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Illinois Council of Social Studies

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Illinois Council of Social Studies



Arts Integration in the Social Studies: Research and Perspectives from the Field

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In light of the growing interest in arts integration and interdisciplinary approaches to the teaching of social studies, this study was conducted to examine social studies educators' use of the visual arts and their perceptions of the impact of arts integration on students. Based on their classroom experiences, the majority of the participants expressed strong support for teaching with art. They have observed that arts integration increases their students' levels of interest, leads to meaningful discussions, and fosters historical and cultural understanding.

When the arts are used in social studies instruction, students begin to recognize and value diverse cultural patrimonies. Culture; individual development and identity; and individuals, groups, and institutions are among the themes of the National Council for the Social Studies that connect strongly to the arts. Artistic objects, as well as monuments and cultural sites, contribute to the human sense of heritage. Interdisciplinary approaches in the social studies will lead to integrated knowledge.

"It is the beautiful, appealing, and intriguing that makes us want to look at visual culture," Kerry Freedman (2003, p. 24) wrote in *Teaching Visual Culture*. Through art analysis, students become aware of symbols and their meanings (Gardner, 1990). They learn about artistic conventions and design elements. Because of technology, students today live in a world that is saturated by images. The purposeful integration of the arts in social studies has to be considered within the context of our contemporary, highly visual culture.

Methodology

In a Midwestern state, elementary, middle, and high school teachers in all content areas were invited to take a survey on visual arts integration. The survey was available via Survey Monkey and in hard copy. Most (156) of the participants completed the survey online. They had the option of remaining anonymous or providing their names. The survey included five closed- and five open-ended questions. To three of the close-ended questions, the participants selected

from multiple choices. To the other two close-ended questions, they responded on Likert scales. Of the 183 surveys that were collected, 180 were valid. Three surveys were set aside because they had not been completed by classroom teachers. A subset of the data provided by the 47 social studies educators who participated was filtered and analyzed for this study.

The participants were asked to indicate the level at which they taught (elementary, middle, or high school) and their subject(s). They were queried as to the frequency (never, rarely, sometimes, or often) of their use of art in instruction. To determine the artworks used, the survey directed the participants to select from a list that included oil paintings, ceramics, sculptures, photographs, drawings, and decorative artifacts. To this question, the teachers could select multiple answers, and they had the option of listing other types of art in a comment's box. The authors acknowledge that, within the visual arts, there are forms of art that were not listed on the survey.

To understand their motivations for and opinions of using art, the teachers were asked, "Why do you use art in instruction?" and "What is your opinion of integrating art into content-area instruction?" Two questions were posed to gauge the impact of arts integration on students. On Likert scales, the educators were asked to indicate the extent to which they agreed or disagreed with the statement, "Arts integration increases the students' interest in the content area." They were also queried about common reactions by students when they see images of art and artifacts in class. Finally, the participants were asked what resources for teaching with art they would like to have, and they were invited to provide additional comments. A copy of the instrument may be found in the appendix to this article.

Findings

Most of the social studies educators (57.4%) who participated in the study teach at the high school level. Equal percentages (29.8%) teach in elementary schools and middle schools. The vast majority of the participants (80.4%) affirmed that arts integration increases their students' interest in social studies, and they utilize multiple art forms. The findings suggest that drawings (used by 82.2% of social studies teachers) and photographs (73.3%) are preferred to oil paintings (26.7%), decorative artifacts (20%), sculptures (17.8%), and ceramics (2.2%). Most of the teachers (61.7%) reported that they sometimes use art in instruction. Twenty-one percent rarely use art, 12.8% integrate art often, and 4.3% never teach with art. Forty-three of the 47 social studies teachers responded to the open-ended questions. They explained the pedagogical advantages of arts integration, and they reflected on the historical and cultural understandings that students derive from studying art. Nearly all expressed favorable opinions of arts integration. Many indicated that they would like to use art more often.

