2014-05-19

The Role of Music in Art Education

Aissis, Arlene

http://hdl.handle.net/2144/8483

Boston University
Final research project

THE ROLE OF MUSIC IN CHILDREN’S ARTWORK

by

ARLENE B. AISSIS

Masters of Elementary Education,

Rhode Island College, 1996

Submitted in partial fulfillment of the
Requirement for the degree of
MA in Art Education
Abstract
This study explored using music during art lessons for students in a before and afterschool extended day program in an elementary school located in Cumberland, RI. The research was comprised of case studies of three students enrolled in the program. Each student was in one of the following age groups: age four to seven, age seven to nine, and age nine to twelve. The three students made two paintings: one while listening to music and the other without music. The researcher used student interviews, observations and the students’ artworks to gather data for the study. The data was used to answer the following question: How do elementary school students respond to making art with and without listening to music? Analysis of the data resulted in recommendations for the use of music in art education and in the development of a unit for the purpose using music with art lessons.
Acknowledgements

I would like to express my thanks to the students and administrators of Ashton School and the AlphaBEST Education extended school day program. Through their efforts and participation, they helped to make this action research possible. AlphaBEST provided the art materials that were used by the students in this research.

An expression of thanks is also extended to the professors and facilitators of the online Masters in Art Education Program at Boston University. The many hours they devoted to editing are greatly appreciated. Their support along with the collaboration and support of the graduate students in the program have helped to make this research a worthwhile experience.
# Table of Contents

Abstract..........................................................................................................................ii

Acknowledgments..........................................................................................................iii

Table of Contents...........................................................................................................iv

1. Chapter One, Background to the Study.................................................................1

   Research Questions...............................................................................................2

   Conceptual Framework.........................................................................................2

   Theoretical Framework.........................................................................................4

   Significance of the Study.....................................................................................5

   Limitations of the Study.......................................................................................6

   Conclusions............................................................................................................7

2. Chapter Two, Literature Review...........................................................................8

   Research Question...............................................................................................8

   Conceptual Framework.........................................................................................8

   Theories of Children’s Art Development.............................................................10

   Viktor Lowenfeld................................................................................................10
List of Figures

1.1 Killy Kilford Image.............................................................................................................. 3

2.1 Conceptual Framework Chart.......................................................................................... 9

2.2 Stages of Art Development Chart.................................................................................. 10

2.3 Kandinsky’s Composition 8 Image.................................................................................. 14
Chapter One: The Use of Music in Art Lessons

Background to the Study

This was the researcher’s first year teaching in a before and after school program in Ashton Elementary School in Cumberland, RI. AlphaBEST Education is an extended day educational program that provides students with curricula they do not receive during the school day. In addition to classes in languages, physical education and computer technology students have the opportunity to experience the arts: music, visual arts and theater arts.

The topic of this study was to find out what the outcomes are when children listened to instrumental music during the art making process. This research explored the teaching of art while students listened to a musical recording as they made their artwork. Famous artists have made art while listening to music. An example is the abstract painter, Kandinsky. In relating music to art, Kandinsky wrote, “Color is the keyboard, the eyes are the harmonies, the soul is the piano with many strings, the artist is the hand that plays, touching one key to another, to cause vibrations in the soul” (Bader, 2007, p. 29). Contemporary artists who use music to inspire their artwork were also explored.

This study explored if there were differences or similarities in engagement as students made art as they listened to music. The researcher observed to ascertain how engaged each student was and whether music helped improve the child’s concentration on the lesson. The findings help to inform future lessons combining art and music.
Research Questions

This research explored the following question: How do elementary school students respond to making art with and without listening to music? The following are secondary questions that relate to this study. Does listening to music have any effect on the artworks created as students paint or draw? As children make art with music, would they display facial expression or body movement? Are the students more engaged with making art while listening to music?

