then, I will come back, in the next section, to generalize the problems that this

sort of approach and program entails.

By gathering data from test scores as the major proof of the effects, experimental studies

have shown how commonly arts-integrated curricula have been adopted for instrumental

purposes (Cameron *et al,* 2006). Based on his analysis, Rooney claims that the data collected

either in a very narrow or in a very broad scope, may be inconclusive, and there is a tendency - in examining effectiveness - to rely on the implementers' desired outcomes; arts' contribution to academic areas cannot and should not be judged merely by the test scores (2004, p.1). It is, therefore, very important to examine whether the varied research is simply structured from the outset in the positivistic format of the connection between art practices and academic areas or to see if their outcomes reflect the natural effectiveness of cooperation between the arts and other cognitive growth. Some current models for art-integrated education that reveal significant results-oriented effectiveness, as Winner and Hetland (2000) point out, often fail to grasp the authentic value of the arts, a dialogic process that can be rightly identified through multi-layered qualitative observation (Cameron *et al*, 2006; Rooney, 2004). Burton *et al* (2000) argue that the limited examinations along with random sampling for testing the effectiveness of art engagement, might suffer from not including important elements when measuring the values of the arts.

A particular 2000 edition of *Music Educators Journal* focuses on 'music and brain development' and provides various viewpoints on the issue. Some contributors assert that while a wealth of studies of music instruction show benefits for cognitive brain refinement, and that this fact has recently been well supported by scientific data, educators should require a qualitative shift to "involve multiple avenues rather than the single road of reading, writing, and arithmetic" (Demorist and Morrison, 2000, p.39). Winner and Hetland (2000) warn us not to get misguided by a myth that rarely occurs in the causal relationship between the artistic engagement and academic accomplishment.

When it comes to brain enhancement and academic improvement, the meaning of developing cognition seems to be often understood in a limited way whose result is utilized

to push our schooling into a much narrow and pre-determined process of teaching and learning. By failing to interpret the diverse and rich meanings of 'cognition' and 'development,' we maybe give up the sense of the 'whole child' in our schooling ecology. As some leading educators, like Elliot Eisner, claim, placing cognitive activities merely in a certain single site of the brain might diminish the larger picture of art contribution to education. Here comes Eisner's brilliant question: "Have they [educators] ever thought about asking how reading and math courses contribute to higher performance in the arts?" He contends that "we do the arts no service when we try to make their case by touting their contributions to other fields. When such contributions become priorities the arts become handmaidens to ends that are not distinctively artistic and the process undermines the value of art's unique contributions to the education of the young" (1998, p.7). In another essay, Eisner clearly addresses the problem involved in the so-called "core" and "basic" syndrome. Once we identify core subjects in a curriculum, "what is not core" is supposed to be "either marginalized or absent from our programs." He continues: "we legitimize inattention to the arts and imagination by putting them on the rim of education rather than at its core" (2003, p.41). To fill the crack in the cognitive transfer through the arts, as Catterall admonishes, the cognitive relation to the artistic activities should be associated with "'sustained and deep learning' that takes time to manifest and is therefore difficult to study" (Cited in Rooney, 2004).

4. **The Holistic Curriculum and Current Arts-Integrated Programs**

A thing cannot be seen as a problem until we have eyes to see it from a different perspective. The things that I discussed above with regards to 'the Arts for Brain' turn out to be critical problems, most clearly, when they are seen against a perspective that is now widely known as the holistic curriculum.

I strongly advocate the pedagogical ideals that the holistic curriculum, which is the main topic of chapter 2, circulates. I believe, as holistic educators do, that the mission of nurturing the whole child cannot be achieved until we address the concepts of wholeness, connectedness, inclusion, spirituality, transformation, and balance in schooling as a way to recover the whole picture that humanistic education aims for. When we understand the arts from this point of view, which is the topic of chapter 4, and see the programs like the 'Arts for Academic Success,' we cannot help but note the following critical problems they engender.

From the discussions given in the previous section, I want to briefly generalize three pedagogical 'problems' that I see as vital to overcome in order to make schooling healthier and more functional.

4.1. Reductionistic Art Integration

I see that the term 'integration' in the current arts-integrated curriculum is often taken from the positivistic/reductionistic view that pervades our general teaching and learning ecology (Ulbricht, 1998; Rooney, 2004; Davis, 2008). As noted earlier, many projects exclusively advocate the position that art practices are valuable as long as they are supposed to help children's academic achievement or brain development. These projects that propose the arts

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as servants to other subjects are rigorously strengthened by standards-based school reform under the educational policy like No Child Left Behind (2001) which demands that schools achieve Adequate Yearly Progress in improving test scores in reading, math, and science (Chapman, 2005, p.118). Cases such as this are seen most clearly in cause-effect phenomenon (Ingram and Riedel, 2003; Ivanov and Geake, 2003; Demorest and Morrison, 2000; Schellenberg, 2004). The arts are, in many cases (particularly in worksheets-based visual art integration), appropriated to satisfy the targets of a 'transmissional' mode of teaching or a banking model of education (Miller, 2007; 1993; Freire, 1970).

Dealing with the arts in a reductionistic way is criticized as being responsible for pushing our school reforms into a system of dualisms: the core and extra subjects (Palmer, 1990; Jorgensen, 2001; Pitman, 1998; Davis, 2008; Eisner, 2002). Here the arts are often regarded as "expendable, extraneous, and nonessential" (Fowler, 1996, p.9). The teachers that have this mechanistic position are often inclined to handle children's works of art according to the standardized skills that reflect an adult's point of view, rather than children's. In the same industrial efficiency paradigm (Iannone, 1999, p.738), the effort to integrate one to one in a correspondence way, only based on knowledge or skills, has been encouraged in modern schooling at the expense of children's vital imaginative freedom, a freedom needed if children and teachers are to engage in the enlightened intuitive process of teaching and learning. Palmer (1990) points out that as long as "'effectiveness' is the ultimate standard by which we judge our actions, we will act only toward ends we are sure we can achieve" (p.75). He continues:

> [Authentic] teaching and learning requires a live encounter with the unexpected, an element of suspense and surprise, an evocation of that which we did not know until it happened. If these elements are not present, we may be training or indoctrinating

students, but we are not educating them. In any arena of action – rearing children, counseling people, repairing machines, writing books – right action depends on yielding our images of particular outcomes to the organic realities of ourselves, the other, and the adventure of action itself (pp.74-75).

The view that integration is encouraged only when it helps children's academic achievement is also problematic in our (post-modern) era where a more plural way of teaching and learning is required. In an age of multi-culture, there is always something more to learn and teach in our curriculum (Clark, 1997). Egan (1997) claims that we need to reconstruct Spencer's long-standing pedagogical rules and Piaget's stage theory of development whose components can work only in such a reductionistic paradigm where 'growing' is believed to happen through a piecemeal application of biological laws to educational development. Spencer, as Egan notes, proposes that children proceed from the simple to the complex, from the indefinite to the definite, from the particular to the general, from the concrete to the abstract, and from the empirical to the rational (p.341). Egan (1997) holds that Spencer's idea is a "hierarchical integrative" set in which "the child is represented as accumulating skills in stages, each set of which is incorporated and enlarged by further skills acquired in the subsequent stage" (p.341). However, unlike the hierarchical integration, argues Egan, "children are equipped with some specific intellectual capacities that reach their peak in the early years and remain only in some residual form through the rest of life" (p.342). This view can be a pivotal challenge to the believers of the reductionistic arts integration. They ignore the fact that far from being subjected to the causal design of integration, the arts always supply unexpected, valuable items to learn through their own authentic ways like story, metaphor, rhyme, image, and affective abstraction (p.345).

I believe that the holistic curriculum can be an antidote to some reductionistic practices in the current arts-integrated curricula. In this important sense, the holistic vision opens up a new way to an authentic learning and teaching.

4.2. De-contextualized Integration

Many programs, in their efforts to integrate the arts, fail to see the whole contextual dimensions of children′s lives. Because they design and run their programs heavily based upon children′s intellectual performance and development, they tend to not only ignore the idea of multi-layered cultures and their implications for education, but also overlook the value of pedagogically meaningful materials that come directly from children′s living worlds. This failure is not insignificant because, as the holistic curriculum recognizes, a limited knowledge of children′s living worlds would lead us to neglect an authentic context of teaching and learning. As a result, in many school curricula, teachers come up with art activities and programs that do not comprehensively cover the various important cultural and ecological issues that emerge in children′s own worlds.

In contrast, holistic teachers try to embrace the whole dimension that children′s lives entail. The holistic curriculum envisions organic connections amongst the contextual variables, rather than seeing them as confined or separate cultural resources (Goldberg and Phillips, 2000). For holistic teachers, systematized learning is not enough. The idea of child-centered learning must be taken to mean that the child is seen as the integrative actor in a teaching and learning process where child-connected learning is significantly promoted (J. Miller, 1993). As Lowenfeld and Brittain (1975) demonstrate, the term ′integration′ in an art

integration education rests in individual integrity associated with synthetic experiences of emotional, aesthetic, and intellectual dimensions, rather than being thought of as a simple relation among subject matters (p.45). For this reason, Ulbricht (1998) insists on a balanced form of art integration through which children can taste both self-sphere and a larger world-sphere as they integrate "learning experiences into their ways of seeing as they seek, acquire, and use knowledge in an organic (not artificial) manner" (p.16).

I believe that identifying where our children live and what cultures inform their thinking is the first, crucial point for planning and implementing the arts-integrated curriculum.

4.3. Superficial Integration

Oliver and Gershman (1989) point out the limits of the modernistic habit of mind by saying that modern cosmology is not able to embrace 'ontological knowledge' when the usual human mind entertains 'technological knowledge' (pp.14-31). The current culture of art integration seems to reflect the speed-chasing, competitive, techno-driven, and commercialized school environment and neglect ontological knowledge. Many art-integrated curricula only manage to show their layer of 'shallow' knowledge transfer. Practices are often pursuing the technical, non-artistic, or instrumental skill-based values of the arts that emphasize a superficial level of knowledge (Koopman, 2005).

For this reason, educators lament the following:

- No evidence was found in the National Standards for arts education (USA) that indicates the spiritual purposes of art are to be addressed at any grade level of instruction.
- No evidence was found of a single art curriculum guide from kindergarten through twelfth grade that provides students with instruction in the spiritual functions of their artistic expressions although the spiritual function of art was found throughout the

companion literature of art history.

- Slight evidence was found in the publication of the NAEA concerning research about programs that have inquiries into spiritual purposes (published 1947-1997). Of the three thousand titles that have key words associated with spiritual intentions in creating and teaching of art, one article was found with the term "spiritual" and five articles used words or phrasing that might deal with the topic.

- Abundant evidence was found of spiritually intended art that was taught and practiced both in and out of the prevailing theory, literature and practice of art education and in informal settings (London, 2007, p.1481).

We need to develop a way of deep integration. We need to establish curricula that encourage the ontological level of knowledge, spiritually-imbued knowledge to be pursued, whose existence is hardly seen in the modernistic vision. As O'Sullivan (2001) notes, we live in the world where there is no "motive for the cultivation and nourishment of the spiritual life," and "leisure, contemplation, and silence have no value" in it, and "there is no concern for the hunger that people have called the hunger of the spirit." We are "in need of transformation" indeed. This situation demands us to see that our first and foremost task in life and education is "to take hold of our spiritual destiny" (p.263) and find out a way of making the spiritual journey happen among children in our classes, here and now.

II.   Research Aims and Questions

This study is about art integration in curriculum, teaching and learning. It aims to propose a holistic arts-integrated curriculum that is philosophically/pedagogically sound and practically

utilizable in the field of education. To accomplish this goal, I need to undergo a process of discussion, dealing with philosophical, pedagogical, and conceptual matters.

Like any other educational sector, the dominant worldview influences the establishment of an arts-integrated curriculum. It conditions our way of seeing the arts, children's artworks as well as children themselves. Because of this, establishing a good way of seeing the world is particularly important and relevant in this study. As I mentioned briefly, I see in this study things from the perspective that the holistic curriculum disseminates. This view challenges our conventional habits of mind so that we come to see the world from an 'organic' perspective, abandoning a mechanistic one. In this study, I hope to come up with a clear presentation of the holistic curriculum. Furthermore, I will try to refine the main ideas of the holistic curriculum by reading what is known as 'process philosophy' mostly formulated by Alfred North Whitehead, believing that the latter provides us with a seamless, coherent, logical, and comprehensive framework upon which we can claim our holistic ideas in a tenable fashion.

In this study, I want to contend that the spirituality of children is an essential dimension of the whole child education, and art is the best medium for promoting spirituality in education. For this to happen, I will define and propose the concept of 'natural spirituality' by referring to many scholarly works. This effort will entail identifying what is fundamentally missing in the schooling ecology and arguing for why it is important to recover it for the whole child education.

Since this study is about art integration from the holistic perspective, describing how we understand the arts in holistic terms is important. It is in this manner that I will try to

concretize the holistic ways of doing the arts from a comprehensive reading of contemporary artists and art-related works.

Lastly, this study aims to offer a conceptual model of the holistic arts-integrated curriculum. An arts-integrated curriculum, when established under holistic orientation and natural spirituality, can not only overcome some limited methods of integrative attempts, but also help set up humanistic educational agendas in education. As I hope, this study would design a model of the holistic arts-integrated curriculum that is applicable and can be utilized according to the fields of schooling where nurturing the 'whole being' is mostly concerned.

This study, when everything said and done, should propose that a holistic art-integrated curriculum can play an essential role in reforming our school ecology by honoring and practicing the ideal of schooling the whole child. Research questions are stated in the following:

Major question:

How can I shape a conceptual model of Holistic Pedagogy of Art Integration that may contribute to seeking and nurturing the whole child development?

Sub-Questions:

1. What are the central issues with regard to arts-integrated curriculum?

2. Why holistic art integration and why now?

3. What are the most distinguished features of holistic pedagogy of art integration?

    a. What does holistic pedagogy of art integration suggest for the genuine integration of arts and advance of the holistic qualities of teaching and learning?

b. How does holistic pedagogy of art integration incorporate and enhance, in particular, the spiritual dimension of childhood education?

c. To what philosophical frame does holistic pedagogy of art integration refer in order to make its specific contents and concepts more relevant, consistent, and epistemologically valid?

d. What could holistic pedagogy of art integration, practically speaking, contribute to transforming our school ecology?

III. Research Method

This constructive study aims to establish a holistic way of art integration based on an extended review of the literature that is relevant to art education, art integration, and holistic education. Vogt (1999) defines the literature review as a systematic and interpretive survey of literature on a particular topic. The literature review aims to provide a collective map to find, explain, and solve problems. Judging the quality of reviews involves clarifying and resolving inconsistencies in the study and provides a consistent and useful synthesis (Vogt, 1999).

For a concrete method and procedure of my study, I find Weick's (1989) proposal interesting and suggestive. He suggests that every theory construction work is a work of disciplined imagination. For Weick, the task of building a theory is primarily a process involving imagination, representation, and choice (Storberg-Walker and Chermack, 2007, p. 506). Theory construction begins when the researchers consider that there is "room to let the imagination influence the theory development process" (p.506). Weick identifies three core

components that any attempt for theory building must contain; (1) A clear problem statement, (2) Exploring thought trials, and (3) Consistent selection criteria. He states that problems should be treated with regard to the environment in which they are found, which will naturally lead to a variety of ways to address the setting. Although the diverse ways of thought trials can be affected by theory builders (researchers)' psychological attributes, preferences, and environmental influences, it is obvious that we will have a greater chance for achieving a better theory if we employ a number of thought trials. The last element of good theory building, selection criteria, according to Weick, is also significant because those criteria are directly relevant to reflection for gaining a better conceptual development. He mentions that "self-conscious manipulation of the selection process is the hallmark of the theory construction" (p.523). The key point of this method is to give a researcher his or her imaginative freedom so that he or she can set out diverse investigations, using multiple methodologies.

With this understanding of the literature review and theory construction, I will design my research as a four-staged problem solving process: (1) Describing the context of a problem and some available solutions to it (Chapters 1 and 2), (2) Establishing a pedagogical and philosophical framework upon which I come to propose a position (Chapter 3), and Refining conceptual apparatus toward building a position(Chapter 4 and 5), (3) Building a conceptual model that would address the problems and possible answers (Chapter 6), and (4) Discussing the proposed model in juxtaposition of other positions to see its effectiveness in resolving problems (Chapter 7).

IV.   Chapter Overview

Chapter 1. Introduction: The Arts that Matter

As an introductory step, chapter 1 describes the context for this study by considering art integration as one of the popular pedagogical interests and identifying some existing problems with it. In spite of recognizing various ideas and perspectives on the benefits of the arts in education and the significance of including good art practices into our schools, philosophical and methodological problems are considered. After briefly describing possible problematic contexts, this chapter proposes possible solutions from the holistic education perspective.

Chapter 2. Art Integration: The Place of Art Integration in Curriculum

In an 'explanatory' manner, chapter 2 aims to set the stage for the research by focusing on the concept of integration, in general, and art integration, in particular, in the current culture of schooling. By a review of the historical development and current state of arts-integrated curricula, I will show that art integration has been an important issue in childhood education, particularly at the early and primary levels. Through a critical analysis of the current epistemic context of the arts-integrated curriculum, I will also show popular patterns of current art integration such as interdisciplinary, cognitive, social, and cultural from which I find some good reasons for arguing that our schooling would be better off by being more active in establishing a well-thought out arts-integrated curriculum.

Chapter 3. The Holistic Curriculum *Refined*

The purpose of this chapter is to establish the epistemological and philosophical ground of this study in order to develop a holistic pedagogy of art integration. I believe that the holistic curriculum, though it is well established on a sound philosophical ground, will profit by appropriating the cosmology suggested by process philosophy. So I will try to refine the main ideas of the holistic curriculum by paying special attention to Alfred North Whitehead′s process philosophy. As I believe, it is a frame of thought that not only accommodates various holistic ideals, but also gives us a vantage viewpoint from which we claim our ideas in a more tenable, logical, and bolder fashion.

Chapter 4. Natural Spirituality and the Whole Child

Chapter 4 and Chapter 5 involve conceptualizing works toward establishing the holistic arts-integrated curriculum. Chapter 4 is responsible for shaping and proposing in a constructive way what I call ′natural spirituality,′ a concept which can be a major characteristic of holistic art integration. Here I argue that the whole child education is going to be postponed until the importance of the spiritual dimension of children is fully embraced in our teaching and learning culture. For this to happen, I try to redefine ′spirituality′ as a sort of natural thing rather than a religious one. And then I come to discuss different views of the whole child, wherein I position myself in the ′holistic spiritualist′ camp.

Chapter 5. The Holistic Ways of the Arts

Chapter 5 discusses and develops ways of how to do the arts in the holistic terms. It characterizes the nature of art from the holistic curriculum. With a comprehensive engagement with artists and works on arts, this chapter arrives at the claim that the arts are one of the best ways of putting holistic ideals into practice. I suggest five holistic ways of the arts: 'an embodied presence,' 'a transformative dialogue,' a critical way of learning the others, 'a spiritual adventure,' and 'a way of ecological life.'

Chapter 6. The Holistic Art-integrated Curriculum: Macro and Micro Models

This chapter aims to develop a conceptual model of holistic art integration. Two models will be depicted to embrace intellectual, social, aesthetic, cultural, and spiritual dimensions of learning and teaching through the art integration. The first model deals with the "macro" dimension of an arts-integrated curriculum. It captures the scope of integration, that is, *'where'* and to what extent we can entertain the arts-integrated teaching. In this *spiral* model, various artworks and art activities are understood to encourage children to see the 'wholeness between Self and the Universe.' The second model depicts a "micro" dimension of the holistic arts-integrated curriculum. This *circular* model provides concrete and practical methods of *'how'* we incorporate artworks and art practices in our school curriculum to attain the goals of holistic education.

Chapter 7. The Holistic Arts-Integrated Curriculum: Working Programs and Practices

In this chapter, I review two well-established working programs: 1) Waldorf Schools′

Approach to Art Integration and 2) Reggio Schools′ approach to Art Integration. And I also

try to design a promising program that bears the ideas and characteristics of what the holistic

model of art integration entertains. In doing so, I want to show that the holistic arts-integrated

curriculum depicted is not only theoretically sound, but also practically useful.

Chapter 8. Conclusion: The Arts that Still Matter

As a concluding chapter, chapter eight begins by reviewing all the major conceptual gains of

this study. After suggesting some practical implications of this study for curriculum policy

and teacher development programs, this chapter will have a section that acknowledges the

limitations of this study, followed by a section of concluding thoughts which suggest some

ideas for future studies.

CHAPTER 2
THE IDEA OF ART INTEGRATION

I.   Introduction

This chapter aims to set the stage for this thesis by examining the historical development and current state of arts-integrated curricula. Art integration has been an important issue in childhood education, particularly at the early and primary levels, for the last few decades. To make an effective analysis of the epistemic context of this study, I will first provide a brief 'historical overview' of the emergence of the arts-integrated curriculum. Then, I will suggest three reasons why we need to be more active in establishing a well-thought out arts-integrated curriculum.

II.   Education through Art Integration: A Brief Historical Overview

Integrating arts into education has been one of the most popular pedagogical strategies, particularly in the childhood curriculum settings (Remer, 1990; Naested, 1998; Brown, 2007; Tarr, 2008; Goldberg and Phillips, 2000; Althouse, Johnson and Mitchell, 2003). This idea is rooted in a general interest in curricula integration. Based on the belief that meaningful knowledge can be obtained best when we consider the close connectedness among various school subjects, the interdisciplinary movement has been at the vanguard of curriculum integration reform since the 1970s (Clark, 1986; Fogarty, 1991; Jacobs, 1989; Vars, 1991; Jenkins and Tanner, 1992). Rather than confining educational content or skills to specific subject areas, the movement tries to integrate knowledge of diverse areas and related topics

into broadly interesting themes that would produce profitable results in teaching and learning interactions (Beane, 1995; Clark, 1997).

Inspired by the "putting together" movement, Fogarty (1991) views curriculum integration as an attempt to forge connections by using three methods: 'sequential integration within the discipline,' 'thematic comparisons across some disciplines,' and 'inter- or intra learners through relating personal experiences' (p.61).[3]

Researchers see that historical awareness of the term 'integration' in curriculum, through teaching and learning situations have often been conceptualized as 'interdisciplinary,' 'related,' 'connected,' or 'co-related' (Ulbricht, 1998; Vars, 1991; Jacobs, 1989). As I understand it, the inclination to interpret the word 'integration' in those terms could be traced back to Hopkins *et al* (1937) who categorized curriculum types as four dimensions, which are 'correlated curriculum,' 'broad-fields curriculum,' 'core curriculum,' and 'experience curriculum,' and analyzed those models from an integration perspective.[4] Both the early advocators and recent followers of curriculum integration find that at the center of the integration effort is the recognition of constant interchange among subject areas such as math, science, language arts, social studies, and the arts. In addition, Clark (1986) contends that such an integrated curriculum is most dedicated to 'optimizing learning' as long as seven pedagogical components are incorporated: 'building the responsive and cooperative learning environment,' 'increasing relaxation and reducing tensions,' 'emphasizing movement and physical encoding,' 'enabling language and behavior,' 'highlighting choice and perceived control,' 'valuing complex and challenging cognitive activity,' and 'bringing intuition and integration.'

Little by little, integrative attempts have become conduits to school reform. Based on interviews with teachers in Ontario, Canada on the issue of the mode of curriculum change, J. Miller *et al* (2000) claim that integration attempts in curriculum settings take place most often at the primary and junior levels, and play an effective role in renewing school curriculum; teachers, however, enumerate school timetable and lack of support from administrators as the chief barriers for putting integration into a fuller scale practice (pp.5-7).

On the idea of school reform through integrative curriculum, educators and art teachers have begun to see the pivotal role of the arts as key to achieving integrative success. One of the pioneering works was done by Schmalholz Garritson in her *Childarts: Integrating Curriculum Through the Arts* (1979), which recognizes the vital role of the arts in entire curriculum setting, and suggests five ways of how teachers can include the arts into the general curriculum: 'art concept-based,' 'thematic objective-based,' 'art material-based,' 'art technique-based,' and 'art element-based.' Highlighting art-making sessions, her art-integrated curriculum practices repeatedly deal with the 'what' and 'how' of this curriculum. According to her, two functions of the arts are central to achieve the concept of integration: 'combining subject matters' and 'self-instructed attainment of certain unified knowledge' (p.vii).

The underlying role of the arts in education was well recognized in the early 1900s. John Dewey's progressive philosophy of education noted the correlation between hands-on art activities in and out of school and experiential learning, an idea which directly promotes using the arts as an integral part of the curriculum and school system (Neasted, 1998; Bresler, 1995; Ulbricht, 1998). Neasted (1998) writes that just before Dewey there appeared experimental psychology that offered a new and dramatic shift in understanding the arts:

from a mechanical process (copying objects) in a conventional sense, to a possible area that could hold children's emotions, desires and interests. Paired with the experimental psychology that maintained the child-study movement, the 'progressive' education, in Dewey's hands, saw the arts as a partner that would help children to construct knowledge and gain their natural development (pp. 29-31). Darby and Catterall (1994) mention Horace Mann, in the late 1800s, as a preceding figure who claimed that music and visual arts can help achieve curriculum goals and children's learning improvement.

Maria Montessori (1870-1952) and Rudolf Steiner (1861-1925) may also be considered as significant influencers in developing contemporary art integration. Although Montessori was not primarily interested in establishing the direct link between the arts and curriculum matters, her unique interpretation of a child as a creative and imaginative beings, and her emphasis on sequential learning along with motor, sensory and intellectual realms, provided educators with a sense of the decisive function of 'appropriate materials' in teaching and learning (Montessori, Jr., 1976; R. Miller, 1990). Clearly, her philosophical foundation on 'sensitive period' and the function of materials allowed room for the arts to be included in educational settings, especially for play and social life (Montessori, Jr. 1976, p.17). Steiner, a well-known thinker and founder of the Waldorf School, can be seen as another pioneer whose work impacted the establishing of the arts-integration curriculum. As many researchers acknowledged, arts in Waldorf schools are directly integrated with many curriculum activities throughout entire grades and educational processes (J. Miller, 2007; Nobel, 1996). The Waldorf schools intend to eliminate the fragmentation in curricula and for this purpose they utilize the arts as a "pervasive media which gives meaning to every subject" (Ogletree, 1975 cited in Neasted, 1998, p.31).

It was in the1960s and 1970s when the arts-integrated curriculum gained attention in the United States where building partnerships through the arts became popular structures to bridge public schools and community groups (Burnaford *et al*, 2007, p.3). Rabkin and Redmond (2006) note that it was in the 1990s when educators started to radically change their thoughts on the arts as 'competitor,' 'extra subject' or 'frills' in schools, and came to have the notion that the arts are cognitive as well as affective, and that remarkable academic benefits from the arts could be attained especially for low income or struggling students (p.60). Remer (1990), in her *Changing Schools through the Arts: How to Build on the Power of an Idea*, supports Rabkin and Redmond's observation on the shift that took place about the arts in education by developing AGE (Arts in General Education) program based on her on-going participation in Project Arts Connection in New Orleans, and collective experiences from urban school districts, called the League of Cities for Arts in Education project. Since the 1990s, US schools have begun to get more interested in reforming themselves by means of "building the arts into the fabric of schooling" (Remer, 1990, p.179). Remer's (1990) fundamental assumption for the AGE project was the belief in the 'comprehensiveness' of the arts: The arts can reach out across general teaching and learning. The comprehensive accessibility of the arts to general education is summarized in the following four instructional modes.

1) Arts for arts' sake: study of and about individual genres of the arts.
2) Arts at the service of other studies: arts concepts, ideas, themes, material, strategies and processes are introduced for other disciplines.
3) Other studies at the service of the arts: educational concepts, ideas, and methodologies from other disciplines are infused in the study of the arts.
4) Arts as an equal partner in a holistic, humanistic/global and multicultural education (p.120).

Teacher training programs during this period accelerated their advocacy for arts-integrated education. In 1996, for example, The University of Montana sponsored a conference for teacher development entitled "Genesis: Breathing Life into Learning Through the Arts" during which time teachers came to learn that the innovative and comprehensive values of the arts are as important as scientific knowledge (Ulbricht, 1998, p.15). More reliable resources began to help teachers and educators understand and articulate the idea of a genuine arts-integrated curriculum. Naested, based in a Canadian context, writes *Art in the Classroom: an Integrated Approach to Teaching Art in Canadian Elementary and Middle Schools* (1998), attempting to place the arts at the core of child development, well-being and learning. Using a synthetic approach to art integration, Naested provides enriched information on art history, artists, art theories, art styles, and methods of how to connect the visual arts with other subject matters. She believes that in order to have an arts-integrated program, we first need to have a comprehensive understanding and interpretation of the arts; these, in turn, help us see valuable alternative avenues for teaching, learning, and communicating (p.4). Another relevant book is *Renaissance in the Classroom: Arts Integration and Meaningful Learning* (Burnaford *et al*, 2001). It is about the work of a school improvement network in Chicago called Arts Partnerships in Education (CAPE). The book claims that the arts serve to break up the dichotomies that historically pervade our schooling culture, and provide a springboard for negotiation; the book also contains various examples and strategies about "how" to integrate the arts into curriculum, and gives teachers three reasons "why" the arts should be integrated, namely, to deepen instruction, to enhance co-teaching and learning, and to connect the self to the larger community (pp.16-21).

Behind the practical growth of arts-integrated education was a dramatic 'cognitive' turn from 'handedness' to 'headedness' (Goodlad, 1984, p.142) through the arts, which is well promoted by the works of some outstanding contemporary art educators like Charles Fowler, Laura Chapman, E. Fiske, Elliot Eisner, Arthur Efland, and Howard Gardner. In *Champions of Change: Impact of the Arts on Learning*, Fiske (1999) claims that learning in and through the arts offers a 'complex web' of stimulating environments that can be the key to academic achievement. Fowler's (1996) anthology of comprehensive data in relation to education through the arts, as the title implies, *Strong Arts, Strong Schools: The promising potential and shortsighted disregard of the arts in American schooling*, encourages childhood teachers to take into account the values that the arts possess but which are seldom understood. His core idea on this topic relates to obtaining a 'practical habit of thought' through art activities. One of the key values of the arts for education is that they encourage students to be "more motivated, more engaged, more sensitive, and more focused, creative and responsible" (p.7). In Eisner's (2002) view, the arts are regarded as a "potent means for enriching our experience" and their presence in curriculum is believed to enable the students to learn "how to attend to such fields [other subjects] with an eye toward the aesthetic" (p.208). Efland (2002), in a more sophisticated manner, talks about the cognitive function for learning a visual arts infusion into the entire curriculum.

Proposals for education reform through the arts have received well-argued support from Gardner's (1983; 2006) multiple intelligence theory. By highlighting the alleged connection among the eight intelligences (verbal/linguistic, logical/mathematical, bodily kinestic, musical, visual/spatial, interpersonal, intrapersonal, and naturalist) for attaining authentic understanding, his multiple intelligence theory puts divided subject matters into a seamless

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frame through which each domain can transform one another. In addition, the theory respects the arts and their contribution to enhancing the intellectual mind (Efland, 2002; Eisner, 2002; Smith, 2000).

The possible types in which the arts can be integrated into general curriculum, teaching, and learning are wide-ranging. Davis (2008:2005) distinguishes various cases: 'arts based,' 'arts integrated,' 'arts infused,' 'arts included,' 'arts expanded,' 'arts professional,' 'arts extra,' 'aesthetic education' and 'arts cultura.'[5] Emphasizing more empirical characteristics in the classroom, Bresler (1995) distinguishes four styles of arts-integration: *'subservient approach'* where the arts as extras are utilized as support activities to fill the major subject contents; *'co-equal cognitive integration,'* where the arts are included in curriculum as a cognitive partner to increase academic concepts; *'affective approach'* in which the arts are immersed in curriculum through ways like background music, reactions to art works, and self-expression with the arts; and *'social integration'* in that art activities complement curriculum to bring about more active participation of stakeholders such as art concerts and parents' meetings. Catterall (1998) also states that there are at least two integrative modes of the arts in curriculum, one for integrating *across* subject matters through the arts, the other for integrating *among* the artistic genres such as music, visual arts, drama, dance, etc. Goldberg (1997) describes the types in terms of their patterns in connecting to learning: 'learning *with* arts' which is using artworks for specific subject matters, for instance, Renaissance paintings and sculptures to support history or social studies topics; 'learning *through* arts' which highlights participatory hands-on art activities which enhance natural learning related to art materials or forms; and 'learning *about*' arts which focuses arts' own properties that characterize artists, art techniques, skills, and artistic knowledge in special genres.

Although the possible types of art integration can be conceptualized and have different emphases, placing the arts at the center of teaching and learning has now become a worldwide trend in K-12 academic curriculum (Gullatt, 2008). Besides U.S. based research and programs, many countries in Europe and Asia are also developing various ways of art integration in curriculum. In Japan, Kazuhiro and Wang (2003) see that the identity of the current Japanese art curriculum is closely related to the 'Period for Integrated Study' that was primarily discussed at the symposium of the Society of Art Education in Japan, Tokyo in 2000 and officially established in 2002 (p.72). The Integrated Study proposes that a required subject demands 105-110 class hours per year for third grade and up in elementary schools. With this time frame, the study strongly aims to enhance students' initiatives to find out their living issues (p.65). In suggesting this change, it clearly recognizes that the arts can play a key role in interpreting, cultivating, and investigating the complicated living issues in children's world (p.67). Kelstrom's (1998) study also indicates that Japan, the Netherlands, and Hungary have mandated the infusion of musical experiences - choral, vocal, or instrumental level throughout primary, junior and high school curricula, which have revealed positive impacts on successful academic achievement (cited in Gullatt, 2008, p.13). The 1995 edition of the *Arts Education Policy Review* includes a structural look at the international aspect (especially Middle Eastern and Western, Europe and Australia) of arts-integrated education. The contributing papers[6] show diverse perspectives and peculiar interpretations of the arts that are portrayed according to respective cultures, traditions, political ideologies, and educational beliefs. But it is clear that the underlying concerns behind them do not differ greatly from one another. For most cases, art integration has been adopted into school curricula in association with the theme-based structural approach. Here educators are mostly

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concerned about whether the arts are considered as either a distinct subject matter for its own sake or a tool for general educational goals.

The Reggio Emilia approach in Italy has attained international fame via its art-based planning and implementation of early childhood curriculum. This acknowledges, in particular, the cooperative teaching of an atelierista (studio teacher) in school settings (Edwards, Gandini and Forman, 1993; Cadwell, 1997). The curriculum in Canada also recognize the central role of the arts in achieving educational goals, evidenced by the Ontario Kindergarten Programs, 'The Arts: Learning Expectation' (2006) and 'Elementary (Grade 1-12) Draft Achievement Chart in The Arts' (2004). Those curriculum documents demonstrate the close interconnection between the arts and other areas of learning, where the criteria (level 1-4) of achievement emphasize "transfer" or "making connections" among artistic knowledge and the skills that bring forth "effectiveness" in other contexts.

More progress has been made by researchers and educators worldwide who are seeking to show the legitimate place of art integration in an ever-changing educational climate. Based on the faith that diverse cultural, ethnic elements are the most significant factors in current children's learning and developing, Goldberg (1997) speaks about a 'multicultural frame' in which the arts can empower children whose learning styles, ethno-cultural backgrounds, and participating modes are uniquely relevant to their meaningful learning process in our postmodern era. Marshall (2005) tries to define *'substantive art integration,'* indicating that the prime worth of art integration is to improve creativity, the ultimate pedagogical aim in this postmodern teaching context. Marshall maintains that the arts, as a disciplinary collage, play a juxtaposing role that provides connections between cognitive and creative processes. In a similar manner, Brown (2007) defines art integration as "a unit of study that focuses on

the arts as a way of learning in other disciplines, involving creative, imaginative, experimental, purposive, and collaborative interaction, and focusing on the integrity of the arts forms and life-centered issues." In this sense, art integration resembles "weaving wherein the design may repeat a pattern or be variable" toward "integral parts of a woven whole" (p.172). Brown, from a constructivist point of view, criticizes the linear, one-directional way of knowledge transfer in the integrating process, and suggests a multi-dimensional model from which the art integrating procedure includes the socio-contextual constellation for cognitive development (p.173).

While there are huge commonalities among the various research for arts in education, differences also exist, especially in conceptualizing the functions and values of the arts according to students' age groups or teachers' personal beliefs. However, it is fair to say that the term '*art integration*' seems to have been used as an *umbrella* term that embraces many diverse views of and approaches to "whole educational activities and practices that employ or depend on works of art so as to improve childhood curriculum, teaching and learning patterns" (Bresler, 1995). Particular emphasis is often put on promoting 'transfer' between the arts and learning or development across the entire curriculum (Rabkin and Redmond, 2004; Lajevic, 2009).

III. Why the Arts?: Reasons for Developing an Arts-integrated Curriculum

From the general introduction to the idea of integration, I want to demonstrate three distinctive pedagogical reasons, based on contemporary researches and discussions, why we

have to pay serious attention to developing an arts-integrated curriculum in reforming our schooling ecology.

1. Knowledge Integration: The Inter-disciplinary Function of the Arts

The first pedagogical reason for arts-integrated education emerges when we attempt to establish a way to combine the *subject knowledge* proposed in any given curriculum – whether it be science, math, social studies, language, technology, health or any other subjects. Many agree that 'through the arts' is the best way for achieving this goal. The Consortium of National Arts Education Organization (1994) defines art integration as "the use of two or more disciplines in ways that are mutually reinforcing, often demonstrating an underlying unity" (cited in Russell and Zembylas, 2007, p.289). This pattern is most commonly recognized by researchers and childhood teachers when they deal with art integration activities (Wright, 1997; Fox and Diffily, 2000; Hart, Burts and Charlesworth, 1997). National Standards for Arts Education developed by CNAEA (1994), especially espousing music and visual arts domains, employs pedagogical strategies to strongly suggest the importance of interdisciplinary art integration. A key concern here is to utilize the arts as a bridge in identifying shared concepts, contents, and skills across the disciplines, and in searching for appropriate methods to acquire the inter-disciplinary knowledge (Russell and Zembylas, 2007). This is usually achieved by proposing *themes* or *projects* that would include the common ideas (Chard, 1998; Taylor, 1997; Helm and Beneke, 2003; Helm, 2001; Chaille, 2008; Walker, 2001).

Studies indicate that these themes are often interpreted as big ideas that can help bring about interdisciplinary connections. Chaille, in her *Constructivism across the Curriculum in Early Childhood Classrooms: Big Ideas as Inspiration* (2008), claims that the ʹthemes of big ideasʹ are great tools for curriculum integration. From a constructivist perspective, she proposes seven reliable themes through which childhood curriculum commits to effective learning: ʹLight,ʹ ʹBalancing Acts,ʹ ʹZooming In and Out,ʹ ʹSound,ʹ ʹChain Reactions,ʹ ʹTransformation,ʹ and ʹUpside Down and Inside Out.ʹ Having proposed the themes, she defines a ʺbig ideaʺ as ʺan overarching idea that unifies, inspires, and resonates with children,ʺ and brings rich ʺpossibilities and permits teachers and children to work together in many waysʺ (p.9). Similarly, Walker (2001) views a big idea as ʺa host of concepts that form the ideaʺ through which creative expression can be demonstrated with the arts (1). Sakatani and Pistolesi (2009) also state that when a big idea is employed, it plays a thematic umbrella role that unifies conceptual and artistic thinking and can be utilizable in motivating curriculum development.

The belief that comprehensive conceptual thinking is possible through a thematic big idea is a popular trend in contemporary art education. In this regard, Weisman and Hanes (2002) suggest three ways of choosing the themes in designing an arts-integrated curriculum: 1) *Subject based theme* – teachers can choose an academic topic from specific subject matters to connect with art culture, like ʹnationʹ in social studies or ʹseaʹ in science. 2) *Art concept based theme* – thematic content can come from art history, style, and principles. For example, teachers can choose ʹbalanceʹ in design as the theme unit to extend conceptual learning into social, cultural, and biological life values. 3) *Social issues based theme* – the thematic unit can be designed to deal with socially and politically controversial topics. Selecting

'patriotism,' for example, can be the possible starting point for the collaboration among various historical artists and visual culture.

Althouse, Johnson, and Mitchell (2003), in attempting to integrate visual arts into general education for children (3 to 8 years), see the inter-disciplinary value of art integration, and claim that the arts can be a viable tool to be placed at the center of a thematic curriculum. In particular, they find that the visual arts enable children to gain renewed modes of learning that are conceptually based on a sound cognitive theory and a social constructivist perspective on development (Dewey, 1934; Vygotsky, 1971). According to this view, the (visual) arts not only become strong partners across subject matters, but can also teach methods with which children actively acquire knowledge base, communicate their thoughts, ideas and feelings, and construct their cognitive understandings as actively as possible as teachers and children cooperate through art practices (Althouse *et al*, 2003, pp. 2-9).