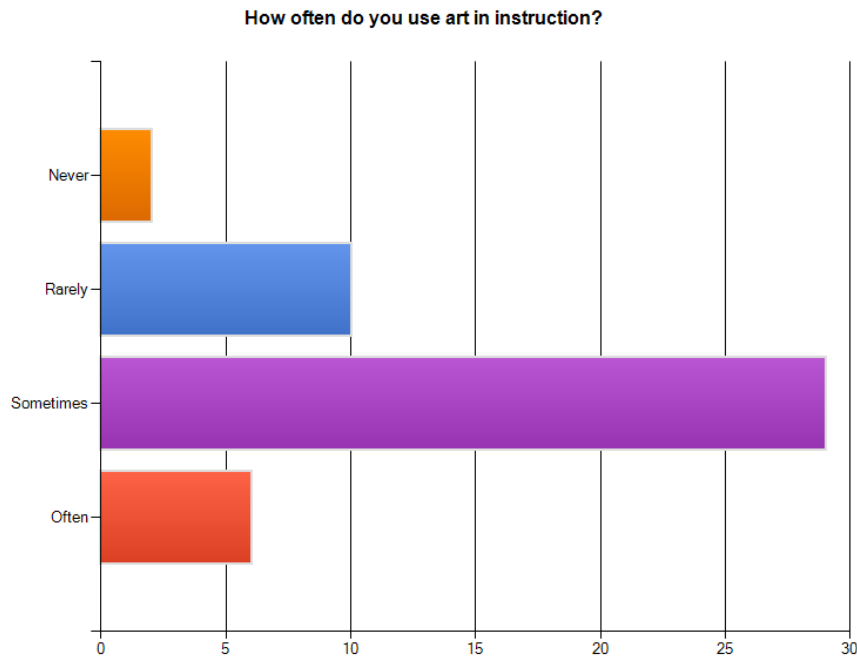


Figure 1. Frequency of art use by social studies teachers

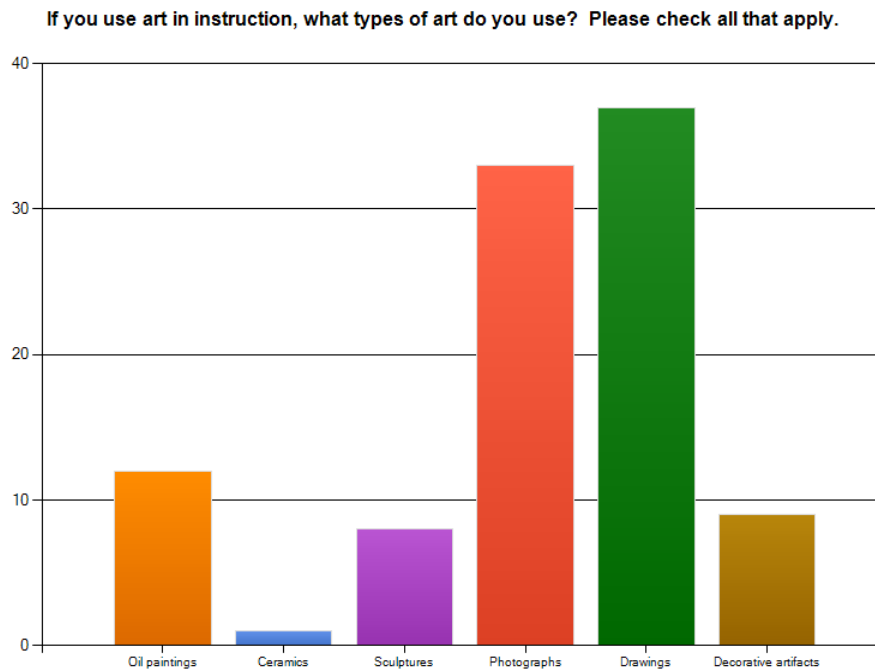


Figure 2. Types of art used by social studies teachers

The focus of this study was the use of art by social studies educators and therefore the social studies subset. The researchers note, however, that the majority of the English, science, and mathematics teachers who participated also reported that art increases levels of student interest

and engagement. The findings suggest that the frequency of art use varies by discipline. The English teachers reported teaching with art more often than the social studies teachers did. In addition to commenting on art's potential to generate curiosity among students, the English teachers wrote about art's promotion of creative thinking and writing. The science and mathematics teachers, while noting that their students were "motivated" and "energized" by art, indicated that they use it less often. Insight into the less frequent use of art by the science and mathematics teachers was offered by a few of the participants who, on their surveys, expressed concerns about the extent to which art may be reasonably incorporated in light of their content-area standards. While this study was not comparative, the researchers surmised from the surveys that social studies and English teachers perceive the study of art to be more compatible with their disciplines. The integration of the visual arts in the social studies is the focus of this article.

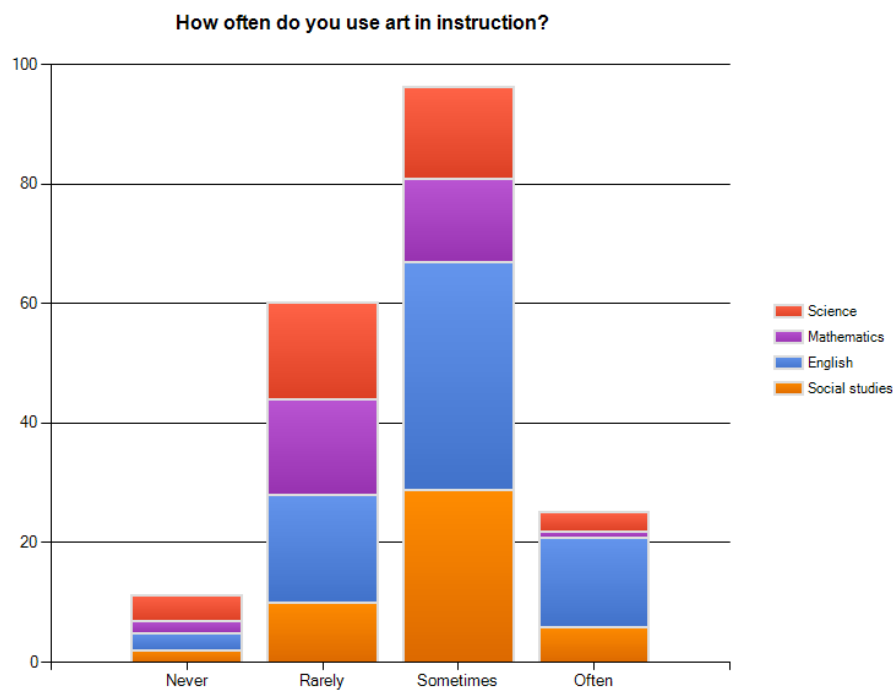


Figure 3. Frequency of art use in the four core content areas

Discussion

Visual literacy

Images appeal to students, and they offer clarity. Several social studies educators observed that many of their students respond particularly well to artistic representations. Art is another medium whereby students can learn. The educators in the study made references to Howard Gardner's Theory of Multiple Intelligences, expressing a desire to reach students with different aptitudes. Okezie Iroha, who teaches world history, wrote, "Images help explain some concepts that the students may otherwise not understand or relate to in any way."