Conceptual Framework

To answer the question “How do elementary school students respond to making art with and without listening to music?” prior knowledge, the areas of research, the research strategy and connections to the practice of art education were explored. Prior knowledge includes the knowledge of different types of music to provide for art lessons. Cosenza (2006) suggests having students listen to instrumental music and advocates for teachers to “choose a piece of music that readily and obviously evokes imagery and provides material for observation and discussion” (p. 10).

As the teacher, the researcher also needs to provide students with the skills of drawing and painting. Anderson (2004) describes the process of art as making meaning. “Through creating art, students may synthesize their own experience and engage in reflexive thought about that activity and the meaning produced” (p. 32). Through listening to music that evokes imagery, the child made meaning of the various images through the production of art.
The areas of research included the different styles of instrumental music that can be used in conjunction with art lessons. Research also included information concerning famous artists who were inspired by music. Pollock, Monet, Kandinsky and Mondrian are examples of artists in history whose work was inspired by listening to music as they created art.

The study also included information of contemporary artists who utilize music as an inspiration for art they create. Learning about contemporary artists gave the child the opportunity to learn about art that is created during the child’s own lifetime. In addition, twenty-first century technologies provide different ways in which to make art while listening to music. An example of a twenty-first century artist who listens to music as he paints is Killy Kilford, a young British artist. Kilford paints alongside bands as they perform. Figure 1.1 is an example the artist at work (Playlister, 2014), on what he terms a music painting.

This conceptual framework included a variety of research strategies. The intent of this study was to research literature concerning children’s stages of artistic development. Information concerning children’s art at different stages of development is found in the works and theories of the following researchers: Judith Burton and Viktor Lowenfeld for their research in children’s art and art development. The study included Howard Gardner’s research on the seven intelligences. The study consisted of case studies on students who are at different stages of art development. The researcher compared the activity of students’ art making process and products as they made art while listening to music or made art without music.
The fourth area of the conceptual framework was the connection to the researcher’s practice of teaching art. Through observations of the students drawing and painting with and without music the researcher observed if there were differences and/or similarities in the art making processes. This connects to the practice of teaching art and the use of music in future art lessons.

**Theoretical Framework**

There are existing theories that informed this study. The notion of multiple intelligences was explored in order to find answers to the research questions. The work of Howard Gardner was researched especially concerning the intelligences people have in the field of music and in the visual arts. Gardner (1993) wrote about the Project Spectrum approach to education that combines activities with intelligences “In a Spectrum classroom, children are surrounded each day by rich and engaging materials that evoke the use of a range of intelligences” (Gardner, 1993, p. 90). This study combined the intelligences of art and music. The work of John Whitney (1980) concerning the complementarity of music and the visual arts were investigated to support the research.

The literature contains information on the stages of art development by Viktor Lowenfeld. The stages describe the drawings that are done by children at each level of development. (Alter-Muri, 2002). There has also been research on music used in education. Examples are studies concerning the use of Mozart recordings in the education of young children.
Significance of the Study

This study provided a link between art and music history, arts integration and the development of a meaningful art curriculum. The study is important for it established a connection between listening to music and making art. If music effects art making, perhaps music could have a place in art education. The field of education advocates the integration of subjects. Combining the teaching of art with music is another way of integrating subject matter.

Another significance of this research is the art history connection. Artists of the past, such as Kandinsky, Monet and Mondrian have used music as inspiration to their paintings. Another example is the abstract expressionist painter, Jackson Pollock, (Coalizi, 2007). Students were introduced to art reproductions of these famous artists, listened to the music that inspired the artists to make art, and discussed what they saw and heard. Through the use of music, students connected to their own artwork as well as to artwork of artists of the past and to contemporary artists whose art is inspired by music.
Limitations of the Study

This study had a limited number of child participants for only twenty children were enrolled in the before and after school program. Some children came only in the mornings while others attended the program during the afternoon sessions. The majority of the children, however, attended both sessions of the program. Some parents did not give permission for their child’s artwork to be photographed. In addition, students in the program decided whether or not to participate in the art activities.