For instance, 'Art Talk' (Schirrmacher, 1997; Taunton, 1983; Coates and Coates, 2006) is a useful method to make children engaged in interpreting and achieving artistic knowledge related to selected themes. Althouse *et al* (2003) develop thematic terms and a checklist that could articulate 'art talk' as one that mostly harbors artistic knowledge about color, line, shape, texture, shape, balance, pattern, emphasis, movement, proportion, unity, and variety (pp.54-59). Through this sort of integrated cognitive tool, teachers attain art-based thematic resources that are utilizable not only for doing a dialogue with children about artwork, but also for planning a conceptual connection through which various artistic genres are intertwined. A theme-based (a)cross-disciplinary art integration concept map[7] therefore has long been an effective vehicle that provides teachers with an extended conceptual structure

through which they can imagine various possibilities for articulating knowledge transfer among different disciplines (Neasted, 1998; Gallas, 1994; Marshall, 2005).

Although such inter-disciplinary thematic art integration is widely embedded in childhood education, there is still an even more promising direction to go. As thoughtful pioneers and recent researches highlight, we can extend the scope of the themes further to where a curriculum touches children's real lives and incorporate today's humanistic concerns into their school education (Marshall, 2005; Jalongo and Stamp, 1997; The Ohio State University TETAC Mentors, 2002; Sakatani and Pistolesi, 2009). The theme of environment, for instance, is one of the most important themes to be dealt with in an inter-disciplinary approach of which the arts are a vital part.

2. Cultural Integration: The Multi-cultural and Liberating Aspect of the Arts

In 2006 Early Childhood Art Educations Issues Group in National Art Education Association (NAEA) proposed their position papers on child art education. One of their major beliefs in these papers is that every child has a right to know his or her cultural heritage, and in this regard the arts can be an effective tool for enriching his or her understanding of diverse cultures (cited in Tarr, 2008). Furthermore, the National Standards for Arts Education (1994) also suggested that understanding the visual arts and music in relation to history and cultures should be one of the educational foci, showing that examining cultural and historical aspects, as expressed in artworks, is centered in art practices (cited in Cornett and Smithrim, 2001). Many researchers and scholars note that cultural efficacy can become a major expectation that springs from an arts-integrated curriculum (Goldberg, 1997; Davis, 2005; 2008; Neperud,

1995; Cornett and Smithrim, 2001). Gullatt (2008) reports that in terms of recent curriculum integration approaches, the arts are becoming increasingly important because of their utilizability in promoting the process of learning and teaching about multiculturalism at all levels of curriculum (p.24). In this regard, Eisner (1987) is arguably a pioneer. He maintains that understanding the arts means having a proper understanding of the formal visual or auditory qualities that certain artworks represent. It also means attaining a situational understanding of the forms in which those qualities are expressed. Understanding art forms, according to him, indicates situating them in a particular time and place where culture plays a central role in shaping our understandings (p.41).

In the current pedagogy of art integration, then, having a proper awareness of cultural differences is a pivotal issue when it involves art making and art appreciation with education. Based on the idea that music - its sound patterns, rhythms, and harmonies - motivates children to learn other people's lives and cultures, Nichols and Honig (1997) show various categories of ethnic, national, cultural lullabies, and children's songs that can be effectively used in the classroom. Linguistic and cultural differences in diverse versions of stories connected to folk songs are expected to encourage children to see beyond their own habitual understandings, mostly shaped within their own community boundary, and into the "lives of others who live in different climates and cultures" (p.215). Criticizing the White-Western ethnocentric notion of multiculturalism in arts integration, Stinespring and Kennedy (1995) argue that it is necessary to include diverse ethnic artists – Black, Asian, American, Women, Hispanic and others - into curricula to explore a variety of human experiences and a wider range of people's plurality.

Cultural awareness in arts-integrated curriculum becomes more important when we pay attention to empowering voices from minority children. Mounting evidence on this issue mirrors a postmodern pedagogical shift in our contemporary era. We are asked to develop a post-structuralist perspective, critical pedagogy, or multiculturalism to face our current educational realities (Sleeter and Mclaren, 1995). Some rightly claim that merely recognizing cultural differences (content engagement) does not contribute much to the whole value of human experience (context engagement). They demand far more participatory actions. Therefore, Sleeter and McLaren (1995) propose a "critical pedagogy and multicultural education" that enable us to develop "a sustained criticism of the effects of global capitalism and its implication in the production of race and gender injustices in school and other institutional settings" (p.8). According to them, a critical multicultural way of pedagogy depends upon "insurgent, resistant, and insurrectional modes of interpretation and classroom practices which set out to imperil the familiar, to contest the legitimating norms of mainstream culture, and to render problematic the common discursive frames" (p.7). For instance, Compton-Lilly (2004), a primary teacher and ethnographic researcher, in *Confronting Racism, Poverty and Power: Classroom Strategies to Change the World,* enumerates comprehensive raw data from ethnically minority low-income children whose specific ways of seeing the world become empowered when their family or community cultures are found and reinterpreted in their artworks. While the researcher strongly intends to plan critical thematic projects like 'violence' or 'poisoning' that have something to do with ethnic, cultural minority children's way of establishing critical literacy (pp.60-104), it is a pedagogically much more interesting point to see how powerfully children's visual arts/drawings or traditional rhymes function to express and empower their own cultural

identities. When children employ drawings or ethnic songs as ways to express their life

contexts, using the arts allows them to liberate personal oppressions, cultivate authentic

identities, and promote social changes (Goldberg, 1997).

The arts offer a valuable pedagogical strategy with which we can break the boundaries

linked to cultural, linguistic, or ethnic diversities (Goldberg and Phillip, 2000). Critical

multicultural education then regards art practices as a desirable means for children not only

to figure out diverse cultural codes but also to develop a sense of social justice (Jagodzinski,

2001; Blandy and Congdon, 1987; Milbrandt, 2002). de Silva and Villas Boas′ (2006)

experimental study, for instance, demonstrates that there is a remarkable outcome, one that

reveals a significant improvement in positive attitudes toward ethnic or cultural groups, when

students take part in drawing and photographic lessons relevant to social issues. In this sense,

Ulbricht (2003) writes that "almost all art is political in some way or another, any selection

and presentation of art in the classroom is a political decision" (p.6). We can refer to many

examples of ′political art′ that denote some important pedagogical issues. Ulbricht

demonstrates with the following examples: Delacroix′s *Liberty Leading the People*, Goya′s

The Third Day of May, and Picasso′s *Guernica* as historical entries on political themes (p.6).

By including those artworks that represent special circumstances, and also accepting diverse

reactions from students in relation to these works, Ulbricht suggests that integrative curricula

will be attentive to political aspects hidden in the arts, and furthermore focus on helping

students behave like political activists. In this important way, the arts function to provide

students with a condition to share socially and politically responsive ideas and actions (p.12).

In sum, cultural integration through the arts highlights the idea that finding ourselves is

possible, even in the shadow of "others." This approach also mirrors what Freire (1993)

proclaims: "every pedagogical project is political" and one of the major tasks of educators is to seek "which content gets taught, to whom, in favor of what, of whom, against what, against whom, and how it gets to be taught" (p.40). The reason we use the arts in this pedagogical way is that schooling can empower children to become aware of other cultures and at the same time properly respond to oppressive situations in relation to the issues of gender, race, and other special needs.

3. Societal Integration: The Communal Aspect of the Arts

Dorn and Orr (2008), in their concisely insightful book, *Art Education in a Climate of Reform: The Need for Measurable Goals in Art Instruction,* suggest the arts as a social enterprise. This means that we cannot separate artworks from their social functions. We can utilize artworks in creating schools as sites of communal cooperation. A growing number of studies on an art-integrated curriculum emphasize the social cooperation value of the arts.

Bresler (1995) holds that art practices effectively function as a hub of social relationships that encourages the stakeholders of education to construct an appropriate learning community by regarding artworks as prompters to share thoughts and imagination. While the cultural aspects of the arts are mainly about content that the artworks can offer and lead children to have liberating experiences, the social aspects of the arts have more to do with establishing an emotional or psychological learning climate among teachers, children, administrators, parents, and other members of communities.

Many educators and researchers come up with the idea of utilizing the arts for societal integration: 'Art specialist or art teacher-centered classroom integration' (Swann, 2009;

Smilan and Miraglia, 2009), 'class teacher-based collaboration with the arts' (Gallas, 1994; Rabkin and Redmond, 2006; Burnaford *et al*, 2001), 'entire school/administrator-based arts project' (Barrett, 2003; Short, 2001), and 'district board/university-initiated arts-infused program' (Burghoff *et al*, 2005).

Barrett (2003), in "Unifying the Curriculum with an Art Exhibition in the *American Grain*," introduces the idea of a whole school faculty and students (grades 6-12) co-operation based on appreciating modern American art. In a case study, Barrett shows how a public school district can be integrated and unified "by means of an art exhibition" whose theme is selected by the schools (pp.38-39). Selected arts, according to her, could lead all school staff to share educational visions, teachers to motivate students without pressure, and students to be more engaged in whole school activities. She illustrates the multi-faceted social benefits of curriculum integration through art appreciation as follows.

> [once compelling artistic theme is situated with exemplifying works of art], students both young and old can learn from one another when they are thinking about artistic content. Teachers need not know all there is to know about an art exhibition before they begin teaching on the basis of the exhibition. Teachers and students can learn from one another. Teachers can be invigorated by planning for the whole school, and by planning for their own specific discipline. Teachers can also teach one another in preparation for teaching their students. A school can be successfully transformed by planning arts at the center of its curriculum, especially when teachers and a principal select art that captivate them and their students, are willing to venture into new territory, and have adequate time to plan and teach and reflect (p.39).

Broadly speaking, the arts provide teachers, children, parents, administrators, and community members with a channel through which all can attain a sense of partnership, communicate their ideas, and finally work together toward the common educational goals. This effort is

well supported by the idea that the goals of learning are best achievable when learners are situated in their social context and supported in close interactions with community members.

A pedagogical group in Ohio named Transforming Education through the Arts (TETAC) provides an exemplary research. They develop a collaborative chain of university -local school-community to reinforce the task of curriculum integration through the arts in the hopes of reforming both schools and society (Daniel *et al*, 2006, The Ohio University TETAC Mentors, 2002). Based on the belief that teaching and learning should eliminate boundaries habitually fenced in pre-descriptive rules for respective stakeholders, the TETAC model suggests that art practices provide some working guidelines from which teachers can make meaning of valuable integrating activities in curriculum.[8]

Cooperation between classroom teachers and art specialists as a team is depicted in Short's (2001) evaluation on Fair Avenue Elementary Whole School Learning Project that utilizes Georges Seurat's painting, *Sunday Afternoon on the Island of La Grande Jatte* (1884-1886). This example shows how powerfully a painting can impact a whole school community to share multiple perspectives as individual opinions are exchanged and debated in and through artistic appreciation sessions. In this analysis, Short calls the artwork a "hub," "organizing center," or "anchor" that can motivate teachers, art teachers, principals, university mentors, parents, and whole school children to create an active community of learning (p.11).

In addition to this sort of school or district cooperation at the macro level, learning and teaching through the arts also creates a micro level of collaboration in the classroom. For instance, classroom teachers efficiently use musical pieces to "welcome children to a group meeting; to create specific moods; to transition into cleanup; to calm when the energy level

gets too high; and to refocus the group" (Shore and Strasser, 2006, p.66). Cornett and

Smithrim (2001) explain that the arts in this regard transform the classroom of competition

into a community with an affective climate, a feeling of kinship that leads children to respect

each other. This is why, they claim, the arts are considered not a subject matter but a subject

for whole education (p.56).

The success of societal integration through the arts, of course, requires building a

socially supportive environment as its foundation to maximize the cooperative function of the

arts (Short, 2001; Dunn, 1995).[9] In this regard, Rabkin and Redmond (2006) suggest that

"private philanthropy cannot sustain these programs for the long haul.... although higher

levels of private support would be useful, these programs need unequivocal support at the

federal, state, and local levels as well" both in the personal and financial dimensions (p.64).

III.   Conclusion

In this chapter, I have attempted to establish the epistemic context of this study by

surveying the history of the idea of art integration in education, and discussing some good

reasons why we need to be more active in developing art-integrated curricula to make our

schools better places for teaching and learning. I will demonstrate in the following chapters

the holistic approach to this subject as one of the most promising options that we, as

educators, can take, resulting in a well-balanced, comprehensive arts-integrated curriculum.

First I will discuss why this is the case, both philosophically and pedagogically.

CHAPTER 3

THE HOLISTIC CURRICULUM *REFINED*

I.   Introduction

This chapter aims to establish the philosophical groundwork for establishing a holistic arts-integrated curriculum by refining the holistic curriculum through a reading of process philosophy.

As Jorgensen (2001) states, a 'philosophical stance' plays both the *'architect'* and *'building inspector'*'s roles when it comes to teaching in general, and art teaching in particular. He argues that a philosophical vision can influence the entire process of teaching and learning from which educational purposes, methods, and strategies are bound to emerge.

For this study, the 'holistic education/curriculum' is the philosophical and pedagogical ground upon which I will try to build a model house of an integrated curriculum that accommodates artworks not as decoration, but as fundamental structure. In the later part of this chapter, I engage myself in Alfred North Whitehead's process philosophy from which I find many valuable insights to build the house in a solid way. I believe that the holistic curriculum becomes philosophically and pedagogically more tenable when it can re-articulate its main claims, appropriating some serious ideas and terms from the process philosophy. The reason for this is, partly, due to my feeling that although it has been already established as a valid and powerful educational position in both theoretical and practical terms, the holistic curriculum would be far more persuasive if its epistemological and philosophical groundwork can be articulated in a single system of thought that is well supported by modern

cosmology. From my reading, I found that Whitehead's process philosophy is such a frame of thought through which, I believe, we can re-articulate the main claims of holistic education in a more comprehensive, coherent, and tenable manner. It helps us overcome a piecemeal approach when we attempt to establish philosophical grounds for articulating our holistic visions.

Perhaps the best contribution of process thought to refining the holistic curriculum is, I think, the way that it fosters our understanding of the universe, rather than producing specific educational contents. And with regard to this thesis, process philosophy's contribution is neither immediate nor direct, because it is certainly not my intention to utilize its contents in establishing a holistic arts-integrated curriculum. In the end, process thought is a metaphysical system. However, its contribution to this study is not insignificant. At the centre of process philosophy, we come to read that 'beauty' is the most fundamental value of human life. Beauty is, in other words, the underlying value of each and every human activity. This suggests, at least implicitly, why we need to develop an arts-integrated curriculum in the process of reforming our ecology of schooling, and making it healthy and relevant. Failing to deal with matters of beauty, articulated and ever present in the arts, we may ignore the essence of human life in teaching our precious children.

II.   Main Ideas of the Holistic Curriculum

The holistic curriculum has emerged as an alternative framework for teaching and learning based on the holistic education movement. Its key pedagogical concepts are *'interconnectedness,' 'wholeness,' 'inclusion,' 'balance,' 'transformation,'* and *'spirituality'* (J.

Miller, 1993; 2007; J. Miller and Nakagawa, 2005; R. Miller, 2000; Flake, 1993; Glazer, 1999). The term 'holistic' is derived from the Greek word 'holon', which signifies "a universe made up of integrated wholes" (J. Miller, 2007, p.6). Koestler (1978) maintains from a biological point of view that 'holon' characterizes the nature of having the dependent properties of parts and independent properties of wholes at the same time. He further states that "we may call it the Janus principle. In social hierarchies every social holon – individual, family, clan, tribe, nation, etc. – is a coherent whole relative to its constituent parts, yet at the same time part of a larger social entity" (Koestler, 1978, p.34).

In order to incorporate those holistic perspectives into our schooling ecology in a productive and realistic way, we need to perform two very important tasks. First, we need to see the current culture of teaching and learning with critical eyes. The legacies of the modern scientific reductionism, capitalism, nationalism, and restrained democratic culture directly or indirectly dominate our schooling (R. Miller, 1990, pp.7-18). The pedagogical problems that stem from these legacies have conditioned our schooling culture, and must, therefore, be clearly identified in order to promote holistic ideas in a more fruitful way (Kesson, 1993). The second task is to find more feasible ways to let the holistic ways fruitfully work for our school ecology. As will be pointed out in the later stages of this study, I intend to propose that constructing a holistic model of an arts-integrated curriculum is one of the ways of overcoming the modern reductionist practices of schooling and bringing the holistic ideas into the classrooms. Keeping these tasks in mind, I will briefly discuss the main ideas that holistic educators advocate.

John Miller proposes, in his *Holistic Curriculum* (2007), a 'perennial philosophy' in association with a 'relaxed universalism'. This comes from Ferrer's (2002) notion of a

reliable philosophical backdrop through which the ideas of holistic curriculum can be articulated. He describes the core nature of perennial philosophy as follows:

1. There is an interconnectedness of reality and a mysterious unity in the universe.
2. There is an intimate connection between the individuals' inner self or soul and this mysterious unity
3. Wisdom or Knowledge of the mysterious unity can be developed through various contemplative practices
4. Values are derived from seeing and realizing the interconnectedness of reality
5. An awareness of the mysterious unity of existence leads to social action to counter injustice and human suffering (2007, pp.16-24).

Yoshiharu Nakagawa in his *Education for Awakening: An Eastern Approach to Holistic Education* (2000) adds, besides perennial philosophy, five more interdisciplinary visions that are fundamental in promoting holistic education: 'Indigenous view,' 'ecological view,' 'systems theory,' 'life philosophy' and 'feminist theory' (pp.71-90). Setting the essential aim of holistic education as 'Enlightenment' that is accomplished through self-awakening or self-transformation, Nakagawa advocates a multi-dimensional sense of reality which consists of 'empirical objective reality/ the aspect of body,' 'inter-relational social reality/the aspect of mind,' 'cosmic reality/the aspect of soul,' 'infinite reality/ultimate level of spirit' and the 'universal reality/enlightened level of spirit-in-action,' and believes that we need such a plural sense in order to understand the *wholeness of reality* (p.34).

Ron Miller (1990; 1993; 2000) characterizes holistic education in the following ways: (1) Holistic education is concerned about nurturing the whole person whose intellectual, physical, emotional, social, creative/intuitive, aesthetic, and spiritual aspects are well harmonized. (2) Relationships are crucial both at individual and community levels and become the most basic

context for holistic learning to grow. (3) Critical perspectives on cultural, moral, and political circumstances of learners′ lives should be incorporated in education. And (4) Life experiences, instead of skills or techniques, are highly demanded as educational resources. From this point of view, he comes to suggest that holistic education moves toward "humanistic," "affective," "integrative," and "confluent" education (1990, p.61).

From those scholars and other holistic educators′ discussions, we can spell out several key concepts of holistic education.

1. *Wholeness* is one of the prime principles of holistic education that always comes together with another fundamental concept, *interconnectedness.* Holistic educators generally believe that every occasion in human life occurs not as a single, disconnected, and isolated event, but as one that is always happening in a dynamic relationship. At the metaphysical level, perennial philosophy seeks the 'wholeness' of what is real (Lemkow, 1990; J. Miller, 2007), while the mysterious and transcendental unity of what is real cannot be properly understood without seeing the 'interconnectedness' between one′s inner self and the universe. At the curriculum level, J. Miller (2007), recognizing the importance of interconnectedness, outlines some of the different contexts that holistic teaching and learning must take up in order to articulate the interconnectedness principle: Relationship between 'linear thinking and intuition,' 'body and mind connection,' 'subject connections,' 'self and community connection,' 'relationship to the earth,' and 'relationship to the soul' (pp.13-14, pp.89-189). The holistic curriculum is, in fact, an *'integrated curriculum'* in that it attempts to enlarge the whole through interconnection. That is, it promotes and relies upon the integration of personal, social, cultural, and cosmic reality into a single, seamless way of seeing the world.

This holistic vision obviously echoes system theory and the ecological understanding of the world. To acknowledge the existence of the ultimate whole, which is often named as Universe, Cosmos, Infinite, God, Nature, Planet, or Earth, and to find their identities and meanings within the largest context is the core idea that system theory and ecological worldview offer to holistic teachers (Hutchison, 1991; Swimme and Berry, 1992, Capra, 1996; Roszak, 1978).

The following ideas elaborate the concept of the whole: The horizontal and vertical extension of teaching and learning, identified in Nakagawa's (2000) five realities shown above; R. Miller's (2000) multiple layers of wholeness stretched from the person, the community, the society, the whole planet, and the cosmos; Wilber's (1995) notions of the physiosphere, the biosphere, and the noosphere, and J. Miller's (2007) levels of community (pp.148-161). The holistic curriculum might pick up its exemplary pedagogical practices by reaching out to all the levels of the entire ecosystem (Bateson, 1972), shifting from technozoic era to ecozoic era (Swimme and Berry, 1992), and establishing an open minded system of synthesis (Pearce, 1973) in education.

2. Holistic pedagogy is markedly distinguished from others because of its strong embracement of *spirituality* as the most profound transformative force that is frequently absent in our existing educational paradigm. Holistic educators maintain that since human life is intimately and dynamically interconnected with the universe, it is a great mistake to ignore it, by merely regarding it as an educationally irrelevant or a religious element, this deep dimension which is an inevitable inner quality of human nature (Glazer, 1999; J. Miller, 2000; 2005). R. Miller (1990) defines spirituality to mean the "awareness that our lives have

a purpose, a direction, a meaning, a goal that transcends our particular physical and cultural conditioning" (p.58). In this very important sense, holistic education endorses the view that "the true, inner self of the person is not alienated from the divine but is intimately involved in the cosmic process of Creation" (p.59). Spirituality in the holistic curriculum is also understood as nourishing human potential so that one can 'be whole' by integrating the ego and the soul (J. Miller, 2007, p.45). For this reason, the holistic curriculum embraces spirituality as a decisive dimension to be used in constructing and sustaining a well-integrated curriculum. It is believed that as spirituality is addressed as an "integral part of greater Life process" (Nakagawa, 2000, p.78), a curriculum becomes animated and full of life and joy.

3. *Balance* is another key concept of the holistic curriculum. The holistic concept of balance does not mean a physical or intellectual equilibrium, like the one that Piaget's notion of cognitive development entails. Rather, it refers to the *continuous tuning process* between the whole and the parts toward the goal of attaining 'rightness of relationship' (J. Miller, 2007, p.9). Therefore, although balance often seems to mean having a middle spot, it accompanies the on-going energy flux according to which the parts are always in a creative tension with the larger whole (Bohm, 1980). To create the right/balanced relationship in constructing and putting the holistic curriculum into practice, J. Miller (2007) suggests some important bi-poles to consider: 'Yin and Yang,' 'Individual and group,' 'content and process,' 'knowledge and imagination,' 'rational and intuitive,' 'quantitative and qualitative assessment,' 'technique and vision,' 'assessment and learning,' and 'technology and program.'(2007, pp.7-9). Seen in

this way, the term balance in the holistic curriculum means an 'organic balance' rather than a mechanic one.

4. The holistic curriculum employs the word ***transformation*** to indicate a crucial change occurring in the relational factors within our school ecology. The crucial change, however, does not advocate the one-sided or top-down way of school reform. Rather, it envisions a way of bringing forth a significant change to schools through the *mutuality* principle that calls for 'equal partnership' (Eisler, 2005) or 'reciprocal caring' (Noddings, 1984) whose aim is to change the school ecology in order to nurture the whole child. As Eisler and Noddings proclaim, the holistic curriculum appropriates the feminist approach to mutual transformation, one that attempts to establish its voice over a hierarchical-patriarchal-control based relationship, and recover 'mutual respect' among all the relational elements. Mutual transformation in the school setting may start with achieving a democratic way of seeing children as whole beings, instead of regarding them as the objects of a unit or skills (J. Miller, 2007, p.11).

In terms of curriculum, the transformation position of teaching and learning is clearly distinguished from transmission and transaction modes due to its elimination of the distance between teachers and children (J. Miller, 2007; 2010). Children must be fully included as the centre of each and every practice of schooling. The holistic idea of transformation is characterized in its ever growing scope of 'inclusiveness.' Holistic transformation, as Mehta points out, highlights an integration toward "One Unitary Consciousness of the One Unitary Whole (1989 cited in Nakagawa, 2000, p.103)." The process of transformation as 'cosmic

inclusiveness,' however, must begin with an authentic exploration of Self which is found in contemplative activities (J. Miller, 1994).

III.   Holistic Curriculum and Process Thought

Now I turn to a philosophical enterprise upon which holistic curriculum can be rationally grounded. I want to establish here a 'single' frame of thought that best supports the holistic curriculum. My task in this section is then two-fold. First, I introduce Whitehead's process philosophy in simplistic terms, and in doing so, arrive at a process theory of value which will be my philosophical reason for arguing that having a well established arts-integrated curriculum is an immensely important thing to do. Second, I will try to re-articulate the main ideas of the holistic curriculum in process philosophical terms.

1. Alfred North Whitehead and His Process Thought

Whitehead's philosophy, known as process metaphysics, came gradually out of his entire academic life. His academic career consisted of three phases. In the first period (1884-1910), he was a mathematician at Cambridge University. His main academic interest was in developing mathematical logic. In his early career, he wrote such ground-breaking books as *Treatise on Universal Algebra* (1898) and *Principia Mathematica* (1910) with Bertrand Russell. In the second period (1910-1924), he taught and wrote physics and philosophy of science at University College, London and Imperial College, London. He wrote *An Enquiry*

Concerning the Principles of Natural Knowledge (1919) and *The Concept of Nature* (1920).

In the last period of his academic career (1924-1937), he taught philosophy at Harvard University. It was in this period that Whitehead finally established his own philosophical system called process philosophy, publishing many books: *Science and Modern World* (1925, hereafter cited as SMW), *Religious in the Making* (1926, RM), *Symbolism: Its Meaning and Effect* (1927), *Process and Reality*: *An Essay in Cosmology* (1929, PR) from his 1927 Gifford Lectures at the University of Edinburgh, *The Aims of Education and Other Essays* (1929, AE), *Function of Reason* (1929, FR), *Adventures of Ideas* (1933, AI), *Nature and Life* (1934), and *Modes of Thought* (1938, MT).

What Whitehead wanted to develop through all his philosophical writings is the metaphysics of *'becoming,'* one that is intended to replace the traditional metaphysics of 'being.' According to Whitehead, the actual world is in the process of becoming (PR, p.22). The word '*process*' here signifies that an actual entity exists not in a static, separate, fixed, and self-contained way, but in a continuous movement of becoming. In this manner it engages itself in a creative advancement, having an on-going relationship with other actual entities. This is the primary nature of everything. If fixation is the word for the metaphysics of 'being,' flux is the word for the metaphysics of 'becoming.'

In order to establish this new way of seeing the universe, Whitehead employs many technical terms such as 'actual occasions,' 'prehension,' 'feeling,' 'concrescence,' and 'nexus,' etc. that cause some difficulty in understanding his philosophy. For this reason, Dunkel (1965) claims, understanding the essence of Whitehead's writings might be hard. Nonetheless, I believe that these terms are key to understanding his thought, and not necessarily a problem to comprehend.

2. Process Philosophy as A Holistic Mode of Thought

2.1 The Process View of the Universe

Whitehead's 'process philosophy' or 'philosophy of organism' is all about 'what is real.' His most basic understanding of reality then begins with explaining what is real. According to Whitehead, the universe is composed of *'actual entities'* (PR, p.77) which are "the final real things of which the world is made up" (PR, p.18). Actual entities are also defined as *'actual occasions'* or "drops of experience" which are "complex and interdependent" (PR, p.18). In comparison to modern scientific materialism that sees every entity as isolated, self-sufficient, and independent, Whitehead's philosophical system regards it as radically interdependent upon and interrelated with other actual entities. Whitehead also states that "an actual entity is not merely one; it is also definitely complex" (PR, p.227). By this, he does not mean mere diversity or plurality in actual entities. He means *'compositeness'* as the most important attribute of an actual entity. When we listen to music, for instance, the experience of listening to sound is an actual occasion. This experience has a complex compositeness which includes the listening subject, his/her emotions, the datum and so on (PR, p.134). The compositeness of an actual occasion is why Whitehead speaks of the actual world as having an organic character. The organic world view sees every individual entity as existing in relationship to something larger, deeper and more complex as Whitehead illustrates in the following way:

> The concrete enduring entities are organisms, so that the plan of the whole influences the very characters of the various subordinate organisms which enter into it. In the case of an animal, the mental states enter into the plan of the total organism and thus

modify the plans of the successive subordinate organisms until the ultimate smallest organisms, such as electrons, are reached (SMW, p.115).

According to this organic view of the universe, everything real is necessarily engaged in reciprocal interconnected relationships between a whole and its parts. A whole affects the character of its parts, while its parts constitute the being of the whole. The nature of this interrelatedness among actual entities is best understood with the term **nexus** - which indicates the 'real individual facts of the togetherness of actual entities.' Complex objects like human beings and their various societies can be understood as examples of nexus, i.e., community of actual occasions. And the intrinsic nature of interconnectedness shared by actual entities is explained in terms of **prehension** or **feeling** (PR, p.20). Prehension (originally comes from the Latin *prehendere*) refers to a mode of activity wherein an actual entity either 'includes' or 'excludes' other actual entities in constituting itself. An acting subject in its process of becoming, therefore, feels, grasps, includes, receives, or incorporates, namely, *prehends* some aspects or parts of other actual entities for its own compositeness. Whitehead states that:

> There are thus real individual facts of the togetherness of actual entities, which are real, individual, and particular, in the same sense in which actual entities and the prehensions are real, individual and particular. Any such particular fact of togetherness among actual entities is called a 'nexus' (plural form is written 'nexũs'). The ultimate facts of immediate actual experience are actual entities, prehensions, and nexũs (PR, p.20).

The idea that "the connectedness of things is nothing else than the togetherness of things in occasions of experience," allows us to interpret Whitehead's term 'nexus' as one that is a basic unit of experience. It is critical here to realize that a 'nexus' defined by Whitehead

either as a 'particular fact of togetherness among actual entities' or as one of 'the ultimate facts of immediate actual experience' does not imply any static, changeless state of togetherness. Rather, it always refers to a dynamic, changeable togetherness in the creative process. In short, actual occasions exist together in a nexus and can be affected by and influence each other.

Whitehead's prehension theory helps us understand the relationship between subject and object. Whitehead writes:

> An occasion of experience is an activity, analyzable into modes of functioning which jointly constitute its process of becoming. Each mode is analyzable into the total experience as active subject, and into the thing or object with which the special activity is concerned. This thing is a datum, that is to say, is describable without reference to its entertainment in that occasion. An object is anything performing this function of a datum provoking some special activity of the occasion in question. Thus subject and object are relative terms. An occasion is a subject in respect to its special activity concerning an object; and anything is an object in respect to its provocation of some special activity within a subject. Such a mode of activity is termed a 'prehension'(PR, p.176).

A moment of prehension is constituted with three elements: 'the subject,' 'the datum/object' and 'subjective form' (PR, p. 23). The ***subjective form*** is, here, a decisive factor that determines the tonality of the prehension process (AI, p.226). That is, "the 'subjective form' refers to *how* that subject prehends that datum" (PR, p.23), and can be represented in various ways such as "emotions, valuation, purposes, adversions, aversions, consciousness, etc" (PR, p.23). The subjective form is decisive in determining the tone of our experience. There is no same experience in the process of becoming, even when experiencing the same data. This is why the music that I enjoy may be disturbing to another person, or why a picture that I

appreciate one day may not evoke any feeling the next. In this way, the tonality of experiencing an occasion is not fixed but always in flux. In accordance to this tonality of the subjective form, the subject comes to constitute itself.

In relation to the doctrine of prehension, which shows how an actual entity concretizes its creative advance, Whitehead introduces the doctrine of *concrescence* (which literally means *growing together),* one that refers to the entire process whereby the actual entity actualizes its own *subjective aim* which is the purpose of realization process. In the process world view, an actual entity is supposed to proceed through some stages until the completion of its actuality. Concrescence is the doctrine that shows how an entity actualizes itself from the initial stages to the final stage (that is called *satisfaction*) by prehending some data given by other entities. In the processes of concrescence, the 'subjective aim' guides the subject to receive or decline some data for its own satisfaction. The *creative advance* is the processes that an actual entity undergoes for the determination and actualization of its own subjective aim. It is the subjective aim that is responsible for determining the tonality of the subjective form of the actual entity in its creative advance.

The stages of concrescence before *satisfaction* (the actualization of the subjective aim) always involve two phases: *physical* and *conceptual prehension* (PR, p.212). This distinction is due to the differently prehended data that a prehending entity receives. For Whitehead, 'physical prehension' occurs when an entity's data is another actual entity; 'conceptual prehension' occurs when an entity entertains [so-called] *eternal objects* (PR, p.23). An eternal object is a form of definiteness (PR, p.23). To give some examples: Green, blue, straight line, square, sounds, space, time, general principles, mathematical forms,

relations, emotions, anger, certitude, etc. Here Whitehead introduces the idea of 'eternal object' as potential data in the concrescence process of actual entity. He states:

> An eternal object can be described only in terms of its potentiality for 'ingression' into the becoming of actual entities.... It is a pure potential. The term 'ingression' refers to the particular mode in which the potentiality of an eternal object is realized in a particular actual entity, contributing to the definiteness of that actual entity (PR, p.23).

Here it is important to note that an entity prehends not only physical data, but also conceptual data together for its own self-actualization. Every actual entity is thus regarded as possessing both 'the origination of physical feelings' and 'conceptual feelings.' The physical feeling is the initial stage of concrescence. The following stage is the 'supplemental' stage which belongs to the conceptual feeling. This stage within the concrescence involves the mental realm according to which a subject might entertain eternal objects for its self-determination. Whitehead says:

> The subjective form of a conceptual feeling is valuation...and conceptual valuation introduces creative purpose. The mental pole introduces the subject as a determinant of its own concrescence. The mental pole is the subject determining its own ideal of itself by reference to eternal principle of valuation autonomously modified in their application to its own physical objective datum (PR, p.248).

The completion or culmination of the physical and conceptual prehension is called *satisfaction*, which is the state that through the creative advance, an actual entity achieves its subjective aim by means of determination. As Whitehead puts it, the subjective form is now "determined by the subjective aim at further integration, so as to obtain the satisfaction of the completed subject" (PR, p.19).

The actualization of an entity's subjective aim can be described as the actualization of its own intrinsic value. The craving for self-creation is the craving for the completion of the appropriate value. The self-realization is then the attainment of value which is the absolute goal of creative advance. In process thought, value should not be separate from experience itself. This understanding negates scientific materialism. According to scientific materialism, every item of matter or material, which is spread throughout space in a discrete and isolated way, is also regarded as "valueless, senseless, and purposeless" (SMW, p.17). The philosophy of organism, on the other hand, presupposes that all realities are value-laden entities. As a matter of fact, the process of creative advance is the process of actualizing possible values to the maximum. For this reason, Whitehead asserts that "an organism is the realisation of a definite shape of value" (SMW, p.271).

What is important to understand here is that any concrescing subject always has its own subjective aim - that is, its own purpose – in order to achieve its own satisfaction. In here, the subject feels "what is *there* and transforms it into what is *here*" (PR, p.87, original emphasis). The process of self-actualization is, in this sense, teleological (AI, p.249) and value-oriented insofar as subjects seek to complete their own subjective aims. At every concrete experience level, says Whitehead, "we see at once that the element of value, of being valuable, of having value, of being an end in itself, of being something which is for its own sake, must not be omitted in any account of an event as the most concrete actual something" (SMW, p.131). From this we can obviously learn that since each or every actual entity in the world is deeply involved in the process of value-actualization for its own sake, and has some value for itself, for others, and for the world, we "have no right to deface the value experience which is the very essence of the universe" (MT, p.110).

Finally, we need to consider the relation between eternal objects and the subjective aims and their origins. Eternal objects are generally described as the "pure potentials of the universe." The actual entities differ from one another because of their different realization of potentials (PR, p.149). One actual occasion in its processes of concrescence comes to face various potentials. These potentials appear in numerous forms. These numerous forms of potentials are open to be felt in many ways. In this sense potentials determine how they are to be felt. But if this same case is considered from the perspective of prehension theory, it is apparent that the ultimate decisiveness about 'how to feel' belongs to the subject. In other words, potentials are supposed to be chosen by an actual entity whose subjective aim guides to select one potential among various potentials. The concrescing subject has the intrinsic freedom to decide to 'receive' or 'reject' potentials for its self-creation. When the subjective aim lures the subject towards prehending all the given potentials, both conceptually and physically, eternal objects, namely, the multiple potentials, are to be configured by the subjective aim. In this sense, we can say that the 'subjective aim' of a concrescing subject 'controls' the process of the self-creation of that subject (PR, p.25). The subjective aim plays a very crucial role for an actual entity to choose how it prehends, that is, whether it receives/includes or rejects/excludes the given data. The subjective aim is, then, its final cause under which each or every actual entity comes to create itself and grows towards satisfaction.

The subjective aim is originally conditioned by what Whitehead speaks of as 'the primordial nature' of God, the Ultimate Reality. In fact, each entity's 'initial aim' is understood to be given by God in the sense that "the initial stage of its aim is an endowment which the subject inherits from the inevitable ordering of things, conceptually realized in the

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nature of God" (PR, p.244). Since, by the ontological principle, which can be summed up as "everything is positively somewhere in actuality and potency everywhere" (PR, p. 40), the subjective aim must stem from somewhere, that somewhere, according to Whitehead, must be a unique actual entity, namely, God. By the same token, Whitehead believes that general potentiality, which is provided by the multiplicity of eternal objects, also originates in God. Eternal objects are, in other words, components of the primordial nature of God (PR, p.46). We can now see that all the subjective aims are assumed to combine with the divine realm, and it is the seamless mutual interactions between actual entities and eternal objects that head toward creative advance.

Now we are in a good position to re-describe the frame of process thought from the perspective of *beauty.* Beforehand, it is necessary to point out that Whitehead proposes a way of understanding the universe as one being in a state of constant creative advance. In fact, *creativity* is, in process metaphysics, the most essential term in describing the universe. The universe, according to Whitehead, consists of the interrelation between the 'one' and the 'many.' An enormous number of factors or influences have to be put together to create a single new occasion which is a moment of experience. Behind this organic experience of the moment is the ultimate principle of 'creativity' (PR, p.21). For Whitehead, creativity is the "notion of the highest generality at the base of actuality" (PR, p.31) and "the ultimate behind all forms... conditioned by its creatures" (PR, p.20). "Creativity conditions its creatures" which means that the actual world is made up of creative activity. In this sense, even God is not understood as an exception but as the exemplary entity under the cosmic principle of creativity (PR, p.7). In the ongoing passage of the past creature's becoming into the present or the novel creature, the creature's creativity continues to influence the future. In other

words, creativity is the ultimate principle by which the many (diversity) becomes the one (identity) in nexus, and *vice versa*.

To summarize, for the purpose of this study, it is important to denote that according to Whitehead's process metaphysics, creativity is the essential principle of the universe. Because of this, each and every actual entity as a self-creating creature involves an ongoing creative advance under the guidance of its subjective aim, towards satisfaction, i.e. the completion of self-creation. That being the case, process thought can be suggested as a theory of value in which **beauty** is understood as the most fundamental value naturally ingrained into every experience.

I want to complete this section with a brief summary of the process theory of value which would function to justify philosophically why we need to develop an arts-integrated curriculum.

1) Since at the base of human existence is "the sense of worth" (MT, p.149), the most adequate way to understand human experience is to understand it from the perspective of the process of actualizing value. Self-creation is the craving to manifest values. In other words, to live as an authentic human being is to actualize human values.

2) One person's experience of value-creation, although it is primarily an act of 'self-determination,' is also accomplished in relation to others' experiences of value-creation. An ultimate principle of the universe is that "the many become one and are increased by one" (PR, p.21). The processes of reality thus involve a creative synthesis of diversity into a unity. It follows, then, that one person's value-creation is not only for him/herself but also for others and, to some degree, for the totality of

society.

3) Human values are most generally represented by the true, the beautiful and the good. The immediate and underlying value of every experience is its aesthetic value. The beautiful is much more foundational than the ethical and the intellectual. This is so because the actualization of value is basically defined as the "mutual adaptation of the several factors in an occasion of experience" (AI, p.324) which indicate the aesthetic *harmony* of "the [diverse] elements of an experience" (Hartshorne, 1970, p.303).

4) In this sense, harmony, essentially an aesthetic concept, means a quality of 'likeness in otherness', of 'unity in diversity.' Harmony alone is, however, not a sufficient condition for the satisfaction of aesthetic value. There must also be intensity which depends upon *contrast*. This is marked by the amount of diversity that is integrated into an experience. Aesthetic value is thus maximized in multi-diversified, contrasting and yet harmonious experiences (Hartshorne, 1970, p.303).

5) God as 'the poet of the world' (PR, 346) is the foundation and lure of the value. And the purpose of God is the 'attainment of value' (RM, p.100).

2.2. Toward a Holistic Appropriation of Process Philosophy

Some scholars, like Jackson, Oliver and Gershman, re-describe the Whiteheadian term 'actual occasions' to mean *'episodes of experiencing'* (Jackson, 2008; Oliver and Gershman, 1989). An important benefit from this replacement is, I think, that we can talk about the meaning of the process of becoming at the human experiential level. That is, by taking up the 'episodes

of experiencing' as minimal entities, we are able to see the occasions of teaching and learning as our basic units to explore. With this idea in mind, I will attempt, in this section, to discuss how Whitehead's process thought helps us re-describe the basic ideas of holistic education.