Lessons may be made more engaging and memorable through the use of art. As noted, 80.4% of the social studies teachers agreed or strongly agreed with the statement that arts integration increases the students' interest in the content area. When asked to describe common reactions by their students to images of art and artifacts in class, the educators wrote that their students become "interested," "excited," and "curious." The teachers related that their students enjoy viewing works of art. Christopher Smith stated, "I think images of art often spike curiosity in students. They want to know why an artist decided to depict something or someone in a certain way."

Artistic conveyances of meaning have been noted by scholars such as John Dewey. Dewey referred to the character of the artistic object, suggesting that each distinctive piece conveys meaning. An instructional function of art, according to Dewey, was to alter people's perceptions the world, thereby shaping the viewers themselves. He saw the experience of viewing art as potentially transformative (Dewey, 1934; Jackson, 1998). The comments of the educators in the present study support, to some degree, Dewey's theory. Kirsten Cook, a high school teacher who integrates art in her history classes, wrote, "Art often enhances meaning and provides a visual context for deeper understanding." Similarly, Sarah Lott, who teaches all four core subjects at the elementary level, explained that she uses art "to make (the learning experience) more meaningful to the students."

Inquiry, critical thinking, and discussion

At the heart of the *College, Career, and Civic Life (C3) Framework for Inquiry in Social Studies State Standards* (2013), the process of inquiry involves asking questions, conducting research, communicating findings, and reaching informed conclusions. Well-designed art-based lessons require both formal and contextual analyses. Carrie Chobanian, a social studies educator who participated in the study, explained that she uses art to engage her students and to establish lines of inquiry.

In *Doing History*, Linda Levstik and Keith Barton (2001) advocate for the formation of "communities of inquiry" in social studies classes. Such communities are engaged in conversation, negotiation, thoughtfulness, and investigation. The authors maintain that purposeful learning occurs within sociocultural contexts. Arts integration fosters such communities of inquiry. "Art brings kids into the narrative, it makes them curious, and for the most part, it is non-threatening and memorable," commented Chobanian.

The examination of art stimulates discussions. Responses to open-ended questions vary and may be argued, so conversations are authentic. Students reflect, and they learn to tolerate ambiguity (Hetland & Winner, 2004). When analyzing art, students make associations and inferences. They offer critiques. Multiple educators in the study commented that arts integration leads to attentiveness and inquisitiveness on the part of students. David McGuire, a teacher at an International Baccalaureate school, has observed that his students, when viewing art in class, become more focused and engaged. He wrote, "They usually pay closer attention to what I am

saying or what the class is discussing. They sometimes ask more questions about the art or about the topic.”

Historical understanding

“At its heart, historical understanding is an interdisciplinary enterprise, and nothing less than a multidisciplinary approach will approximate its complexity,” wrote Sam Wineburg (2001) in *Historical Thinking and Other Unnatural Acts*. In the present study, the most common reason given by the social studies educators for using art was its fostering of students’ understanding. Works of art offer both evidence and context, and the inclusion of art in history instruction is often enlightening. The participants have found that art improves their students’ grasp of historical periods. On their surveys, they commented on using works of art as primary sources, and they wrote about the potential of art to increase the students’ understandings of historic concepts and frameworks. “In history, it can mean the difference between a superficial knowledge of a topic and the depth of understanding that we seek for our students,” wrote McGuire.

Analyzing art develops many of the habits of mind that were identified by the Bradley Commission on History in Schools. In its report, the commission emphasized students’ understanding the importance of the past to their lives and to society, conceptualizing past events and issues, understanding different cultures and common humanity, recognizing uncertainties, and being cognizant of the irrational in history and human affairs. In addition to cultivating habits of mind, arts integration reinforces vital themes and narratives. The arts are specifically mentioned in the commission’s guidelines for teaching history in schools. Teachers and students must pursue “the cultural flowering of major civilizations in the arts, literature, and thought” and “the role of social, religious, and political patronage of the arts and learning” (Bradley Commission, 1989, p. 15). Just as guidelines for social studies and history education call for learning about the arts, the National Standards for Arts Education (1996) state that students should make connections between the visual arts and other disciplines, and they ought to understand the visual arts in relation to history and cultures.

Students consider diverse perspectives and interpretations when they examine art. They learn that historical narratives are subject to interpretation, and stories may be told differently. Art has the potential to alter students’ views of historic events. Smith wrote, “As a history teacher, art is always a way to introduce engaging artifacts into the curriculum. You can teach the Spanish Civil War through history books, but using a painting like *Guernica* can really start to change students’ perspectives on the topic.”