Since a large sampling of works was not collected, the research was conducted as case studies of the students who completed a listening and non-listening activity for the artwork. The research contained three case studies. The researcher chose artwork by students in different stages of art development.

The teacher bias component concerned the choice of artwork if there were more artworks than were required for the case studies. Teacher bias also concerned the choice of students. Some students are more adept in making art than other children. Also, some children are more motivated to draw and paint than their peers.

Time was another limitation to the study. In one sense, time refers to the time of day. Students come to the program early in the morning when they are still tired. In the afternoon, most of the children remain in the program until five or six o’clock in the evening. By this time, many students are exhausted mentally and prefer to take part in physical activities in the gymnasium instead of making art. Time also refers to the
amount of time that was utilized for this study. The data was collected in a period of two days. More time would have provided the researcher with more data for the study.

**Conclusion**

This research answered the question, how do elementary students respond to making art while listening or not listening to music? Was there a difference in their facial expressions, body movements and artwork? Two samples of art in the same medium from each student, along with memos describing the students as they made the artwork, informed the research. Information from the literature on educational theory supported information gained in the study.

The next chapter is concerned with the information found in the literature. The research will reveal two main thoughts. The first thought concerns the connection of music to art education. Howard Gardner’s work concerning the intelligences related to music and art is discussed. In addition, there is a discussion of artists of the past such as Jackson Pollock and Paul Klee who created art while listening to music. This part of the research led to a discussion of contemporary artists who combine music and art as they create. This information anchored the study in the twenty-first century.

The second thought is what researchers such as Lowenfeld and Judith Burton tell us about art development in children. The research explored the stages of art development and its relation to this study. This information was useful in this study for the researcher looked at and compared the artwork of children of different ages.
Chapter Two: Literature Review

Research Question

This research sought to answer the following question:
How do elementary school students respond to making art with and without listening to music? The researcher was interested to discover if there are differences or similarities as students make art as they listen to music. Does listening to music have any effect on the artworks the students create? Will children display facial expressions or body movements as they make art while listening to music? In order to find answers to the research question, this chapter will explore the literature concerning theories of child development and how music affects art creation.

Conceptual Framework

The researcher explored the literature regarding stages of artistic development in children. The study also focused on Howard Gardner’s seven intelligences and the relationship of music in art making. The researcher presented information concerning how artists, both of the past and present explore the role of music in art making. The information acquired informed the researcher how to incorporate music into the art curriculum. Information from the research will be applied to the use of music in children’s art instruction. A chart representing the conceptual framework is shown as figure 2.1.
Conceptual Framework Chart

<table>
<thead>
<tr>
<th>Prior Knowledge</th>
<th>Areas of Research</th>
<th>Research Strategy</th>
<th>Connections</th>
</tr>
</thead>
<tbody>
<tr>
<td>knowledge of different genres of music</td>
<td>instrumental music</td>
<td>research literature</td>
<td>photograph students’ artwork</td>
</tr>
<tr>
<td>teaching drawing</td>
<td>artists inspired by music</td>
<td>case studies on students at different stages of art</td>
<td>observation and writing memos</td>
</tr>
<tr>
<td></td>
<td>children’s art stages</td>
<td>drawing while listening to music</td>
<td>Describe and compare children’s responses and drawings made with and without music</td>
</tr>
<tr>
<td></td>
<td></td>
<td>drawing without music</td>
<td>Future use of music in art lessons</td>
</tr>
</tbody>
</table>

**figure 2.1**

**Literature Review**

Victor Lowenfeld (1970) once wrote,

> No two children are alike, and, in fact, each child differs even from his earlier self as he constantly grows, perceives, understands and interprets his environment…a child sees the world differently from the way he represents, and as he grows his expression changes. (p.6).