2.2.1. The Organic View of the World: A Criticism of Modern Scientific Materialism

As briefly discussed above, the mechanistic/dualistic worldview has dominated education. This is the epistemic situation that most holistic educators want to change by proposing some constructive alternatives. And this is my reason for reading Whitehead's philosophical work. Dunkel (1965), one of the early supporters of Whitehead's educational philosophy, sees Whitehead's philosophy as an antidote to the many ills of modern education and modern society (p.15). For Oliver and Gershman (1989), Whitehead's process metaphysics is a promising epistemological ground that can be utilized to help remedy the shortcomings of modern cosmology that "continues to create ever more bits of specialized knowledge, ever more sophisticated technology and material products" (p.55). For this reason, Ron Miller (2000) claims that holistic education should embrace discussions of a process theory of education (p.12).

I believe that holistic educators will find, in Whitehead's philosophy, an extended criticism of the modern scientific materialistic world-view which is mainly responsible for producing a detrimental dualistic outlook in every sector of human life, including education. In fact, process philosophy is a comprehensive challenge to the modern worldview that has dominated the Western intellectual world. Descartes' mind-matter dualism had long been established as the most accurate description of the world (PR, p.19). For Whitehead, however, the Cartesian worldview that maintains that the body and mind exist dichotomously is very

problematic since this way of seeing the world - the *'two-substance ontology'*- often leaves

physical bodies as "subordinate and derivative" substance (PR, p.19). Whitehead believes

that this ontology is not an adequate mode of explaining human experiences in the modern

world. He suggested a new frame of thought that can "hold the balance more evenly" (PR,

p.19). Process philosophy is proposed in this way as *'one- substance cosmology'* from which

we see "everything in all its relations to everything else" in "universe in its totality" (Dunkel,

1965, p. 25).

One of the main characteristics of scientific materialism is to see every entity as

independent and isolated. The main ideas of the materialist scientific view of the world,

which Whitehead wants to replace by his philosophy of organism, are the *'principle of simple*

location' and the concept of *'discrete existence.'* The principle of simple location means that

an entity exists in a definite space and a definite time. Its definition as an entity then does not

require reference to other regions of space-time or to other entities (SMW, p.62). Each entity

is simply believed to exist in absolute isolation. The concept of discrete existence, which is

related to simple location, is that each entity existentially has no physical relationships with

any other (SMW, p.92). For the advocates of this belief system there is no reason to believe

that there are any relationships among materials. Whitehead rejects this position, calling its

basic error the 'fallacy of simple location' (PR, p.137). As I indicated above, Whitehead

proposes that the world is intrinsically full of relationships, creativity, and values. This is an

organic view of the world that all holistic educators subscribe to when they set about

transforming our educational ecology.

2.2.2. Meaning of Interconnectedness

Process philosophy views an actual occasion not as a static entity but as the most elementary unit of becoming in nexus. It also suggests that an actual entity is actively interwoven with the ultimate universe. The whole universe plunges into each and every actual entity′s creative advance. Whitehead explains that the actual occasions, that is, our objects of experience, are "the really real things which in their collective unity compose the evolving universe, ever plunging into the creative advance" (MT, p.151). ′*Interconnectedness*′ is the basic nature of all that exists. Accordingly, there are multiple dimensions in a nexus of entities and because of this intrinsic nature, an actual entity pursues its self-actualization considering the diverse interconnected modes of existence.

In liberal education, the educational goals are often found in making children think independently and perform ego-centered critical inquiries (J. Miller, 2010). However, the holistic education takes up the perspective of ′interconnectedness′ as vitally important in setting educational goals. Process thought supports this holistic view to be more radical in envisioning an education from the sense of the interconnected reality in flux: ′body to mind,′ ′the analytic to the synthetic,′ ′school to community and nature,′ ′the self to the Ultimate Self′ and a ′subject to other subjects.′ From this view, we come to see that an actual occasion or an episode of experience embraces diametrically different elements so that pairs of opposites are to be understood as "inseparable polarities, mutually necessary and mutually defining" and in turn create "its own opposing face" (Lemkow, 1990, p.30). As R. Miller and Jackson state, ′everything is radically related to everything else.′

2.2.3. Embodied Knowledge

One of the most interesting doctrines in process philosophy is the doctrine of 'prehension' (feeling). It is an interesting theory for several reasons. First, it leads us to think about the relationship between the object entities and the prehending subject. Unlike any traditional notion of perception which highlights only the sensa-data that the subject acquires from the objects in one-direction, the prehension theory suggests a 'mutual cooperation' between the objects and subject that produces 'what is actually realized here and now' with their union (Oliver and Gershman, 1989, p.119). Second, it leads us to see how our body is incorporated into knowledge obtainment. Whitehead states that "great ends are reached by life in the present; life novel and immediate but deriving its richness by its full inheritance from the rightly organized animal body." He continues: "culmination of bodily life transmits itself as an element of novelty throughout the avenues of the body" when it is placed in the continuum between past and present (PR, p.339). That is, three aspects of prehension, namely, 'acting,' 'relating,' and 'unifying' are understood to be initiated by and centered on our bodily life (Kesson and Oliver, 2002). These points are not only interesting but also suggestive in dealing with educational matters. The prehension theory can be utilized as one that supports a theory of *embodied learning* that embraces in our ways of learning all of our bodily activities like sensing, responding, understanding, valuing, judging, believing, hoping etc. Whereas many conventional models of teaching pay attention almost exclusively to mere 'sensa-perception' as the best way to learn, the theory of prehension tells us a different story. It informs us that we inherently use our whole bodily and mental activities to learn. In fact, this way of 'whole learning' is our mode of existence.

In this important sense, Whitehead's feeling theory supports the underlying holistic doctrine of 'embodiment' which claims that learning begins with our bodily attachment to objects and the environment. Oliver and Gershman (1989) see that Whitehead's process view rigorously warns against four errors of an imbalanced current culture of schooling: 1) Merely signifying the most conspicuous and public things under the minimized definition of natural world; 2) Focusing on the subject-acting-on-object structure of our perceptual and linguistic experience that does not include a proper understanding of the micro world; 3) Viewing the world as static and fixed; and 4) Understanding human experience as being independent from nature and consequently thinking that information comes from 'out there' without *embodiment* (p.90). Based on the same logic, Kesson and Oliver (2002) also emphasize the necessity and recovery of *enactment* in curriculum. A complete curriculum, they relate, demands a 'set of ways of being and knowing' in which "texture and immediacy of actuality," and "power and elegance of abstract thought" co-exist as reciprocal complements (p.190). They suggest *embodied participation* as a way of experience in the curriculum. We have to maximize "a critical integrative force in any culture" in our schooling, "because it compresses qualities of experience in the various areas of life into a single unitary apprehension of the whole" (p.195), and it requires "deep personal involvement and participation as well as an intimate sense of reconnection with communal tradition" (p.188).

In our postmodern era, the 'thickness' of actual occasions need to be re-addressed because, as Kesson and Oliver (2002) state, the complexity of an episode of experience produces a "sense of kinship with the oneness of such a universe and the feeling of cosmos that makes it all coherent" in a level of an enactment culture (p.190). Such a simultaneous, inseparable, and naturalistic congruence of body and Universe begins its mysterious journey as bodily

feeling especially in rituals, games, songs, drawings, storytelling etc. in our curriculum (p.196). Kesson and Oliver (2002) relate Whitehead's doctrine of prehension (feeling) in the following:

> Prehending might include our initial neutral participation with micro particles associated with preconceptual, preverbal modes of perceiving. It may include complex processes of autonomic imaging, imagination, and metaphoric connections, which then burst into conscious thought and feeling. We are suggesting that there may well be a subtle process of "coming into experience" which begins with a vague sense of "feeling" or somatic awareness, as our neurological system interacts with (prehends, participates with) other aspects of the world...We can imagine the microsecond when prehensions are transformed into meaningful sense data (images, coherent sounds, touch, etc.) followed by the transformation of bodily image and pattern into conscious thought – and language (p.191).

We need our total body to learn, to learn well, and to learn better. We can never cease learning about the ever growing universe, and this process begins with the body.

When it comes to the idea of curriculum integration, which is my focus of this study, we must put embodied knowledge at the centre of our curriculum because it is obvious that without including our bodies, we cannot properly accomplish what the holistic curriculum promises: life-enhanced learning and whole child cultivation in a complete body-mind-spirit connection. In accordance with Whitehead's philosophy, we have to re-value the role played by the body as a reliable conduit for a unitary (non-dual) experience of integration among teachers, children, settings and learning materials (Oliver and Gershman, 1989, p.161).

2.2.4. Education for the Art of Life: The Idea of Balance

The holistic curriculum is a 'broad curriculum' that fully incorporates within it every aspect

of human life, including moral and political ones (Heimonen, 2008, pp.62-63). Whitehead's

understanding of values helps us extend our horizon of curriculum integration. From the

process theory of value, whose key idea is self-actualization or self-creation, we are invited

to rethink the importance and implications of the holistic idea of *balance*. If we begin to take

the idea of self-actualization into account as the core of education, we will need a concept

like 'aesthetic awareness.' We can take up *'the beautiful'* as the central conceptual frame of

our curriculum. This effort is justifiable because each and every episode of experience in and

out of classroom necessarily involves the realization of values; beauty is amongst the most

rudimentary value that is always behind every incident of actualizing values. As stated in the

previous section, beauty in process thought is believed to be the most fundamental value

when we maintain a 'harmony with contrast,' a 'unity in diversity,' or a 'balance of likeness

and otherness.' Aesthetic value is, therefore, actualized when achieving balance between the

two. We should not overlook one in order to keep the other.

An important insight deriving from this view is that though tensions can occur between

harmony/unity and contrast/diversity in any given integrative process, they should not be

regarded as unnecessary things to be eradicated. Rather, we should accept them as

indispensible elements in our integrating process. As Allan (1998) claims, one of the key

concerns of Whitehead's theory of harmony is to identify and address the significance of the

'side of loss.' Allan maintains that Whitehead's holism allows us to see "how any good

achieved involves the loss of other goods, how any harmony cuts off the possibility of other

harmonies, including the possibility of an all-encompassing harmony of all harmonies" (p.92).

This idea points out that we try to be careful and far more attentive to the dimensions that are

often overlooked in our intentions, goals, methods, and process of producing an integrated curriculum. Allan states:

> But heuristically, the harmony of all things is a way to remind ourselves that no actual harmony is ever an absolute finality and that there are possibilities for harmony able to bring things together which are now separated, to create community where none now exists. The idea of ultimate harmony can teach us that there are always *achievable harmonies*, *fuller in the depth and scope of their integration* than any extant harmonies, even if no harmony could in fact ever encompass all things (p.92, my emphasis).

In my view, the Whiteheadian idea of harmony helps us, to a large extent, support the holistic ideal of balance. Agreeing with holistic balance which invites us to see the wider and deeper components that are necessary to form a balance, we can utilize the Whiteheadian view of harmony in order to focus on imagining 'the side of loss' that may not exist now but may be critical for the future. In designing an integrated curriculum, for example, we have to think of the larger harmony that will overcome the current limited idea of balance entertained by some programs we discussed in chapter 1. When we regard such 'aesthetic awareness' as our key concept, we might come to share with Whitehead the vision of education that he, in his *The Aims of Education* (1929), envisions:

> Education is the guidance of the individual towards a comprehension of the art of life; and by the art of life I mean the most complete achievement of varied activity expressing environment. This completeness of achievement involves an artistic sense, subordinating the lower to the higher possibilities of the indivisible personality. Science, art, religion, morality, take their rise from this sense of values within the structure of being. Each individual embodies an adventure of existence. The art of life is the guidance of this adventure (p.39).

When we have only a superficial understanding of harmony or balance, we might not reach the art of life from a full aesthetic sense or "lose much of its inclusive scope" for the sake of the partial integration (Allan, 1995, p.94; Regnier, 2000). In contrast, using the process view of harmony, we can take into account many essential dimensions of life, like moral, social, scientific, cultural, political, and spiritual ones, in developing an integrated curriculum.

2.2.5. Transformation and Creative Advance

Whitehead envisions the universe as one that is an on-going adventure toward beauty. The idea that 'the beautiful' is the primary value behind all human experience has another important implication for holistic education. As Winston (2008) claims, taking up beauty as our educational aim should perhaps be an imperative step for teachers to recover transformative energy, humanity, and morality in education through which we could overcome the "reductive effects of technicist thinking" (p.85) that are prevalent today in our school ecology.

As mentioned in the previous section, it is *creativity* that operates in each and every entity's novel advance. Creativity is here neither a production from a vacuum nor a problem-solving skill (Getzels and Csikszentmihali, 1975). It has to do with discovering something that is "whole and total, harmonious and beautiful" in nature (Bohm, 1998, p.2). Oliver and Gershman (1989) state that "Whiteheadian definition of creativity is repatterning the known world, within the realm of the unpredictable" (p.129). In this repatterning, creativity is regarded as the driving force by which we come to achieve inner values at the maximum level. And process thought characterizes creativity as a 'natural process to enter into

relationships' or 'transformative process' to generate a novel entity that adopts 'mutuality' and 'openness' as its primary conditions. Let me describe the transformative force in terms of mutuality and openness.

In process philosophy, the term 'concresence' literally means 'growing together.' An actual entity, when it has attained its satisfaction through due process, becomes an object available for other entities' creative advance. The relationship between the prehending subject and the prehended object is always reciprocal. In his book, *Religion in the Making* (1927), Whitehead uses the words, '*for*' and '*with*' to hold this position, saying that "the creativity *for* a creature becomes the creativity *with* the creature, and thereby passes into another phase of itself" (p.88, my emphasis). No creatures are only constituted 'for' themselves. They are supposed to become partners of the other. Creative action prohibits failure for creatures whose on-going process shows the past to be the basis both for the present and the future. This suggests that we learn to promote mutuality as a generic principle in the episodes of human experience.

Eisler (2005) contends that the unequal structure of relationship still dominates our culture and subcultures, and is the main obstacle of educational failure. She therefore proposes to build a 'partnership' relation in which we acknowledge that "all of us, no matter what color or culture, come from a common mother." In education and art, we have to include materials about women and men equally, and appreciate the differences with sympathetic eyes (p.52). Greene (1988) also claims that applying an 'equal relationship' in education allows possibilities in which "diverse human beings can appear before one another" in order to gain democratic freedom (p. xi). This will mean, as she puts it, that we are "to be

alive among others, to achieve freedom in dialogue with others for the sake of personal fulfillment and the emergence of a democracy dedicated to life and decency" (p.xii).

Whitehead's philosophy rejects scientific materialism which is based on the view that there is only "a given amount of material, and only a limited number of organisms can take advantage" from the "Struggle for Existence, and Natural Selection." According to this belief, "the givenness of the environment dominates everything" (SMW, p.111). In this vision, we may describe the world of materialism as a 'closed system.' In opposition to this world view, Whitehead proposes a world as an 'open system' whose engine is creativity. While scientific materialism contends that 'everything is finite and closed,' process philosophy asserts that 'everything is infinite and open.' We shift into a new paradigm that invites us to change our habits of mind. We have to leave things behind, especially those things that we have taken for granted for so long, which originated from the belief that that 'everything is limitedly portioned.' We are invited to enter a new world, the 'grand complex context' called 'Universe' where all actual entities strive to live better in their cosmic adventure of beauty. With this understanding, we have to acknowledge that *every child as a creature in the Universe is born with the primordial intrinsic power of creativity that is ultimately connected to the very Universe*. I believe that the transformation, which holistic education endorses, would start with attaining this organic view of the universe.

2.2.6. Re-enchantment of the Universe: The Ultimate Reality and Spirituality

Whitehead maintains that "the actual world is the outcome of the aesthetic order, and the aesthetic order is derived from the immanence of God" (RM, p.105). In process philosophy, God or the Ultimate Reality is, as noted, the provider of the subjective aims and eternal

objects. This shows how Whitehead's philosophy is the complete opposite of modern scientific materialism. According to his understanding, the world in its creative advance is always changing and is born every second. Depicting the world in this way, Whitehead gives us room to speculate about our existence in relation to the existence of the Ultimate Reality.

I believe that one of the most valuable things that process philosophy brings to education is a re-enchantment with the world that makes it possible to talk about 'spirituality' in education. Even though Whitehead and other process thinkers' descriptions of God have Christian connotations, I think that we can appropriate it for our secular age. Whitehead in fact develops a broad sense of 'the spiritual' that can be easily appropriated for an educational purpose. Whitehead, in *The Aims of Education* (1929), states:

> A religious education is an education which inculcates *duty* and *reverence*. Duty arises from our potential control over the course of events. Where attainable knowledge could have changed the issue, ignorance has the guilt of vice. And the foundation of reverence is this perception, that the present holds within itself the complete sum of existence, backwards and forwards, that whole amplitude of time, which is eternity (p.14, my emphasis).

Comparing Whitehead's idea of the religious education with William James' (1982) natural evolutionary thought on religious experiences, Priestley (2000) comments that

> Like James, Whitehead was regarded by his contemporaries as the most mild mannered of men but, also like James, his wrath was equally vented on just this same issue. Religion, or what we might begin to call the spiritual, is logically at the very heart of his thought because it represents that which constitutes the basis of what it means to be human. It is, therefore, the most fitting of subjects on which to focus the human intellect but it is just because it precedes intellectualism and is more valuable than all other aspects of the human personality, including the intellect...(p.124).

In my view, we can locate what Whitehead describes as religious education within the humanistic context. His use of 'the religious' or 'religion' is similar to what we might describe as a soulful engagement, which might occur in ordinary emotional occasions. For Whitehead, 'the religious,' rather than meaning a particular religious tradition or an institutionalized system of beliefs, refers to 'the spiritual' in the sense that all creatures live with the reverence for life in their creative advances, a reverence which aims to sustain "the order of the world, the depth of reality of the world, the vale of the world in its whole and in its parts, the beauty of the world, the zest of life, the peace of life, and the mastery of evil" (RM, p.119).

In Whitehead's philosophy, spirituality is not a thing that is segregated from the body. He emphasizes the non-duality of the soul and body. Body, mind, and soul, the triple constellation of a human being, always work together as a self-transformative reality in relation to the universe (Oliver and Gershman, 1989, p.114, p.138). Whitehead writes:

> Bodily sensation is characterized as primary transmutation as the incipient sense-percepta may be forming themselves in the nerve-routes, or in the neighbouring regions of the brain. But the final synthesis, with its production of appearance, is reserved for the occasions belonging to the personal soul (AI, p.215).

Life organisms always reveal a soulful interrelatedness; as Whitehead says, "in one sense the world is in the soul" (MT, p.163). The soul then seeks to cooperate with the body rather than refuse it (SMW, p.viii). When we begin to see the universe in terms of "becoming," we see that the spiritual represents dynamic unification and decay, "as the constant force in the universe" (Priestley, 1997, p.32). This is a view that is radically different from that held by behaviorists who "treat the soul as only a black box within the

body," and cognitivists who "treat it as the container within which cognition takes place and knowledge is housed" (Cobb, 1998, p.107). Since the importance and controversy of including spiritual dimension into school curriculum may need a comprehensive discussion, I return to this issue in the following chapter.

IV. Conclusion

In this chapter, I have tried to re-describe the main ideas of the holistic education from the perspective of Whitehead's process philosophy. I did this in order to lay the philosophical groundwork of designing a holistic arts-integrated curriculum that can be an alternative to the conventional models of curriculum integration. Although there are a good number of weaknesses in Whitehead's thought, I believe that his process philosophy is helpful in re-conceptualizing the holistic curriculum and putting it into practice because it is in essence all about the human experience. After all, human experience is the ultimate horizon of ideas and values that every well-established educational program should want to actualize.

CHAPTER 4

NATURAL SPIRITUALITY AND THE WHOLE CHILD

I.   Introduction

The holistic curriculum suggests that schooling would be improved if we encouraged and developed a way of embracing the spiritual in our teaching and learning practices. Upon this belief, this chapter aims to re-conceptualize 'spirituality' in education. As I try to establish in this study, spirituality is considered one of the essential features in the holistic approach to an arts-integrated curriculum. In order to show why this is so, we need to address some important aspects of what spirituality means in the educational settings. With regard to this task, I turn my attention to describing what I call children's 'natural spirituality.' Then, I will come to discuss how pivotally the concept of natural spirituality is connected to the concept of the whole child development – the idea that has long been considered the main goal of childhood education.

As I see it, our traditional ways of schooling seem to have achieved only partial success when it comes to the matter of attaining the whole child development as our ultimate goal. The reason for this, in part, is that the concept of 'whole child' has often been defined and approached without paying proper attention to children as spiritual beings. By outlining three different views that define the 'whole child' – that is to say, 1) developmentalist view, 2) culturalist position, and 3) holistic spiritualist understanding, I will suggest a new dimension for nurturing the whole child through spiritually appropriate practices that can be implemented best by a holistic arts-integrated curriculum.

II.   Natural Spirituality

1. A Noticeable Change of Interest in Spirituality in Education

Before defining what I call the "natural spirituality" of children, I would like to offer a brief discussion about the place of spirituality and some noticeable changes in its status, primarily in public education settings.

Even though the idea of spirituality has long been excluded, as discussed in Chapter 1, from public education, over the past several decades, there has been a growing interest in spirituality in the curriculum in some countries like England, the USA, Australia, Canada, and New Zealand (Hyde, 2008; Eaude, 2008). In those countries, the belief that the spiritual development of children should be encouraged not only in religious institutions, but also in public schools, has increasingly gained public approval. The United Nations (2004) has recently included 'the spiritual' as a pivotal aspect of children's lives along with physical, mental, moral, and social aspects that should be nurtured through education.

In England, one of the leading countries for this movement, on the basis both of the 1944 Education Act and the 1988 Education Act, the National Curriculum Council (NCC) produced a discussion paper entitled "Spiritual and Moral Development" (1993) that claims the need to offer spiritual guidance to children in the school curriculum. Kendall (1999) takes note, from the NCC discussion paper, of several essential components for nurturing children's spiritual development: religious beliefs, a sense of awe and wonder, experiencing feelings of transcendence, search for meaning and purpose, self-knowledge, relationships,

creativity, feelings, and emotions (p.62). The 1992 Education Act also proposed a curriculum framework called "Office for Standards in Education" (OFSTED) that categorizes the children's developmental map into 'spiritual, moral, social and cultural realms' (Hyde, 2008; Eaude, 2008).

Noticing that children's spirituality has gained a place in education, recent educators are eager to deal with the concept of spiritual development in association with the diverse, natural, and ordinary experiences of children (Wright, 1997; Hay and Nye, 1998; Watson, 2006); accordingly, they are working to transform school curricula from the conventional, intellect-strengthening model into a complementary model that weighs the spiritual dimension equally with the cognitive and affective ones (Eaude, 2008; Buchanan and Hyde, 2008). For example, Eaude (2008), based on the frameworks suggested by the Education Acts, NCC, and OFSTED in England, developed a model of 'Spiritual, Moral, Social and Cultural Development' (SMSC) whose underlying concern lies in maximizing the symbiotic cooperation among the four developmental dimensions throughout the curricular structure, rather than identifying each of them as isolated areas to develop separately.

Watson's (2006) 'critical democratic model' is another case in point. In developing this model, Watson believed that our contemporary era requires us to establish curricula to reflect the diverse educational components in relation to the spiritual dimension. Watson's view is congruent with what Ratcliff (2010) coins the 'culturally distinctive phase,' the fourth phase of understanding children's spirituality.[10] This phase shows that we need to see children's spirituality from the perspective of the diverse evolutionary experiences that are interwoven with a myriad of disciplines and cultural contexts (p.12).

The proceedings from the office of national curriculum in England and other scholarly works in other countries suggest that there exists a visible educational trend or movement toward embracing children's spirituality into public school curricula, spirituality that reflects what I define as 'natural spirituality' in the following section.

2. What is Natural Spirituality?

What do we exactly mean by spirituality in education? As many maintain, defining spirituality in the curriculum is "muddy rather than clear" (Jones, 2005, p.1), mostly due to the "various contexts with multiplicity of diverse meanings" of it (Hyde, 2008, p.23). Without a clear definition, as Campbell (2005) rightly points out, spirituality is often considered a subject that is "out of bounds" or "untouchable in the classroom" (p.54). In this context, Carr (2008) raises important questions: "if we are to take the idea of promoting spirituality seriously, how might we set about it? On what sorts of curricular or other resources might we draw in order to help pupils become more spiritual, acquire spiritual capacities, or have spiritual experiences?" (p.17).

In order to answer those questions and, in the end, to embrace spirituality as a central educational dimension, many educators have, in one way or another, highlighted the 'heart-based' or 'soul-based' approach to teaching and learning (Kessler, 2000; Moore, 1996; J. Miller, 2000). Recently a good body of research has come to describe spirituality, toward giving a clear definition of it.

In this study, I would like to characterize spirituality as **natural.** Spirituality is not a thing to be entertained exclusively by religions, a thing that is believed to exist 'beyond,'

'above' or 'outside' this world (Tacey, 2003). We do not need to be religious to be spiritual beings. By natural, I mean that spirituality is a human thing. It is, as Jack Priestley describes it, not a "bolt-on addition, a luxurious extra," but "the power source of all that an individual can grow into" and the highest expression of human personality (Priestley, 2000, p.130). Dewey (1929) said long ago that the 'self-actualization or self-fulfillment of a human being' occurs as a spiritual event during which the experience is "so intense that it is justly termed religious" (cited in Boyce-Tillman, 2007, p.1411). Glazer (1999) helps us understand the meaning of natural spirituality in education. He states:

> Spirituality in education is about intimacy with experience: intimacy with our *perceptions* – the experience of having a body; our *thoughts* – the experience of having a mind; and our *emotions* – the experience of having a heart. Spirituality in education is rooted in experience. Spiritual identity arises as an expression, not from indoctrination; it arises out of our unique, particular mingling of awareness, experience, and expression (p.2).

Spirituality is a thing that is ontologically experienced by ordinary people, that is as a **natural** phenomenon which can be best described as the 'incursion from their deep within' (Palmer, 1998).

My understanding of spirituality is further characterized by the concept of 'here and now,' the natural *place* and *time* within which children are supposed to live, interact, play, inquire, and grow. I believe that the most immediate, spontaneous, and intense spiritual experiences can occur in "any sort of places from the splendid (such as a mountain) to the ordinary (such as a bus)" (Fraser and Grootenboer, 2004, p.309). Spirituality grows not only in the sacred, supernatural moments of human life for a limited number of people. It is open to everybody, everywhere, and can occur in every moment of our daily life. Human beings

are, religious or not, already sacred existences. We were spiritual long before any religions came along to teach what we are. Brendan Hyde (2008) states:

> [The] spiritual history of human species is at least 70,000 years old, by comparison with which, formal, organized religions have been in existence for only 4,500 years. While formal religion encompasses the organized structures, rituals and beliefs belonging to the official religious systems (Hinduism, Buddhism, Judaism, Christianity, Islam, Sikhism), spirituality concerns that 'ancient and primal search for meaning that is as old as humanity itself...and...belongs to the evolutionary unfolding of creation itself ' (p. 24).

We have innate abilities like wonder, gratitude, hope, love, gentleness, courage, and so forth. Such inner qualities are components that drive us to pursue spiritual lives (Beck, 1986, p.154).

Research about children's spirituality informs us that one of the reliable precincts where we come to find children's spirituality is in their 'relational experiences,' or 'relational ways of being.' For example, Hart (2003) identifies five aspects of children's spirituality: 'wisdom,' 'wonder,' 'relationship between Self and the Other,' 'seeing the invisible,' and 'wondering about the ultimate things of life.' Champagne (2003) also characterizes preschoolers' spirituality as the dimension of *being* whose three modes, 'sensitive,' 'relational,' and 'existential,' are manifested as spiritually inevitable. Kendall's (1999) research about a picture book project in a primary classroom also suggests that children's spiritual development can mostly occur in the communal or relational side, between people (p.64). All those studies propose that children are spiritual beings and their spiritual experiences are, in one way or another, rooted in their 'relationships' to 'self, things, others, environment, universe and the divine' (Mountain, 2007).

In short, characterizing spirituality as natural is to describe it as the phenomenon of 'being human' which may grow inside each and every human person in his or her relation to

other human beings and the world surrounding them. It is not only an inward movement but also a movement of the Self outward to his or her fellow beings, nature, and the Ultimate Reality. Pursuing spiritual life is a natural attempt 'to live' and 'to live better' as respectful members of the cosmic community. It is "a way of being in the world" or "being reverent." "It is seeing yourself as part of a whole and giving up the arrogant picture of yourself as standing outside of (or above) reality and judging and/or manipulating it" (Pava, 2007, p.289). Spiritual life of this sort means to live according to a purposeful, transcendent, compassionate, and peaceful way of life within the community (Jones, 2005).

Describing spirituality as a natural thing has important educational ramifications. That is, it leads us methodologically to see children's places of living as spaces for children to pursue their creation of values. Each and every child in his or her daily life is a spiritual creature who is supposed to search for meanings and significant values (R. Miller, 2000). We cannot ignore this important aspect any longer in designing our school curriculum because we now know that education should take into account children's pursuit of the meaning making in the places where they live. So having an idea of naturalized spirituality may provide a solid epistemological condition that helps children find and articulate the spiritual questions in seeking the meanings and values of their lives. The idea of natural spirituality is, I believe, an indispensible tool that will lead us to include the spiritual dimension of children in our schooling process. If we do not nurture children as spiritual beings, we can easily see them as mere study machines. Intellectual growth must find full significance in a child's whole life ecology which is multi-dimensional. For this reason, I find *The Children and Worldview Project* by Erricker and Erricker (1996) interesting. In this project, they utilize narratives to help lead children to find their proper expressions of their spiritual responses to their ordinary

existential events. Being in relaxed and inclusive settings, children in the project could make *the invisible visible* when they express daily stories about media, play places, consumer culture, and family events while unveiling how they meet the spiritual components in the world they live. I find that this kind of approach to children′s spirituality has begun to produce a significant amount of new knowledge in humanistic contexts (Hay and Nye, 1998; Champagne, 2003; Hyde, 2008). It suggests that spiritual education is possible even in the public system and schools could perform a better job when children′s spiritual development is fully embraced into the curricula.

3. Three Characteristics of Children′s Natural Spirituality

With the brief introduction to natural spirituality, I want here to refine it in reference to other scholarly works.

3.1. Spirituality as a Felt Sense

Although a dictionary formally defines that ′the spiritual′ means the immaterial whose realm exists in a distanced area from material things or another dimension beyond the physical world (Oxford Dictionary, 1993), educators who deny such a dualistic interpretation are convinced that there is a symbiotic relation between the material and the spiritual, and that the meeting of the two realms can bring about what is often called whole child development (Buchanan and Hyde, 2008; Howard, 1998; Hyde, 2008). Based on his hermeneutic phenomenological investigation of children′s natural lives in Australian schools, Hyde (2008) theorizes children′s spirituality as having four features: ′felt sense,′ ′integral awareness,′

'weaving the thread of meaning' and 'spiritual questing.' Among the four aspects, I particularly like, and borrow, his term 'felt sense' (which connotes the Whiteheadian concept of prehension/feeling) to characterize one of the important benchmarks of a child's natural spirituality.

Spirituality as the deepest and most fundamental human general quality is a natural thing in a material world. Therefore, when we think about the material world, we need to address it, rather than putting it on the outer boundary of the spiritual realm, as a highly valued initial provider of "perception, awareness and responses to everyday phenomena" (Hyde, 2008, p.48). In this case, the material world is the initial environment from which spiritual elements emerge. For this reason, we should not ignore the feelings of a child who attempts to grasp the fresh gentle wind, sitting on a swing with closed eyes or of a child who licks a lollipop, singing of the awesome taste and flavor. Such immediate and ordinary contacts with objects are obviously important in understanding the dimension of a child's spiritual experiences.

Expectedly, 'felt sense' implies a micro-sensual engagement of a subject with outward objects in daily experiences. Kabat-Zinn (1990), in his *Coming to Our Senses: Healing Ourselves and the World through Mindfulness*, states that returning to our senses is the first step to entering into the interdependent connection between the self and the world. Our bodies here are ever-smaller habitats, landscapes where we cultivate our deep and powerful resources for life (pp.1-17). Even though the standardized concepts of time and space are utilized in evaluating what our senses are perceiving, the tacit perception of 'felt sense' can only be experienced by the state of 'being mindful,' or 'timeless experience' (Kabat-Zinn, 1994; J. Miller, 2006). Hyde (2008), for this reason, compares 'felt sense' as

Csikszentmihalyi's (1990) *flow* experience and Gendlin's (1981) *focusing* on the very moment when a child holistically interacts with the total environment.

Children's lives are a chain of 'felt sense.' Hay and Nye (1998) see this immediate and sensual but pleasant moment-by-moment phenomenon as a unique feature of children's spirituality that can be distinguished from an adult's in their provocative book, *The Spirit of the Child,* stating:

> Possibly children's relatively shorter life span makes it hard for them to frame experiences in such a way. They tend to live more from moment to moment rather than in terms of reflection on sequentially and meaningfully ordered events. Alternatively, this difference is indicative of a distinctive quality in children's spirituality, namely that, though perceived as special, it is regarded as altogether more 'ordinary' than most adults assume. ....a task for adult spiritual development may be to recapture the child's more inclusive and all-pervading sense of relation to the spiritual which means that for them it is normally 'everyday' rather than dramatic (p.128).

From this perspective, the so-called 'concrete operational stage' (Inhelder and Piaget, 1969) at the early - or primary - aged children needs to be re-valued when the role of the concrete sensing of objective materials shifts from an intellectual evaluator to a spiritual nurturer. It means that a teacher who, for example, observes children playing with some wooden blocks in a classroom needs to see what she is observing from a different educational perspective. She needs to see the spiritual dimension of what children are doing with the wooden blocks. What they are doing is not simply math. It is not simply construction. We have to understand that there is always 'something more' in children's activities which is beyond our attention and calculation. We are also advised to see that there exists a unity between a child and his or

her materials, a oneness in which children are spiritually caught up by taking opportunities to sense the materials at present.

I find that our curricula have frequently overlooked the importance of the felt sense as a prime factor for the spiritual development of children. As long as we pay attention solely to the cognitive realm of children, we may not actualize the authentic meaning of Montessori's 'sensitive period' which is the 'spiritual embryo' (Montessori, Jr., 1976; R. Miller, 2002) or Steiner's idea of 'spiritual science/anthroposophy' whose essence lies in the spiritual-corporeal connection (Howard, 1998). I believe that children's 'felt sense' is a foremost booster to enhance their spirituality. It also means that we have to consider that when children grasp a wooden block or any other material they attain the felt sense that is the door to their spiritual world. In this sense, having a well-designed arts-integrated curriculum is important. Doing the arts can be a good way to improve the felt sense. By integrating the arts into the curriculum, teachers can provide children with the best opportunities to develop their 'felt sense.' Kandinsky (1977) metaphorically expresses this direct combination between the art media and our souls: "colour is a power which directly influences the soul. Colour is the keyboard, the eyes the hammers, the soul is the piano with many strings. The artist is the hand which plays, touching one key or another, to cause vibrations in the soul" (p.25).

3.2. Spirituality as Relational Experiences

Parker Palmer (1998) states that spirituality is "the ancient and abiding human quest for connectedness with something larger and more trustworthy than our egos" (p.6). In an educational setting, Glazer (1999) points out that spirituality can kick off with questions of

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"What is my experience? What is my effect? What are the interrelationships between myself and others?" (p.11). As Hull claims, we can generally maintain that spirituality works in relationships between people, rather than residing solely inside a person (cited in Kendall, 1999, p.64). Likewise, children's spirituality can be vividly identified in their seeking of existential identity within relational contexts (Hay and Nye, 1998; Palmer, 1998; 1990; Kessler, 2000; Champaign, 2003; Hart, 2003; Moffett, 1994). While the 'felt sense' as a feature of children's natural spirituality could be regarded as an instantaneous personal unity experience between self and his or her surrounding objects, here the concept of children's spirituality as relational experiences refers to their outer connectedness to others and nature.

Hay and Nye (1998) coined the term 'relational consciousness' in order to appropriately explain the spiritual traits that they discovered in British children's spirituality. Based on a three-year-long study at the University of Nottingham, which was designed to theorize a way of how to interpret children's spirituality, they found that children, despite being immensely affected by contemporary Western materialistic culture, are high level perceivers of the four different relational consciousness: 'child-God consciousness,' 'child-people consciousness,' 'child-world consciousness' and 'child-self consciousness' (p.114). The research indicates that such multi-dimensional relations are deeply combined with varying 'language' usage that helps the participant children to engage in the 'relating experiences.' Children's language patterns play an important role in extending their relational consciousness from the mental representation to socially affective experiences (Reimer and Furrow, 2001). Both the religious doctrines in the sacred texts and ordinary living discourses projected in popular media, death, family events, autobiography, fiction, play, games, science, and technology

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provide children with legitimate sources for their spiritual narratives within their relational

contexts. Hay and Nye (1998) report:

> [S]everal different languages can be used by children to give voice to their spirituality.
> In subtly different ways these conditioned the forms which relational consciousness
> took. A basic feature of children's spirituality can be seen to emerge. Many of these
> languages offer 'legitimate' ways of expressing the otherwise 'illegitimate' stuff of
> spirituality in predominantly materialist, secular, relationalist culture. This implies that
> children not only need to express themselves in this area in one way or another, but also
> that they are sensitive to the cultural conditions ...identifying the common thread
> (relational consciousness) that links the use of all of these languages may help to give
> implicit legitimation to children's spirituality (p.122).

Children's spirituality can be rightly situated in their relational experiences, and it is

frequently mediated by their ordinary linguistic expressions. Furthermore, the range and

quality of the relational consciousness is guided by direct experiences of humanistic and

soulful elements like compassion, empathy, forgiveness, friendship, peace and wonder in

classroom, home, and community contexts (Kessler, 2000; S. Palmer, 2007). From this point

of view, Harris (2007) suggests that children's spirituality is located at the directive relational

setting where the natural environment (seasons, weather, yard play, or forest walking), child

culture (media, play, or friends), family rituals, and community events closely intersect. We

need to see those relational contexts as the most natural soil in which children's spiritual

experiences are nurtured throughout childhood. I find this idea quite suggestive. In particular,

as I see it, what Harris calls 'relational spirituality' seriously needs to be taken into account

when we want to design our curricula for practicing a living pedagogy.[11]

When it comes to the idea of promoting the relational and transformative experience of

children, art is one of the best conduits to take. The arts are intrinsically works of caring and

responsibility (Davis, 2008; Stout, 1999). This means that making or viewing works of art in education can primarily contribute to the relational experiences in which children embrace passion, love, and at the same time develop the sense of social responsibility - "I care for others" (Davis, 2008, p.76). The empathetic exchange of emotion in association with works of art is one of the major benefits of the arts (p.58). For this reason, doing the arts together is considered one of the most fruitful and significant ways to nurture children's spirituality in their relational experiences. Children can grow well together spiritually by making their surroundings beautiful. When children are connected to each other in a nexus toward achieving noble values like beauty and goodness, they achieve more than what we can describe in numbers and marks. They tend to shape their ways of thinking and living while seeking out beauty.

3.3. Spirituality as Transcendence toward Ultimate Unity

By advocating natural spirituality, I do not mean that we need to exclude any 'mysterious' or 'transcendent' element from the human spirit. What I suggest by 'natural spirituality' is that we do not need to identify spirituality with religiosity. When it comes to public education, we tend to think that religion is a private matter, that it is not pertinent to public schools and general classrooms. What I want to suggest is that we need to disassociate spirituality from the unfortunate tie with religion and bring it back to everybody on the streets. Religious or not, we are spiritual beings. Spirituality is indeed one of the most pivotal, fundamental, genuine, inescapable, and natural human traits. This being the case, we need to take care of spirituality in education.

It is not a surprise to see that nowadays many thinkers and scholars think of spirituality as something that can have positive consequences on the human mind if we embrace the idea of it more closely. And they see spirituality from a secular or natural perspective just as I see it. To give some examples, Egan (2007) describes spirituality as "a condition of mind that affords us a deeper grasp of this [a greater] reality, commonly hidden from most people under the trivial, conventional, anaesthetizing forms of everyday life" (p.1496). Pava (2007) defines spirituality as "a state of mind that can embrace one's own reality as part of an infinitely larger reality" (p.288). Csikszentimihalyi (1990) identifies possible spiritual paths from 'flow experiences' especially in creative minds. James (1977) sees spirituality as a 'personal religion' that is basically a psychological mechanism that helps individuals confront problems and search for purposeful values and meanings in their lives. These descriptions suggest that spirituality can be experienced as an *evolution* of the human mind. Wilber (2000) shows that human consciousness developmentally fluxes on different levels and aspects to gain a truly 'integrative Self.' We may ultimately say that "to be spiritual is to perceive our oneness with everybody and everything and to act on this perception" (Moffett, 1994, p.xix).