Figure 4. Pablo Picasso, *Guernica*, 1937

Oil on canvas

Museo Reina Sofia

In his abstract commemorative piece, Pablo Picasso captured the intense suffering of the civilian victims of aerial bombings of the Basque city, Guernica. Flying in support of the Nationalist rebels led by General Francisco Franco, German bombers attacked Guernica in April 1937 (Welch, 2013). Displayed at the World's Fair in Paris, Picasso's canvas drew international attention to the anguish, pain, and death inflicted on the population (Moore, 2010). *Guernica* was a form of protest, and the painting remains a vivid reminder of the horrific consequences of war (Navasky, 2013).

Scholars in the field of history education, such as Frederick Drake, Lynn Nelson and Jack Zevin, recommend both emotional and affective instructional strategies (Drake & Nelson, 2005; Zevin, 2007). On his survey in this study, Deepak Shivraman explained that he sometimes presents art to his high school students because of its potential to evoke emotions. Given its affective impact, arts integration may improve the retention of historical information. Wonderment, active engagement, and enriched understanding may foster historical empathy among students (O.L. Davis, 2001).

Teaching with art increases students' appreciation of the uniqueness of particular periods in time, thereby cultivating historical thinking. Because many paintings and photographs show historic objects, dress, décor, and facial expressions, they convey content, context, and emotion. Kyle Young commented on the power of photographs to "bring events to life" in his history classes. As evidence of the past, works of art help students construct narratives. Toni McFarlen, who teaches Advanced Placement European history, views arts integration as fundamental to achievement. She asserted, "...a basic understanding of art history is necessary for success on the A.P. exam."

Big History, heritage, and cultural literacy

Based on the ideas of David Christian, Big History seeks to tell the history of everything from the Big Bang to modernity. As of 2014, the Big History Project was being piloted in 130 schools (Big History Project, 2014). Arts integration would enhance the teaching of Big History, as the oldest surviving works of art are prehistoric. Stone and ivory statuettes were created within hunting societies during the Upper Paleolithic Period (Golomb, 2004). In his book, *Big History and the Future of Humanity*, Fred Spier (2010) rightly notes that interpreting prehistoric art is difficult. However, the Chauvet Cave paintings are instructive with regard to human preoccupations and artistic techniques. In order to create some of the paintings, people had to employ stone lamps with fat or marrow and scaffolds. They used ocher, charcoal, minerals, pads of fur or moss, and reeds (Davies, Denny, Hofrichter, Jacobs, Roberts, & Simon, 2012). High school students may be asked to consider and defend the different interpretations of the purposes of the paintings. Art is integral to the construction of the earliest human narratives and, indeed, to human existence (Freedman, 2003).



Figure 5. Chauvet Cave

Laurie Polster, in her essay on the definition of art, wrote about art as a form of communication by people who are at interplay with the world (Polster, 2010). Art may be viewed through the lens of semiotics, as a symbol system (White, 2004; Freedman, 2003). Within different cultures, colors, as well as shapes, are used symbolically. Sociocultural conceptions and representations change as cultures evolve. The United Nations Educational, Scientific and Cultural Organization (UNESCO) affirmed in its report, *Our Creative Diversity*, that cultural resources embody the collective memories of peoples throughout the world (UNESCO, 1995).

They shape both individual and collective identity. UNESCO has called for the preservation of heritage “...as a record of human experience and aspirations, so as to foster creativity in all its diversity and to inspire genuine dialogue among cultures” (UNESCO, 2001).

“In a history class, art often shows the cultural values of a country and/or group...(students) find ways in which the cultural values of a country/group are reflected in that art or artifact,” observed Sheila Majask, a high school teacher, who participated in the study. Multiple teachers explained their decision to integrate art in terms of its potential to educate students about culture. Knowing the purpose of a work of art is important to understanding its original context and sociocultural significance. In addition to recording and commemorating, art has been and continues to be created for art’s sake. Art may be simply decorative or primarily functional. Countless objects are religious in nature. The Mexican muralist, Diego Rivera, once said that all art is propaganda. When analyzing art, students would benefit from considering and identifying the following purposes.

WHY WAS THE ARTWORK CREATED? WHAT WAS ITS PURPOSE?

- _____art for art’s sake
- _____decoration
- _____functionality
- _____religious or ritual purposes
- _____commemoration of a person or event
- _____creation of a record
- _____propaganda
- _____sale

Directionality, linearity, touch, proportion, compositional and spatial relationships, shading and luminosity, pictorial orientation, and color are important to understanding works of art (Petherbridge, 2010). Colors are used to convey meaning and movement (Gage, 1999; Moszynska, 1990). Cross-disciplinary training and collaboration advance learning and understanding. One high school social studies teacher, who participated in the study, wrote anonymously, “I took art history...and after that the way I interpreted things was changed forever in a good way...I don’t think people place enough value on art and more value should be placed on its importance within the learning process and also within the human development process.”

Artists as agents of change

Drawings

Drawings were the most popular art form among the social studies educators in this study. In her book, *The Primacy of Drawing*, Deanna Petherbridge (2010) posits that drawing is the basis of art and visual thinking. Drawing is closely tied to other forms of visual art, including painting, sculpture, print-making and architecture. Among many artists, drawing and learning are almost inextricable. In addition to recording, mapping, and representing the natural world, artists invent

and imagine. Sketches offer cognitive insights. Petherbridge asserted, “The provisional and experimental potential of drawing make it the medium and trajectory of change...” (2010, p. 210).

Political cartoons and caricatures have long been used in the field of social studies education to provoke, promote analysis, stimulate discussion, and introduce humor (Steinbrink & Bliss, 1988). In his book, *The Art of Controversy: Political Cartoons and Their Enduring Power*, Victor Navasky examines the influence and power of cartoons. He wrote, “...under certain circumstances cartoons and caricatures have historically had and continue to have a unique emotional power and capacity to enrage, upset, and discombobulate otherwise rational people...” (2013, p. xxi).

The most prominent political cartoonist in the United States during the nineteenth century, Thomas Nast, contributed to the downfall of William Magear “Boss” Tweed and other members of the Tammany Hall political machine in New York by repeatedly lampooning their corruption in *Harper’s Weekly* (Halloran, 2012; Hess & Northrop, 2013). Published in 1871, Nast’s cartoon, *Under the Thumb*, depicts the city of New York under Tweed’s enormous and crushing thumb. Nast challenged readers by including a provoking question in the caption: “Well, what are you going to do about it?” Following the publication of a series of articles in *The New York Times* that same year, Tweed was arrested and later convicted of larceny and forgery.

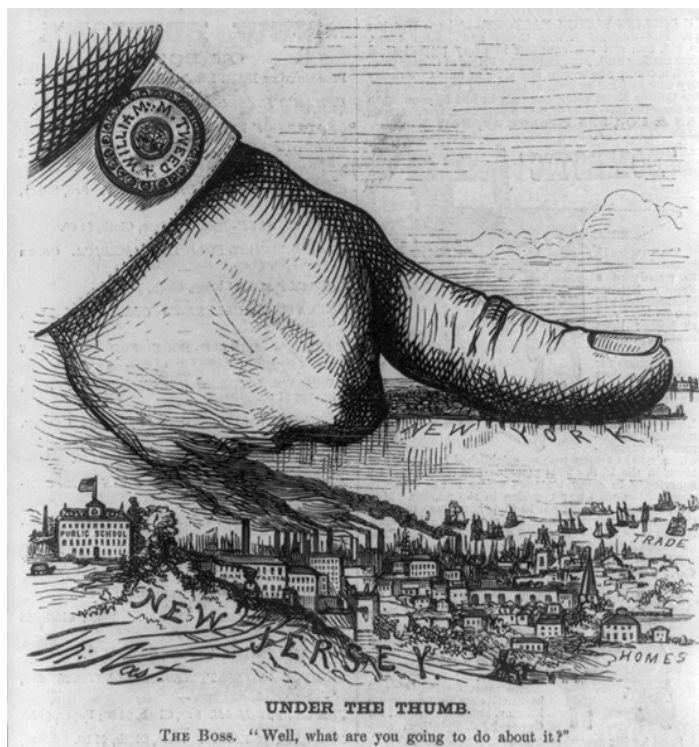


Figure 6. Thomas Nast, *Under the Thumb*, 1871
Harper’s Weekly

While some drawings have immediate emotional impact and the cartoonists’ messages are highly charged, political cartoons may also be subtle; their statements may be indirect or ironic (Navasky, 2013). Artists who draw political cartoons and caricatures are more than illustrators of text; they independently communicate original ideas (Navasky, 2013). In social studies classes,

students must discern, based on the symbols within the cartoons, the political statements that are being made. The study of political cartoons is vital because, in addition to engaging in visual textual analysis, students reflect on the role of satire and dissent in society.

Prints

On the surveys, when specifying “other” forms of art and writing comments, some educators listed prints, particularly propaganda posters. Political and social communication designed to influence public opinion and/or behavior, propaganda has, for many years, been studied in social studies classes, particularly in middle and high schools (Tesar & Doppen, 2006). When examining propaganda posters, students consider the targeted audience, the techniques of persuasion, and the reactions that the posters were designed to evoke. Poster analysis requires the identification of national and other symbols, iconic figures, and the symbolic use of color. “With great graphic economy symbols can transcend language to summarize a whole set of values or evoke quite abstract concepts,” wrote Colin Moore (2010, p. 10) in *Propaganda Prints*.

As in political cartoons and caricatures, the artistic images in propaganda posters are often compelling, evocative, and/or beautiful. The posters are designed to attract notice. Governments throughout the world have used soft propaganda to promote public health, safety, travel, community engagement, conservation, culture, education, and war aims (Welch, 2013; Carter, 2008). The artistic value of the work of the graphic artists who were employed by the Works Progress Administration (W.P.A.) during the Great Depression has been recognized in recent years by art historians and curators (Carter, 2008). Housed by the Library of Congress are over 35,000 prints that were created as part of the political and social reform agenda under President Roosevelt (Carter, 2008). The artists employed woodblock, lithography, and silkscreen to create high-quality images with messages that were designed to inspire civic virtue and behavior (Carter, 2008). Made by an unknown artist using silkscreen on board, *A Penny Saved Is a Penny Earned* combines images of a decorative, smiling piggy bank; cascading pennies; and the timeless adage on saving by Benjamin Franklin. The work was created in the Illinois W.P.A. War Services Program, probably during the early years of U.S. involvement in World War II (Carter, 2008). It is now owned by the Art Institute of Chicago. Educators may access digital copies of many W.P.A. posters by visiting the web sites of the Library of Congress and/or Posters for the People. Most of the works are in the public domain.