The third mark of natural spirituality is the experience of 'transcendence' and 'ultimate unification' in our continual process of the evolving mind. Long (2000), dealing with the relationship between spirituality and transcendence, claims that although the term transcendence does not fully account for the whole nature of spirituality, the natural usage of the word spirituality suggests that "any form of transcendent awareness is potentially spiritual" (p.157). Transcendence here means going beyond the range of "our own psychological walls to experience more clearly the true nature of things" (Jones, 2005, p.3).

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Interestingly, Casey (1991) sketched a conceptual map that signifies the unification experience that is supposed to occur in the realms of transcendence, which outlines two paths along with body-soul-spirit. One way is the 'upward unity' from 'body to soul,' and 'soul to spirit' through our *imagining*. The other way is 'downward unity' from 'spirit to soul' and 'soul to body' through our *remembering* (pp.xiii-xxi). Two psychological activities are essential: imagining and remembering. In the former route, *imagination* plays a key role when "an infusion of one form or level of human being into another form or level" abandons any dichotomous condition, and when the infusion "typically tends *forward* into the future [and] into the not-yet-explored." In the latter process, the downward route, *memory,* leads to "bring spirit down to feeling as to its own body" as the unity "moves *backward* into the past [and] into the already-constituted" (pp.xvi – xvii). These two ways, according to Casey, are complementary to each other as essential partners for being-in-the-world (p.xix). Casey's model rightly manifests a revolutionary route where 'transcendence' and 'ultimate unity' experience might occur in the very continuum of a psychological linkage, an integration beyond the psychological wall. This model explains in a sense that so-called mysterious unity in our daily spiritual exercises like meditation or contemplation, in fact, deeply relates to our normal psychological activities.

Wilber (2000) depicts Self as a navigator of integrating the multiple waves/levels of consciousness in the river of life. Here the Self system is seen not as a hierarchical mechanism but as an integrative functional flow. He theorizes that incorporating the three processes of 'fusion,' 'transcendence,' and 'integration' means that Self is supposed to encounter new waves of consciousness. It occurs each time when the Self meets the new level of consciousness. That is to say, Self initially recognizes the 'fusion' when facing a new

psychological wave. And the Self very quickly attempts to 'transcend' the levels to seek a higher wave where it can finally 'integrate/unite' the previous and new/higher ones (cited in Hyde, 2008, p.100). I understand that 'transcendence' in this regard means a critical function that bridges level to level of consciousness until Self reaches ultimate unity, one that is called the integrative Self in Wilber (2000), a peak experience in Maslow (1969), and an awakened being in Nakagawa (2000).

d'Aquili and Newberg (2000), from a neuropsychological point of view, studied spiritual experience as an ultimate unity in terms of a synthetic brain evolution which seeks out the state of without-ego mind. Specifically, they suggest the idea of an 'aesthetic-spiritual continuum' which can be captured as a simple pattern: When one engages herself, especially in religious art experiences, she can go through a romantic love, a sense of numinosity or religious awe, a state of cosmic consciousness, and finally move into Absolute Unitary Being (AUB). If the state of AUB results in some positive effects, the researchers contend, it is interpreted as "the experience of God, or the *Unio Mystica*." If the state is with some neutral effects, "it is experienced nonpersonally as the Void, or Nirvana, of Buddhism" (p.43). d'Aquili and Newberg's study suggests once again that spirituality is natural in the scientific evolution, and sees spiritual experience as the consequence of neurological evolution. Spiritual experience, in their view, is conclusively understood as (1) the progressive increase of unity over diversity, (2) the progressive sense of transcendence or otherworldliness, (3) the progressive incorporation of the observing self into an experience or state, and (4) the progressive increase of certainty in the objective existence of what was experienced in the spiritual-mystical state (p.49).

With the psychological explanations of the 'transcendence toward ultimate unity' as one of

the marks of a natural spiritual experience, I find that children's spirituality can be described

in the same terms, though their spiritual experiences seem more basic and less sophisticated

(Hyde, 2008, p.106). Conceptually significant here may be the psychological 'movement' or

'process' that lies behind achieving the ultimate unity. de Souza (2004) in this sense describes

children's spirituality as a '*journey*' for the unification of body-mind-spirit. The spiritual

journey is, then, a movement that can be seen as "spiral through different layers of

consciousness with self, others, the world and possibly with the Transcendent, which

generally move forwards towards wider levels, or inwards to deeper levels" (cited in Hyde,

2008, p.34). Casey's (1991) unity model as well premises such directional elements as

'upward,' 'downward,' 'forward,' and 'backward' through which psychological activity like

imagination and memory can reciprocally work. Although not all the transcendental

movements can successfully reach the experience of ultimate unification, it is noteworthy

that only with the durable movement/process of psyche or mind, do children have

possibilities to advance forward, upward and inward for his/her Self who ultimately would be

unified with Others. We need to note that whereas the 'felt sense' refers to an immediate and

spontaneous unity between a subject and an object, the transcendental ultimate unity signifies

a sustained process wherein children travel a long journey of inner experience toward the

Ultimate in their psychological evolution.

When they attempt to find a way of articulating the transcendental unity within our

curriculum and education settings, educators realize that art practices are one of the most

promising enterprises (McMurtary, 2007; Mountain, 2007; Campbell, 2005). Mountain (2007)

especially understands art activities as mediators to get to 'imagination' which is

indispensible for the transcendental evolution. If spirituality can be seen as involving "an awareness of interconnectedness with transcendence" (p.193), according to Mountain, "spirituality and imagination are both therefore portrayed as inner aspects at the core of being human" (p.194). As he claims, nurturing imagination is the most fruitful method that spiritual awareness can be nourished by, and in this context, creative art activities effectively serve to expand the boundaries of children's imagination.[12]

4. Natural Spirituality in Other Disciplines

In recent years, many scholars in humanities and social sciences have increasingly shown interest in integrating the idea of 'spirituality' into their disciplinary boundary. In the field of business ethics, for example, Pava (2007) makes the case for a 'pragmatic spirituality,' claiming that actual engagement in spirituality is related to such ethically decisive actions as 'acceptance,' 'commitment,' 'reasonable choices,' 'mindful actions,' and 'dialogue.' Those elements in turn maintain both integrity (being one's moment) and integration (being a part of a whole), which are the literal manifestation of spirituality.

In social work, a special issue of *The Journal of Religion and Spirituality in Social Work* (Vol. 27, no. 1-2, 2008) announces that spiritually-imbued social affairs have momentum in Canada and the United States, and it is primarily based on the holistic point of view. Within the holistic outlook, social workers take spirituality up as an important dimension of their works because what they are doing is closely involved in searching for "meaning, purpose and morally fulfilling relations with oneself, other people, the universe, and the ground of being" (Canda, 2008, p.26).

I find it interesting to see that many professionals and scholars across disciplines who are looking at the matter of spirituality, describing and defining it, are coming to reflect on the characteristics of 'natural spirituality' that I am describing in this chapter. And it is equally interesting to see that there are many commonalities among cross disciplinary professionals and scholars in approaching this matter, i.e., focusing on the existential, psychosocial, transcendental mechanism from self to society and the universe, say, micro-macro wholeness experiences. At the practical level, they are coming to employ meditative forms like mindfulness, creative visualization, breath counting, mantra, movement meditation, universal symbols etc. as pertinent vehicles that could help extend the connectedness and transcendence experience (Kabat-Zinn, 1990; Novak, 1989; Birnbaum and Birnbaum, 2008; J. Miller, 1994; Langer, 1997).

III.   Spirituality and The Idea of the Whole Child

'Whole child' development has long been the goal of teaching and learning in childhood education. If my understanding of children's spirituality is acceptable in making it a part of even a public school curriculum, the next necessary move might be to look at the relationship between the spiritual and the 'whole child development.' In this section, therefore, I will discuss the concept of whole child.[13] Unlike its ubiquitous usage in contemporary educational settings, the term 'whole' itself in 'the whole child development' has been understood differently, according to historical contexts or cultural beliefs, by individual educators. Acknowledging that there could be many ways of approaching the whole child issue, however, I deal specifically with three major patterns or perspectives which are not mutually

exclusive: 1) Developmentist, 2) Culturalist, and 2) Spiritualist Views of the Whole Child. The holistic pedagogy for arts-integrated curriculum takes the last as a completing step in talking about the whole child issue. In this section, I want to survey those approaches with a special interest in art integration, and suggest that we cannot deal with the whole child issue conclusively without paying appropriate attention to the spiritual dimension of children.

1. Developmentalist Approach to the Whole Child

In order to deal with the idea of the whole child, we have to first *'map the territory of the whole.'* We should ask, then, 'what developmental areas of the whole and what sequential levels of the areas could be achieved throughout curriculum planning and implementing procedures' ?(Hendrick, 1996; Zigler and Bishop-Josef, 2006). The term 'whole' here may be understood to mean 'total.' And the total is comprised of sectional areas that operate within developmental sequences.

Zigler and Bishop-Josef (2006) firmly document this approach. In "The Cognitive Child vs. the Whole Child: Lessons from 40 years of Head Start," they criticize the habitual focus on development that puts great effort in the cognitive section of learning. While the advocates for the whole child development believe that the system of development is synergic, the promoters of the cognitive realm as a core factor of development may often reject the contributions of physical and psychological aspects of learning (p.28). So finding out missing areas and expanding the territory of development into a larger system is the central task for the developmentalist camp in articulating the 'whole child.'

As a guideline for the successful education of the whole child, Hendrick (1996) proposes a good range of developmental categories such as physical, emotional, social, linguistic, intellectual, and artistic dimensions. This sort of comprehensive guideline appeals to many childhood educators because it helps them produce 'developmentally appropriate practices (DAP)' that are largely supported by experimental psychologists (Bredekamp. 1987; Lee and Walsh, 2001; Lee and Johnson, 2007). Accordingly, the prime task in developing the whole child from this position is to identify the various areas to be developed, and provide children with age-based DAP within a proper time line. Bredekamp and Copple (1997), in *Developmentally Appropriate Practice in Early Childhood Programs (revised edition)*, and Ackermann, Singer, and Falbel (2004), in their *The Whole Child Development Guide: ages 4-8 years* (1st edition), demonstrate that childhood teachers and parents have the vital responsibility for playing the roles of facilitators and decision-makers that always need to be keenly interested in using the age-appropriate knowledge related to children's development.

The fundamental problem of this view is, however, captured by Bredekemp (cited in Bredekamp and Copple, 1997). He states:

> As early childhood professionals, we have an especially daunting challenge. Decisions about our practice are based on knowledge that is always changing: our understanding about child development and learning, individual children, and social and cultural contexts. This is why NAEYC[National Association for the Education of Young Children]'s position statements must be periodically revised, and this is also why we cannot risk becoming rigid in our practice. As educators and developmentalists, early childhood teachers have to become comfortable with paradox-stability and change, individual and group, structure and freedom, flexibility and predictability. For early childhood professionals, resolving apparent contradictions is just another part of our day at work. (p.51)

In this way, the proponents of the age-appropriate developmental view of the whole child see its limits and discover that the continual changes and differences that individual children possess in their socio-cultural contexts is a big challenge for educators as decision-makers in regard to operating the rigidly described DAPs. Lee and Johnson (2007) contend therefore that the approach to whole child through the age-based DAP cannot help neglecting the cultural process of human development as long as it deals exclusively with the basis of general biology and universal principles (p.234).

Teachers who draw a map of the whole child based on this view happen to attain only a limited idea of whole child development. McNiff (1981), in this regard, criticizes the rigidity of psychological determinism, saying that "the step-by-step principles of developmental psychology" tend to "alienate us from artistic and mythic explanations of existence. A one-sided adherence to "empirical truth" would lead us to think that imaginative realities have no "validity"" (p.xii). Since this camp seeks child growth as the sequential steps, or stages through which a child passes in his or her childhood, the meaning of "appropriate" in Developmentally Appropriate Practice has to do with bringing up one-directional components of change, rather than allowing multi-layered potential qualities and dimensions of development and learning from rich social experiences and cultural complexities to come into play.

Even if there exists a significant amount of criticism against it (Jipson, 1991; Mallory and New, 1994; Lee and Walsh, 2001), we cannot deny that the age-appropriate developmental view of the whole child is beneficial to our understanding of the sequential rhythm in the big realms of children's development. It also provides us with solid theoretical and practical guides at least in a limited but useful way.

Gardner (1983; 2006) helps us extend the linear scope of the traditional developmental areas, by proposing that our minds can be developed not through single or minimal dominant forms of learning - like verbal or logical-mathematical - but through different types of intelligence that cover pluralistic internal and external information. His convincing evidence for so-called multiple intelligences (MI) are found in seven developmental realms: Linguistic, Logical/Mathematical, Visual/Spatial, Bodily/Kinesthetic, Musical, Interpersonal, and Intrapersonal (2006, pp.8-18). The major contribution of Multiple Intelligence Theory to our understanding of whole child development is that it breaks down the conventional developmentalism which vehemently focuses on the cognitive side, and leads us to see the multiple sides of what child development entails (Gardner, 1983).[14]

Although the Multiple Intelligence Theory enlarges the horizontal vicinity of development realms, it does not completely overcome the problem of the developmentalist view of the whole child. Even after we see the child from the point of view of the Multiple Intelligence Theory, we cannot still fill the serious void that this position leaves open: Learning and developmental dimensions from socio-cultural complexities of children.

2. Culturalist Approach to the Whole Child

Knowing the limits of the age-based developmentalist approach, scholars and educators come to understand that we need to consider individual children's cultural differences and diversities as a major component in constituting school ecology (Lee and Walsh, 2001; Jibson, 1991). They see that 'the whole' in the concept of whole child does not equate with the total 'collection of the parts.' The whole is not simply explainable by a mathematical

calculation. The whole is always more than 'the total.' From this awareness the idea of cultural difference and its implications for nurturing the whole child come to the front in the culuralist approach. Childhood educators in this camp put emphasis on cultural elements that individual children live with. They assume that the grand universal theory on development can never grasp the elusively changing factors of the culturally diverse experiences in children's lives that need to be taken into account as one of the crucial variances in education.

From a study of 30 early childhood educators' understanding of the concept of "appropriateness," a study that is designed to see how they reflect it in their curricula base developmentally or culturally, Jibson (1991) raised a critical question: "whose experiences or whose ways of knowing are validated in the appropriate practices," in particular, when everybody knows that "what is inappropriate in some cultures may be appropriate in others?" From this view, it is suggested that the idea of whole child development must be understood only within the cultural context in which a child and a teacher are socially situated, where they share ideas of meaningful life, values, and other cultural features and experiences. The advocators of this view claim that learning and teaching most effectively and fruitfully happen when we clearly see that a child is historically situated, socially interactive, and culturally conditioned.

Bruner (1996) in *Culture of Education* offers sound conceptual ground according to which supporters for whole child education can take up the idea of the contextual process of learning and development. By this theoretical move and with a tangible sense of *culture*, educators attempt to break the dichotomy established between inner and outer contexts of child development. Seeing the limits of experimental psychology in explaining child development, Lee and Johnson (2007) contend that "developmentalism based on the

dominant experimental psychology has focused on biology and universality and ignored how culture enters into the process of human development" (p.234). The basic belief of those who advocate the key roles of culture in the mechanism of human development is that the cultural lens is the most useful tool to deconstruct the restrictions of outcome-driven investigation on child development that has been strongly supported by experimental psychologists (Lee and Walsh, 2001; Mallory and New, 1994; Rogoff, 2003).[15]

The advocators for the developmentalist position , as we saw, put enormous energy into designing 'age-based developmentally appropriate practices(DAP).' Likewise, the proponents of the culturalist approach put considerable efforts into developing 'culturally appropriate practices (CAP)' in curriculum integration. Buchanan and Burts (2007) claim that having Culturally Appropriate Practice in classroom is "complex, subtle and difficult," and requires an important teaching decision that could modify the official standards to teach according to children's own culture (p.331). I believe that including the cultural part in articulating what the whole child education entails is a good move to identify the organic awareness of whole child development. I highly value this approach because it attempts to break the dichotomous/mechanistic consciousness embedded in the conventional pedagogy and leads us to see the wider ecology of learning and teaching from a critical perspective.

3. Spiritualist View of the Whole Child

In the previous section, I tried to define and refine the natural spirituality of children with the intention of integrating the spiritual dimension into our understanding of the whole child. In proposing the concept of the whole child from the holistic perspective, we have to make sure

that the spiritual is not just another domain to be added to the recognition of the whole. Rather, we have to see it as a dimension without which even talking about the whole child development is meaningless and empty. Upon the basis of the discussion above, I would like to establish a holistic picture of the whole child. I have two tasks to perform here. The first is to re-map the terrain of the whole, clearly identifying the spiritual realm which has been excluded or pushed back to an invisible portion in the conventional map. The second task is to suggest a concept of 'balanced wholeness' characterized, most markedly, by the spiritual dimension.

Like the advocators of the culturalist approach to the whole child, I like the concept of 'the whole' expressed in "the whole does not equal the sum of the parts" (Gardner, 2006). The whole is "greater than the sum of the parts" since "the whole is comprised of a *pattern of relationships* that are not contained by the parts but ultimately define them" (R. Miller, 2000, p.21, original emphasis). From this, we need to realize that there is some critical missing space in the map taken up by supporters of multiple intelligences. For instance, Goleman (1995), a co-founder of the Collaborative for Social and Emotional Learning at Yale University Child Study Center, maintains that genuine development strongly demands 'emotional intelligence' which offers workable conditions for the effective operation of other intelligences as it relates to empathy or self-awareness to respond to diverse needs and communicative circumstances. Likewise, spiritual intelligence is also missed out in the conventional map of the whole child development. Silvern (2006) in his keynote address to ACEI (Association for Childhood Education International) annual international conference in Texas clearly points out this issue:

We read in countless professional publications that our aim is to educate the "whole child." This phrase is generally accompanied by the following developmental descriptors: cognitive, social, emotional, and physical. Educating the whole child is one of the basic tenets of ACEI. In educating the whole child, however, there seems to be a hole. No one ever includes spirit when talking about the whole child, probably because spirit is thought of as a religious construct....(p.2).

Zohar and Marshall (2000), originally coining the term of 'spiritual intelligence,' enlarge our horizon of the developmental domains. Recognizing the significance of the spiritual area means that we have to re-map the conventional constellations of the developmental areas. Zohar and Marshall (2000) see 'spiritual intelligence' as "the intelligence with which we address and solve problems of meaning and value, the intelligence with which we can place our actions and our lives in a wider, richer meaning-giving context" (pp.3-4). Spiritual intelligence as an ultimate intelligence, they go on to say, is "the necessary foundation for the effective functioning of both IQ and EQ" and a central core of psychological process (pp.4-7). Now we are talking about an intelligence that can be properly classified by neither biological nor cultural standards. Spiritual intelligence is a more essential, inner and relational component in understanding a child, a view that is required for re-conceptualizing whole child education.[16]

Interestingly, Gardner (2006), in his latest version of MI series, *Multiple Intelligences: New Horizons*, includes two more options of intelligence.[17] Of those he shows a personal interest in spirituality (spiritual intelligence) that is for him reasonably expressed as 'existential intelligence' (pp.18-21). He seems somewhat reluctant to add spirituality to the initial setting for multiple intelligences as he understands spirituality not only as relatively

phenomenological experiences, but also as one having some religious tone. Nevertheless, I find his statements about spirituality interesting and suggestive:

> But although a spiritual intelligence does not qualify on my criteria, one facet of spirituality seems a promising candidate. I call it the existential intelligence – sometimes described as "the intelligence of big questions." This candidate intelligence is based on the human proclivity to ponder the most fundamental questions of existence. Why do we live? Why do we die? Where do we come from? What is going to happen to us? What is love? Why do we make war? I sometimes say that these are questions that transcend perception; they concern issues that are too big or too small to be perceived by our five principal sensory systems (p.20).

I have no problem with describing what is called 'intelligence of big questions,' in Gardner's term, as a genuine idea of spirituality that needs to be educationally nurtured. In fact, early forerunners of whole child education, like Pestalozzi, strongly suggested that such an inner dimension of children, as when they ask big questions and trying to answer them, can be fully understood as spirituality.

DuCharme (1995), from her study of the interpretations of 'concept of child' based on the documents represented in NEA Proceedings from1890 to 1940, states that during this period, the "whole" child was formed through waves of six developmental dimensions: "spiritual, aesthetic, physical, mental, social, and emotional." And interestingly she notes that "the changing construct of the 'whole' child can be viewed as a reaction to adult fears when faced with a changing society" (pp.2-3). She also says that the concept of the whole child during these years acknowledges the 'spiritual' as a core dimension that reflects the Froebelian perspective[18] of a child, which is seen in such a description as "spiritual, spontaneous, innately good child" (p.3). As often cited, "the love for the beautiful, the love

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for truth, for nature, for our fellow men and for God are innate characteristics of the child, and if not interfered with, will remain forever, and can be effectually strengthened by intelligent and thoughtful direction" (Kraus-Boeite, 1899 cited in DuCharme, p.3).

The second task in this section is to establish a balanced concept of wholeness in reference to spirituality. I like to depict the whole child, not from an 'intelligence' perspective, but as an organism, that is, a living person perspective. If we portray the whole child only from the intelligence side, we are bound to miss the point of the wholeness. We need to depict the whole child from the viewpoint of a living organism perspective if our primary concern in education is children themselves as living persons, rather than their intelligence. For this reason, I think the concept of the 'organic' child helps us escape from being too pre-occupied with the idea that multiple intelligences produce a whole child. Of course, we cannot nurture an 'organic child' simply by adding a spiritual portion to the developmental realms. Rather, we should nourish an organic child by seeing and dealing with him as a human person with a natural learning rhythm (Luvmour and Luvmour, 1993).

Gardner (2006) sees 'the spiritual' as "a feeling that one is in touch with a higher being or "at one" with the world" (p.20). He might be wondering whether such a phenomenological event could be conceptualized in an intelligent and general manner. For the reason, he came to suggest an existential intelligence instead of the spiritual intelligence. Even though I find Gardner's understanding of the spiritual somehow limited, I agree with him that making the spiritual area simply one of the developmental realms is problematic. Rather, we are better saying that the spiritual is not 'a domain' or 'a realm,' but 'a dimension' that helps accelerate inclusion, connections, relating to others, and balancing other developmental areas. Or it can be conceived as a center that influences across developmental areas in order to reinforce

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creating a new organism. Capra and Steindl-Rast (1992), in this sense, state that ʺspirituality is not a special department, it is a higher intensity of alivenessʺ (p.188). Benson, Roehlkepartain, and Rude (2003) see spirituality as a developmental engine. An image illuminated by such understandings is one which unfolds an ʻorganic moveʼ or ʻorganic childʼ whose spirituality gradually integrates all developmental progress in all areas into the whole being.

Spirituality works. It makes all developmental realms *harmonized*, aids body and mind to cooperate with, and leads to a meaningful embracing of cultural contexts to which a child socially and universally belongs (Kendall, 1997).

IV.   Conclusion

In this chapter I have attempted to establish a definition of natural spirituality. And I have made an effort to refine our understandings of the whole child from a spiritualist perspective. In doing so, rather than discarding the conventional comprehension of the whole child, I have tried to find a way to remedy some shortcomings in them, while embracing valuable ideas and suggestions into my position. In the final analysis, I believe that there is great value in describing and making sense of childrenʼs spirituality in public schooling. It will lead us to see the system and the problems of our current education from a new perspective. And I also believe that my discussion in this chapter would contribute to re-conceptualizing the whole child education from a holistic perspective.

CHAPTER 5
THE HOLISTIC WAYS OF THE ARTS

I.   Introduction

With the general understanding of the holistic curriculum and natural spirituality that I outlined in the previous chapters, I would like, in this chapter, to characterize art from the holistic point of view. The goal of this chapter is to suggest that art is the best medium by which to manifest the ideas of the holistic curriculum as it is understood as: 1) an embodied presence, 2) a transformative dialogue, 3) a critical way of learning the others, 4) a spiritual adventure, and 5) a way of ecological life.

II.   Exploring the Holistic Ways of the Arts

A good starting point in characterizing the holistic ways of the arts is to establish a definition of 'aesthetic field.' I find Abbs' definition helpful and instructive. The 'aesthetic field' is defined as an 'intricate web of energy' produced during the four art phases of *making, presenting, responding, and evaluating* where the actions are "seen in relationship, in a state of reciprocal flow between tradition and innovation, between form and impulse, between the society and the individual" (Abbs, 1987, p.55). The complex interactions among those elements occur in every corner of the process of art making which is basically a learning process: art making (M) proceeds to presenting (P), continues by responding (R), and finally comes to an end with evaluating (E) (p.56).

This definition of the field of aesthetics presupposes that all dimensions of human life are involved in the process of art making. It rejects the formalist view of art making which claims that valuing works of art merely depends on elements and principles of design, media, and originality. And it also suggests that we may critically and creatively incorporate into our understanding of art education positions, like contextualism, a view that sees the arts as a communication tool for social change, and eclecticism, a position that attempts to bring the real world of children to schooling by trying to handle children's purposes and cultures in a meaningful way (Parsons, 1998). Further, in the process of art making and appreciating, we have to deal with 'big questions' that emerge from our life world (Stewart, 1997). Following this line of thought, we come to a clear view of the scope of aesthetics. Once we see that the field of the arts covers the whole inner and outer dimensions of human life, we cannot but agree that a well-thought out curriculum considers a sense of beauty that touches each and every dimension of a child as a core part of education. With this view, we can now proceed to an exploration into what makes the way of the arts holistic.

1. Arts as an Embodied Presence

In his essay, "Art as Fulfillment: on the Justification of Education in the Arts," Koopman (2005) attempts to legitimize the status of the arts in education by proposing the concept of *'fulfillment,'* an idea that represents the ultimate value of the arts. Koopman strongly refuses academic- or intellectual- focused approaches and practices, like those programs designed for improving math or language skills. He claims that "one cannot defend along these lines a

curriculum that is balanced from an artistic point of view" (p.87). In order to support his

fulfillment project, Koopman basically relies on White (1998) who prizes the intrinsic value

of the arts in curriculum (p.88).[19] Koopman, however, detects two missing points in White's

logic (p.89). The first is about the significance of the autonomous (sensory) domain in the art

activities. Koopman regards the arts in terms of a synthetic meaning making process that uses

both the 'sensuous form' and 'specific contents' together. He is convinced that the unlimited

source of meaning outside the art itself is embodied through readers' irreducible *sensory*

engagement. The second, more crucial point, is about appreciating "the importance of

aesthetic experience as a *process."* Koopman states:

> For him [White] the arts are not valuable qua concrete activity, but only in terms of the
> durable results they yield. It is the revenues that count, not the undertaking itself. If
> there were some easier way in which one could have these benefits, the reason for
> engaging in the arts would fall away. Our intuition is, however, that artistic value cannot
> be divorced from the very *acts* of creating or receiving art. Artistic value resides, first
> and foremost, in *the process of art experience itself* (p.90, emphasis is mine).

According to Koopman's idea that the arts represent 'fulfillment,' the value of the arts is

intrinsically ingrained in 'the process of art experience itself.' As I see it, this is a very

important holistic concept of the arts. Koopman claims that art is primarily "all about

presence," which means that "meaning is present precisely in the direct moment of our

engagement with the drama, the novel, the picture scene and so on" (p.96). Koopman calls

the moment a 'fulfilled time' which means a timeless time, the moment at which something

meaningful is presently fulfilled. It is the 'process' of enactment from which our sense of

happiness, well-being, and pleasure fully emerges.

Holistic art advocators generally agree that the experience or creation of beauty in any given art genres is achieved, not by attaining a highly developed techniques, but rather by participating in the creation itself, which is a process of the embodied enactment. This view receives strong support from many contemporary art educators. Susanne Langer (1953) sees art as an embodiment of feeling as expressed through the sensory format. Maxine Greene (1995), regarding arts as text, implies that imagination engendered by the arts begins with a marginal ability of 'being present' to the art texts. Elliot Eisner (2002) also claims that 'the meaning creation from an artwork' is a constructional process of 'embodied choice about emerging forms' (p.77). All these well-known art educators are saying that the arts are both the process and products of 'bodily engagement,' and best understood as a mode of materializing 'relational wholeness,' a sense of beauty, into the works of art.

The basic idea that beauty is experienced and created by an embodied presence goes well with what Nelson Goodman and Elliot Eisner call *'rightness of fit.'* When engaging ourselves in any sort of art activities, it would be better for us to pay "careful attention to highly nuanced qualities" because we know that "very subtle differences in the temperature of a color or in the strength of a line," for instance, "can make all the difference between achieving a satisfying array of relationship or an array that doesn't work" (Eisner, 2002, p.76). What is asked for here is a bodily feeling that helps us see and taste all the delicate differences in making a 'rightness of fit.' A sensitive awareness to highly nuanced differences is a pivotal capacity without which we could not properly produce or appreciate any artwork. Richmond (1993) states:

> Content or idea alone is insufficient for art. The locus of pedagogical effort under this view is found in the making [including appreciating] of art that embodies such value...

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powers of perception and understanding of form...[and] balancing act of fusing feeling, imagination, perception, and skill (p.142).

This holistic way of understanding a work of art as a process of embodied engagement, where our presence is the driving force in creating and experiencing a sense of beauty, helps us remedy the shortcomings of reductionist, de-contextualized, and skill-oriented approaches to curriculum integration as well as general education. It can lead us to teach our children how to find presence, bodily relationships, sense of place, and belonging within their communities. The promise of integrating the curriculum through the arts means letting children creatively search for the "rightness of fit" in highly nuanced components that constitute the condition of human existence (Eisner, 2002). Arnheim (1988), from a psychological perspective, supports this view. According to him, the viewer's mind is pivotal in the art-experiencing process, since all works of art are basically perceptual objects and as such exist "only in the consciousness of the viewer." That is to say, the qualities and properties of any art are "aspects of the viewer's percepts" (p.44). In other words, the full message that a work of art carries within it cannot be properly understood unless the *mindful presence* of the viewer is fully acknowledged (p.45). Arnheim notes:

> Every visible object exhibits this twofold dynamic tendency in relation to the viewer's self: it approaches and recedes. The ratio between the two tendencies varies. Some objects more readily approach, others more readily recede. Although physically objects may stand still at a distance that can be measured with a yardstick, perceptually that standstill corresponds to a delicate balance between approach and withdrawal (Ibid., p.37).

In this process of dealing with artworks, the human self becomes the center of perceiving the spreading energy coming out of the dynamic perceptual world. If we broaden this view, our

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embodied engagement with arts can be understood as an on-going process of finding and establishing our presence in relation to various components of place, a process that requires the self to be 'wide awake' (Greene, 1978, p.163). In their engagements with arts, children will soon find that it is their own embodied presence that intimately makes the whole process of creating beauty possible. For this reason, constructing an art-integrated curriculum shall help children find themselves in the "interaction among the qualities constituting the whole" of their lives (Eisner, 2002, p.76). This is one of the significant lessons from art in life. As they are getting engaged in any work of art, children are bound to identify themselves as being the centre in their bodily engagements with the interconnected and whole universe, and learn how to relate themselves creatively to the components of the world.

2. Arts as a Dialogue for Transformation

I believe that holistic educators understand that the arts are best characterized as a *dialogue*, a dimension that is one of the ways according to which children and teachers make themselves vigorously related to others, the environment, and even the Universe. If this is the case, there should be no doubt that art practices are a genuine arena that promotes the holistic way of integration which highly values *the culture of dialogue* in the teaching and learning climate.

   Eisner (2002) explains that "[the] act of representation is not merely a monologue made manifest through the obedient responses of a material; the material itself speaks and creates new possibilities to be discovered by a sensitive eye and a deft hand" (p.239). For that reason, an art of work is more than an "arrangement" of given materials. Something more always "emerges from the arrangement of tones or colors, which was not there before" (Langer,

1953, p.40). What is sought in the arts, therefore, is "not the kind of predictability that is desirable in mathematics and spelling, but diversity and surprise" (Eisner, 2002, p. 44). Knobler (1966), in *The Visual Dialogue*, claims that such an artistic dialogue is possible because artworks function for the artists "as a form of communication." That is, when "the last brush stroke has been placed and the last mark of the easel has been ground," "the artist offers his statement to those who are capable of reading his message" (p.310). As Abbs notes in *The Educational Imperative: A Defense of Socratic and Aesthetic Learning* (1994), all works of art, to be properly understood, require "an aesthetic response – a response through feeling, the senses, and the imagination" (p.92). Bresler (2006) describes this sort of dialogic encounter with the arts as something that happens in a tri-directional relationship: 1) a connection to the phenomena or artwork, which propels, 2) a dialogic connection to oneself, and (3) a connection to the audience, a back and forth between the private and the public (p.53).

Children's artistic involvements in this manner create an effective dialogic milieu: they are invited to mindfully listen to and respond to the *story conveyed by an artwork*. In this process, they also find a channel to tell *their own stories* (Greene, 1995). Coates and Coates' (2006) collection of pictorial data, which represent the co-evolution between talking and drawing of 4 to 6 years old children, show that the artistic dialogue inaugurated by drawings is clearly a child-centered process, one that promotes a communication-friendly climate beyond what is solely seen in the iconographic representations. They call this 'social talk' that does "not directly relate to the drawing activity or its subject matter but instead focuses on common issues of companionship" (p.229).

A work of art, or an accompanied artistic practice, could be regarded in this way as the 'home of dialogue' (Arnett, 1992) or the 'web of network' (Mcfee, 1986). McFee defines art practices as a *network*-creating enterprise in which any kind of possible connections, both in K-12 formal schooling and non-formal institutions, can be fed by continuous inquiries among the members. Based on McFee's view of the arts, Lackey (2003) sees art activities in curriculum as a web throbbing tool that dynamically forms "interconnection, inter-reliance and communication" in a given field (p.104). The arts can be utilized to integrate the diverse socio-cultural concerns of a wider community into a curriculum that could, in turn, allow the members of the community to find communal connections and develop a democratic sense of social equity.[20]

The dialogic praxis through the arts can be extended to deal with social, cultural, and political topics, as I briefly mentioned in Chapter I. TETAC (Transforming Education through Art Challenge) at The Ohio State University (2002) suggests that a well-established curriculum would have quality art programs to provide crucial vehicle for creating and promoting a meaningful communication about cultural diversity. According to the Ohio Project,

> [art]/visual culture provides powerful ways to investigate and to express an understanding of our social and cultural life ... Art works often stand at the center of cultural struggles or express complex understandings of vital issues. This means both that artworks should be studied in their contexts and in the light of their cultural connections, and also that students can make artworks to express their best understanding of key ideas (p.15).

Current art educators would generally agree that once the arts are allowed to play their roles as an integrating force in teaching and learning, various dialogic themes and issues can

more easily and productively come into our classrooms, and a socially interactive, culturally responsive, and environmentally sensitive dialogue will soon fruitfully infuse our school ecology. Therefore, the scope of artistic dialogue will vary according to such purposeful themes as: a political dialogue (Ulbricht,2003) that underpins the critical communicative attribute of the art activities in which contextual appreciation of art works provide students with an opportunity to "reflect on and respond to their place in the world in a productive manner" (p.12); a multicultural dialogue (Stuhr, 1994; Gnezda, 2009) that sees artworks as pedagogical tools that provide children in multicultural settings with racially, economically, ethnically, and politically meaningful lenses to draw a critical stance; an environmental dialogue (London, 2003; Blandy *et al*, 1999) that promotes environmental awareness as a significant issue, one that gives children a reasonable space where they can think about and discuss the well-being of the environment and its significance to human life.

This dialogic characteristic of the arts is valuable in holistic education because of its emphasis on the transformation that the diverse artistic dialogues can bring forth. The concept of dialogue in the arts is explicitly holistic because of its ability to transform our ways of living, thinking, teaching, and learning (J. Miller, 2007, pp. 9-13; 1993, pp.53-67). I believe that throughout the entire process of dialogue in their engagement with works of art, children will undergo a transformative process. For this process to happen, we need to pursue our schooling in a way of creating the state of the 'intimate' between the art works and children's perception.

Jauss (1982) interestingly comes up with the idea of 'aesthetic distance' that is defined as "the disparity between the given horizon of expectations and the appearance of a new work, whose reception can result in a 'change of horizons' through negation of familiar

experiences or through raising newly articulated experiences to the level of consciousness″ (cited in Pike, 2002, p.9). Bullough (1953) terms it as ″the distance between our own self and our perceptual, emotional state,″ which is located at ″a midpoint between excessive distance – that is, not having an active interest in the object – and insufficient distance,″ where a work of art ″ceases to function as a symbol and is perceived as part of reality″ (cited in Bresler, 2006, p.58). When we face an art work and come to experience the aesthetic distance, an ′emotional empathy′ can begin to play a key role in maintaining the desired aesthetic distance, since the distance is no longer a geographical gap, but a psychological one.

The idea of aesthetic distance suggests that the artistic dialogue promotes, in a transformative way, a sympathetic non-dichotomous relationship between the subjective (affective) and the objective (cognitive) or between the inner and outer dimensions, not only by reciprocal direction, but also by distance aesthetically suitable between the two (Bresler, 2006, p. 58).

Many holistic educators agree with Martin Buber′s (1970) proposal of the well-known I-Thou relationship that supports the idea of empathetic distance and mutual directions. Unlike the I-It posture in which the arts can be interpreted only as cognitive approvals or screens of emotional states, the I-Thou art relation emphasizes a transcendental possibility that children and teachers will come to pursue timeless learning and mutual transformation (J. Miller, 2006).

Maleuvre, in his ″Art and the Teaching Love″ (2005), tells us about how we can develop our teaching and learning process in a transformative dialogic mode. According to him, the genuine value of the arts is achieved, not through skills, knowledge or intelligence. Rather, it is achieved through ′love based on dialogue.′ The arts can never be created by an ″I″

side only, but by an "I and You" relationship (p.89). The resources that make children find themselves in an I and You relationship are not contained in an ordered knowledge system, but in the realm of physical, emotional, and aesthetic qualities that occur in their ordinary lives like small, cute, clean, good, fancy, messy, right, nice, big, happy, sad, exciting and joyful (Light and Smith, 2005). These common aesthetic qualities permeate the arts, and at the same time become the conditions that sustain the reflective dialogues.

The holistic dialogic way of the arts is, therefore, intended to be a way that helps us touch and deal with the fundamental dimensions of human connectedness both through *sensibilia* or *intelligibilia*, and through *transcendelia*, to use Wilber's terms (1990).There may then be always a possibility that while an artistic dialogue is creatively adopted, a transformative force comes to fill the 'aesthetic distance' (Bresler, 2006, p.57). This means that children in a dialogue with an art work would stop over the line between 'thinking and feeling,' 'the private and the public,' 'self and the world,' 'fact and fantasy,' 'the conceptual and the perceptual,' 'the physical and the spiritual,' 'the intentional and the unconscious,' 'memory and hope,' and so on. The children then become *transforming Selves* who are willing to put their own physical, intellectual, aesthetic, and emotional energy into one that creates their own meaningful world (p.54). In addition, they would cultivate *self-awareness* in a larger life community, a deeper and more profound sense of value (Richmond, 2009, p.104). Through the artistic dialogue they can extend and enrich their own Selves and the world together, boldly "expressing some deeper insight which goes beyond the aesthetic itself" (Robin, 1991, p.5).

An empathetic dialogic mode of this sort becomes, in the holistic pedagogy, what Donnelly calls an 'engaged service.' Donnelly (2002) describes the nature of the 'engaged service' as follows:

> It is a curriculum in which all may participate without the fear of separation, segregation, or evaluation. It is an action that can take place every moment of one's life. It is a dynamic force that connects education with living in a positive, palpable way. It comes from the soul and radiates outward in directions that can benefit all (p.307).

Developing an arts-integrated curriculum in this way means establishing an extended diameter of engaged service among all education stakeholders such as parents, children, teachers, and community. The momentum of empathic dialogue finally makes all fields relevant to the ecological web of learning (Shea, 1996, p.47).

Meban (2009) helps us draw a clearer picture of what the art as a dialogue for mutual transformation entails. She coins a 'dialogic and relational aesthetic' that first of all, rejects the formalist aesthetics that puts a priority on apprehending the visual properties of form as being the sole criteria in valuating artistic excellence. For her, art activity values a 'communicative exchange' or 'responsible social interaction' that makes the art making process itself a relational performance. In this context, Meban sees a work of art not as a "work of other," but as an "actual other," meaning that "social aesthetic inter-personal dialogue [itself] becomes the art" (p.36). Redefining the aesthetic from such a social dialogic dimension provides us with a new "way of conceiving art practice as a site of transformative education and possibility, in the ethics of self/Other relations, sociopolitical activism, and the re-insertion of art into the concerns of everyday life become paramount" (p. 38). Following

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this line of thought, we can revise Brown's (2007) metaphor of an arts-integrated curriculum as 'a woven whole' into a 'dialogic-empathetic woven whole' generated around works of art.

3. Arts as a Critical Way of Learning about the Others

Current education promotes 'multicultural education.' This is perhaps the very arena that we may expect to come up with the most visible, immediate outcome when utilizing arts as a means to teaching multi-culturalism. But we have to take up this way of doing the arts with a great care and sensitivity. As an extended discussion from 'the arts as a transformative dialogue,' I want, in this section, to focus on suggesting the arts as a *critical* way of learning about others.