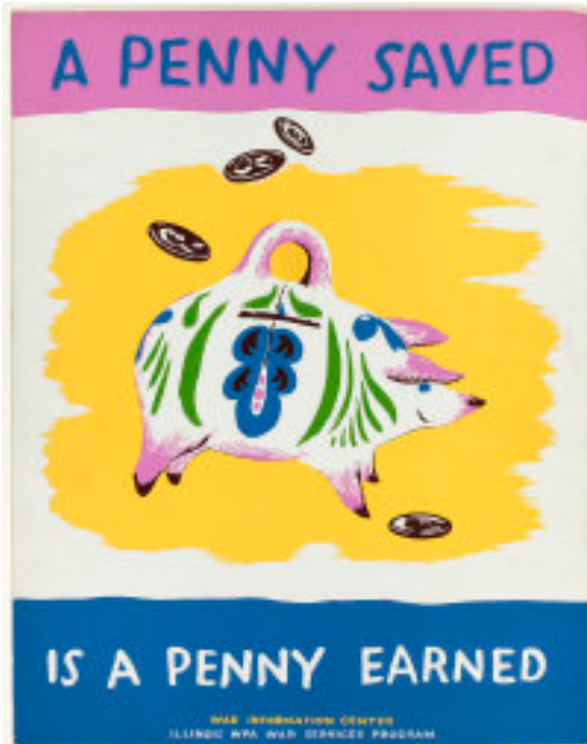


Figure 7. Unknown artist, *A Penny Saved is a Penny Earned*, 1942-1943
Silkscreen on board
Art Institute of Chicago

Grassroots groups, organizations, and individuals have circulated artistic propaganda to raise awareness, demand reforms, organize protests, and influence elections (Welch, 2013; Moore, 2010; Greenwald & MacPhee, 2010; Caplow, 2005). Political art is increasingly being discussed and analyzed by art historians, and its interdisciplinary applications are conspicuous (Caplow, 2005). Shepard Fairey's mixed-media, stenciled collage, *Obama Hope*, quickly became iconic during the 2008 presidential election (Moore, 2010). In the portrait of Barack Obama, Fairey dramatically utilized colors that are symbolic of the United States: red, white, and blue. Beneath the image of Obama, who is looking toward the horizon, the artist stenciled a single word in upper case: *HOPE*. The portrait, with its stylized design and direct message, resonated with the American public. The image circulated on prints and via downloads, and it appeared on buttons, t-shirts, and fliers. Now in the National Portrait Gallery, *Obama Hope* is an example of the affective power of artistic prints.



Figure 8. Shepard Fairey, *Obama Hope*, 2008
Collage, stencil, and acrylic on paper
National Portrait Gallery

Questions to facilitate the analysis of propaganda posters are written below. These questions may be posed during discussions or in written assignments. The questions require students to identify the artist's aims and techniques. They must evaluate the poster's impact on viewers, thereby engaging in high-order thinking.

THE POWER OF IMAGES: ANALYZING PROPAGANDA

1. How does the artist seek to influence people's opinions and/or behaviors?
2. What emotions or feelings does the poster evoke? Why?
3. If colors were used, describe the artist's use of color.
4. Would you describe the poster's message as subtle or overt? Why?
5. What impact do you think this poster had on viewers?

The use of paintings in history education

Although only 26.7% of the participants in this study reported using them, oil paintings contribute to the development and relation of historical narratives. Some paintings are particularly valuable in historical studies because they predate photography. Portraits of early U.S. presidents and leading figures of the American Revolution by Charles Willson Peale and John Singleton Copley are prime examples. Because their subjects often sat for them, the artists were

contemporaries and first-hand observers. The backgrounds of such paintings may be representational or fictive. After being commissioned by the Supreme Executive Council of Pennsylvania to paint a portrait of George Washington in 1779, Peale visited and sketched the battlefields in Princeton and Trenton. Though he knew Washington, Peale was not an eyewitness of either battle. His work was commemorative (Peale, 1779-1781).



Figure 9. Charles Wilson Peale, *George Washington*, c. 1779-1781

Oil on canvas

Metropolitan Museum of Art

In order to create a visual record of American Indians during the nineteenth century, George Catlin, a painter from Pennsylvania, traveled throughout the United States. In addition to keeping a journal, Catlin produced hundreds of portraits and genre paintings of Native peoples. Without his work, few or no records of some persons and scenes would exist. Collectively referred to as the Indian Gallery, Catlin's paintings were deemed to be of such historical, artistic, and educational value that the Smithsonian American Art Museum has made them available to educators through its web site, the Catlin Classroom. His paintings are appropriate for integration in social studies, though students should be made aware that some of his works contain

inaccuracies. Questions for analyzing portrait paintings are written below his painting, *Two Young Men*, of Menominee warriors.



Figure 10. George Catlin, *Two Young Men*, 1835-1836
Menominee, oil on canvas
Smithsonian American Art Museum

ANALYZING PORTRAIT PAINTINGS

1. What do you observe about the person(s) in the portrait? Describe the pose, facial expression, and dress of the sitter(s).
2. What objects or symbols did the artist include in the painting? What do the objects or symbols tell you about the sitter(s)?
3. Look at the painting's colors, lines, composition, and style. What was the artist conveying about the sitter(s)?
4. What do you infer about the sitter(s) from the portrait?
5. How does the portrait compare to other sources from the period?