Gallas (1994) comes up with the idea of 'art as story' when she tries to use visual art to (re)create her own class curriculum at the primary school level. A major point in her effort to renew her curriculum is to see the educational value of the multilateral textual assets that art practices provide. She recognizes that adventures through visual arts offer children the challenge of learning of the relationships between the "stories" expressed in and told by the given artworks, and the "stories" coming from children's own living places and time (p.119). By dealing with artworks, children are supposed to face a number of unexpected stories about and from the *cultures* that they are not familiar with. In this way, myriad artworks provide us with opportunities for learning "the interrelationships among geography, economics, politics, culture and so on" (Goldberg, 1997, p.89).

Jessica Davis (2005), a contemporary art educator and influential thinker, develops a model of dynamic cultures that assists us to interpret the myriad stories represented in arts. In

order to fairly interpret the multicultural content drawn in artworks in relation to children's

lives, it is necessary to understand the four types of culture that are represented to formulate

what Davis calls an *'art cultura curriculum.'*

I believe that the model 'wheel of culture' is a comprehensive blue print that shows us

where to go when we attempt to acquire true understanding of multi-cultural stories

expressed in artworks. The model consists of four qualitatively different components -

'culture,' 'cultures,' 'Cultures,' and 'Culture' - along with the geographical and social

boundaries of individual children. Davis draws the model in the following way.

<Wheel of Culture>

<u>culture</u> of individual child

Culture **Universal humankind**		**<u>cultures</u>** **families, schools** **community**

<u>Cultures</u>
nations, races, ethnicities
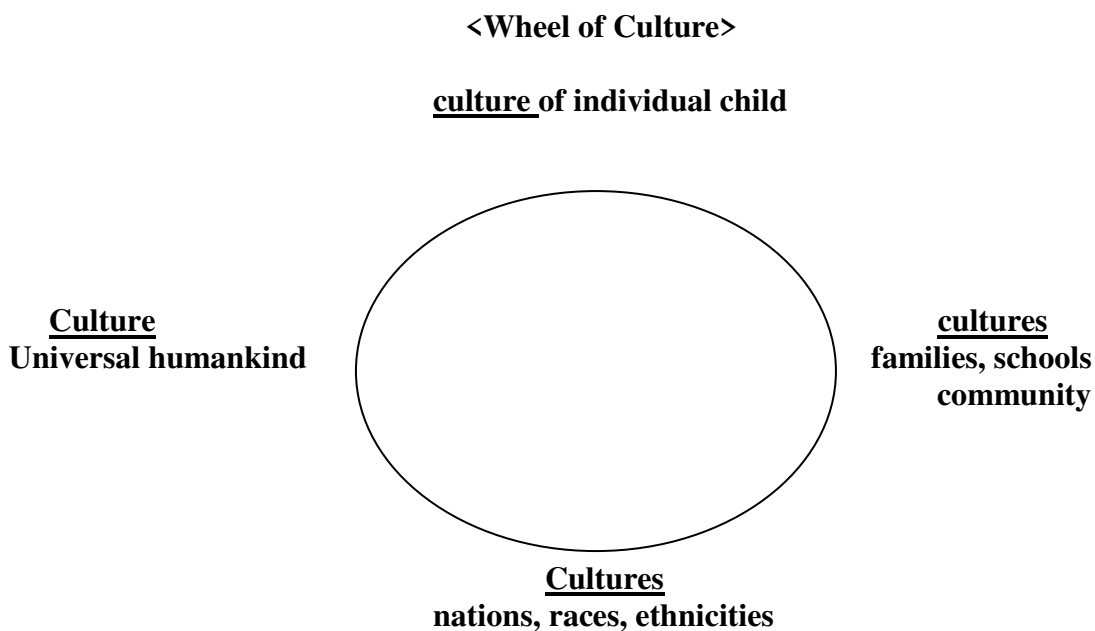
1. culture: every child's unique worldview, in that artistic expressions mirror the child's responses toward surroundings.
2. cultures: directly connected to the culture typically embedded in the child's local environment - like families, schools, and communities.
3. Cultures: usually related to multicultural education that gives knowledge of nations, races, and ethnicities.

4. Culture: refers to the universal humanity that all of us share as human beings (pp.106-107).

It is noteworthy that this model situates art practices at the centre of various forms of cultures which suggests that artworks are not restricted to certain limited culture(s), but can open toward the Culture. This model clearly shows a holistic approach to multiculturalism as it tries to embrace all stories from the small 'c' cultures in a child, and moves to connect them to an ultimate 'C' culture, universal humankind. Davis describes how this sort of circulation occurs in children's drawings:

> The realm of drawing provides an example of this interconnectedness in terms of specific symbolic constructions. The culture or worldview of the individual child is imprinted in the child's drawing, which has an impact on and is influenced by, for example, the absence, presence, or kind of art displayed at home, on television, in school, or in the neighborhood (cultures). Certainly that art reflects and influences the artistic production of Cultures (e.g. Chicano mural making, North American photography, or Italian Frescos) and ultimately humankind (Culture) – the universal potential of art to embody our shared humanity (pp.107-108).

The model points in the direction a grand common 'Culture' which goes beyond identifying differences or otherness in art practices. It suggests that stories found in various cultural settings may bring more educational values when we put them into an ideal place of 'critical' discussion where we can find their truer meanings in the context of human culture in general. This outlook in configuring the nature of the arts provides a compelling case for identifying the major narratives of varying cultures, and a milestone against which to (re)construct culturally relevant teaching and learning methods (Stuhr, 1994; Wasson *et al*, 1990).

In this regard, Chalmers' *Celebrating Pluralism: Art Education and Cultural Diversity* (1996) is a good introduction to formulating a way of doing the arts for the purpose of multicultural education. Chalmers (2002) a few years later made a minor revision of his original position on 'celebrating plural arts' by adding the concept of *critical* to multicultural way of doing the arts. The central point is shown in the term 'transculture(s) art.' The primary argument is that merely celebrating the plurality of cultural differences in artistic expression does not by itself reach the genuine goal of multicultural art education. What is needed is a vision of critical reconstruction. Plurality is understood as a key concept in a natural inter-connective process through which we are eventually able to bring forth human justice. However children should not remain 'passive learners,' just consuming information and images that an artwork contains. They should be assisted to see critically. Culture(s) in a constant state of flux becomes the most humanistic condition of learning. Being *critical* means to address and incorporate "transcultural hybridized experience" in the "constantly changing world" (p.297).

While Davis portrays a holistic backdrop of cultural stories in the arts with her model of the Wheel of Culture, Chalmers' idea of 'critical' emphasizes the possibilities of transformation among and across the four levels of culture(s) – culture, cultures, Cultures and Culture. We need to take the term 'critical' not merely as meaning a rational reflection on the *oppressed* politically, socially, racially, or sexually. Instead, we need to be *'critical'* in the sense that we are readily able to see things from and incorporate them into the grand Culture, a universal humanity.

This idea of 'critical' significantly reflects such holistic principles as 'inclusiveness,' 'transformation,' and 'wholeness. First, it calls for *inclusiveness*. The more cultures we

consider, the larger intercultural options we will come to have. Teachers and children will enjoy the fruits of enlarged dialectical connections as they confront various personal perspectives with cultural and historical critiques (Yokley, 1999, p.24). As Campbell (2005) states, doing art is an act of inclusiveness because all varying levels of intensive art experiences lead us to understand "new images" projected in "new cultures, new perspective in politics, new beliefs about spirituality" (p.55).

Second, being 'critical' suggests a way of *transformation.* As seen in Chalmers' emphasis on the term 'transculture(s),' the main focus in critical multicultural art education is always placed on the process of seamless cultural transformation. However, the passive recognition of different cultures' festivals, foods, or names of art pieces is not a satisfactory way to cover the whole range of critical learning (Hanna, 1994). Children need to have more transformative possibilities (Cohen Evron, 2007). In Yokley's study, for example, students were invited to critically discern their own socio-cultural context by writing journals and making artworks after doing in-depth investigation of the visual imagery in Carrington's drawing *Self Portrait* (1938) with regard to its historical, ethnic, or sexual themes (Yokley, 1999). Through the process, students went beyond just looking at the transmission of knowledge. They came to begin their transformative inquiries with some important questions like 'what emotions come to my mind seeing the artwork?', 'Do I have the feeling that my own outlook or worldview is isolated or excluded from mainstream cultures?' or 'what are the similarities and differences between the characters in the artwork and my place of living?' With this back-and-forth communication between the artworks and children themselves, these critical enquiries opened up possibilities for transformative learning.

Lastly, the term 'critical' goes hand in hand with the holistic concepts of *'wholeness'* and *'unity'* in the context of the Universe. Freire (1970) asserts that if we see the ultimate value of critical pedagogy as the recovering of general human rights like liberation, peace, justice, equity or democracy, the 'communion' between one and the other should be extended to the whole world or universe. Critical inquiries through the arts eventually lead to pursuing the global wholeness experience, and recognizing multiple differences with tremendous respect.

4. Arts as a Spiritual Adventure

Many claim that the arts are intimately relevant to human spirituality (Campbell, 2005; Coleman, 1998; Perlmutter and Koppman, 1999; Kandinsky, 1977). According to Ross (1992), there is a synchronistic path between doing arts and seeking spirituality:

> [Arts manifest] the world of feeling, the life of unconscious impulse, and the world of spirit. Art permits the constant reexamination of those first and last things which constitute the basic questions of human experience. Art is one way in which we may keep alive our sense of the spiritual, the transcendent, and the ideal (p.181).

Likewise, Coleman (1998), in his *Creativity and Spirituality: Bonds between Art and Religion*, pays attention to the inseparable flow between the beautiful and the spiritual, saying that these two realms "can arise and flourish as two, complementary aspects of a seamless experience" up to the point that "one may not be able to distinguish between them" (p.195). In believing that there is a constant movement between the beautiful and the spiritual in our deep sense of humanity and the universe which is the most quintessential subject in all great cultures old and new, therefore, an element that all educators have to re-consider with regard

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to its educational imperativeness and relevance, I intend in this section to characterize, from a holistic point of view, the arts as spiritual adventure.

Broudy (1976) claims that if the idea of 'aesthetic field' comes to schools as an integral part of curriculum, great attention will be paid to how to educate children to perceive it as an artist would. There are three stages in attaining the artists' way of perception: 1) *'Innocent eye, ear, or hand stage.'* Children are supposed to perceive and respond to works of art under the qualities of spontaneity, originality, and honesty. 2) *'Conventional eye, ear, or hand stage.'* Children get used to and controlled by stereotyped perception. At this stage, popular or institutional arts, and components in a mass culture and technological society play a crucial role in shaping children's way of seeing. 3) *'Cultivated eye, ear, or hand stage.'* This last stage is the primary goal of aesthetic education, a stage whose major purpose is to lead children to recover the freedom they once had at the first stage. At this stage, children are expected to get their original creativity of childhood innocence back, but not without shaping it as a cultivated form of connoisseur (pp.90-93).

What is notable in this view of developing an aesthetic eye is that bodily perception is involved in all three aesthetic stages in what might be called mental perception. In fact, *aisthetik,* a Greek word for the aesthetic, means the "things perceptible through the senses," where the word perception must be understood as a synthetic constellation of sensing, apprehending, and, feeling, and knowing the nature of beauty. Physical and mental poles of perceiving (which convey the Whiteheadian concept of prehension) are always intertwined at every moment of aesthetic activities. This is a basic truth I want to address now in relation to spirituality and beauty.

Here we can establish at least two aesthetic adventures. One is the ʹcognitive adventureʹ in which the initial sensing or feeling complements the rational horizon in a way of knowing. The other is the soulful or ʹspiritual adventureʹ that attempts to convert the initial sensing or feeling into an embodied energy that realizes and expresses our ʹexistence,ʹ not as a fragmented being, but as a whole sacred being in the world.

The way of the arts as a cognitive adventure has been widely studied by many current advocates for art education/art integration, like Elliot Eisner, Howard Gardner, David Perkins, Rudolf Arnheim, Lev Vygotsky, Ralph Smith, and Charles Fowler. They propose generally that there are corresponding attributes between the aesthetic and the cognitive realms. Perkins (1994), especially, claims that to keep going further beyond merely seeing art works requires an ʹintelligent eyeʹ that can be attained by synthesizing ʹneural,ʹ ʹexperiential,ʹ and ʹreflectiveʹ intelligences into one (pp.11-13). Mary Ann Stankiewicz, in her forward to Perkinʹs *The Intelligent Eye,* coins the terms, ʹlow roadʹ and ʹhigh roadʹ to show how seeing the arts contributes not only to helping us develop art skills on the low road, but also to leading us to develop reflective thinking abilities on the high road (p.xi). I believe this first adventure, that is, pursuing a constant flow between beauty and truth in art education, is a compelling backdrop that supports most of the current pedagogical practices in schools.

The arts as a spiritual adventure, a position that I want to suggest as a legitimate path of the holistic way of the arts, is receiving attention and support from many art educators like Peter London, Sally Gradle, Suzi Gablik, Stuart Richmond, June Boyce-Tillman, Joe Winston, David Carr, Pat Allen, Debora Koppman, and Laurel Campbell. They attempt, in one way or another, to describe aesthetic experiences from an ontological point of view. In their book, *The Artistʹs Way: A Spiritual Path to Higher Creativity*, Cameron and Bryan

(1992) strongly demonstrate that the "Artist's Way is a spiritual journey, a pilgrimage home to the self" (p.203). Similarly, Pat Allen (2005), a long-time developer of Open Studio Project, confesses that

> I have struggled for many years to find my way to a spiritual home through many paths...Catholicism...Goddess worship...the Torah...and Jews... Finally, however, I realize that art is my spiritual path. I am a trans-denominational soul and art is my prayer, my ritual, my remembrance of Divine. Art is the way I knit together the beliefs and practices that guide my life. Art is not a religion but a practice and a path.... Through receiving and giving form to new images, we breathe life into ancient scriptures and eternal teachings (p.2).

With the same idea, Paintner (2009) founded a group of Abbey of the Arts (www.abbeyofthearts.com) and has tried to integrate contemplative practices with art making. For her, art and prayer are a common adventure in the search for the meaning of the divine. Creativity is always holy. She claims that all of the arts begin with physical process, and that bodily awareness lets us bypass 'critical thinking' into a 'spiritual journey' for communicating with the Divine. In this spiritual adventure of the arts, Coleman (1998) states that "art is a means to spiritual states of mind," and "the resultant spiritual consciousness is itself aesthetic" (p.196). It is congruent with Boyce-Tillman's (2007) interpretation, "the aesthetic is a secular term of the spiritual domain" (p.1418). In a pedagogical realm, Carr (2008) points out that if there is a way to value art for art's sake, it is through a spiritual appreciation. Pike (2004) as well notes that any genuine aesthetic teaching must necessarily be spiritual (p.32). As Campbell (2005) proclaims, we gradually come to understand that seeing art practices as intellectual endeavors is another reductive practice meant only to satisfy "political and

economic realities," a grave misunderstanding of the nature of the arts that results in the exclusion of the adventure of "the spirit in the learning process" (p.55).

In advocating for the spiritual adventure of the arts, we find ourselves facing one of the most important tasks in schooling: Cultivating our souls. How could we nurture our children's souls, as well as our own, and what do we mean by that?

In his *Care of the Soul*, Thomas Moore (1992) maintains that the soul is well nurtured in the process of pursuing beauty. In fact, it is a symbiotic enterprise:

> In a world where soul is neglected, beauty is placed last on its list of priorities... An appreciation for beauty is simply an openness to the power of things to stir the soul. If we can be affected by beauty, then soul is alive and well in us, because the soul's great talent is for being affected (pp.277-278).

When we simply engage ourselves in any sort of art making, we come to encounter a moment at which we open our hearts, minds, and bodies to something novel, profound, and even sacred. This aesthetic experience is food for our soul. It gives us compassion for life, and courage to live. In the educational setting, the spiritual adventure of this sort will encourage teachers to develop a 'compassionate pedagogy' that would help animate our daily jobs into heart-full practices (Denton, 2005). Denton proposes three heart-based practices that would be accommodated in a compassionate pedagogy: 'Evocation of wound,' 'relaxing into the heart,' and filling the heart.' It is through these practices that such humanistic qualities such as happiness, joy, friendship, love, care, knowledge, wisdom, peace, and passion can be well respected and nurtured. Through beauty-focused soulful art activities (Winston, 2008; Moore, 1992), children will safely come to open their hearts to what Lewis (1993) calls the 'transitional space of the imaginal realm' where children learn to overcome any splits in

body-mind-spirit, that is, turning their fragmented mode of being into one of the genuine wholeness. By doing so, children might gradually be able to deal with the existential issue of 'being,' or union of the human and the divine. The journey of learning with the arts does not simply solve cognitive problems, or provide a temporary alternative to a reductive curriculum. It guides children and teachers to become co-artists and co-caregivers. They become dynamic and alive, obviously transcending their immediate tasks and concerns into ones that can pursue deepest eternal beauty (Küng, 1981), perceiving the echoes of eternal belongingness (O'Donohue, 1999). If this is, as I believe so, an educationally sound goal, we have a good reason to transform our curriculum from a set of knowledge to be learned to one that is most markedly characterized by "freedom of consistent self-transcendence and self-enhancement" (Hwang, 2006, p.177).

Including art works/art practices into the classroom, this way of spiritual adventure can result in seeking a deeper dimension of the true Self who may encounter the Absolute at a certain point. By contemplating stories of beauty, hope, joy, compassion, or love 'from above' and 'from abyss,' children may face the Mystery of human life. In this regard, I fully agree with Abbs (1994) in saying:

> The arts provide the ritualized forms of feeling, make visible the rhythms of breath and blood, hold up for contemplation the ceaseless imagery of the active imagination. They return us to ourselves not, in essence, changed but more coherent, more complete, at a higher level of integration (p.114).

I believe that integrating the arts in this way also makes a curriculum remarkably balanced. By offering children a chance to learn about the artistic-spiritual continuum as well as the artistic-cognitive one, teachers will be fostering the idea of whole-child education in a

balanced way. However, having the arts as the spiritual adventure does not mean that we should abandon traditional approaches to artwork and its educational value. Rather, it suggests that when the spiritual dimension of the arts is embraced into our curriculum, we find ourselves in a better position to shape our schooling into one that is more relevant and adequate in relation to the whole child. In the end, the 'aesthetic field' is wide open. In order to nurture each child to actualize his or her maximum potentials, we need to craft a well balanced approach between the spiritual way of being and the cognitive way of knowing. And as I believe, this is what is best offered when the child finds himself or herself in "a transpersonal involvement" in the aesthetic field (Abbs, 1987, p.9). From the open, aesthetic space between himself/herself and a particular artwork, a situation that can be provided abundantly in a well planned arts-integrated curriculum, emerges a new possibility for nurturing the whole child.

5. Arts as a Way of Ecological Life

Configuring a holistic way of the arts can never be complete without seeing the relevance and extendibility of the idea of beauty into the ecological dimension. From the beginning, holistic art educators have advocated that the way of the arts is not limited to individuals, but is open to a deep social and universal orientation. In particular, with the decline of modern reductionism, the advocators of holistic education think that it is important to have a highly developed ecological awareness in their curriculum (J. Miller, 2007, p.50).

Holistic educators are concerned with ecology. They want to have a schooling system that promotes the well-being of the entire universe, because they see that each and every real

being exists, to use Whitehead's term, in the nexus of other beings, that is, in the state of 'interconnectedness': "everything hangs together; every living organism is connected with and dependent upon each other to grow and maintain itself; a living phenomenon is understood only in relation to other phenomena and in larger ecosystems" (Nakagawa 2000, p.80). We are living in the world where our life is always interconnected in an organic way to the universe. We cannot even imagine our human life and values without referring to the "interconnectedness of reality and a mysterious unity in the universe" (J. Miller, 2007, p.17). From this awareness, the holistic way of the arts wants to bring into schools what Capra (1996) calls 'cosmic mind' which signifies the most comprehensive extension of the idea of beauty. There is good reason to hold that the way of the arts in education must relate our schooling to the ecological dimension of beauty. It is a move that attempts to infuse artworks/art practices into school curricula in order to lead children to see a bigger picture of the real conditions of human life.

Gradle's (2007a) *Spiritual Ecology: Finding the Heart of Art Education* is an extended study that attempts to configure the holistic way of the arts as an ecological enterprise. The study claims that art practices in education should be primarily performed on the 'ecological scale.' She identifies four essential interdisciplinary factors that are deeply related to this ecologically-scaled way of the arts.

First, Setting the aim of sustainable education: Gradle starts with examining our educational aim. She claims that art education must be based on a sustainable aim, a future-oriented positive sense of teaching and learning for the all the communities of life, both human and nonhuman. If education is best understood in terms of transformation, rather than simply transmitting or a transactional system of knowing, teachers must see that knowledge

acquisition is *not* the ultimate goal of education. As many cases of educational failure in our ages show, the latter goal eventually produces a pervasive fragmentation of subject matters, making schools mal-functional. We need an 'active participatory epistemology' that leads the educational goal in eco-spiritual enterprise. Arts based curriculum, according to Gradle, can help us figure out how to get to the 'sustainable education' (Gradle, 2007a, p.75). It becomes a frame that includes all biological regions, like human communities, other plants and animal groups, into a whole system "inter-connective and relational," (p.76) and makes art education more inclusive in the pursuit of 'biocentric' ecology beyond 'anthropocentric' ecology (Naess,1995 cited in Nakagawa, 2000, p.81).

Second, Promoting a deep ecology and eco-feminist embodied way of knowing: From the view that the human mind is seen not as an above-brain-stem, but "as an 'aggregate of ideas,' an infinite and fluid association of relationships within a much larger context" (pp.76-77), Gradle develops the concept of **'mindful deep ecology'** as a way to put sustainable education into practice. Here the eco-spiritual inclination of the arts plays a key role. It comes with highlighting 'images' in artworks or artistic expressions. 'Images' are the gift of the arts and as such they, help us develop 'embodied mindfulness' that leads to a deep ecological awareness. This view is well established by eco-spiritual feminists. For the proponents of eco-spiritual feminism, the planet Earth or nature is spiritually associated with the bodily participation of ethical human minds, a position that contradicts the conventional masculine-centered consciousness that is largely responsible for dissociating the two dimensions or seeking man's dominance over the nature. 'Images' embedded in art works help us experience the embodied and 'soulful' connection between the natural and human worlds. This converts

the knowledge-based, man-centered, and often too fragmented way of schooling into an engaged service of learning and teaching which is all-inclusive, compassionate, and holistic.

Third, **Embracing the indigenous way of learning through the arts**: Gradle′s inclusion of aboriginal arts as a significant learning process demonstrates eco-spiritual education through the arts. The indigenous people′s deep ecological understanding of knowing is largely associated with their experiences of and beliefs in their own ancestors′ spirits. They commonly promote the idea that ″the divine takes form″ (p.80). Art making in this case means a way of communicating with ancestral spirits on the basis of embodied knowledge of the nature and the place they live in. Developed in this context, where the physical and spiritual worlds are equally valid and important, the arts become a healing event where the past and present spirits work together to remedy splits, wounds, and conflicts that have occurred in the community of life. Here, art making is seen as an ″inter-relational transformation, a dance of great magnitude between people, processes, and things themselves″ (p.83). No demarcation line exists between life itself and doing the arts. The intimate relationship between the two delivers an inter-generational communication of spirit where all community members, old and young, male and female, take their parts in empowering their *Modus Vivendi*, which results in a deep learning process through stories, songs, drawings, dances etc. (p.84).

Fourth, Re-mythologizing culture with metaphors in the arts: Gradle more concretely suggests that seeing the arts as linked to the eco-spiritual life requires a re-mythologizing culture, a project that emphasizes metaphors, images, and myths as the key components of teaching and learning culture. How can we develop a deep ecology through the arts when we see ourselves as separate and independent from the planet? Gradle′s answer is simple and

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clear. Myths are living stories rooted in living cultures and those stories aid children in revitalizing their sense of connectedness. She believes that the presence of the Universe itself stands behind all those stories (p.85). Images and metaphors engendered in the myths and the process of art making become the archetypes that connect us "with spirit, resonate with memory, or revive and revise themselves with Psyche's energy" (p.85).

I find Gradle's study significant and suggestive in developing an arts-integrated curriculum. In particular, it gives us an idea of how to configure art practices in our school education as a plausible holistic way of teaching and learning in an era where science and reason has long stood as the only legitimate model. Gradle's outlining of the deep ecological dimension of art practices provides us with a reason for recovering the 'heart' of education as well as a direction to re-build our schooling and make it more fitting for the future.

The holistic way of the arts demands us that we (re)evaluate our curricula in terms of aims, methods, and sources from a bigger dimension toward the future. This component, a way of the arts as ecological life, directly challenges the unit-based art inclusion, the test-improving goals of the arts, and the vocational or talented orientation of art practices whose pedagogical actions do not take into account the eco-spiritual dimensions of human life. The holistic ways of the arts will hopefully revive our school ecology as a future-oriented, life-focused, all-inclusive, and sustainable sphere of learning and teaching within the community of the Universe.

III.   Conclusion

As we have discussed briefly in chapter 3, beauty is, at the most elementary level, defined as 'diversity in unity' or 'contrast in harmony.' Diverse elements (shapes, colors, tones, rhythms, texture, directions etc.) are integrated into an art work in order to create a sense of beauty (Eisner, 2002). What this understanding of beauty suggests is that in thinking of an art work in the process of creation, we have to perceive it in terms of an entire relationship of parts which are creatively configured toward a meaningful world view that integrates all the physical, mental, spiritual, social, cultural, political, and ecological dimensions of human life into one. This is the point that our current schooling often fails to address, and that holistic educators want to reconstruct. In this regard, I believe that my discussion of the holistic ways of the arts as an 'embodied presence,' a 'transformative dialogue,' a 'way of learning about others,' a 'spiritual adventure,' and a 'way of ecological life' can be an important contributor to upholding the holistic arts-integrated curriculum which nurtures the whole child.

CHAPTER 6

THE HOLISTIC ARTS-INTEGRATED CURRICULUM:

MACRO AND MICRO MODELS

I.   Introduction

Drawing upon the findings of previous chapters -- the holistic curriculum *refined* as a philosophical frame for education (chapter 3), natural spirituality (chapter 4), and the holistic ways of the arts (chapter 5) -- this chapter aims to establish a holistic art-integrated curriculum. To this end, I will draw two models that embrace intellectual, social, aesthetic, and spiritual dimensions of learning and teaching through art integration.

The first model deals with the "macro" dimension of an arts-integrated curriculum. It captures the range of integration, that is, *'where'* and to what extent the arts-integrated teaching and learning can be entertained. In this *spiral* model, the key insight is that it is a *process* in which the arts encourage us to see the 'wholeness between Self and the Universe.' In the second model, I depict a "micro" dimension of the holistic arts-integrated curriculum. This *circular* model provides concrete and practical methods of *'how'* artworks/art practices can be incorporated in a curriculum to attain the goals of holistic education.

II.   The Models

1. The Holistic Arts-Integrated Curriculum: A Macro Model

The first model depicts the scope of holistic integration. It is composed of personal and social dimensions that cooperatively generate an awareness of 'comprehensiveness and wholeness.' The model encourages us to develop a curriculum that will restore the wholeness of human existence, at both the personal and social levels, with an emphasis on the worth of the artistic process, without which none of the art practices (art making and art appreciating) can be complete. It promotes the awareness that the arts can be utilized not simply from the modernistic point of view, which stresses pure form or one-to-one cognitive advantages, but from a pluralistic point of view, which capitalizes on the wider and deeper layers of art practices.

In this macro model, I intend, by identifying multiple layers of art involvement, to express the theme of holism. Each layer shows extended geographical vicinities and psychological spaces that art practices can provide. While conventional arts-integrated models seem to aim at achieving one or two targeted realms of learning, my proposed model deals with more comprehensive ranges that symbiotically overlap across personal and social dimensions of learning. In chapter 1, I pointed out the three limitations in contemporary positions of arts-integrated curriculum: the use of the arts from the 'reductionist viewpoint,' the 'de-contextual exercise,' and in the 'shallow level integration.' I indicated the cause-effect (or means-ends) linkage as one of the major barriers that is keeping us on this narrow, limited path of integration. Teachers are still restricted in their efforts, trying to find reducible means of integration such as 'using rhythm of songs for improving mathematical skills,' or 'making Asian costume for recognizing cultural differences.' The comprehensive model of art integration attempts to remedy these shortcomings by visualizing all the possible realms or dimensions of education in which art practices can be engaged.

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<The Holistic Arts-Integrated Curriculum: A Macro Model>

4. Planetary connection, The Universe wholeness

S

**3. Global harmonization, anti-racism, democratic education,
equity and humanistic education, ecological connection**

O

C

**2. School reform, local community connection, healthy citizenship,
environmental perception, critical multicultural perspective**

I

A

**1. Curriculum reform with arts and subjects
connection, arts-based process evaluation,
parents counseling, group teaching, mentoring**

L

Teaching and learning through art integration

P

E

**1. Knowledge connection, diverse ways of thinking
and problem solving**

R

S

**2. Psychophysical awakening, experiencing body-mind connection and flow,
encouraging intuitive thinking and perceptual metaphor
centering experience, visualization, mindfulness**

O

N

A

**3. Spiritual connection/meeting Self, attaining wisdom, love, joy through
arts-based meditation and creative energy toward social being**

L

Cosmic mind, Universal oneness

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The macro model drawn above is characterized by the following factors.

1.1. The upward and downward *structure* indicates that holistic art integration basically upholds the *social* and *personal* growth of children. The two opposite directions do not mean that the social wholeness is separated from the personal one. It is important to note that the two dimensions, and the subcategories within each one, are created as a technical means to explain the diverse pedagogical arenas involved in art practices. They are, by nature, the interconnected parts that seek a seamless process in the nurturing and development of the whole child. The overlapped ovals symbolize the organic way in which a child's self-actualization is achieved, both in the inner and outer worlds. In the middle realm the arts-integrated practices show that the arts play a central role that include, connect, and provide a balance between the personal/inner self and the societal/public levels. It is often observed that our current school system has long been associated with a modernistic understanding of whole child development (as was seen in chapter 4) with its undue emphasis on standardized norms and external guidelines at the social level. The conventional arts-integrated curriculum directs one-way, and repeats separated options to provide for a child's whole development. This holistic model, however, seeks to develop the whole dimensions in between the personal and social levels. For example, if a teacher perceives that art images or activities are being infused initially to create knowledge connection, she can use the macro model as a tool to initiate another layer of learning that she has previously neglected. By drawing this model, I want to show that the personal should not dominate the social. Encouraging a *balance* between the two dimensions should be the goal in future studies of curriculum development.

1.2. Every oval shape holds its **content,** the workable topics or events that art practices can be performed in combination with interdisciplinary thematic projects. Contemporary art education has been paying attention to various social issues such as gender, ethnicity, and poverty. The ovals belonging to the *social dimension* begin by indicating larger social issues, and then lead us to extend the educational content up to the geographically largest dimension, the planetary area. The content in the *social dimension* may be detailed as follows.

1. **The idea of subject connection with the arts**: connecting art forms, materials and content with other subject areas such as science, social studies, language, mathematics, geology, health education, etc.; using arts as evaluative sources for parents' meeting groups, group teaching, institutional events, and the development of portfolios; combining arts with visual culture education, etc.

2. **The idea of school-community connection through the arts**: local and regional connections with gallery, museum, concert, theatre programs; collaboration with other schools and universities with arts activities; developing and applying critical pedagogy through the arts making and interpretation; enhancing environmental perception or healthy citizenship with participation in art practices, etc.

3. **The idea of global connection with the arts**: art practices for such global humanistic issues as discrimination, gender equity, anti-racism, poverty, international communication, ecological justice, democratic education, etc.

4**. The idea of planetary connection or cosmic wholeness in the arts**: employing art practices to perceive a pattern in cosmic movement, or wholeness that is geometrically planetary and psychologically and deeply related to the inner self. This highest layer at the social level can be reached when art practices are approached from the spiritual dimension in the personal level.

While the social level of arts-integrated learning mainly represents a geographical extension, the personal level draws attention to the nurturing ways of being. It is based on psychological and spiritual depth. The arts can be utilized at the personal level to help transform "learning from headedness" to "learning from heartedness." The detailed content in each layer is:

1. **The idea of connecting the arts with diverse ways of thinking and problem solving**: the first layer in this personal level focuses on achieving multiple intelligences or minds (Gardner, 2006), various cognitive ways of knowing, and myriad problem solving situations.

2. **The idea of experiencing psychophysical awakening, and body-mind connection in art practices**: the second layer shows a deeper psychological connection in and through art practices. Attention is placed on bodily participation in art activities for intuitive awareness or embodied knowing as an important method for learning. Arts-integrated visualization or mindfulness exercises can be examples to help extend the scope of this layer.

3. **The idea of connecting inner Self, and gaining cosmic wholeness**: the bottom layer in the personal dimension emphasizes the deepest inner Self whom children would meet through art integration. At this point, there is no boundary between the personal and social dimensions as the inner Self plays a key role for cosmic wholeness. The arts can be used partially or fully for meditating practices like mantra, musical breathing, spiritual dance, lovingkindness, etc.

1.3. The proposed model can best **function** when the personal dimension of growth (the bottom) works as the foundation upon which the social dimension (the top) is well developed. By taking the bottom direction, children are bound to encounter their inner Self, and by taking the top direction, they will be able to see the relationships between the Self and the

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World. In this way, the model chiefly functions with two major foci: in what *range* can the World be extended, and in what *ways* can the Self be interconnected with the World. I put the planetary connection or universal wholeness at the top layer, at the social level. This is not because there is a necessity for a hierarchical order among the sub-layers, but because I want to show that we need to pay attention to an enlarging whole which has received little focus in our conventional understanding of arts-integrated curriculum. With the full-sized outline of art integration, art practices can be one of the powerful tools that strengthen transpersonal strategies which transcend the geographical and psychological distance between the two dimensions.

In fact, there has been an increasing tendency in current arts-integrated curricula, where socio-political topics are recognized and scientific use of art forms is emphasized. Often, statistical results may indicate, almost exclusively, the success of art integrated practices. At this point, the holistic model of art integration can help teachers and children by reminding them of the importance of the *personal level.* More importantly, its comprehensive scope suggests a balanced learning in which children can best obtain meanings when they interconnect the social and personal dimensions at the same time. For example, a teacher could utilize Kahlo's (1938) *On the border between the United States and Mexico* and Carrington's (1938) *Self Portrait* for the purpose of initiating a critical conversation about ethnicity, racism, gender or justice issues (Yokley, 1999). While the teacher could encourage children to take part in the discussion on such difficult issues through the use of interesting art content, she could also, if inspired by the holistic model, broaden the vision of art integration by keeping in mind the deeper layers of the personal level. Added could be the writing of a personal journal reflecting works of art and the creation of children's portraits of

themselves with various art materials. These additions could offer children spaces for psychological and spiritual dialogue. The teacher may come to realize that developing a balance between "critical intelligence and the nurturance of the human capacity to care" (Stout, 1999, P.23) is the primary condition in an integrative teaching where "Self is ultimately more important than any particular strategy that is used" (J. Miller, 1993, P.95).

1.4. The macro model, then, highlights an **enlarged care** role to be played by teachers in planning and putting the curriculum into practice. The model suggests that teachers can enable themselves to be more sensitive to the flexible scope of responsiveness in caring by becoming increasingly aware of the range from inner self to the realm of knowledge, from schools, communities, society, the global environment, the earth, and up to the universe. Noddings' (2002) description of a 'relational self' points out that a responsive caring can occur only when a self is understood as relational, one that is in a continual flux, encountering other selves, objects and events in the world, all of which play a role in meaning-making processes (P.91). If we advocate caring as a fundamental task of teachers who are involved in arts-integrated education, and consider Noddings' idea of relational self a starting point to articulate responsive caring, the structure and content of this macro model of holistic art integration will provide a fairly big relational frame through which teachers can visualize the expected diverse encounters. It shows that the ultimate encounter exists in the cosmic area as well as in the socially identified subsets. By keeping in mind this relational outline, teachers come to feel more comfortable and flexible in carrying out extensive caring practices. With the perception of the comprehensiveness, teachers then gradually change their roles from delivering 'a set of what to be taught' to sharing a series of unexpected events,

experienced at the plural dimensions of learning (Slattery, 1995). Going back to the case of infusing Kahlo's painting, *On the border between United States and Mexico*, teachers are now able to bring in many creative stories, practices, or interactions about global or planetary connections, rather than passively dealing with controversial social issues. Obviously, the model provides teachers with room for evaluating the size and depth of art-integrated programs and their implementations as they link aesthetics with caring. At the very least, teachers can overcome the pressure of knowing 'if the planned goals are achieved through using art practices.' Instead, they can draw more attention to 'how the balance between Self and the World is sought' or 'in what degree the personal spiritual engagement is intertwined with myriad social issues found in art practices.'

So far, I have described the features of the macro model of holistic art integration, with a focus on its structure, content, function and teachers' role, placed between the Self and the World dimensions. This model is introduced to provide teachers with an insight as to how, in their teaching, to extend potential connections with art practices.

2. The Holistic Arts-Integrated Curriculum: A Micro Model

An artwork is a total collection of art materials, forms, and content. An artwork then has many ways, within itself, to make curriculum integration more promising and plentiful. In the usual situation of an arts-integrated curriculum, teachers employ artists' artworks in order to focus children's attentions on certain topics. They also use children's artworks to see in what ways and how they are concerned about themselves and the world. In this way, artworks explicitly or implicitly function to launch and sustain integrative practices as they are

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intertwined with aesthetic activities like appreciation, interpretation, and creation. However, in many conventional classrooms, an artwork is defined as a final finished work, one that has "only and inexorably to do with modes of representation" (Jarvis, 2011, P. 310). This view often overlooks many other valuable options such as seeing an artwork as means to engage not only the artwork itself but also the world of multiple expressions of the inner self (P. 310). In this traditional frame, artworks in a curriculum highlight techniques and knowledge that directly contribute to making a fine finished work. Reminding us of this limited definition of an artwork, contemporary artists and critics suggest plural options of artworks with an emphasis on art processes. In light of the idea that an artwork has a plurality of meanings and the significance of art processes in an arts-integrated curriculum, the holistic model that is developed in this study is intended to re-orientate our way of thinking of artworks by dealing with them as a whole, in the interdependent dimension of body, mind and spirit. In the following micro model, three underlying phases will be drawn, based on the discussions in chapters 4 and 5 on natural spirituality and the holistic ways of arts. While the macro model mainly highlights the comprehensive scope of ranges that art integration can reach, the following micro model shows how to use artworks as the principal activity in the holistic arts-integrated curriculum.

< The Holistic Arts-Integrated Curriculum: A Micro Model>

Cosmic Wholeness

Spiritual Penetration

Uniting and
freeing

spiritual penetration

**Engaging thematic project
with an emphasis on
whole child development**

3. Nurturing
larger wholeness through
lasting images of artworks

1. Bodily presenting to
artworks with foci on
art materials and forms

Uniting and
freeing

Spiritual penetration

2. Relating to and dialoguing with
art content with diverse issues

Balancing mind and soul

Soulful connectedness

2.1. Three Premises of the Model

There are three premises that keep the model operational in a curriculum context.

2.1.1. Circular: This micro model has a circular movement. By drawing it in a circle I intend to maximize the nature of the never-ending, seamless process of dealing with artworks. The term 'circular' reflects Whitehead's understanding of the concept of process, and suggests an art practice to be done in the continual flux of bodily feeling and reflective actions. That is, as long as teachers are aware of the circular pattern of art practice, they are able to see an artwork as being much bigger than the final finished object, an event that creates diverse responses and meanings. In this way, teachers can maximize meaningful experiences with continual art practices. The circle's round shape, as Doll (1991) describes, "is soft, recursive; it curves back upon itself. It is in constant motion; therefore, it is dynamic, using its own inner energy to spiral movement inward, toward reflection" (cited in Slattery, 1995, p.180). When Eisner (1979) attempts to draw a curriculum model, he emphasizes the circular format that is distinguished from a unidirectional one. He states that when the curriculum "process is circular," "one can enter the circle at any point in the model" (p.167). The 'circular' mode might help teachers accommodate more options; they can overcome the right or wrong answer mechanism, and attain "intelligence of process" or "fluid intelligence" that is the central ability to make teaching artistic (p.165). This circular model is primarily represented as cycling, in which the what-if/what-else question (Guay, 2002, p.307) is embedded at any point, in the host of possibilities that teachers and children together can entertain to make their classroom more inclusive and informative.

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2.1.2. Spiritual: As we discussed in chapter 3, spirituality is a central force that is operating behind all of the integrative phases in arts-integrated curriculum activities. It means that we do not need to devise a specific art integrated practice for the purpose of spiritual development. Instead, teachers need to see that the spiritual connection can occur at any possible moment when they employ artworks for teaching and learning. The rounded arrows in the model indicate how spiritual penetration occurs and functions in, in-between, and along with all the activities - looking, listening, reflecting, dialoguing, contemplating, art making, interpreting, and writing - in each phase. As a result, this second premise, which is the essence in the whole process of art integration, is what distinguishes the holistic model from many other programs. At the same time, it suggests that any art practices employed for an arts-integrated curriculum must address the importance of developing the spiritually harmonized whole child.