Many painters have sought to capture and convey historical events and circumstances. Winslow Homer was hired as a freelance artist by *Harper's Weekly* to portray the Civil War in images. His paintings depict camp life among Union soldiers. Although there are photographs of the war, notably by Matthew Brady, Homer's paintings and drawings have the potential to enhance

lessons on the Civil War in U.S. history classes. *Home, Sweet Home*, depicts soldiers in the Army of the Potomac who are cooking and resting.



Figure 11. Winslow Homer, *Home, Sweet Home*, c. 1863
Oil on canvas
National Gallery of Art (public domain)

The Library of Congress, the National Archives, and the Smithsonian Museum of American Art have a wealth of resources for teaching with primary sources. Students have been cautioned by these institutions to scrutinize information and to examine sources for bias. When working with art, students must think critically. Artistic works are interpretations. Renderings may be very different from reality. Artists make choices with regard to composition and color. They may alter or introduce elements to increase a piece's visual appeal. Freedman (2003, p. 5) cautioned, "...art educators must constantly be aware that they are representing a representation, interpreting an interpretation."

Many genre paintings have instructional value, though their details may be historically inaccurate. Ilya Bolotowsky's *In the Barber Shop*, is not entirely reliable as a source of information, but social studies students would form an impression of life in the 1930s by viewing it. Bolotowsky, a New Deal painter, admitted to introducing primary colors for aesthetic reasons when he painted a New York barber shop. He also acknowledged hiring models to pose (Wagner,

2009). Discussing this attractive painting in the context of the Great Depression would generate interest.



Figure 12. Ilya Bolotowsky's *In the Barber Shop*, 1934.

Oil on canvas

Smithsonian American Art Museum

In social studies, students should be encouraged to consider the artist's viewpoint, and they ought to recognize the potential for bias and invention. The following questions were written to help students determine the extent to which a work of art is a valid source of historical information.

ART AS A PRIMARY SOURCE: QUESTIONS TO ASK

1. When and where was the artwork created? Did the artist witness the event?
2. Was the artist attempting to create a realistic rendering of the scene or person?
3. What was the original purpose of the work of art?
4. Who was the artist's patron? Why did the patron commission the work?
5. How does the artwork compare to primary sources from the period?

Abstract art and modern culture

Often underused in social studies instruction, nonmimetic forms of art provide students with insight into modern sensibilities and perspectives. In the early twentieth century, Picasso and Georges Braque broke from one-point perspectival and illusionistic paintings when they began

developing avant-garde works in a style that became known as Cubism (Elger, 2012; Moszynska, 1990). Their work inspired an abstract art movement. Moving away from depictive traditions, abstract artists explored new modes of expression through forms and color.

Although modern art originated in Europe, the artistic movement shifted to the United States, primarily due to the rise and spread of Nazism and war in Europe. Labeled degenerate, modern art was prohibited by Adolf Hitler. In 1937, art collections in museums and galleries in the Reich were scoured for progressive art pieces. In the disparaging *Entartete Kunst* exhibit, modern art and Jewish artists were portrayed as threatening to German culture. In 1942, works of modern art by Picasso, Salvador Dalí, Paul Klee, and others were burned in Nazi-occupied Paris. Facing repression, artists, who were able, fled to countries such as the United States. After World War II, the city of New York emerged as the world's art capital. Talented European émigrés, such as Piet Mondrian, Josef Albers, Max Ernst, and Hans Hofmann, influenced the American art scene, and they inspired young American artists (Elger, 2012).

The Dutch painter, Piet Mondrian, was a pioneer of abstract geometric art who moved to New York City in 1940. In *Broadway Boogie Woogie*, to reflect the grid-like streets and buildings of Manhattan, he painted squares and rectangles using bright colors. The vibrancy of the painting conveys the city's vitality. In his title for the work, Mondrian refers to a primary avenue in the city, Broadway, and a popular form of piano blues music, boogie-woogie (Elger, 2012). In United States history courses, students would benefit from reflecting on what this painting, through its geometric shapes and vivid colors, suggests about life in New York City during the 1940s.

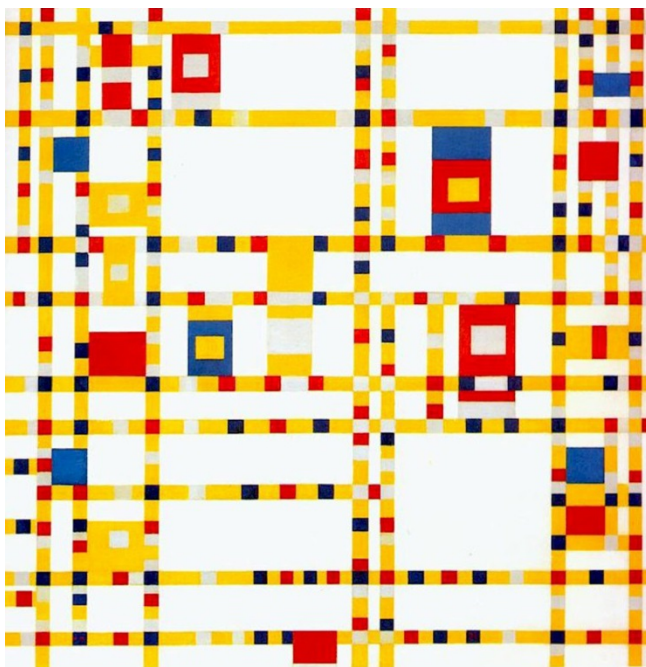


Figure 13. Piet Mondrian, *Broadway Boogie Woogie*, 1942-1943
Oil on canvas
The Museum of Modern Art, New York

Resources and collaboration

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When asked what resources for teaching with art they would like to have, many social studies educators identified the need for supplies as well as digital archives of art that are linked to social studies standards. Categorizing works of art by historical events and periods would assist them in their efforts to find and integrate art. A number of teachers requested lesson plans and project ideas. Chobanian wrote that she would like to have “...more concise online collections of iconic art that is clearly connected to specific events in history and state standards.”