2.1.3. Appropriate themes and artworks: It is vital to inaugurate an integrative process by introducing appropriate themes and relevant artworks. The holistic arts-integrated curriculum, like many contemporary approaches, effectively begins with identifying a big idea at the center of the curriculum. The micro model regards finding appropriate themes as a vital step that directly sheds light on choosing artworks. Yokley (2002) asserts that one compelling criterion in selecting appropriate themes for art integration is to reflect 'how widely themes cover a field of inquiry and touch children's lives to provoke various layers of meaning'(p.200). And she specifies the principles of choosing artworks in accordance with the themes in the following way;

- Choose meaningful, issues-based works of contemporary art that fit the particular community.

- Choose works of art that fit students′ needs, interests, concerns, and development.
- Choose works that challenge and expand established and unquestioned views of the world.
- Optimally, choose works that show how contemporary works of art bridge the history of ideas to art of the past.
- Choose works that generate an interdisciplinary unit/lesson theme that relates to a key idea in the work.
- Choose works that present a variety of points of view about the human condition.
- Choose works that evoke personal passion and interest for the teacher (p.201).

2.2. Three Phases of Integrating Artworks

The micro model proposes a continual process of integrating artworks in three phases: embodied presence to art materials and forms → dialogue with art content → nurturance of the cosmic wholeness with soulful images. Each phase reaches a different side of integrating artworks. We can approach each phase separately according to pedagogical intentions. But it is important that the holistic art integration seeks the value of wholeness by making each and every phase complementary to one another. Emphasized is the organic relationship among the three phases.

2.2.1. Phase 1: Being Present to Artworks with Embodied Knowledge

The first phase of integrating artworks is subtitled ′being present to artworks with embodied knowledge,′ and aims to maximize the opportunity of bodily exposure to artworks. Embodied encounters assisted by all of the senses are highlighted when teachers introduce selected

artworks to children or include children's own artworks in their classrooms. When first

encountering artworks, children become aware of their physical presence prior to responding

to questions or going into discussion sessions. While teachers care for the multi-faceted

nature of children's sensory persceptions, they must bear in mind the simple but important

questions that come from children's bodily relation to the artworks: 'what do you see or what

do you feel? What else do you taste, smell, hear or touch in the employed artworks?' 'what

bodily response can you perceive when you see, or listen to the artworks?' (Geahigan, 1999),

or 'what is going on this picture? How is colour used in the art? What types of lines were

used by the artist? Were the lines thick, thin, wavy, straight or curved?'(Christensen and

Kirkland, 2009-2010, p. 89).

We need to offer children enough time to experience their bodily sensation in encountering

artworks. However, this does not mean that pre-conceived planning of the curriculum is not

necessary. Teachers need to have purposes and foresee how the chosen artworks will be used.

But they must not lose the balance between what they expect and how children will perceive

the chosen artworks through their own bodily experiences. Teachers need to understand that

children's immediate experiences can differ and that they can come unexpectedly. And, more

importantly, they need to see that the children's first impressions can be utilized as a good

starting point for further inquiries. An arts-integrated curriculum can be reshaped by

children's unique *sense-awakening* experiences, and this first phase is an opening chapter to

dynamic opportunities for adventures with the body, mind, soul, and spirit. This phase then

inform that a straightforward connection of artworks with a narrow knowledge-based

function of art may lead us to lose a vast range of learning opportunities. As we discussed in

previous chapters, a limited way of using artworks, according to the prescribed goals, without

sufficient inclusion of children's experiences from their bodily engagement, is one of the most frequently committed pedagogical mistakes in conventional art education. Therefore, an essential pedagogical task in this phase is to maintain the balance between the *presumed integration* that teachers have designed (e.g. interdisciplinary project, lesson plan, conceptual map etc.) and the *emerging integration* that children may bring up through their lived bodily responses.

The next procedure is a typical strategy of an arts-integrated curriculum that has been widely accepted.

1. Overview a unit: a brief unit description with 3-5 sentences.
2. Find big ideas and inquiry questions: searching representative overarching concepts to serve academic content areas. ex) movement and migration in dance and science
3. Focus on academic content area objectives. ex) understand animal and plant life
4. Connect to arts content area objectives. ex) understand what levels (high, medium and low) are used in dance.
5. Add social and higher order thinking objectives. ex) compare and contrast the elements in texts both of academic subject matters and the arts.
6. Find key words and vocabularies.
7. Consider time frame in classroom schedule.
8. List sequences of learning activities.
9. Describe assessment tools. ex) rubrics, portfolios, tests etc.
10. Consider possible resources.
11. Describe ways of including parents and community members.
12. Select concrete materials in the unit process.
13. Quotes and comments. (posted by Chicago Arts Partnerships in Education, internet material)

Clearly, this kind of approach effectively helps teachers understand how an arts-integrated curriculum can be planned and implemented according to a thematic interdisciplinary

curriculum. From this, teachers might gain a useful methodological sense and rationale for their programs. However, the teachers′ chief role in this model seems to be limited to combining artworks with major concepts or objectives in other academic areas. If teachers utilize this model only, they may miss the fruitful chances of teaching that come from the power of bodily learning. The first phase, being 'bodily present to artworks,′ is primarily aimed at remedying this shortcoming. The main suggestion of this phase is that, in arts-integrated schooling, there is a *spontaneous space* in which children can expose themselves to art forms and art materials. Their bodies respond before they are led to a pre-conceived linkage of art content to their intellectual knowledge (Campbell, 2007). I believe that increasing bodily participation (with the hands, eyes, ears, and nose) addresses and promotes an authentic gain of intellectual knowledge. And I agree that ″a recognition of the importance of the body is the final piece in educating the whole child″ (J. Miller, 2010, p. 9). Accordingly, the strong pedagogical purpose of this phase is to address and provide qualified art media and materials for the children′s bodily engagement. To make art practices authentic basically requires a love affair with art materials or a familiarity with the medium (Jarvis, 2011, p. 315). Teachers need to be familiar with the physical values of art materials such as clay, colour paints, oil, sand, fabric, pastel, paper, canvas, sound, rhythm, pitch, melody, etc. They also need to recognize that each individual child has a unique way of dealing with art material. Furthermore, teachers are required to know the evolutionary process from the art materials/media into the art forms themselves whatever art genres are selected in an arts-integrated curriculum. This phase also insists that the actual bodily engagement with the media contributes to widening and deepening the repertoire for nurturing the spiritual dimension of children.

2.2.2. Phase 2: Dialoguing with Art Content

The second phase, *dialoguing with art content*, focuses on the intellectual aspect of art

integration. Rather than ignoring the intellectual dimensions, the micro model views the

cognitive adventure as an indispensible part in the curriculum integration. A well-recognized

benefit of this phase comes primarily from subject connection. Since an emphasis is on *art*

content that leads to various intellectual discussions, this phase highlights the following three

points as main tasks when it comes to integrating artworks into various subjects.

   1) Finding intellectually relevant ideas in artworks: In a sense, artworks are texts whose

underlying ideas stimulate children′s cognitive curiosity. Through seeing or listening to

artworks, children come to investigate interesting ideas. This phase vividly sheds light on

artworks as sources of myriad interpretations. Therefore, finding out external and internal

thoughts represented in a given artwork can be the principal task in this phase. Unlike

linguistic texts whose meanings are identified in relatively simple ways, art texts invite

diverse ways of being read. Educators are encouraged to know that art content is insightful

and dynamic in itself; it does not offer clear-cut information (Barrett, 2007). For example,

artworks like Carrington′s *Self Portrait* (1938) and Kahlo′s *On the Border between United*

States and Mexico (1938) evoke various multicultural ideas like gender, ethnicity, race,

cultural equity, identity, etc. rather than presenting one specific interpretation (Yokley, 1999).

Even though these topics look somewhat developmentally inappropriate for young learners to

deal with, art educators assert that exploring artworks can be a great option to introduce

children to intellectually appropriate ideas on such difficult topics in a challenging, caring,

and less threatening way. For instance, Arnold (2005) selects visual artworks such as *The Shootings of May Third* (1808) by Goya, *The Prisoners* (1908) by Kollwitz, and *Guernica* (1937) by Picasso on the issue of violence, and Ulbricht (2003) chooses Fred Wilson′s pictures for racism and Lynn Hull′s site-based sculptures for environmental problems. Moreover, artworks in abstract forms offer children even more possibilities for interpretation. The first task of this dialoguing phase is then not only to find intellectual impetus in artworks, but also to accept multiple layers of meanings. In this sense, teachers′ efforts to choose artworks with relevant images are important because they lead to evocative ideas and encourage children to engage in dialogues on cultural and historical topics. (Yokley, 1999, p. 24).

2) Maximizing effectiveness in the intellectual dimension: How can teachers increase effectiveness in making intellectual connections through the selection of works of art? One way to promote the effectiveness in the intellectual dimension is to put the integrating process in a frame of a *thematic project*. Currently, many arts-integrated curricula agree that artworks may play a key role in providing themes. While artworks offer motifs to stimulate children to attain cognitively relevant ideas, having a theme-oriented plan can be crucial for helping them access appropriate knowledge and develop an understanding of given issues in the arts. For example, if teachers have a specific theme like Nature, they will come to choose music, songs, melodies, rhythms or visual works that lead children to draw out their personal experiences with Nature. When the theme is well established, children, by engaging themselves with the arts, are allowed to review unique historical times, cultural and political situations, and places or events that the artists depict in their artworks. Children are

encouraged thereby to gain a sense of self-identity and an awareness of other realities in

natural, positive, and challenging ways. In addition to establishing a thematic outline for the

dialogue with artworks, teachers can provide timely and proper *questions* that can also be

critical in improving children's skills of observation, investigation, interpretation, comparison,

experimentation, and reflection that are required to develop diverse perspectives, critical

thinking and problem-solving abilities. In this process, teachers can refer to the following

questions with regard to the selected artworks:

What are the issues that you may or may not have considered previously?
What life issues would you get from other perspectives?
What historical, socio-cultural or individual details can you find from the era?
What geographical places are portrayed in the artworks?
Can you reflect on the ways that artists work?
Can you share the information learned with other friends?
Can you give solutions of social issues that are found in the artworks? (I partially
modified the questions found in Christensen and Kirkland, 2009-2010, p.90)

However, the most effective intellectual connection is not achieved merely by gathering

ideas or discussing socio-cultural issues through the given artworks. The micro model

suggests that we come to maximize the effectiveness not only by utilizing the selected

artworks, as well as the myriad critical thoughts on the relevant issues, but also by nurturing

empathy or caring minds in the learning community (Stout, 1999). With Kahlo's work *On the*

Border between United States and Mexico, as Yokley describes (1999), children can observe

a lonely-looking person sitting on a chair beside a black, horse-like animal. In the

background is a window with an inside-out angle, where a white horse is jumping over the

bushes. Behind the person, a big leaping horse is unclearly represented like a dreaming image.

Children, as Yokley (1999) interprets it, can be informed that this picture reflects the issue of

liberation in 1930s society when the artist put herself and her country on a tricky border (p. 21). Captured is the visual image not only of the personal situation of the painter, but also of the situation of her country as economically and politically oppressed. Talking about the picture, children can discuss meaningful intellectual challenges that elicit socio-political awareness along with their own personal experience. Characters, places, or whole images represented in the artwork allow children to explore many different perspectives in interesting ways. In addition, the holistic model of integrating artworks extends the dialogue into the 'unity' experience among the dialoguing participants. While amplifying different voices and viewpoints with critical intelligence, the discussion must proceed with a well-shared sense of peace, love, empathy, and interdependence that is the foundation of making the higher intellectual skills more meaningful in our daily lives (Campbell, 2011; Sout, 1999). This is why the spiritual dimension is demonstrated in the model as a penetrating thread, connecting all three phases.

   3) Beginning with child culture rather than school culture: The last point in the intellectual connection of artworks begins with the children's own cultures. What an artwork means should not be limited to what the school curriculum says it means. Rather, the children's own experiences and perspectives must be at the center of discussion (Davis, 2008). McKay and Monteverde (2002) talk about three texts within which arts-integrated curricular can effectively operate: 'context,' 'subtext' and 'schooltext.' 'Context' is the place from which children's living experiences and artworks come. It includes artistic/aesthetic context, intellectual/philosophical context, social/political context, beliefs/religious/spiritual context, and scientific/technological context. 'Subtext' is an actual interactive discourse in which individual child creates both internal and external responses/stories/experiences with

regard to the artworks. 'Schooltext' is the so-called traditional text in that arts-integrated curriculum is largely understood as delivering pre-digested information on the artworks. McKay and Monteverde assert that while art integration frequently starts with the placing of schooltexts at the core of a curriculum, the subtext and context must be the key to access children's culture, the actual living concerns they might have. In this line of thought, Thompson (2007) stresses *media/consumer culture* and *peer group* as two direct factors that affect children's culture, which form the context and subtext. Firstly, media and consumer culture regularly form children's visual images. Technological devices such as television, videos, cell phones, electronic games, and the internet play a vital role in forming children's artistic representations in daily lives. Secondly, a peer group is an essential part of children's living culture. In their drawings and other artworks, they frequently show friendship, fantasy, and affiliation in their group (p.140). Thompson concludes that children's culture is a critical backbone of art practices and should be always understood as "created" through immediate and complex relationships with the world, rather than "predicted" within a transmitted frame. The micro model suggests that teachers who are engaged in integrating artworks for intellectual connection need to pay attention to the significant relationship between the children's culture and the complex context and subtext conveyed in art practices. Although using artworks for the intellectual development of children is often seen in schooltext based discussions, the holistic model implies that it is the 'context' and 'subtext' that are really the fundamental layers of interpreting and creating art content which reflect the children's own cultures.

2.2.3. Phase 3: Cultivating Larger Wholeness through Durable Images of Artworks

The last phase in the micro model of holistic art integration aims to "cultivate larger wholeness." Entering this phase, we want to attain what might be called a 'pedagogy of wholeness.' It is another key feature that distinguishes the holistic arts-integrated curriculum from other alternatives. The phase echoes the idea that any attempt to include artworks into the curriculum has ultimately to do with offering young learners opportunities to experience what is called the *soul connection* toward enlarged realms of reality such as the global, planetary, and cosmic world. This phase asserts that one strong commonality of every artwork is to offer a connection not only to the local, but also to the larger living environment. In other words, an artwork can be a microcosmic mediator of our intrinsic desire to search for the cosmic wholeness, especially when it depicts multi-dimensional images of nature, animals, plants, landscape, the universe, love, people, places, hope, care, or even wars. In this sense, this last phase promotes a sort of transcendental experience that invites children to shift from the strictly intellectual orientation to one that invokes soulful enrichment from artworks. This phase suggests the idea of an endless interconnection among realities. It encourages teachers to foster *meditation exercises* in their classrooms with the help of artworks. While the first phase pays attention to immediate bodily participation with art materials or forms, and the second phase proposes an intellectual dialogue with art content, this third phase emphasizes how to secure the space for a soul connection by employing durable images of artworks. This phase provides an opportunity to moderate the dominant tendency of our educational system to train only the rational mind.

Seeing art itself as a kind of spiritual activity or meditation has attracted huge interest from many holistic educators. This approach was closely discussed in chapter 5 under the title of "holistic ways of the arts." In this venue, artworks are used to primarily enrich the life

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of a transcendental self who is connected to the planetary or cosmic dimension. Nakagawa (2000) believes that this wholeness process is attained in three stages as students participate in the activities from art appreciation to art creation. The stages are 1) transcending the ego-centric attitude by abandoning specific purposes, ideas, skills or beliefs and fully focusing on the patterns that appear in the arts, 2) tasting the ultimate depth of art where non-dual oneness between an artwork and the Universe exists, and 3) unveiling the spontaneous freedom in visible forms of art, realizing that true beauty comes from non-dual experiences (pp. 196-206). In this model, the artworks are mostly used as vehicles for self transformation, until the attaining of the non-dual state of consciousness. The third phase of the micro model embraces Nakagawa's proposal of non-dual state, and highlights the transcendental adventures between artworks and the universe that occur in association with arts as contemplation. Here, the artworks can play an exciting and effective role in helping contemplating exercises to succeed. By using the artistic images as durable referents for cosmic wholeness, children are able to perform contemplating practices in a joyful manner.

Two transcendental directions are characterized when artworks are used for the contemplative practice. First is the inner direction when children can deepen into the calm and no-thinking state of self while consistently participating in artworks. Children are expected to achieve the awareness of a non-dual feeling between the given artworks and themselves. For this, teachers can ask children either individually or in groups to let go of the standardized information about the artworks. Instead, they are encouraged to use their imagination that can lead them to the spiritual level. By seeing the enduring patterns or images conveyed in artworks, children come to be engaged in the spiritual dimension in a continual sequence. In comparison to the first phase, in which children are led to encounter

an artwork in the dimension of direct and immediate bodily sensation, this third phase is more interested in promoting a deeper level of connectedness with the durable images that an artwork contains. This connection promotes conversations about non-dual inner experiences. For example, a teacher may include Rimsky-Korsakov's musical piece, *Flight of the Bumblebee,* in her curriculum for particular integrative reasons. Listening to this music, as happens in many contemplation-based programs, children might respond: 'I feel like *I am the music*. Though I was thinking of how bumblebees wiggle at first, I have gradually been immersed into the speedy rhythms. And later, I found myself becoming music itself when my mind moves toward somewhere along with the melody.' A deep engagement with the artwork can lead children to break their rational boundaries and to have a contemplative experience through which they transcend their egos and search for soulful life.

The inner self direction through artworks comes to be balanced by the outer direction toward the universal dimension. Learning through the arts becomes a lesson for children to connect with humanistic ideas like communion, empathy, love and justice as they are placed in the universal framework depicted in works of art. Contemplating through artworks moves our consciousness from an anthropocentric orientation to a cosmic wholeness. Teachers are encouraged to see this part of their programs. They can help children experience numerous soul connections. New purposes come to be added to their arts-integrated curricula along with such questions as 'what is the ecological, planetary or universal sense that you can draw out from the artworks?,' 'what mysterious events can you experience through watching, or listening to the artworks?,' or 'Is there any awareness from the artwork to help make a universe community peaceful, how can that be demonstrated?' For instance, including a simple song in a classroom sometimes creates an optimal climate for young learners to

develop a deep relationship with the universe. Their contemplative engagement in simple songs like 'Twinkle Twinkle Little Star' could bring about a sense of caring for the larger world. Such existential wonders as 'how far from here to the star that I can see at night?,' 'how big is the sky that contains all these stars?,' or 'where does the universe come from?' can follow singing a simple song. They happily locate themselves within the larger frame of the universe. In this way, an artwork aids children to transform their socially standardized minds into a poetic series of integrations for the enrichment of their souls.

To conclude this section about the soulful connection between the inner self and the cosmos, I want to introduce a program by Kind *et al* (2005) who attempted to integrate an aboriginal artistic representation of the medicine wheel into a public school curriculum. As a symbolic art activity that had been developed in a First Nations culture, the performance was introduced to a public school classroom by a visiting artist who is a grandson of a noted figure of the First Nations in Canada, and an intermittent co-teacher for grade 3 and 4 in an inner city elementary school.

The medicine wheel practice, a symbolic ritual for life, consists of several art activities: drumming, singing, storytelling, dancing and the sharing ideas. Kind *et al* describe a three-stage session in which the visiting teacher, sitting in a circle with children, begins drumming and singing. The drum sounds represent our heartbeats. Singing with drumming takes us to other people in the past and in the present (p.34). After the quasi-ceremony, children are asked to put a stone onto the circle cloth placed in the classroom. This performance gives children a chance to share their own hopes as they put a stone down, telling such daily yearnings such as "I encourage my friend when she is sad" or "I like to do math" (Kind *et al*, 2005, p.34). The medicine wheel ritual in the 3rd and 4th graders' classroom ends with

experiencing the First Nations' traditional dance where its movements with bare feet go along with the drum beats (p.35).

This sort of program that integrates the First Nations arts into a public school curriculum in which a class teacher, children, and a visiting artist take part in order, initially, to promote learning about cultural differences turns out to be a great example of the soulful schooling. As Kind *et al* observe, the visiting artist "introduced the medicine wheel so students could see, experience, and think about their lives holistically – not so they could learn *about* the medicine wheel, but so they could think *through* it" (p.35, original emphasis). Sitting in a circle symbolizes the respect for life; the circle is like the womb or the universe (Kennedy, 2009, p.171). The image of the circle invites children to taste the harmony between self and others through the silence and rhythm that are the major cultural uniqueness of indigenous art practices (Kennedy, p.175). This also leads children to open themselves toward the encountering experience of what is often called the Ultimate. It transforms our teaching and learning habits toward relational knowing, connection, healing, and unity (Riley-Taylor, 2002).

When it comes to developing the inner and outer directions of the transcendental experience in this phase, we need to understand that children's souls can be awakened and nurtured in the collaboration through their minds. Seeking universal or cosmic wholeness through artworks should be approached in a holistic view of body, mind and spirit. For this reason, I believe that contemplation practices can be done at any suitable time even in the first and second phases.

2.2.4. Some Meditating Practices with Artworks

As mentioned, meditation practices become critical in the holistic model of art integration as a way to nurture inner souls and re-envision the larger relationship with the humanistic cosmic world. A thoughtful weaving of artworks with the meditating exercise helps young learners become familiar with the pattern of meditation by using the artistic images. The unique combination between artworks and meditation process promotes wholeness consciousness in the light of stimulating, and hands-on ways. The artworks chosen here take the meditative practices to a new level.

Before concluding this chapter, I will briefly look at the possibilities of relating artworks to meditating practices[21] to see how artworks can assist children to have quality contemplative exercises.

Breathing meditation goes well with listening to slow, simple music. As long as the music does not contain complicated themes, it can guide breathing patterns in a rhythmical manner. Teachers can also use percussion instruments to help children inhale or exhale comfortably with the durable images of the sounds. Listening to the sound, they can focus on breathing since that helps them forget their tendencies to think.

Movement meditation will be good with music and paintings. Visual and auditory images keep children make a stable connection to bodily movement. The images of artistic works can enrich body posture, and let it be more flexible and relaxed.

Visualization meditation also pleasantly pairs with artworks. While most exercises of visualization can be performed by envisioning a specific object, guided story or symbol (Samuels and Samuels, 1975), musical or visual artworks will contribute to addressing and developing the guided imagery process. Unlike common visualization exercises that are often led by teachers' verbal direction, arts-integrated visualization situates artworks at the

beginning to guide the imagery. Teachers can launch the session by simply asking children to watch/listen to works of art as freely as they wish. Children are invited to close their eyes to remind them of the artistic images or to keep extending their feelings and internal responses. In the case of musical visualization, children can be asked to draw a mind picture while listening to a selected piece, tracing certain symbolic images. Goldberg (1997), for example, provides some musical works that embrace images of nature. Those include Gustav Holst′s *The Planets*, Igor Stravinsky′s *The Rite of Spring*, Antonio Vivaldi′s *The Four Seasons*, and Rimsky-Korsakov′s *Flight of the Bumblebee* (p.107). While initial images in the mind may have to do with tones, rhythms, or melodies provided by the given piece of music, a gradual evolution of the images may make them freer than any other verbal-guided imagery practices.

Lovingkindness meditation is another exciting match of artworks. It is one of the most flexible types of meditation since it can be taken as an individual meditation as it is or it can also be combined with other meditative practices. The central idea of this meditation is to share the energy and warmth that are formed in our hearts with other people and the world (J. Miller, 1994, p. 82). According to J. Miller, this simple method of well-being for others can be performed in two directions with the verse; the emotional and the geographical. Both ways include repeated phrases which make it possible to bridge the distances between ′ourselves′ and ′others′ with loving hearts. The following phrases exemplify how geographical Lovingkindness can be performed.

May I be well, happy and peaceful.
May all beings in this room be well, happy and peaceful.
May all beings in this building be well, happy and peaceful.
May all beings in this neighbourhood be well, happy and peaceful
May all beings in this town be well, happy and peaceful
May all beings in this district/country/province be well, happy and peaceful.

May all beings in this planet be well, happy and peaceful.

May all beings in this universe be well, happy and peaceful (J. Miller, 1994, 83)[22]

(The emotional direction has the same pattern but replaces the 'places' with 'people' that we want to extend our loving)

Like visualization meditation, Lovingkindness meditation, when it is boosted by artworks, can be an interesting way for children to maintain the meditating session. The key to this practice is that the artworks are initiators that provide children who may see the meditating verses as somewhat abstract, with a sensual supplement. The artworks make the process of Lovingkindness experiential and lived. The way that love can extend geographically or emotionally can overlap along with the contents or images that a picture includes, or that children express in their drawings. While the love distribution ultimately heads to a universal level, children begin to give the warmth to themselves, friends, family, toys, places, animals and nature that are specifically contained within their personal drawings or others' artworks. When the message of love runs through an artwork, speaking the verses may become a ritual as children can enrich and promote the unity between mind and soul. Teachers no more will see children's artworks from the point of view of their artistic skills. Rather, they will respect children's efforts, and their unique desires for love. This activity also challenges the traditional way of evaluation - selecting some neat pieces of artwork to decorate the wall space in a classroom or to filing in portfolios. Through Lovingkindness, with diverse loving objects in children's drawings, a spirit of sympathy and belongingness in the classroom community can be enhanced in a natural way. An example of arts-connected Lovingkindness can be shown in what follows.

(looking at the drawings or pictures)

May my friend who draws this picture be well, happy, and peaceful.

May his brother and parents in the picture be well, happy, and peaceful.

May all things, trees, and animals that he lives with be well, happy, and peaceful.

May all the people in his neighborhood that he drew be well, happy, and peaceful.

....
(Verses can vary according to items in children's and experts' artworks)

So far, I have developed three phases in the micro model of holistic art integration. Based on the belief that choosing and using artworks is a central part of building an arts-integrated curriculum, I have tried to delineate whether body, mind, and soul are specified in each phase and how they have complemented one another. Although there are some unique emphases in each phase, the three phases should not be applied mechanically. Instead, the model should be understood as one that seeks a balance of body, mind, and soul for whole child development. This model strongly emphasizes a continuing process that bridges the gap of some one-sided art integration approaches with alternatives whose aims and characteristics are oriented to promote the development of wholeness.

III.   Conclusion

The macro and micro models outlined in this chapter show what the holistic arts-integrated curriculum looks like. They give us a sense of where, when and how to interpret artworks, and implement the integrative sessions in curriculum settings. The macro model depicts a comprehensive context where a pedagogical engagement in art integration could be possible, and the micro model unveils how concretely arts-integrated practices can be designed and performed. The models established here have never been meant to be complete ones. They are intended to invite teachers to develop an understanding of the holistic ways of an arts-integrated curriculum.

CHAPTER 7
THE HOLISTIC ARTS-INTEGRATED CURRICULUM:
SOME WORKING PROGRAMS AND PRACTICES

I.   Introduction

This chapter will review two well-established working programs and design a promising one that bears, in a significant way, the philosophy and characteristics of what the holistic model of art integration proposes. By reviewing these programs and designing an example, I want to show that the holistic model of arts-integrated curriculum depicted in this study is not only theoretically sound, but also practically useful, a pedagogy that will meet the increasingly complicated educational demands from our diverse school settings. And I also intend to show how "practically" we can come to develop and run an art-integrated program in accordance to our educational goals and situations. The two well-established programs to be reviewed here are: 1) Waldorf Schools' Approach to Art Integration and 2) Reggio Schools' Approach to Art Integration. I will also design a program under the heading of 3) Environment Art Integration.

   Finally, this chapter will show that the holistic model of arts-integrated curriculum is not a complete one. We can extend our horizon of knowledge by putting this model into a creative dialogue with others. The programs reviewed provide us with exceptionally creative, innovative, and challenging ideas which can be useful as we can continue our journey towards true education.

II.   Waldorf Schools' Art Integration

1. Rudolf Steiner's Idea of Education

The holistic ideas of art integration are well exemplified in the work of Rudolf Steiner's

Waldorf School. Steiner had a unique understanding of the world and the arts, and he advised

teachers to take up the significant concepts of balance, wholeness, and spirituality in their

teaching. His distinguished philosophical idea is called *anthroposophy*, one that can be

rephrased as a *spiritual-scientific philosophy*. Steiner was born in 1861 in Austria and died in

1925 in Switzerland. He dedicated his life to developing a way of schooling in which the

three realms of art, science, and religion are united into one conceptual frame (Steiner,

1920/2001; 1964; 1907/1981).

Steiner was very much affected by the legacies of his contemporary central-European

milieu where positivist approaches to knowledge formation, like Cartesianism, Darwinism, or

Newtonism, were dominant (Nobel, 1996; Wilkinson, 1996). Steiner moved against the spirit

of his time. In *The Philosophy of Spiritual Activity* (1894/1992), he stated that education as

well as science should shift from its own limited empirical method into a space where the

importance of internal, artistic, and spiritual dimensions would be recognized and received.

The primary idea of anthroposophy pursues a harmony between the outer objective and the

inner subjective in education. Nobel (1996) reads this to mean:

> Both are equally necessary to the whole. A one-sided attention to the outer, the
> objective, the observing of Nature, leads to materialism and the science of our day.
> And a one-sided attention to the inner, the subjective, leads to emotionalism,

mysticism, sectarianism, detachment from the world. It is first in the interplay that the totality – life – can be captured (p.150).

In other words, anthroposophy is against the approach that chooses only one of the two approaches at the expense of the other. Instead, it suggests a way that seeks a better whole through balancing the inner and outer dimensions of our life. Steiner often condemned his contemporary school culture in which the dimension of emotional 'feeling' had been suppressed to a lower, almost invisible level, while the dimension of logical 'thinking' had been crowned. He pointed out that educational renovation should begin by recognizing the absence of the inner or spiritual dimension in schooling.

The Waldorf School established by Steiner sees childhood education from the light of anthroposophy. The balance between the physical and spiritual dimensions becomes, for teachers, a lens through which they may see education as an organic process, centered around the nurturing of spiritual beings by thinking (nerve-sense organism), feeling (rhythmic organism), and willing (metabolic organism)[23] (Steiner, 1920/2001, pp.37-52; Wilkinson, 1996, p.5).

For Steiner, art was not a matter of choice. He believed it to be the most natural and fundamental way of articulating the spirit of anthroposophy in education (Steiner, 1964; Nobel, 1998; Howard, 1998). Steiner thought that anthroposophic qualities exist abundantly in any kind of artistic elements, such as forms, shapes, and colors, and that concrete hands-on art practices would form a metamorphic connection between the spiritual and scientific dimensions. In his lecture, "Anthroposophy and the Visual Arts" (1922), he stated:

> We will then discover art's remarkable connection to science and religion. We will see
> science on one level, religion on another, and art between them....through science, we

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become free individual beings. In religious observance we offer up our individual

well-being....In art, we shape ourselves as the world has shaped us, but we create this

form out of ourselves, as free beings. In art, too, there is something that redeems and

frees......in beauty we rediscover our connection to the world (Cited in Howard, 1998,

pp.270-271).

With regard to viewing the arts as a channel between the spiritual and scientific dimensions,

Steiner (1964) further contended that an initial task for an artist is "to carry the spiritual-

divine life into the earthly... in such a way that its forms, colors, words, tones, act as a

revelation of the whole beyond." Without lived impulses from the spiritual world, no one can

create the arts with artistic medium (pp.45-46). Performing any art practices means

participating in "the stage of a great spiritual drama in which the destiny of humankind is

intimately interwoven with the deeds of spiritual beings" (Howard, 1998,p. 5). Doing arts

always "remain[s] open to the possibility" to experiencing spiritual beings in the physical or

scientific activity (p. 10).

2. Waldorf Schools and Art Integration

 Steiner established the first school in Stuttgart for children in the Waldorf-Astoria factory

region. Since then, Waldorf Schools have flourished world-wide. Today there are almost nine

hundred schools which have become the institutes where the idea of the anthroposophic art

integration is put into practice throughout the whole school year. The curricula in those

schools see that a child is a whole human person, and one of the challenging tasks in

education is to nurture children's soul in the harmony of the "intellectually-spiritual and the

physically-corporeal" (Nobel, 1996, p.221). Waldorf teachers are convinced that such

harmony must be approached throughout the entire school year, and that art is the best way to make it happen. In fact, most current Waldorf Schools try to incorporate the arts with other subject matters in their curricula, from Kindergarten to lower school (age 6-14) and upper school (teenage) levels (Petrash, 2002). Waldorf curriculum integration is unique in that it tries to connect artistic qualities to other learning disciplines in the awareness of the *artistic wholeness/harmony* as the primary principle of teaching. Petrash (2002), a Waldorf school teacher for more than thirty years, describes a general picture of teaching and learning in the school as follows:

> The teaching of any subject, from science to history, can be enlivened and enhanced by incorporating art into the instruction. Roman History, a standard social studies subject taught to eleven- and twelve-year-olds, offers a wide variety of artistic experiences. The pupils can encounter poetry through the recitation of *Lord Byron's Ode to a Dying Gladiator*, or dramatic monologue via Mark Anthony's speech in Shakespeare's *Julius Caesar*. They can develop an appreciation for architecture with a free-hand pencil drawing of the Colosseum, and for calligraphy through the duplication of the stately Roman letters on the Emperor Trajan's column... children's strong feelings are released in artistic expression, making their learning a whole-hearted activity (pp.60-61).

To carry out his pedagogical idea more actively, Steiner suggested a way of 'ensouled gymnastics' termed *Eurhythmy* that calls for spiritual body expression. Unlike typical physiological gymnastics, eurhythmic body movement conveys an "expression of the soul in just the way that the spoken word is an expression of the soul" (Steiner, 1920/2001, p.104). Sense-perceptible tendencies, first found in the larynx and gums movements are then applied to the principle of "metamorphosis to transfer the movement of those organs to the entire human being" (p.104). In this way, eurhythmy becomes a 'physical form of speech' that plays

a conduit role in freely combining rhythm with diverse areas in the curriculum. Harwood (1958) sees eurhythmy as a *rhythm* in education rather than a mere dancing movement. Waldorf schools use the rhythmic mode and apply it according to various pedagogical situations. For example,

> if we are going to perform a little story in this sort of eurhythmic action, music must also come in. The children begin to feel the qualities of different rhythms – perhaps the light anapest for the prince′s horse galloping throughout the forest – the trochee for the princess lost at night in that same forest and thinking of the home she will never see again – the spondee for the ogre walking heavily home from his day′s marauding. Picture, rhythm and feeling –when these are a unity and realized in movement, education has begun (cited in J. Miller, 2007, p.126).

Taking up eurhythmy as a practical tool to increase artistic rhythm in education, the Waldorf curriculum uses art as a spiritual catalyst for transforming all subjects and developing ″education as an art″ (Petrash, 2002, p.73; Trostli, 1991). Eurhythmy serves to form a larger frame for teaching and learning that connects all disciplines with a spiritual dimension by putting ′inner feeling′ or ′souls′ at the engaging center (Steiner, 1920/2001, p.114). The ultimate goal of eurhythmic teaching, therefore, is to help children attain a soulful *I-consciousness* through artistic movement (Richards, 1980). By entertaining such a eurhythmic way to promote the cooperation between the spirit-soul and the physical dimensions, Waldorf teachers attempt to move their pedagogical stances to a deeper level. They need not be expert painters, drama directors, or professional persons in any medium, but need to know the power of art forms, speeches and gestures, and need to possess sensitive eyes and hearts that recognize the concerns of students′ lives (Trostli, 1991, pp.349-350). The

eurhythmic principle leads teaching and learning to be an event in which the inner feeling of children (and teachers) becomes the most significant aspect of their education. Steiner stated:

> Our teachers may not be satisfied when the children can draw a circle or a square or a triangle. Instead, our children need to learn how to feel a circle, triangle, or square. They need to draw a circle so that they have a feeling of roundness. They should learn to draw a triangle so that they have a feeling for the three corners and that when they have first drawn one corner they should feel that there will be three. In the same way, when they draw a square, they should have feeling of the right angle, a feeling that is carried throughout the whole drawing process from the very beginning. Our children need to learn what an arc is, what vertical or horizontal is, what a straight line is, not simply seeing it, but an inner feeling of how the arm or the hand follows it (1920/2001, p.113).

As I see it, Waldorf schools' anthroposophic/eurhythmic method is a prime example of the holistic model of art integration which I try to build in this study. The anthroposophic program delivers at least two major pedagogical legacies that all holistic teachers need to take up seriously: 1) Using art as a life-enhancing source in education, and 2) Addressing the importance of at-hand materials. Firstly, the eurhythmic way provides teachers with a renovating idea that regards art as a source of *life enhancement* at any level, through engagement in arts-integrated activities. Whatever subjects/knowledge will be included in the integrating process, teachers can utilize the arts as a catalyst to make their teaching process more dynamic, inclusive, and interactive, while not ignoring the local and national standards of education. The eurhythmic principle helps us modulate communicative factors in classrooms such as verbal expression, behavioral attitude, and emotional revelation to make it easier for us to adjust to what needs to be taught, and to do this in a more enjoyable manner. The eurhythmic program is one that promotes the life-affirmative way of art engagement[24]

which understands the word ʹartʹ to be a verb, rather than being a noun (Booth cited in Christensen and Kirkland, 2009-2010, p.88). Likewise, the holistic model of arts-integrated curriculum that I want to establish in this study promotes the life-enhancing experience of the arts by suggesting ways of employing artistic images and activities which could help stir children's souls, and make them feel *alive,* rather than rushing them to accomplish problem solving through the arts.

The second legacy of the anthroposophic art integration program is to recognize the significance of *art materials* in education. The anthroposophic model, like holistic education, pursues the wholeness/balance to be attained between the physical and spiritual dimensions. In the process of trying to accomplish this idea, teachers in Waldorf schools come to see the importance of art materials as a connecting bridge between the physical and spiritual worlds of children. They see handicraft materials as vital tools for promoting the humanistic connection in education. For example, wood is highly recommended as a way to appreciate the spirit of Nature. The structure of the wood and the rhythm of annual rings become important themes for thinking about the whole order of the world (Nobel, 1996, p.257).

III.   Reggio Schools' Art Integration

1. Reggio Emilia's Pedagogical Vision

Since it was first established in the 1960s in the Reggio Romagna region of Italy, the Reggio Emilia program has been one of the more successful educational innovations in childhood education, showing a unique approach to schooling which is characterized most markedly by

its active utilization of arts (Gandini, 1997). As *Hundred Languages of Children* written by Edwards *et al* (1993) uncovers, Reggio's major pedagogical orientation is that each and every child discovers the world in his or her own unique way. Based on this idea, Reggio educators want to unite the whole educational stakeholders into an educational community utilizing diverse representational forms to encourage their participation and enhance their communication. As Howard Gardner in the forward to *The Hundred Languages of Children* (1993) mentions, one of the most remarkable aspects of Reggio's pedagogical vision is to counteract many false dichotomies in education, like "art vs. science, individual vs. community, child vs. adult, enjoyment vs. study, nuclear family vs. extended family." He calls for a larger harmony instead of taking up the cause of conventional either-ors fragmentation (p.xi). The idea of overcoming false dichotomies and building a partnership community has provided a new outlook for educational systems over the world, especially in North American schools (p.xii; Hendrick, 2004).

As New (2003) explains, the following five factors are the key characteristics of the Reggio approach: 1) Classroom environment is believed to play a significant role in children's learning process, 2) Long-term curriculum projects are planned to promote various inquiries among teacher and children, 3) Making a good partnership and collaboration with parents is vitally important, 4) Collect documentation for observation, research and assessment, and 5) Respect children's multiple means of expression and understanding (p.34).[25] Vakil, Freeman and Swim (2003) depict Reggio schools as follows:

> [Children] are viewed as having rights, the ability to construct knowledge, the curiosity to investigate and explore, and the need to socialize and communicate. The teacher's role is not that of an instructor disseminating knowledge. Rather, the teacher is viewed as the facilitator and collaborator ....the essential to the effectiveness of the

approach is the responsibility of the teacher to observe and document children's development..... Knowledge is perceived as a dynamic process that is child initiated, child directed, and socially constructed (p.188).

2. Reggio Schools and Art Integration

Reggio schools regard art as a great vehicle for putting into practice their educational mission. There are at least three distinct ways that a Reggio curriculum collaborates with the arts.

First, the arts are considered to be one of the best ways to support the 'hundred languages of learning.' The Reggio approach is famous for its advocating for the idea that children learn in various ways, and this emphasis is often expressed in the symbolic term, 'hundred languages.'[26] In this awareness, the arts are utilized as an important way of extending the range of children's learning patterns. Most Reggio educators, in order to discover the hundred languages of children, stress using the wealth of quality media to communicate in and out of schools. Cadwell (1997) notes that materials in the art studio, both the ordinary (tempera paint, brushes, diverse-sized paper clay, beads, wire, etc.) and the natural (leaves, seeds, cones, twigs, flower petals, sand etc.) need to be located at a central place in a classroom in order to preserve both long-term and short-term projects and to offer many different ways of playing, experimenting and imagining (p.23; Swann, 2005; Pelo, 2007). In searching for and developing the possible languages of children, it is inevitable that teachers let children have more experiences with artistic materials because

> these materials have the power to engage children's minds, bodies, and emotions. Their evocative power calls the children into the processes of weaving what they have already experienced in the world with their new perception and sensibilities. In this way, the children continue to build and rebuild, through the materials, an ever-

expanding awareness and understanding of the world and their place in it. Each material offers its own particular qualities to the child. Each child offers his or her particular qualities to each material. Each new material gives the child a chance to build another kind of understanding of the richness and complexity of the world (Cadwell, 1997, p.27).

There is a separated space in a classroom called *Atelier* (art studio) where well-categorized materials are housed in artistic ways; there is also an *atelierista* (studio teacher) who is mainly responsible for dealing with the materials artistically. In fact, the entire Reggio school and its classrooms look like an atelier, readily providing quality materials for children to use and, through using them, to find their own unique languages. The Reggio teachers are expected to know and make the most out of the appropriate relationship between the art media or forms and the various ways to develop the multiple languages of children.

Secondly, the Reggio schools recognize the pedagogical importance of documentation with regard to children's engagement with the arts. The Reggio schools believe that in the process of discovering children's hundred languages, teachers need to play a vital role in making "visible the process of learning" and in interpreting "the ways in which children construct knowledge" (Vakil *et al,* 2003, p.190). One compelling way to make it happen is 'documentation' which is expected to be systemically conducted and longitudinally collected. Documentation functions as a pedagogical hub for teachers, parents and children. For teachers, it serves to signal the proper time to begin a new curriculum. For parents, it provides a rationale for them to collaborate with school teachers. For children, the collected documentation helps them to visualize and to revise their own goals for the next step (Saltz, 1997, p.172: Hewett, 2001, p.98). Documentation in Reggio schools is not restricted just to the accumulation of information. Instead, it is seen as an on-going process of communication

through which teachers, parents and children together seek the best possible conditions for learning (Tarini, 1997, p.61). With regard to this, the role of arts becomes vital. Reggio teachers are encouraged to employ diverse artistic forms in order to capture, interpret, and reflect what children have known and what they want to do next. As Rinaldi (1998) states, once teachers get well-documented artistic works, they are able to use them to interpret children's development, closely examining the diverse ideas found in them to promote discussions and propose the next better direction in which to go. In every project, children's artistic representations enlarge the repertoire of documentation. This process helps teachers come up with a more clearly designed new curriculum (Hendrick, 1997; 2004).

Furthermore, an arts-integrated education, as employed in the Reggio schools, is closely related to the classroom environment, which is often called the 'third teacher' (Edwards *et al*, 1993; Tarr, 2001). As is well known, the Reggio schools see the physical environment as a very important component of schooling, because they believe that "children can best create meaning and make sense of their world through living in a complex, rich environment" that endlessly produces relational contexts for learning possibilities (Tarr, 2001, p.36). For this reason, they build school environments that contribute to creating various ways of provoking "a sense of wonder, exploration, and socialization" among children and foster "connections with nature and culture" (Haigh, 2004, p.200). Reggio teachers want *everything* in their classrooms, such as colours, windows, entranceways, common areas, classroom arrangement, boundaries, shadows, furniture, storage, playgrounds, light, etc. to help create the best possible classroom environment (p.201). As Cadwell (1997) notes, one of the most important features in doing this is the aesthetic awareness it creates. Beauty is expected to permeate everywhere and everyday in school environment (p.149). Gandini (2004) adds:

Centers and schools of Reggio convey a sense of well-being because they are simply beautiful. However, their beauty does not come from expensive furnishings but rather from the message the whole school conveys about children and teachers engaged together in the pleasure of learning. There is attention to detail everywhere: in the color of walls, the shape of the furniture, and the arrangement of simple objects on the shelves and tables. Light from the windows and doors shines through transparent collages and weaving made by children... Everywhere there are paintings, drawings, paper sculptures, wire constructions, transparent collages coloring the light, and mobiles moving gently overhead. It turns up even in unexpected spaces like stairways and bathrooms (p.17).

Haigh (2004) points out that in designing such artistic/aesthetic environments in Reggio schools, attention is given to reinforcing *relationships*. When the physical space is organized in an aesthetic manner, it is bound to produce quality relationships among peers, parents, and staff in a school community. As well, artworks provide many important community themes to be investigated together.

Tarr (2001) makes an interesting comparison between North American preschools and the environments in Italian Reggio schools. According to Tarr, the schools in North America are more inclined to prepare children for future success; their classrooms are filled with stereotypical symbols and bulletin boards, commercial posters, materials simplified and black outlined items having modernist art style and images of popular media culture (p.34). In an environment like this, children are isolated from the "natural world, their cultural heritage or their inner worlds" (p.38). In contrast, as Tarr observes, Reggio classrooms are arranged to highlight the principle of beauty. Aesthetic awareness thoroughly penetrates everywhere in and out of the Reggio schools; all the physical sections and created objects delightedly

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"communicate the joy, significance, and depth of learning that takes place every day in the schools" (Cadwell, 1997, p.149).

Additionally, bringing nature and home materials into classroom is a simple way to give children an opportunity to (re)place things, (re)visit materials and (re)design spaces using their own desires to make beauty. The Reggio schools fundamentally believe that knowledge is formed through a spiral process in which ideas, thoughts and feelings become fused and enlarged into a web of a cohesive and interconnected whole. In this educational vision, an arts-based environment operation naturally comes to play a big role of providing the wide background in which children and teachers think, create, discuss, explore, and reflect together (Hewett, 2001).

IV.   A Reflection from the Holistic Models of Art Integration

As described so far, both the Waldorf and the Reggio art integration practices, in one way or another, support the holistic models of arts-integrated curriculum that I presented in the previous chapter. They are well aligned with the holistic components drawn in the models. I pointed out that Waldorf schools emphasize the arts as a life-enhancing source and a bridge for children's spiritual connections. In comparison, Reggio schools utilize the arts for the purpose of efficient teaching, knowing that the arts serve well for operating a beauty-based classroom environment, increasing systemic documentation, and identifying the hundreds of different ways in which children learn. With these differences in mind, I want, in this section, to reflect briefly upon the two practices from the holistic models established in this study in order to show how the models can also function as evaluative tools.

According to the features of the holistic models depicted in Chapter 6, it is clear that the Waldorf art integration endorses the significance of developing the personal dimensions of children via art activities. The Waldorf practices serve to promote the components of the bottom level of the macro model with such remarkable modes of teaching and learning as the eurhythmic activities, helping children grow through soulful engagement in art forms and materials. And those activities, in turn, foster what the first and third phases of the micro circular model suggest by increasing children′s chances to experience their bodily presence and cosmic wholeness through the arts. In the Waldorf schools, the arts penetrate among almost all subject matters and are presented as a fundamental vehicle of learning. Teachers seek an extensive use of the arts, not just for improving a development of knowledge content or social collaboration, but more importantly for enhancing individual children′s personal spiritual connections. When comparing it to the holistic models I have developed the Waldorf art integration seems to pay less attention to the diverse ways of thinking and expression. The Waldorf program also seems less focused on the social dimensions such as community connection, democratic education, global harmony, and critical issues which are suggested by the macro model as significant in nurturing the whole child. We can conclude then that the range of connectedness practiced in the Waldorf program seems to fail to fully cover the full-sized outline of art integration, although its unique approach to art has been highly recognized as a good way to achieve educational reform.

Interestingly, the Reggio program shows somewhat different features when seen from the perspective of the holistic models. Its practices of art integration are strongly focused on promoting the various ways of knowing, the body and mind connection, and the school-home-community connection. The Reggio program demonstrates that interconnectedness,

one of the major holistic principles, can be best achieved when the arts are performed in an outstanding pedagogical program that utilizes good methods, like documenting and designing beautiful environments and putting great effort into discovering the hundred languages (i.e., ways) of children′s learning. Unlike the Waldorf schools, the Reggio program of art integration is, when seen from the holistic models, not directly oriented to spirituality as the primary goal of education. Instead, it regards ″beauty″ as a focal concept around which the arts play a role and through which children′s learning can be formed and progressed. Accordingly, using art materials in schools, for example, is seen not as having a spiritual connection, but as a good way to identifying the various languages of learning. For this reason, Reggio-oriented educators like Swann (2005) emphasize the benefits of artistic materials in a childhood curriculum, saying that ″making sense of the properties of materials in art is another knowledge-building process″ (p. 46). Reggio teachers generally believe that artistic materials give children chances to explore the diverse qualities of learning components in the world. From the holistic macro model, we can say that the Reggio style of art integration is a way of highlighting the first layer of the personal dimension, and the first and second layers in the social dimension of art integration. The Reggio program is more concerned about the social construction of a learning community through art practices. Despite the fact that the Reggio art integration does not directly refer to the spiritual connection, its unique approach to art practices demonstrates a lot of respect, wonder, joy, and love, qualities that certainly constitute ′natural spirituality.′ Like the Waldorf program, the Reggio program does not deal with the full layers and phases of what the holistic models propose. However it does seek connection, inclusion, and transformation, key words used to articulate the holistic ways of the arts.

I believe that the Waldorf and the Reggio programs are two of the most compelling

examples of putting the holistic models of art-integration into practice. Both programs not

only strongly intend to reform our school culture in their unique ways, but, in so doing, come

to see the true value of the arts and utilize them to increase the possibility for nurturing the

whole child.

V.   Environment Art Integration: An Example of How To Do

'Environment' has been one of the hottest issues in education for decades. Accordingly there

are notable 'environment art-integrated' practices that are recently stirring strong interest

among educators. As I see them, these practices share many commonalities with the holistic

way of art integration. While they have basically arisen to promote children's cognitive

experiences of environmental issues, they show some important holistic principles such as

interconnection, inclusion, spirituality, and transformation. These are good examples because

they demonstrate how effectively the holistic model can meet our educational needs and

concerns. At this point in the study, I wish to design a program, based upon the holistic

model of an arts-integrated curriculum, using some currently available practices.

1. Making Schooling Greener

'Environment art integration' or 'arts-integrated environment education'[27] has been thriving

since the 1990s as educators began to pay attention to the huge pedagogical advantages that

come from the link between arts and environment issues. The advocators have primarily

discussed the idea that the term environment indicates *interconnectedness,* that the "natural, ecological, social, and built aspects" are all intertwined in "the scope of the environment" and "the interrelationship of each aspect" (Ulbricht, 1998, p.33). Unlike traditional instruction which often encourages human domination over nature (Orr, 1992, p.145), the interconnection-oriented environment education, as we discussed in chapter 4, focuses on ecological sustainability, a goal best achieved when children experience well-being in a deep relationship with and a direct connection to the natural world (Wilson, 1993; Orr, 1992; Kemple and Johnson, 2002; Cole, 1992). The primary task of educators, then, is to help children be environmentally literate by developing integrated or interdisciplinary curricula. Orr (1992) highlights three key points in the ecological literacy: 1) knowing interrelatedness of life including both living and non-living things, attitude of caring or stewardship, and practical competence, 2) comprehending the vital signs of planet crisis as results of modern life styles (e.g. population growth, species extinction, soil loss, deforestation, desertification, climate change, ozone depletion, resource exhaustion, air and water pollution, toxic and radioactive contamination, resource and energy use etc.), and 3) exercising broad approaches to developing ecological consciousness (pp.92-93).

In agreement with such a vision, Song (2008) suggests that a quality environmental education needs to include three pedagogical positions: 'Direct hands-on experience,' 'place-based learning,' and 'action-oriented inquiry.' She also notes that emotional detachment and a narrow problem-solving approach may limit children's relationship to nature. Childhood and environmental educators have now come to propose that a radical reconstruction of environmental pedagogy should be established in order to nurture the interconnection between human beings (socio-cultural aspect) and the environment (ecological aspect) in a

gentle, wide-ranging, positive, direct, caring way (Song, 2008; Wilson, 1994; 1995; Kemple and Johnson, 2002; Hansen, 2009).

In the light of this pedagogical approach, researchers have shown a lot of interest in examining how the arts contribute to developing children's awareness of environmental issues (Neprud, 1997; Kohl, 1991; Blandy *et al*, 1998; Song, 2008). In this regard, Suzi Gablik's proposal for planetary Connective Aesthetic is relevant.

Gablik (1991; 1984) provides a comprehensive conceptual frame of environmental education from the arts-integrated practices. Gablik begins to develop her so-called *planetary connective aesthetic* by deconstructing the Cartesian understanding of the world and reconstructing a condition of the post-modern pluralistic knowing. Seeing that current art education completely reflects the general features of the modernistic restriction, Gablik (1991) comes to proclaim that the chief method to reach the new culture of arts is to call for a "significant shift from *objects* to *relationships*"(p.7, original emphasis). For her, the major role of the arts has to be changed. She states:

> In the past, we have made much of the idea of art as a mirror (reflecting the times); we have had art as a hammer (social protest); we have had art as furniture (something to hang on the walls); and we have had art as a search for the self. There is another kind of art, which speaks to the power of connectedness and establishes bonds, art that calls us into relationship (p.114).

According to Gablik, the service to 'the whole' in this connective aesthetic paradigm can be achieved by situating arts in the *planetary* system whose aesthetic meanings affect individuals' understanding of connectedness (1991; 1995). She contends that the disconnectedness between individual consciousness and the planetary system has to do with "the loss of a mythic, transpersonal ground of meaning in the way that our particular culture

transmits itself" (1991, p.30). She goes further to say that it is the loss of "spirit, or "binding power" holding everything together, the pattern connecting and giving significance to the whole, that is lacking in the underlying picture we have of our world" (p.30).

From this awareness, Gablik comes to suggest a project called 'the re-enchantment of art,' an open model of the psyche that proposes "the remythologizing of our consciousness through art and ritual" so that "our culture can regain a sense of enchantment" (p. 48). Accordingly, nurturing the soul and healing the whole planet became her major concerns in dealing with arts. Within the "fundamental continuity of psyche and cosmos" through the arts, everything is regarded as "dancing energy patterns interweaving a single continuum" that is always binding self and the world together (p.55). Gablik describes a reflection of how Robert Janz, an Irish visual artist, engages in drawing a flower:

> A flower buds, blooms, ages and dies. It has its own rhythm, not tied to the clock. The flower transforms through time; but a drawing is normally static, framing an isolated moment. For Janz, therefore, the drawing must also transform, through a continual process of erasure and redrawing. Drawing becomes process, fluid energy patterns evolving over time. You don't control the subject – it's more like a dance than a product, more like a living activity as the artist appears in the gallery each day to erase and draw over the work of the previous day. Are we aware that the flower is different? Its bud has opened; now a petal has fallen off. Which version of the drawing is the real drawing, Janz asks. Which stage in the life of the flower is the real flower? It takes ten days to see the whole drawing. You can't see it in less time; you can't speed up the process. And there is no fixed identity, no static state; all that is left at the end are traces of former marks, former life. This is time gathered into wholeness, the cyclical rhythm of life...(pp.89-90).

The planetary connective aesthetic leads us to see that painting natural objects is not a way to produce a complete visual artwork, but it is an on-going process that enlarges our consciousness into an ecological paradigm. Andy Goldsworthy, an English artist, also states that "when I'm working with [natural] material.... it's not just the leaf or the stone...that I'm trying to understand, not a single isolated object but nature as a whole....by working with a leaf in its place I begin to understand these processes"(cited in Gablik, 1991, p.91).

Another key element of Gablik's 'planetary connective aesthetic' is a 'feminine' approach to art practice. It suggests that a more active, caring mode of engaging in the arts helps rebuild the authentic ecological connection. In "Art, Ecological Restoration, and Art Education," Blandy *et al* (1999) present an eco-feminist perspective on the environment art education. They initially suggest that the public ignorance of and destruction of the earth is a mirror of how women are viewed in a patriarchal society (p.235). Eco-feminists claim that both the earth and women share the image of diversity and cooperation, and they are responsible for restoring the ecological crisis (p. 241). Gablik believes that achieving an ecological aesthetic can mesh well with the feminine wisdom which propels "participative, empathic and relational modalities of engagement," abandoning the dominant model framed by the hierarchical patriarchy culture (p.13, p.64). The feminine aesthetic requests more than an appreciation of Nature. It calls for action. In this regard, Gablik cites one of her students who mentioned that "[a]rt as a process which helps people is far more aesthetically beautiful to me than a painting or a sculpture which is only pleasing to the eye" (p.135). Gablik suggests that we have to develop the 'planetary self' which is a participatory and caring consciousness, one that Jagodzinski (1987) calls the 'green frame of mind' with which we can come to transform our educational system and, through it, the world.
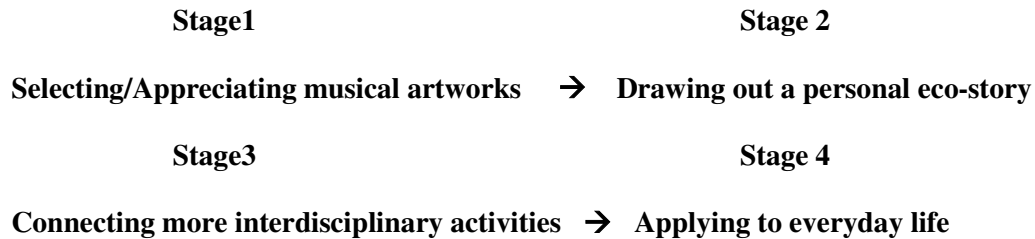
2. Environment Art Integration: A Program from My Teaching Experience

Nurturing children to have love for the environment in association with an appreciation of natural beauty is the key in any environmental education since authentic ecological interconnectedness is rooted in our deep emotional bonds with nature (Wilson, 1995; Song, 2008; Kemple and Johnson, 2002). Employing artworks helps us a lot in this regard. Artworks that contain ecological images can be utilized to foster children's love affairs with the planet and can help them to identify themselves as planetary selves.

As an especially fitting example, I want to briefly introduce an arts-integrated proposal that I designed and performed many years ago when I taught kindergartener children in South Korea. While environmental education was one of several thriving concerns in the national curriculum at that time, I was keenly interested in integrating arts (especially music) to increase children's caring attitudes and behaviors toward their living environment.[28] Several questions originally guided the program: How can we teach young learners to be fully attentive to environmental problems and how to shape their lifestyles to be more pro-environmental? What are the most attractive, practical and influential ways that this can be achieved? How can we make the subject attractive enough to get children's attention, practical enough to let children behave in accordance with their learning, and influential enough to give a lifetime-lasting effect to the children?

2.1. Four-Staged Integrative Engagement

I methodologically designed an integrated unit as a four-staged engagement.

<div align="center">

Stage1   **Stage 2**

Selecting/Appreciating musical artworks ➔ **Drawing out a personal eco-story**

Stage3   **Stage 4**

Connecting more interdisciplinary activities ➔ **Applying to everyday life**

</div>

Stage 1. Selecting and Appreciating Musical Works

The first stage is to have children listen to a well-selected piece of music which contains some rich images of nature and evokes their interest and curiosity. Music is a motivator of teaching and learning in kindergarten classrooms since it goes well together with thematic or subject-related activities. Music invites and excites children to be attentive in what can otherwise be a tedious lesson. Music is an efficient vehicle that delivers in an aesthetic mode what is most needed not only to the brain and body, but also to the heart and soul of a child. For these reasons, the program in environmental education that I designed for young children, utilizes music to a great extent.

Firstly, a music-integrated curriculum demands that teachers thoughtfully make a good selection of music. Selecting or organizing musical pieces that contain images of environmental concern is an important part of this program to attract children's interest. Burghoff *et al* (2003) assert that an arts-infused curriculum can be understood as a semiotic process to create meaning. Here, aesthetic objects in such a curriculum play a decisive role as touchstone texts that initiate inquiries about multiple perspectives (p.358). Teachers can use a

whole range of classical and modern music as aesthetic objects. They can also, according to their own specific needs, extract and edit each essential part of the music. For example, they can create a short version of the "Four Seasons" of Vivaldi in order to let children listen to it attentively; after all, young children have a relatively short attention span but love to see a quick and dramatic conversion (Spodek, Saracho, & Davis, 1991). Secondly, for children′s attentive music listening, the program demands some supplementary materials which can be used to awaken their interest in environmental beauty and other issues. Visual materials like pictures, drawings, films, and video tapes that are in harmony with the selected musical work could help children attentively appreciate the music. Finally, because environmental education is based on cooperation among community members, teachers must, in selecting musical works, take critical account of what kinds of artworks would be especially fitting for the local community where the children live. Teachers are expected to be sensitive to the community′s environmental concerns.

Stage 2. Drawing out a Personal Story

While the first stage, ′selecting and listening to a piece of music,′ aims to let children invest their aesthetic interests in natural themes such as landscapes, trees, flowers, animals, forests, and seasons, the second phase, ′drawing out personal story,′ encourages children to personally respond toward the beauty and values of nature. That way, they can eventually disclose their own stories that relate to previous experiences and knowledge of environmental problems and issues. Listening to children′s own stories, teachers can get critical awareness of how children perceive their ecology-- morally, socially, culturally, aesthetically and

spiritually. Enjoying natural beauty evoked by the artistic images, children may say that the destruction of the houses of the living and nonliving entities leads to the destruction of the houses of human beings. They may also say that climate change can be the result of rampant human consumerism. Teachers might find in their stories that some children are seriously concerned about the shortage of fundamental resources such as water, food, soil and air, scarcities brought about by humans' over-consuming lifestyles. The teachers' task at this stage is to invite all children in the class to share this awareness by uncovering the real stories so that the environmental concerns in the stories are easily identified by all of them. Personal stories narrated by children may indicate the current level of environmental inquiries about the places and sites to which individual children are uniquely connected.

Stage 3. Connecting to Interdisciplinary Activities

In the third stage, teachers can broaden the scope of connective activities in order to continuously support children's interest in environmental issues. From my experience, environmental education via music integration usually goes together well, not only with such indoor activities as composing a poem, writing a letter, drawing a picture and games, but also such outdoor activities as field trips, gardening, and outdoor play. These interdisciplinary activities play essential roles in extending and accelerating children's eco-friendly attitudes. Well-designed quality activities lead them to engage in different perspectives of environmental facts while still appreciating the beauty of the natural and social environment. By engaging in outdoor activities like gardening or camping, children learn that they belong to the same dwelling place as that of bugs or trees. Various activities can be intertwined so

that children can meaningfully experience the organic connection between the natural, socio-cultural aspects and the planetary connective self. The range of integrative possibilities can be enlarged as much as teachers' imaginative energy allows, into what Greene (1995) defines as "the capacity to break through the boundaries" (p.149). Teachers' pedagogical imagination can link the activities not only to children's inner selves but also to any possible subjects or disciplines.

Stage 4. Applying to Everyday Life

The ultimate purpose of environmental education for young children is to encourage them to live environmentally responsible lives as members of an ecological community (Kemple and Johnson, 2002). By the same token, an essential part of an arts-integrated curriculum for environmental education should be helping children apply what is taught to the real world as they live it. Children may be expected to increase their habit of the 3Rs (reduce, reuse and recycle) in the hope that they may contribute to saving the natural systems of the world (p.211). Teachers can discuss with children how they might find concrete ways of leading environment-friendly lives by recycling, consuming less, or reusing materials for making artworks. Some noticeable changes must occur first in the classroom. Lifestyle changes will hopefully appear as well in each child's home, since she or he is now expected to act as an agent of the green movement (Jogodzinski, 1987). Children can also work in their community as watchdogs who are responsible for making their own habitats more habitable.

2.2. "Four seasons" and Environment-Responsive Life: An Application

According to the four-step integrative path I prepared in my kindergarten class, a project based on the first movement, *"Spring"* of the *"Four Seasons"*(Vivaldi), I asked children to listen carefully to the music. I then invited them to express an interest in the natural world by using pictures and video tapes that show beautiful seasonal landscapes, mountains, forests, seas, etc. And during the free play time – usually it was about one and a half hour per day - I played this music as a background in order to help children construct their own images of nature. Finally, I led them to tell personal stories about their own experiences of natural beauty and other environment-related occasions.

Listening to the "Four Seasons" and singing related songs, children can feel a sense of respect for the natural environment and develop caring minds for plants and small insects around them. I saw that when children were playing outdoors, a girl was conversing with a flower and was even singing a song to the creature with a loving voice.

I carefully moved to interdisciplinary activities such as composing poems, drawing pictures, dancing, and dramatizing so as to sustain children′s feelings, thoughts, and inner images. When they were doing activities of these kinds, they seemed wholly committed to interacting with the natural world, perceiving beauty and the preciousness of it. While engaging in these activities, the children freely spoke about their own experiences of nature and about environmental problems around their community. As a teacher, I was privileged to see that their ′artistic′ works, along with their personal stories, played a vital role in helping them to express what they were experiencing and thinking with regard to environmental issues.

Any integrated curriculum for young children cannot achieve its goal in a day. It takes time. Music integration for environmental education is no exception. It needs the consistent efforts of teachers and parents for a good long period of time. I informed parents, by weekly letters home, of the educational aim and aesthetic content of my musical approach to learning. I explained how to use the "Four Seasons" for connecting with environmental concerns and applying the music to children's daily lives. I advised them to let their children be exposed to musical works of this sort when they were gardening or going camping with their children. I noticed this approach worked well. A mother of a child in my classroom spoke with me a while later to share her delightful experience. When she planted small plants inside her house together with her five-year-old daughter, her daughter said that "I would let them listen to music because they love music." "Listening to music," the mother said, "we, namely, I, my daughter, and the plants, became each other's friends."

On the final phase of the integrated curriculum, I collected all of the children' artworks, planning an exhibition, open to the community. On a bright early summer day, the children and I cooperated to display the artworks on outdoor sites. Their own poems, drawings, letters, pictures, crafts and songs were displayed with flowers and trees that the children had cared for over a long period of time. Parents, teachers and many other community members were invited to come and see how children in their community regard their habitats. The children, as responsible members of the green community, were applauded and urged to continue their work.

2.3. Ways to Go

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Blandy and Hoffman (1993) assert that the purpose of teaching arts should be extended and linked with eco-theorists' understanding of the earth (p.25). They ask teachers to re-conceptualize the idea of community from a bioregional approach, not from the conventional anthropocentric one, while performing community-based art education (p. 27). For Hansen (2009), first-hand experiences about specific place/site/immediate environments with art practices is a compelling way for primary children to have informed and responsible engagement with bioregional space. Song (2008) suggests that by integrating public ecological art, we can present environmental curriculum in more direct, self-motivated, proactive, and action-oriented manner. For Kemple and Johnson (2002), the most desirable method for the environmental curriculum begins by placing *aesthetic response* to the natural beauty and wonder "at the internal core upon which the rest [knowledge of interdependence and socially responsible acting] is layered" (p.211). These authors assert that the emotional bond imposed by aesthetic awareness can inspire ecological knowledge and pro-environmental action in a natural way. What they call an 'insider-out approach' to environmental education is based on the belief that

> aesthetic response is a *catalyst* to the development of investment in, and the motivation to take care of, the environment. It provides initial purpose. In addition, incorporation of the arts and literature in environmental education heightens the power of aesthetic response and creates greater engagement in learning. Environmental responsibility, appreciation of interdependency, and emotional response to nature all can be nurtured through aesthetic experiences (p.211).

Childhood educators see the inside-out path as a significant turning point in environmental education, counteracting the conventional method that often includes fearful images of natural disasters or environmental damages, and focuses on limited actions for environmental

responsibility. The aesthetic response plays the role of being an entry point that can motivate children in a less restricted manner to understand ecological issues. What is highlighted is that quality aesthetic responses, both to nature and art, can become a developmentally fitting way for young learners to develop a *caring mind* which eventually lures them to acquire environmental knowledge, develop a social consciousness and take responsible action (p. 217).

To complete this section, I have to mention that the environmently-focused art integration proposal is well supported by and demonstrates some basic ideas of the holistic art- integrated curriculum. I believe that holistic educators also get immense, practical benefits from approaches like Gablik's. In the end, what we want to see in our schools is the nurturing of children so that they may become responsible for their own living spaces. I believe that the holistic models of art integration will contribute greatly to promoting our schools as centers of green life.

VI.   Conclusion

The two programs I reviewed in this chapter make a strong case that the holistic arts-integrated curriculum can be pedagogically sound and useful. It is abundantly clear that the holistic educators, who see the true value of having a well-established arts-integrated curriculum, will learn many things by engaging themselves with the excellent traditions and practices of the Waldorf and Reggio programs. These two programs not only support what the holistic curriculum attempts to achieve, but also address important issues with regard to putting holistic ideas into practice.

Steiner's anthroposophic program leads us to see the importance of understanding the arts as life-enhancing sources in education, making the teaching and learning process dynamic, inclusive, and interactive. Holistic educators want to turn schooling into a life-enhancing event. I believe that the arts will help stir children's souls and imaginations, and make them feel alive. Their educational experience would become more connected and spiritual. The Waldorf schools' perception of artistic materials is also suggestive. Educators in the schools are eager to find various ways of employing art materials in order to take good care not only of the intellectual dimension but also of the social, emotional, and spiritual dimensions of children in a more balanced way. In general, the Waldorf way of arts presents a good case for utilizing the arts as a means of cultivating the spiritual dimension of children, a way that is intended to transform our educational system.

I believe that the Reggio schools are a good indicator that the holistic model of art-integration will find more fruitful ways to operate in the future. What the holistic curriculum and the Reggio approach try to achieve is a way of transforming our conventional teaching and learning into on-going process in which children's bodies and minds are balanced and schools and communities are well-connected. In other words, they want to see that the ideal of interconnection prevails in each and every part of learning. To achieve this goal, the Reggio schools embrace the arts fully to help children grow into the future.

Holistic educators find great value in the programs that use the arts with specific educational purposes such as cultivating environmentally friendly lives. We know that the arts play an important role in naturally motivating children to understand complicated issues like ecological crises. I believe that the quality experience that comes from using the arts is one of the most fitting ways for young learners to gain knowledge and social consciousness,

and encourage them to take responsible action. As teachers, we want to see our schools working well in educating children to be responsible for their own living spaces. I believe that the holistic models of art integration work to orientate children to be more active and responsible learners, by encouraging them to see human life from the perspective of interconnection, diversity, and the unity of the eco-community.

CHAPTER 8
CONCLUSION: THE ARTS THAT STILL MATTER

I.   Introduction

In this concluding chapter, I will begin by reviewing all the major conceptual ideas of this study,   followed by a suggestion of some of its practical implications for curriculum policy and teacher development programs. I will then acknowledge the limitations of this study, and conclude by suggesting some ideas for future studies.

II.   Summary

Throughout this thesis, I have tried to establish a holistic pedagogy of *art integration* that addresses transforming our school ecology by promoting whole child development as our most important educational goal. According to the nature of this study, which is a conceptual study, I would like, in this section, to review pointedly the major conceptual ideas discussed in this study.

1. **Integration**: The term integration has long been used in educational circles to signify a pedagogical approach that tries to incorporate two or more subject matters into one single domain, believing that this could produce, by optimizing of teaching and learning capacities, better outcomes in schooling. The supporters of integration in curricula generally believe that an active flow of knowledge occurs among the various subject areas when they are put together in a well-planned curriculum.

2. **Art Integration**: The idea of art integration has come about because of the awareness of the close connectedness among various school subjects. Early advocates of art integration believe that when it comes to integrating school subject matters, art can play a key role. They see that art has the capacity to combine subject matters, resulting in unified knowledge. The advocates of art integration maintain that because of its comprehensiveness in terms of themes and applications, art can be the fabric of meaningful education. More recently, educators have begun to see that the arts can be a valuable vehicle for encouraging children to be more motivated, engaged, focused, inspired, creative, active, and responsible learners. Nowadays, one can easily identify various names of educational programs that signify the idea of art integration: art-based, art-expanded, art-integrated, art-included, art-focused and so forth. Art integration is an umbrella term. In the current school curriculum setting, many recognize that art is useful for enhancing knowledge integration, cultural integration, and societal integration.

3. **Subservient Approach to Art Integration**: This is a position that has dominated the current school ecology. It is an approach which promotes art solely because of art's usefulness in enhancing children's brain development and academic progress. From this perspective, art is not inherently important, but merely useful because it serves the intellectual growth of children. Arts are in schools because they contribute to the academic success of children. Children's artworks are assessed only according to standardized skills - at the cost of creativity, imagination, and the intuitive freedom of

children as artists. This kind of art integration tends to be mechanistic, de-contextualized, and one-dimensional. This thesis aims to address this matter and to provide a remedy to it. As I observed, the subservient position, the idea that art is there to serve the academic work, is backed up by a much well-articulated research and support statistics. I do not disagree with the research findings which tell us, in one way or another, that art helps children intellectually. In fact, I could not agree more. Such research provides us with an additional reason why we should consider art seriously. I take issue with the argument that this is the dominant reason for teaching the arts. This approach has mis-configured the true pedagogical significance and benefit of the arts and has become an obstacle to orientating education towards the nurturing of the whole child.

4. **The Holistic Curriculum**: Holistic curriculum is a product of the pedagogical movement against an educational ecology that is deeply conditioned and even overwhelmed by modern scientism, dualism, and reductionism, or any of the approaches that attempt to explain a complex whole by dividing and reducing it into its mechanistic parts. Holistic education promotes a teaching and learning mode based upon holism that highlights the interconnectedness and mysterious unity of realities in the universe and the intimate connection between a person's inner soul and this mysterious unity. Holistic educators boldly propose that we need to bring that mysterious unity into classrooms through contemplative activities and other creative means. And they believe that this sort of effort would eventually transform our schools from being factories of dry knowledge into homes of authentic wisdom and truth where children are nurtured as whole persons whose intellectual, moral, physical,

social, and spiritual dimensions are well-balanced. The holistic curriculum is a pedagogical and practical guide that promotes the ideals of wholeness, spirituality, balance, and transformation for educating children in a more humanistic, affective, integrative, and inclusive way.

5. **The Holistic Curriculum *Refined***: The holistic curriculum was refined, in reference to the process philosopher Alfred North Whitehead, as a coherent pedagogical framework that sees all realities in the universe from the perspective of ʹbecoming.ʹ It refers to an on-going creative process by which each and every reality is believed to seek maximal satisfaction of values like beauty, truth, and goodness, for connecting with one another and growing together in harmony. The Ultimate Reality is believed to be part of this universal process, rather than being regarded as an exception or being ignored as an irrelevant product of the human mind. This position makes it possible for us to re-envision the cosmos, its individual parts and all events and episodes within it, from a non-dualistic, spiritualized, and organic view. In the refined outlook of the holistic curriculum, all holistic ideals get re-described, re-assured, and re-tuned into an embodied, spiritualized, and balanced way of learning and teaching. It reorients us toward transforming our school ecology which is still unfortunately characterized by modern reductionism, dualism, and scientism.

6. **Natural Spirituality**: Human beings are spiritual. This essential dimension of a whole person needs to be incorporated into general education instead of allowing it to be regarded as a ʹprivateʹ matter, or restricted to the domain of institutionalized religion. Spirituality is a natural thing and not beyond our reach or understanding. It is, in fact,

something that is poured into each and every tissue of the human body, and each and every corner of human life, both personal and communal. Nevertheless, spirituality has long been absent in our school programs. In order for it to re-enter our classrooms, it needs to be defined in terms of felt sense, relational experience, and transcendental awareness toward the Ultimate Unity of Realities.

7. **The Spiritualist View of the Whole Child**: In respecting and accepting many valuable insights of developmentalist (biological wholeness) and culturalist (contextual wholeness) positions regarding what constitutes the whole child, holistic educators hold a spiritualist position. They argue that a child is a living human person, an organism, which cannot be addressed part by part. Intellectual growth is a big part of child development but it only partially represents the whole child in his or her growing process. Putting a child into his or her cultural boundary certainly gains 'a' perspective of the whole. But it is barely possible for us to say that a child is an exclusive product of a particular culture. Something essential is left behind in our understanding of the whole child when we approach that child solely from a bio-psychological and socio-cultural perspective. Spirituality is a fundamental dimension of the child in the creative process of becoming. It is a force that is working within each child as he or she tries to include other realities in the process of becoming and becoming connected to significant others, and of actualizing his or her potential to the maximum. In educating children, we have to establish a way of caring about their spirituality. The success of children in their development as complete human beings, both now and in the future, is very much dependent upon the development of their

spirituality.

8. **The Holistic Ways of the Arts**: Art is the best medium through which educators can plant, grow, and fruitfully harvest the holistic ideals. In the holistic sense, art is an on-going learning process of creating, presenting, responding, and evaluating; it is a field that covers the whole inner and outer dimensions of human life.

First, art can be and should be encouraged as an **embodied presence**. The holistic way of doing the arts is a process in which children's embodied presence plays a vital role as the driving force in creating and experiencing a sense of beauty. Children's relationships, their voices, their colors, and their problems find their right fit in the arts.

Secondly, art is a **dialogue for transformation**. Art is ideal for promoting the culture of dialogue in our teaching and learning milieu. Art as dialogic praxis invites children and teachers to see human issues --social, cultural, environmental, and political-- in a very safe yet critical way. In art, meaningful communication happens and it leads children to do their part in transforming our ways of living, thinking, speaking, listening, teaching, and learning. There is a great opportunity in and through art, for children to see the fundamental conditions of human life: love and hatred, peace and war, trust and disbelief, life and death, harmony and conflict, self and others and so forth. Art becomes a home for transformative, empathetic, and enlightened dialogue.

Thirdly, art is a **critical way of learning about the others**. Art narrates stories of others. In art, children are listening to stories of alien cultures and trying to learn from

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them. But in the holistic way of doing the arts, the learning always occurs in a critical

fashion. Here critical is conceptualized to indicate the nature of learning in art:

inclusiveness, transformation, and wholeness. In learning about others, children are

encouraged to open their minds to others, discern carefully the differences of

meanings and values conveyed in art, and figure them out, not from a narrow

judgmental standard, but from a human communion perspective.

Fourth, art is a **spiritual adventure**. There is an inevitable relationship between

the beautiful and the spiritual. Making an artwork is not just about ingraining our

bodily perceptions into materials. In the process of making and appreciating art we

come also to experience a complete constellation of the nature of beauty, 'a sense of

awe,' that is, a 'sacred' experience that allows us to escape from our 'mundane' words

of expression. But if we want to explain this experience using our common language,

the best we can do is to describe it in cognitive and spiritual terms. Art may be

understood on a rational basis. The nature of art is a part of human knowing. But art

resists confinement in this narrow boundary. Instead, art as a spiritual adventure finds

its ways to reach out to include a deeper meaning. It converts the initial bodily sense

into an existential mode of 'feeling' that invites us to see, and connect ourselves to the

cosmos which is fundamentally awesome and sacred. In art, we expect to encounter

the Ultimate Reality.

Fifth, art is a **way of ecological life**. The holistic ways of the arts can never be

complete if we fail to address the sense of beauty at the ecological level. Art carries a

deep social and universal orientation which constitutes the ecology of human life.

From this standpoint, we want to transform our school system so that it promotes the

well-being of the entire universe. We need to nurture our children to grow with the cosmic mind to realize that they are part of a larger ecosystem and therefore are responsible for its health. Art is here suggested as a way of life that promotes the idea of the interconnectedness of all realities. It is a move that infuses artworks/art practices into schooling in order to lead children to see a bigger picture of the human condition and thereby encourages children to live better lives.

9. The Holistic Arts-Integrated Curriculum: **A Macro Model.** As one of the key products of this study, the macro model shows 'to what extent/where' arts-integrated teaching and learning can be structured to include pedagogical values. This model is like a blue print of art-integrated education. The macro model, in particular, shows that the holistic arts-integrated curriculum is presented as an on-going process in which the arts play a conduit role in balancing the personal and social dimensions of children's lives. It ultimately pursues a mode of learning and teaching for nurturing the whole child who grows in the process of becoming between Self and the Universe.

10. The Holistic Art-integrated Curriculum: A **Micro Model**. The micro model is invented to show 'how' artworks/art practices are concretely utilized in a curriculum whose goals of education are clearly stated and centered on the whole child. This model has three underlying phases that are respectively committed to nurturing body, mind, and soul. At the practical level, to those who want to design and perform an arts-integrated curriculum, this micro model describes the significance of maintaining the seamless flow among all three phases, 'bodily presenting to art forms and materials,' 'dialoguing with art content,' and 'nurturing larger unity through lasting images of artworks.'

III. Practical Implications

This study conveys some practical implications for all the members of school communities in general and teachers in particular. Policy makers, curriculum planners, school administrators, teachers, and parents need to see that the arts matter seriously in schooling, not just for improving the academic performance of children but, more importantly, for encouraging them to become whole, complete human beings.

1. **Call for Spiritual Literacy in Education**: The holistic models of the arts-integrated curriculum established in this study call for what might be rightly called 'spiritual literacy.' We have to act to address the matter of spirituality, seeing it from the angle of an immediate demand and a long-term planning.

   In order to meet the immediate demand for bringing spirituality back to schools, this study suggests that recent research regarding the relevance of spirituality to general education needs to be read by all members of the school community. Teachers, in particular, are encouraged to remain passionate learners. Teachers and administrators, working with researchers, graduate students, and instructors, need to form and take part in study groups to discuss new directions in education, such as the one proclaimed by the holistic curriculum. They also need to find ways of generating among parents an interest in encouraging spirituality a means of nurturing the whole child.