A number of social studies educators identified a need for greater access to museums. Museums offer students direct, impactful experiences; the distance between people and objects is shortened (S.H. Dudley, 2012). The teachers expressed a desire to have specialists, such as art historians, art educators, or museum curators, give guest lectures to their classes. Kiera Wright requested, “...more access to websites for the different time periods taught in social studies, a budget to visit local museums, and the opportunity to invite teachers/instructors more knowledgeable in art history to my class.”

While budgets for field trips are often limited, art museums have been reaching out to schools by offering videoconferences, presentations by education curators, transportation subsidies, and teacher institutes. Many museums have digitized their art collections so that patrons may locate images online. Education departments within museums have developed art-based lesson plans and other resources. In the appendix to this article, the readers will find a list of web sites for teaching with art. The list includes multiple links to resources in the Midwest.

Conclusion

The findings of this study suggest that social studies educators are using a variety of visual art forms, particularly drawings and photographs, with some frequency in instruction. Based on their observations of the positive effects of arts integration, they seek appropriate resources for incorporating art as well as professional development. Social studies educators view the arts as having positive motivational effects on students. Images render concepts intelligible, and they stimulate authentic discussions. Works of art serve as evidence of the past that may be used to construct and relate historical narratives. Throughout history, artists have engaged in the processes of invention. They have exerted political, as well as social and cultural, influence. Through the arts, students learn consider heritage and derive meaning. In light of this study, directing resources to further arts integration in the social studies is warranted.

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Appendix A

Links to resources for educators

Art Institute of Chicago

<http://www.artic.edu/teachers-pre-k-12>

Art Project of the Google Cultural Institute

<http://www.google.com/culturalinstitute/project/art-project>

Asian Art Museum of San Francisco

<http://education.asianart.org/>

Catlin Classroom by the Smithsonian American Art Museum

<http://americanart.si.edu/exhibitions/online/catlinclassroom/>

Daryl Cagle's The Cagle Post Cartoons and Commentary

<http://www.cagle.com/>

The Detroit Institute of Arts

<http://www.dia.org/learn/educators.aspx>

The DuSable Museum of African American History

<http://www.dusablemuseum.org/education>

The Getty

<http://www.getty.edu/education/>

The Huntington

<http://www.huntington.org/WebAssets/Templates/content.aspx?id=824>

<http://www.huntington.org/uploadedfiles/files/pdfs/hsgreadportraits.pdf>

The J. Paul Getty Museum

<http://www.getty.edu/education/teachers/index.html>

The Kennedy Center ArtsEdge

<http://artsedge.kennedy-center.org/>

The Library of Congress

<http://www.loc.gov/teachers/>

<http://www.loc.gov/pictures/>

Metropolitan Museum of Art

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<http://www.metmuseum.org/learn/for-educators>

Museum of Contemporary Art Chicago

<http://www2.mcachicago.org/schools>

Museum of Contemporary Photography

<http://www.mocp.org/education/index.php>

Museum of Modern Art (MOMA)

<http://www.moma.org/learn/teachers/index>

National Gallery of Art Classroom

<http://www.nga.gov/education/classroom/>

National Museum of African Art

<http://africa.si.edu/exhibits/teachers.html>

National Museum of the American Indian

<http://nmai.si.edu/explore/foreducatorsstudents/>

National Museum of Mexican Art

<http://www.nationalmuseumofmexicanart.org/education>

National Portrait Gallery

<http://www.npg.si.edu/>

<http://www.npg.si.edu/docs/reading.pdf>

Posters for the People: The Posters of the Works Progress Administration

<http://postersforthepeople.com/>

Smithsonian American Art Museum

<http://americanart.si.edu/education/>

Appendix B

Survey on Integrating the Arts

1. At which level do you teach?
☐ Elementary school
☐ Middle school
☐ High school
2. What subject(s) do you teach? Please check all that apply.
☐ Social studies
☐ English
☐ Mathematics
☐ Science
☐ World languages
☐ Special education
3. How often do you use art in instruction?
☐ Never
☐ Rarely
☐ Sometimes
☐ Often
4. If you use art in instruction, what types of art do you use? Please check all that apply.
☐ Oil paintings
☐ Ceramics
☐ Sculptures
☐ Photographs
☐ Drawings
☐ Decorative artifacts
☐ Other _____
5. Why do you use art in instruction?
6. What are common reactions by your students when they see images of art and artifacts in class?
7. Please indicate the degree to which you disagree or agree with this statement: Arts integration increases the students' interest in the content area.
☐ Strongly disagree
☐ Disagree
☐ Neutral
☐ Agree
☐ Strongly agree

8. What is your opinion of integrating art into content-area instruction?
9. What resources for teaching with art would you like to have?
10. Additional comments_____