   For the long-term planning, this study implies that we need to be far more radical in reforming our curricula at the local, provincial, and national levels so that

they become more spiritual. As this study suggests, the present and future 'success' of children very much depends upon the quality of the spirituality they come to have in their lives. Policy makers and curriculum planners need to conduct and have access to more studies and research regarding the relevance of spirituality not only to the academic performance of children, but also to their future quality of life. They will have to make dramatic changes in curriculum guide in terms of pedagogical philosophy, goals, and methods. I hope that this thesis will make a small contribution to this process.

In relation to pre-service teacher education, this study has large implications. The thesis suggests that teachers should be well-informed and responsive to the significant role of spirituality in schooling. They need to get away from the conventional routines. They need to learn how to see what current teachers have missed seeing for so long. Pre-service programs need to address the need for the development of spirituality. Would-be-teachers are expected to bring into their classrooms a more balanced, and in this sense, 'complete' view of education around which the spiritual dimension of children is fittingly centered.

2. **Call for Aesthetic Literacy in Education:** This study implies that teachers need to have aesthetic eyes. Most teachers (except art teachers) are not trained to be professional artists. And they do not need to be professional artists to make themselves good teachers. But history tells us that there has been a constant demand for teachers in primary levels to be 'artistic' to some significant degree, because children are, in fact, 'good' artists, and their artworks are very important in the

teaching and learning process. As this study claims, art can be utilized as one of the most promising ways to attain our educational goals. This suggests that 1) Pre-service programs need to address this fact so that would-be-teachers at the end of their programs come out to be 'good' artists or at least well-informed of the (holistic) nature of art and its being the abundant well of knowledge construction with and for children; 2) In-service development programs need to be offered to the teachers who need to develop their eyes to better see the arts. Programs to be offered are not just about artistic knowledge and skills. Rather, lessons should offer understanding of children's artworks and their true meaning and significance; 3) For the teachers in the local school zone, art workshops, where teachers can meet local artists, can be regularly arranged, meeting the demand for such educational interests as green education and multiculturalism. There, artists could express some insights and knowledge of the arts and teachers could gain holistic ideas as to how to design integrative programs for their children.

Teachers do need to be life-long learners as they strive to make themselves increasingly competent teachers. They can update their understanding of art and its pedagogical importance to the curriculum by exposing themselves to the communities of learners where they can find out new ideas and methods of learning and teaching through the arts.

3. **Some Rudimentary Suggestions for Teachers**: This study suggests some practical advice for teachers with regard to how to start off their adventure of making beauty an important part of the lives of children.

- Give children *enough time* to enjoy images that artworks evoke both in parts and the whole. Some children may like standing in front of a picture for a long time. Other children may enjoy repeating a simple rhythm all day long.

- Allow *multi-faceted sensual contact* with the artworks. Seeing, listening, smelling, touching, moving, singing, writing etc., can serve to collectively extend the knowing process. Children can encounter artworks with various sensual organs – not merely their eyes or ears. In this sense, respecting whatever bodily responses that children show is important. Sometimes, children's reactions look awkward or weird from an ordinary perspective but their expressions of interest should be accepted. Teachers are expected to be open and flexible to different points of view.

- Have various *art materials and media* in classrooms. Unexpected but important opportunities to enlarge children's learning and spiritual development occur in the love affair with art materials when they use, manipulate, and transform the materials to make sense of their own meanings or purposes.

- Share with children the teachers' own responses to works of art. A teacher is part of the classroom community and must encourage meaningful thought and build caring relationships. Children might increase intimacy and love through their relationship with *whole teacher* who happily includes his/her own mind, body, and spirit as a resource.

- *Be ready to revise* the initial curriculum plan as children, working from their own cultures, produce their responses to the artworks.

- Bear in mind that *global, ecological or cosmic wholeness* can be nurtured as an ultimate dimension of an arts-integrated curriculum. A flexible attitude is required in dealing with artworks whose content and interpretations may be much more comprehensive than planned. Teachers can encourage children to observe what cosmic motives are hidden in artworks - for example, in craft or sculpture (e.g. moon, stars, sun, planets etc.), architecture (e.g. dome theatre or stadium etc.), songs and paintings (e.g. nature, animal, landscape, sea, river, trees etc.), or what deep universal messages are found in music and visual arts (e.g. equity, peace, love, empathy, care etc).

- Support the *spiritual communion* that emerges during participating in the whole process of working with the arts. Spiritual experiences can make intellectual discussions effective among class members. Intentional activities for contemplation with artworks can be interesting and positive ways for children to enrich their souls.

- Make and maintain *reliable relationships* with teachers, art specialists, principals, and parents in a learning community, recognizing them as resources to sustain the values of the arts.

- Allocate *a comfortable place* in a classroom to hold artworks. Children may love to collect their favourite artifacts. Such spaces as lockers, drawers, containers, boxes, walls, windows, corridors, etc., can be used as significant storage spaces that provide them with opportunities for 'being present' to artworks.

- Be aware of the *places* children come from or reside in with regard to their various cultural, ethnic, and national backgrounds.

IV. Expected Contributions to the Fields of Education

This conceptual study contributes to the education field in at least three ways.

1. Holistic education has increasingly found a place in educational fields over the past several decades. Its philosophical orientation is now well established and it has been adopted by many alternative schools like the Waldorf Schools and the Whole Child School in Toronto. However, it still seems to be perceived by many as an 'ideal' position that can play no major role in public schools. There has been some resistance to it at both the institutional and pedagogical levels. This study will be helpful, especially for public school teachers who may be reluctant to adopt the holistic education at theoretical and practical levels. It will give them an opportunity to see if the ideals of the holistic education are feasible, and can transform our standardized and testing-based educational system. I intend my study to be an aid to those who are intrigued by the philosophical principles of the holistic education, but have little idea about how to apply them to their curricula.

2. This research will also contribute to the fields of art education and curriculum studies. It is a comprehensive study, from the holistic perspective on art integration. It adds a missing part to the history of art education which is currently dominated by biological, developmental, and socio-cultural research. As a critical overview of childhood art education from an alternative angle, this study will enrich academic discourse by supplying something that has been missing for a long time. In particular, this study

proposes a pedagogical position that 'controversially' suggests that at the core of art education children's spirituality needs to be nurtured. This work offers a solid philosophical ground on which childhood educators can base their art-related programs so that children's natural spirituality can be nourished.

This study also contributes to the *holistic* curriculum studies in a way that makes the epistemological ground of the holistic curriculum solid, consistent, and systematic by refining its main ideas within a tenable philosophical frame. An effort to re-read the holistic education from Whitehead's process thought will, I believe, be a significant addition to the holistic curriculum studies.

3. I expect that this study will also contribute to teacher education programs. Teachers' professional development is at the heart of transforming our school ecology. It is critical, therefore, to develop quality programs for pre- and in-service teacher development. If introduced into such programs, the models provided in this study will help pre- and in-service teachers see the real educational value of art practices, and help them to extend the scope of their personal pedagogical plans for curriculum integration. This study will encourage them not only to understand the importance of art in teaching and learning, but also its intimate connection to nurturing the whole child.

V. Limitations of the Study

From the outset, this theoretical, conceptual study has at least two or three limitations in it.

1. **The Scope of Literature**: This research heavily relies on existing literature. This means that I have had to select some established positions in order to develop mine in dealing with a number of published discourses. Collecting and analyzing data from 'all' educational traditions and positions is simply beyond this study. Even though I try to do my best to make it as comprehensive as possible, when it comes to reading materials, I have to acknowledge that my reading is very selective and therefore limited in its scope.

2. **The Scope of Interest**: For this thesis, even though my background is Asian, I limited my interest to the North American context. I minimized using resources from other continents and cultures. I utilized almost exclusively materials from the North American educational setting. I have to admit that there are abundant, valuable, and significant studies from European and other countries on the topic of art integration that, partly because of my interest, I chose not to read.

3. **Doing It Mostly Outside Classrooms**: Engaging myself in a conceptual work, I did not perform any field work. Instead, my work has been done exclusively outside of the classroom. Only a few vignettes that occurred in my seven-year experience as a K-grade teacher were reflected and minimally included. As a result, the holistic models of arts-integrated curriculum in this study are the fruit of what I attempted to

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describe, review, analyze, and reflect from the published data. Participation and engagement are not a part of this study.

VI. Final Thought: A Suggestion for Future Studies

In my concluding remarks, I would like to encourage future research in *Place* and its role in education. I believe that the best ways to put into practice the holistic way of the arts and its pedagogical values are not going to emerge until we reconsider them under the idea of 'place.' To put it simply, the best chance for benefiting from the holistic models I have proposed lies in creating and studying art in our *Sitz Im Leben,* the very *place* which is our existential, situational, and participatory living world.

I want to briefly reflect the meaning of 'place,' hoping that it would appropriately wrap up what I have discussed so far and come to intrigue some readers of this study to take off on their own adventures in addressing the holistic vision of the arts.

First of all, I find the Beittel's (1989) notion of the 'breathing of the universal in the particular' very evocative. As I see it, the underlying message is that the efforts to make a pedagogical proposal without dealing with the particular might remain at best an idealistic accumulation of general principles and knowledge (Kesson, 1993). Advocating the holistic ways of the arts is not preaching a dogmatic doctrine, but putting an effort into establishing "an orientation to our existence that recognizes wholeness, relationship, context, meaning" and an "ultimate and genuine source of our identity" (R. Miller, 2000, pp.29-31). Given this insight, I believe that there is much to learn from the concept of 'place.'

By 'place,' I mean a 'particular site' in which we come to have and articulate our thoughts, ideas, emotions, and visions; it is our *home* where we can start off our embodied dialogic

journey toward the cosmic adventure of beauty. We may ask: how can we realize our holistic vision into our *modus vivendi*? Or how can come up with the fitting pedagogical program to promote children′s well-being? The best answer is, I believe here: Whatever we plan to do as responsible teachers, we are better off starting it with paying sensitive and critical attention to our place that is a rich reservoir of life-related problems and possible solutions. The concept of place does not simply refer to a mere geo-physical location. It connotes a space for contestation, relation, invention, and innovation of ecological, political, and spiritual ideas that provides us with a sense of ′belongingness′ or ′attachment′ (Gradle, 2007b; Sheldrake, 2001). It is the phenomenological habitat where we develop our sense of time, space, body, and relation in the on-going learning experiences (van Manen, 2001).

The French philosopher Bachelard, in his *The Poetics of Space* (1964/1958), shows us a unique journey to discover the meaning of ′being at home in the world.′ He begins his remarkable journey by noticing the metaphysical effect of house that

> [is] one of the greatest powers of integration for the thoughts, memories and dreams of mankind. The binding principle in this integration is the daydream. Past, present, and future give the house different dynamisms, which often interfere, at times opposing, at others, stimulating one another. In the life of man, the house thrusts aside contingencies, its councils of continuity are unceasing. Without it, man would be a dispersed being. It maintains him through the storms of the heavens and through those of life. It is body and soul (pp.6-7).

Most, if not all, works of art reflect where we live and serve as home-like spaces. The arts are, in this sense, the best medium to be utilized in making our schools the places for holistic adventures. Through the arts, a meaningful "interplay between physical geographies and geographies of the mind and spirit" (Sheldrake, 2001, p.15) emerges. I believe that the

pedagogy of beauty in a well-integrated curriculum, above all, exemplifies the "poetically heightened sense of place" (Feld and Basso, 1996, p.8), a sense of "being at home in the world" (Bachelard, 1964/1958), and a "web of relationships among human and natural communities" (Graham, 2007).

As most holistic educators know, children's relationships with their homes, schools, parks, stores, museums, natural places, etc. have various meanings. In particular, children's exposure to and reflection on their living places that appear in their art works suggest to us an important pedagogical clue: Children are present to their own 'here and now' context in their own ways. Because of this, when engaged in the works of art, children and teachers have opportunities to (re)construct their living spaces together (Gradle, 2007b). This understanding of place is immensely significant to putting the holistic vision of the arts into practice. As Gradle (2007a) states:

> Being *placed* in the world feeds us spiritually, nurtures us physically, and connects us functionally. The strength and the future of art education lie in the unique capacity to understand this large and sacred mystery, and attend to it artfully. Ultimately, the kind of questions education asks need to change. Teachers and researchers cannot continue to drive instruction that has a narrow outcome (how to keep students in school, how to prepare students for college, for teaching, for the real world, etc.), but must encourage the more deeply ecological and spiritual concerns to surface and propel the discipline forward (p.88, original emphasis).

Going back to the holistic way of the arts or the holistic models of arts-integrated curriculum, the words 'embodiment and presence' always mean a particular place and time. One of the most important encounters of our body is "with the places in which it is situated" (Nel Noddings, 2002, p.149). Our bodily presence does not merely mean being physically

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there. The whole body is mindfully connected with the living places that are waiting for our responses to our needs (p. 148). I believe that this is the beginning and the end of the holistic ways of the arts. We feel our presence because of our surroundings, and we compose a quality encounter because of the situational light. This suggests that integrating the arts holistically in a curriculum means bringing the places of children into the living classrooms. Implementing the holistic models of arts-integrated curriculum means turning the classroom to be a reservoir that accommodates the worlds of children's living experiences, and a space where children and teachers interact with each other in order to teach and learn something vital. Artworks/art practices in a well-integrated curriculum, in this sense, can play a significant role in making our schools and classrooms much more lively spaces. Art will bring '*the sense of place*' into schools where children simultaneously encounter the '*sense of self*' and the '*sense of community.*' (Anderson and Milbrandt, 2005; Nodddings, 2002).

By embracing a sense of place in the holistic way of the arts or using place as key strategy for achieving the holistic models of arts-integrated curriculum, we are expected to provide abundant ideas and issues that can turn our classroom into a dynamic space for critical and transforming dialogue. Meaningful stories are connected with the place. The experiences in particular sites provide materials for creating art works. The arts-initiated stories become, in turn, communicative materials that evoke individuals' memories to build a communion amongst the members in a dialogic community (Bachelard, 1964/1958; Feld and Basso, 1996). The place becomes an intersection that combines the self and the others and fosters creativity (McNiff, 2003), when a favored or remembered place is represented in art works/art practices. By its 'connecting' function, a place out *there* becomes part of *here* when children deal with conflicts, contradictions, and dilemmas occurred in their places of living;

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they can (re)construct their perspectives into an inclusive, comprehensive, and practical way (Blandy and Hoffman, 1993; Kellam, 1998).

The dialogue mediated through place and the arts at this point reminds us of a 'cultural category' (Sheldrake, 2001) which incorporates in it the idea of difference, diversity, and inclusiveness. We are living in a culture often described by words like multiculturalism and ecohumanism (Stuhr, 1994). In this era, we have begun to highlight the 'critical pedagogy' that aims to emancipate the oppressed voices quelled by racism, class oppression, nationalism, and sexism (Freire, 1970; McLaren, 2003), and we see that children's 'existential situation' should be an important part of our schooling (Smith, 2002; Gruenewald, 2003). We often emphasize that the dialogic practice needs 'decolonization' and 'reinhabitation' as continuing exercises in order to explore the sites of children's lives (Gruenewald, 2003, pp.8-9). We believe that the holistic way of the arts is a critical way of learning. With the ways of the arts, we can not only successfully access the culturally lived places of children, but also pay cardinal attention to the 'spiritual engagement' and a 'non-dualistic ecological life' that are actual forces with which we carry out the decolonization and reinhabitation phases. For this reason, the ways of the arts aptly expressed in the holistic models of arts-integrated curriculum are seeking for the 'spirit of a place,' *genius loci* for Thomas Moore (1996) or 'love of place' for Nel Noddings (2002), in addition to identifying the physical features and the critical interpretation of the place.

Children are celebrating through the arts their personal memories and stories from their own places and come to engage themselves in examining human behaviors (decolonization) – social, cultural, and political interactions with the natural environment, e.g. pollution, industrial waste, hunting animals, etc. They can actively cooperate with the spiritual force

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that leads them to live an environment friendly life (reinhabitation) as they become active, responsible partners for their worlds of living. We expect that with the holistic ways of arts, where the sense of place is stimulated, children would see a bigger picture: the image of a local park in an artwork, for instance, opens up and fills their hearts and minds with a 'sense of a larger whole – the cosmos' (Boyce-Tillman, 2007, p.1406).

To finish my study now, I want to introduce a way of the arts that Keifer-Boyd, an eco-artist and activist, suggests:

> Go outside and find a spot of nature. Draw the features and life forms that stand out to you. Learn how it changes over the year and reflect on its past history. Consider how it is connected to you and to other local life forms. Is there harmony in the site between these species? What would help balance the needs of all the species that share that space? Create a sculpture that reflects the essences of the place and that is an ecoatonement (2002, p.341).

The ultimate goal in the arts-integrated curriculum is to nurture the whole child, that is, his well-being in the whole ecology of the universe. By identifying and placing a child's place at the center of art integration, we, the teachers, care about his or her growing into a whole, complete person who desires to live a better life in and for the Community of All, his or her Home of Life, Love, and Learning.

I started my inquiry by saying that the arts matter in education. And now, everything said and done, I feel that the arts still and even more intensely matter in true education.

NOTES

[1] In this study, I will use the terms 'art' and 'the arts' to refer as comprehensive as possible to all the art-related activities and genres (music, visual arts, drama, dance, etc.) that could be positively and creatively utilized for the purpose of school education. While there are a significant number of (successful) attempts, it is not easy to define or conceptualize 'art' or 'the arts' into one that satisfies each and every serious thinker's taste. For instance, Thomas E. Wartenberg was able to come up with 29 different definitions of art in his anthology, *The Nature of Art* (2007). Although it is not my primary interest or goal to provide a definition of art, I will, however, utilize, in chapter 5, the idea of 'aesthetic field' proposed by Abbs (1987), a concept that leads us to put an artwork into a wider spectrum, that is, the whole process of making, presenting, responding, and evaluating. I believe that all those stages of an artwork provide us with rich educational resources and, therefore, should be taken into account, in particular, when we deal with the problem of school curricula.

[2] Rooney (2004) mentions that in meta-analysis conducted by Project Zero researchers at Harvard University with regard to 188 studies of arts-based teaching and learning, there are dominant recurrent links between 'music and spatial-temporal reasoning,' while the meta-analysis did not find reliable links to language, mathematics or creative thinking (p.20). Shaw (2003) supports this analysis when experimenting with four groups of preschool children who were respectively exposed to the experience of piano lesson, computer lesson, singing lesson, and no lesson, for 10 minutes a day, for 8 months. The research findings indicated that the piano lesson group had distinctive improvements in special-temporal intelligence with significant shifts in test scores. Rauscher and Zupan (2000) applied the same assumption to 62 kindergarten children who participated in spatial-temporal tasks and pictorial memory tasks after ten children in the variable group experienced keyboard instruction. Twenty minutes-long, twice a week lessons lasted for four months. Data from the research indicated that a big difference was identified in spatial-temporal scores for the keyboard lesson group children. More divergent test results were presented when Bilhartz *et al* (1999) examined seventy-one children 4 to 6 years old participating in a structural music program. The researchers used the Stanford-Binet Intelligence Scale, the SB Bead Memory test and young child Music Skill Assessment to measure the effect of the music instruction. With a positive correspondence between music curriculum (75minutes a week for 30weeks) and the overall subtests from the used scales, the authors were convinced that there is an underlying relationship between spatial-temporal reasoning and musical exposure.

[3] According to Fogarty (1991), these three integrating modes are more concretized in ten extended models. Under the first mode, namely integration within single disciplines, there are three models: 'fragmented,' 'connected,' and 'nested' models. Under across several disciplines, five models exist:

'sequenced,' 'shared,' 'webbed,' threaded,' and 'integrated.' And finally under inter- or intra- learners mode, there are two models: 'immersed,' and 'networked.' As his ten integrating models show, the concept of integration is complex and hard to define. However, the basic assumption to do so illuminates that providing concepts or skills in a systemic way might be useful for learners to approach to knowledge constellations.

[4] Although Hopkins *et al* (1937) illustrated major ideas, historical backdrops, and supporting institutions for each type of curriculum in a comprehensive manner (see pp.197-275), I think it is useful enough to briefly summarize here what those types are and in what ways Hopkins *et al* examined those types in relation to the concept of integration.

Based upon the progressive experimental education inspired by John Dewey and Colonel Francis W. Parker, *the correlated curriculum* is considered as the first step in order to shift from subject-based curriculum to experiential one. Relating subject matters from one subject to other possible subjects was believed to provide better learning knowledge, for instance, in Geography and History or English and History. However, there were little or no consequential attempts in changing initial teaching aims, subject matter selection, presenting methods and evaluation tools. This type was criticized in terms of its non-validated idea that is rooted in so called basic subject curriculum. Since teachers may fix subject matters for their purposes under the name of correlation, fusion, or units, students could hardly achieve their own goals. In other words, this type with inappropriate strategies may fail to reach a healthy integration.

The second type of integrative effort is called *broad-fields curriculum* that is characterized as composing a few fields rather than relating many small subjects, allowing greater content areas, rather than having some of selected subjects, permitting situation as a critical factor for learning and extending tools for evaluation and measurement. Dewey's Laboratory school, in which activity curriculum was regarded as a solution for many educational problems, appeared as an influential model for this type of curriculum. But, it is hard in this model to say its authenticity for gaining integration since the understandings vary from correlation of subject matter to experiences selected by teachers and students. One of the chief criticisms is related to the fact that "it is determined by fundamental principles of philosophy and psychology upon which the work in the broad fields is based" (p.231).

The core curriculum is defined as "a fixed, predescribed body of subject-matter and learning activities in subject required of every one" (p. 234) or "one broad field which is set out as superior to any other broad field, and which operates as a center around which the other broad fields revolve" (p.240). The word 'core' was used to cover a variety of curriculum practices and in an inaugurating

period, social studies was often considered the representative core to be educated. Even though variability in subject-matter and correlation of broad fields were welcomed in this type, it was, like other sorts, scarcely to escape the criticism that adults dominantly choose curriculum essentials and conventional procedures.

The last type of integrative attempt that Hopkins *et al* proposed is *experience curriculum* in which children's interest and changing learning situation are regarded as the most significant elements for curriculum integration. The following seven beliefs constituted this revolutionary type: 1) Learning best takes place when a child is seen as an active individual who deals with situation in interacting with environment. 2) Teacher and the child work cooperatively under teacher-guidance to select and develop learning experiences. 3) An authentic curriculum guide depends on a learning situation. 4) Intelligent participation in environment where the child is located illuminates the direction of learning process. 5) Clarifying philosophy is more significant than reexamining subject-matter. 6) Educational improvement relies on interacting process among human beings, objects and cultural patterns. 7) Constant changing is importantly premised in growth and development (p.253). Hopkins *et al* evaluated the 'experience curriculum' as the most desirable move for meeting integrating needs of students and teachers.

[5] Davis, in her *Why the our schools need the arts* (2008, pp.14-23) and *Framing Education as Art* (2005, pp.101-111), explains those terms as follows: (1) **art based** – the arts provide the content and model for teacher and learning and play a window-like role in which non-arts subjects can be explored. (2) **art integrated** – main idea is to intertwine the arts with non-arts subjects and the arts are seen as equal partners with the objective of developing teaching and learning in general curriculum. (3) **arts infused** – as it is, educators put emphasis on infusing the art works/pieces into the curriculum. Rooted in this outside-in approach, larger collaborations between class teachers and artists or pre- and post-visiting activities can be articulated. (4) **arts included** – the fact that the arts are one of the subject matters is mainly considered. Schools where art inclusion is seriously taken are constituted for well-designed time, levels, and strategies for art improvement. (5) **arts expanded** – this example believes that the arts can connect students in school to a larger community. Various community events like visiting museum, musical concert and art center allow students to become lifelong participant of arts. (6) **arts professional** – with rigorous artistic training, students in this mode are expected to develop advanced knowledge of the arts and prepare for careers in the an arts-related vocation. (7) **arts extras** – it could be the most pervasive view on the arts in education by regarding them as mere extracurricular or non-essential parts of schooling and students' lives. The arts often exist in schools as after-school program. (8) **aesthetic education** – as a philosophical approach,

this path of the arts in education takes teachers and students to a larger boundary of living arena where they apply perceiving and interpreting skills obtained from the works of art to awakening learning and knowing. (9) **arts cultura** – this is Davis's own term to indicate that one crucial role of the arts is to give tangible shape to both individual and shared human cultures in which letting the outside in is possible within the certain relevant lived contexts. What I would call 'arts-integrated curriculum' in this study is an umbrella term that comprehensively harbors all the patterns of art engagement into the curriculum that Davis identifies.

[6] For example, Karpati and Gaul (pp.11-17 in the same version) in their paper "Art education in post-communist Hungary: Ideologies, policies and integration," report the politically-related history of art integrated practices in Hungary. Beginning with INTART (Interdisciplinary Arts and Science Society) movement in 1970s in that artists, scientists and educators equally shared beliefs on the relevance of integrating themes and images of the arts into educational projects, Hungary has positively adopted the interdisciplinary and diversified shift of art education. This shift influenced the outline and structures and content of Hungarian schooling, especially in Kodaly Primary School of Music, Leonardo program for art and design education in elementary school, and National Core Curriculum. For the practice in Israel, Schonmann (pp.18-24), a drama educator, depicts the nationally unique tension that is involved in including drama/theater into a school curriculum setting. The tension is found not only in the relationship among policy, administrators, and class teachers, but also in the standpoint of drama either as an art form or a tool for general education. On the other hand, McPherson (pp.25-31), as a prominent music educator, demonstrates an Australian perspective on art integration in which one of the most debatable issues is related to whether the arts are regarded as a distinctive part of the curriculum or a supporter for general education.

[7] Especially Nested (1998) introduces various thematic concept maps that are used for making a web across other subject areas or knowledge in which artistic concepts, skills, contents, materials, and values are combined.

[8] Daniel *et al* (2006) pinpoint several phases in the route of art integration, "big ideas – key concepts – essential questions – inquiry based process – mutual assessment," as keys for bringing collaboration in this renovating model. In particular, they mention that 'acknowledging key concepts' and 'addressing essential questions' are most significant in letting children engage in the entire process of social construction (p.8).

[9] Some researchers contend that one of the serious barriers that could make art-integrated instruction difficult is the lack of communication between class teachers and art teachers or specialists who are responsible for different teaching time and resources (M. Davis, 1999; Swann, 2009). Rooney (2004)

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points out that 'community relationship,' 'administrative support' and 'physical or technical resources' are the most critical factors that facilitate the successful implementation of arts integration. While the economic, personnel, and community networks both at the school and state levels are identified for this issue, Rooney states that the Mississippi Art Commission (http://www.olemiss.edu/depts/art/artfisrt/issue17-sp2000/whole-schools.html), Center for the Study of Art and Community in Minneapolis (http://www.artandcommunity.com/services.html), and Community Art Training Institute in St. Louis Region (http://www.art-stl.com/cat/html) are some of the exemplary groups that offer tenable training programs and tremendous resources for establishing art-integrated curriculum (Rooney, 2004, p.17).

[10] In his informative article, "Children's Spirituality: Past and Future" (*Journal of Spiritual Formation and Soul Care,* Vol.3 No.1, pp. 6-20), Ratcliff (2010) from a theological stance discerns four periodic phases to see how studies about children's spirituality over the last one hundred years have been developed. In the first phase (approximately 1892 to 1930), he states that an emergence of the innovative and holistic perspective was emerged in order to seek children's spiritual experience as an aspect of a child. The second phase termed 'decreasing emphasis on experience' (1930 to 1960) is characterized as a focus on precision of spiritual development through statistical research data. In the third stream of looking at children's spirituality (1960 to 1990), the emphasis changed into cognitive stages as a formative order to spirituality. Like the second phase, this third trend approaches the understanding of the child by highlighting handful stages that are limited to the several realms of the child. The fourth phase (1990 to present) considers varying distinctions of cultural and religious influences on the child. The spiritual experiences in this phase not only include the religious and the non-religious but also require more comprehensive or plural forms and contents, those in psychology, education, humanities, fine arts, natural science, anthropology etc., in order to extend the scope of the studies about children's spirituality (pp.8-13).

[11] A story about Joseph and Stephen (pre-kindergarteners) included in Harry's research shows how peer-relational spirituality functions as a transformative role toward forming a whole child. Joseph initially entered his classroom with anger and emotionally unstable behaviors. He had a personal history of mistrust and domestic abuse. But he gradually became a positive classmate who expresses love and security after he met a friend, Stephen, who wisely had invited him to the daily play session. Harris values the boys' peer relationship as the 'spiritually teachable moment.'

[12] With the frame of this understanding, Mountain includes two art activities called 'art expression about jealousy' and 'mandala pattern meditation' performed with year 7 and year 8 children (11 and 12 years old) in the MIECAT (Melbourne Institute of Experiential and Creative Arts Therapy)

program in Australia. Children bring their inner feelings out through drawing or crafting. They report their psychological transformation showing how well their imaginative engagement in works of art and art-related inter-subjective dialogs increase their experience of the transcendental unity (Mountain, 2007, pp.195-203).

[13] Defining the concept of 'whole child' has been a long and inevitable discussion in child education (Hendrick, 1996; Palmer, 1998; J. Miller, 2007). The impetus can be traced back to Johan Heinrich Pestalozzi's (1746-1827) work that he, as a Swiss educational reformer, was passionate about for all children's sound developments (Kilpatrick, 1951). Kilpatrick provides an overview of Pestalozzi's thought on development. Several ideas are included: 1) Personality is sacred. This constitutes the inner dignity of each individual; 2) As a little seed has the design of a tree, so each child is the promise of his potentiality; 3) Love is the sole and everlasting foundation to work; 4) Direct concrete observation plays a key role in an adequate learning process in which some learning patterns are identified from the known to the unknown, from the simple to the complex, from the concrete to the abstract.

More recently, WCP (Whole Child Project) established by The Lawton Childes Foundation reveals five characteristics of whole child: 'physical, intellectual, and 'spiritual well-being,' 'experiencing personal strength,' 'positive family attachment,' 'interaction in a socially constructive context,' and 'having a sense of hope and living in an encouraging environment.' Lawton Childes' belief in creating whole child based on community wide format has been articulated with diverse principles, strategies and operating action teams (www.wholechildproject.org). ASCD (Association for Supervision and Curriculum Development), in the continuing line, considers 'healthy, safe and secure, engaged, supported and academically challenged' as the foremost acting agenda for whole child initiative (http://www.wholechildeducation.org). Most recently, Whole Child School (WCS) has been established in Toronto in Canada on the basis of the fundamental principles of holistic curriculum (J. Miller, 2007; 2010) which are elucidated within the idea of interconnectedness such as analytic/intuitive connection, body/mind connection, school/community connection, self/Self connection, subjects connections.

[14] Based on Gardner's mind theory, it is obvious that the multiple areas of intelligence contribute to seeing what is appearing or what still lacks in dealing with child development. In regard to art practices, MI theory revalues the presence of the artistic way of learning. It asserts that the arts should have equivalent status with other subjects, and even provide an exciting source to give dynamic materials for connections among the subjects. The book, *'Artistic Intelligence'* edited by Moody

shows much relevant possibilities of the arts in education that has been elevated by the sense of multiple intelligence theory.

However, Gregory Bateson (1972), in *Steps to an Ecology of Mind*, suggests that mind development lies beyond merely indicating brain hemisphere or identifying developmental areas. What looks conspicuous from Bateson's mind theory refers to the unique feature of forming of mind through 'infinite, fluid, and interrelated collaboration' among the elemental areas. While Gardner's MI theory highlights the discovery of diverse realms of intelligence, Bateson's thought on 'operative intelligence' requires a larger system that must be prioritized whenever ideas, events, objects, and subjects attempt to relate to formulating an intelligent mind.

[15] In their project, Lee and Johnson (2007) elaborate the concept of *culture* not as a set of people's behaviors, actions, customs, and products that exist apart from each other, but as a ""custom complex" comprised of both 'what people do and think' in their local context. Culture has a narrative-like quality, consisting of shared meanings and morality" (pp.236-237). According to them, then, having a multicultural education using a superficial comparison of cultural differences from a cross-cultural viewpoint, with a somehow static categories (race, ethnicity, nationality, gender, class etc.) or from specific characteristics of events (food, clothing, holidays, exotic behavior etc.) could impair the genuine process of cultural extension for child development (p.241). "Culture is not variable: culture is relational" (Fisher cited in Buchanan and Burts, 2007, p.330).

[16] Although I find the idea of the spiritual intelligence interesting, I am not willing to fully accept the term because it understands the spiritual to be one of the intelligences. Eaude (2008) supports my concern, saying that "while [SQ is] an interesting idea, it leads the authors into presenting spiritual development as something that can be measured, with techniques that can be learnt to raise SQ levels" (p.21). Rather than sticking with any mode of intelligence theories, Eaude suggests that spiritual development is involved in more inclusive spiritual experiences and big questions such as 'who am I,' 'where do I fit in?,' and 'why am I here?' (p.15).

[17] Gardner (2006) sees 'naturalist intelligence' and 'existential intelligence' as two additional intelligences. For the naturalist intelligence, he states that someone who has a high degree of naturalist intelligence is good at respecting diverse natural things like plants, animals, mountains, or birdsong using well-developed power of senses (pp.18-19). More recently, Gardner (2007) prefers using the notion of 'minds' rather than 'intelligences' in order to appropriate the broadness of cultivating human beings (p.4). In *Five Minds for the Future*, he thoughtfully discusses five minds, the first three – 'disciplined mind,' 'synthesizing mind' and 'creating mind' primarily from cognitive forms and the last two – 'respectful mind' and 'ethical mind' from relational forms to other human

beings.

[18] Not only Froebel (1782-1852), but other holistic educators have also conceptualized the spiritually-imbued whole child. Emerson (1803-1882) understands a child from the naturalist point of view in which his or her educational destiny can be found through "spiritually attuned self-development" (R. Miller, 1990, p.108). Montessori (1972) as well describes a child as a 'spiritual embryo' from which she/he develops divine energy beyond mere biological and psychological aspects. Therefore, one of the well-known terms in Montessori's hand, *casa de bambini* (children's house) does not mean a physical space to foster developmental materials but should be understood as children's home where children's spirituality can be nurtured as a factor necessary for their development guided by "eternal laws" working within the child's soul (R. Miller, 2002, p.236). Montessori (1964) herself mentions that the word, "casa" indicates "sacred significance of the English word "home," the enclosed temple of domestic affection, accessible only to dear ones" (p.52).

[19] White (1998), in "The Arts, Well-being and Education," utilize Beardsley and O'Hear's approaches to the art practices (Koopman, 2005, pp.88-89). From Beardsley, White takes five reasons for engaging in the arts activities: 1) aesthetic experience relieves tensions and helps to create an inner harmony, 2) aesthetic experience refines perception and discrimination, 3) aesthetic activities develop imagination and the ability to put oneself in the place of others, 4) they foster mutual sympathy and understanding, and 5) they presents an ideal for human life. White takes also from O'Hear the following two points: 1) the arts, because of their anthropomorphic re-enactment of the world, can play a central role in enquiring into values and understanding one's own existence and the meanings in it, and 2) the arts, because of their ability to figure out our existential tensions, can play a role in fostering harmony in our lives.

[20] For instance, Lackey describes a 'clay activity' in a community recreation center as one that encourages teachers to see how an art activity brings forth a 'continuous series of relational web' while the situational elements (physical, psychological and social) are engaged within the whole process of art practice.

[21] J. Miller (1994) introduces diverse options of meditation in educational settings. He categorizes forms of meditation as intellectual, emotional, physical, and action-service. In the intellectual form, meditation focuses on inquiry that increases awareness in the process of body-mind connection. The inquiry here should not be understood as a traditional way of problem solving. Intellectual meditation takes it as 'insight' that makes us aware of the changes in our body sensations, feelings, and thoughts in attending to each moment. Emotional meditation basically calls us to link to our heart. Like Mantra mediation, repeating phrases and words can be emotionally linked. Physical meditation is based on

deeply attending to physical movement like Yoga, or Tai Chi. Lastly, the core of action meditation lies in service that has to do with deeper relationships among members in the world. Along with the four forms, J. Miller concretizes some meditative options in an education context with the name of insight, breathing, mindfulness, mantra, visualization, movement, and lovingkindness (pp.57-85). He asserts that what is important in educative applications is not merely discerning the types but helping students meet with fitting forms and experience to "let go of the calculating mind and become open to the listening mind, resulting in a *relaxed alertness*" (J. Miller, 2010, p.100).

[22] For more on Lovingkindness meditation, see S. Salzberg, *Lovingkindness: The Revolutionary Art of Happiness* (1995). The simple phrases that distribute love in her work are approached starting with self like "May I be free from danger, May I have mental happiness, May I have physical happiness, May I have ease of well-being" (p.60). Those phases can also be developed by replacing "I" into such diverse groupings as "all beings," "all living beings," "all creatures," "all individuals," or "all those in existence."

[23] According to Steiner, school education should support the natural unfolding of the total spiritual growth by emphasizing periodical tasks, early childhood (aged 0-7) for willing, middle childhood (7-14) for feeling, and adolescent (14-21) for thinking (Childs, 1991).

[24] DeLong *et al* (1965) enumerate the features of art engagement in two dimensions: Life-affirmative and life-negative.

Life-Negative Art Engagement	Life-Affirmative Art Engagement
Rigid-limited expression	Life-full expression
Fearful	Unafraid
Immobile	Mobile
Shallow in feeling	Deep in feeling
Lacking energy	Full of energy
Lacking contact or use of substitute contact	Full of contact with materials and life
Dead in sensory equipment and approach	Alive in sensory equipment and approach
Unaware of materials and world	Aware of materials and world
Lacking development in work	Showing development in work
Borrowed or stolen	Created
Static: lack of pulsation	Kinetic: in idea and treatment
Imitative	Original
Irrational and intolerant	Rational and tolerant

Seeking absolute rigid formula	Aware of the changing functions
Frivolous	Serious
Cowardly	Courageous
Lifeless	Spontaneous
Limited in perception	Unlimited in perception
Flippant	Sincere
Devious	Direct
Overworked	Looking for the essence of things
Experiencing indirectly	Experiencing directly

(1965, 59)

[25] Similarly, Wien (1997) enumerates six principles of the Reggio Emilia education after visiting the Reggio region: 1) documenting to keep the children's past alive, 2) highlighting relationality to understanding how connections are built, 3) using reciprocity to suggest different treatment of time, 4) collaborating to relate children to community, 5) building beauty and extending referent points of view, and 6) pedagogy of listening (progettazione). Cadwell (1997), a Reggio-inspired teacher for a long time, also illustrates eight educational fundamentals of the Reggio vision in what follows: 1) The child as protagonist: Children are capable of constructing their learning in negotiation with their environments. 2) The child as collaborator: Working in small groups brings children to interact with peers, adults, things, and symbols in the world. 3) The child as communicator: Since children grow through the most natural symbolic languages, it is a child's right to use many materials so as to discover what they know and imagine. 4) The environment as the third teacher: Order and beauty in every corner of space is essential for bringing valuable learning. 5) The teacher as partner, nurturer and guide: Teachers foster open-ended projects and problem-solving tasks. 6) The teacher as researcher: In a group, teachers use documents and cooperate with pedagogista (pedagogical coordinator). 7) The documentation as communication: Everyday collections of children's works serve to communicate with parents, teachers and children. 8) The parent as partner: Parent cooperation is an intrinsic factor of collegiality. She recommends three useful books that wonderfully draw out the Reggio philosophy and practices: *The Hundred Languages of Children* edited by Edwards, Gandini and Forman (1993), *Reflections on Reggio Emilia Approach* by Kats and Cesarone (1994), and *First Steps toward Teaching the Reggio Way* edited by Hendrick (1997).

[26] This symbolic term basically indicates the variety of modes of expressions and explorations in children's learning or development. Reggio institutions use the term as a methodological key word to

respect an individual child's unique thoughts, ways of thinking, listening styles, speaking, movement, interacting with environment, playing, etc. The term 'hundred languages' emphasizes that educators need to identify and put together all the symbolic representations in order to understand children's worlds.

[27] Arts-integrated environment education is rooted in the trend of 'environment art' that is generally defined as art process or artworks in which artists actively engage themselves in environmental issues. Its definition encompasses various terms and sub-genres (e.g. environmental bio-art, eco-art, site-specific performance art, recycled art, social sculpture, earthworks etc.) in accordance to different goals and understandings of the relationship between the art and environment (www.scribd.com/doc/33158130/Defining-Environmental-Art-Excerpt).

[28] For more practical links of visual arts to environmental education for young learners, there is a website (www.priestlands-heritage.org.uk/schools/infants/env-art5.htm) where we can see how young children take part in the environmental programs as active artists who use natural ordinary materials, and create visual crafts in natural places. The items they employ for art practices include stones, leaves, sticks, tree branches, shells, rocks, soil, etc. Such simple artistic strategies as allocating, patterning, making shapes, enumerating, and piling employ the natural materials and media, give participating children opportunities to see themselves as intimate partners with the natural environment as they co-create world in an aesthetic manner.

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