This review includes three sections concerning information about the following: (1) past and present theories of artistic development, (2) information about contemporary artists and artists of the past, and (3) implications for the art curriculum.
Art Theories of Children’s Art Development Past and Present

There are specific stages that children go through as they produce art. The theories of Viktor Lowenfeld are still referred to in the field of art education. Now, they are viewed in a way that is up to date for the 21st century. This new way concerns the inclusion of the child’s culture and experiences (Burton, 2000). The above information supported the methods used in the study that the researcher conducted in the before and after school program.

Viktor Lowenfeld.

When looking at the students’ artwork collected during this study, there needed to be criteria with which to compare it. The researcher used information on stages of children’s artistic development. The stages of development that were used as a guide for looking at the students’ artworks are those developed by Viktor Lowenfeld. The stages of art development are represented in figure 2.2.

<table>
<thead>
<tr>
<th>Stage</th>
<th>Age of Child</th>
<th>Description of Stage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scribbling</td>
<td>2 to 4 Years</td>
<td>The child scribbles.</td>
</tr>
<tr>
<td>Pre-schematic Stage</td>
<td>4 to 7 Years</td>
<td>The child’s first representational attempts</td>
</tr>
<tr>
<td>Schematic Stage</td>
<td>7 to 9 Years</td>
<td>Children use symbols known as schema that they repeat over and over again. An example is a circle with lines around it to depict the sun.</td>
</tr>
<tr>
<td>Dawning Realism</td>
<td>9 to 12 Years</td>
<td>The child has “awareness and concern for detail” (p. 193) and tries to draw realistically.</td>
</tr>
</tbody>
</table>
Lowenfeld’s writing concerning the development of art stages in children resulted in the publication of a book, *Creative and Mental Growth*, in 1947. The stages spanned the years from early childhood until adolescence (Lowenfeld, 1970). For this study, the researcher was concerned with the stages of development that corresponded to the ages of the students whose works were analyzed. The students ranged in age from five to ten years. The stages of art development that involve this age are the preschematic stage - four to seven years of age, the schematic stage - ages seven to nine, and dawning realism - ages nine to eleven (Lowenfeld, 1970). See figure 2.3. There is also another stage that concerns adolescents. For this particular study, there was a focus on the preschematic, schematic, and the dawning realism stage (Lowenfeld, 1970). Only these three stages were considered for this study because these are the stages represented by students of the researcher.

Lowenfeld’s stages are linear with one following the other. There is an overlap in the ages of the stages listed. Lowenfeld advised educators to use his stages as a guide in viewing children’s art development. “Not all children move from one stage to another at exactly the same time…these stages follow one another, however, and a descriptions of each is valuable in understanding the general characteristics of the child and his art at a particular time” (Lowenfeld, 1970, p. 37). Keeping this in mind, the researcher grouped the students’ artwork by ages according to each stage. There was overlapping for some of the students in the program are seven years old and others are nine. In this case, the researcher looked at the criteria for the two stages and decided to which stage the artwork belonged.
There is one main criticism with the stages of Lowenfeld. He did not take the child’s culture or subculture into consideration (Alter-Muris, 2002). In the twenty first century educators are encouraged to consider the child’s culture as they look at the child in terms of the stages of development (Burton 2000). The students who were involved in this study naturally brought their own cultural experience to the program and to the art lessons. For example, one child was from India and another was from England. The art lessons of the before and after school program reflected the cultural diversity of the students.

**Judith Burton.**

Burton makes a distinction between two different approaches to art education. In the child-centered approach, children experience art as a hands-on approach through the use of art materials. The second approach is learner-centered. In this approach, the learning does not happen by itself. Instead, the teacher needs to provide art experiences while at the same time considering the child’s development. (Burton, 2000).

The before and after school education program used a learner-centered approach and continued to do so during the study of how music affects art. The researcher provided a music listening/art making experience that included the art materials and instrumental music CD for the lesson. Since the students ranged in age from five to ten, the researcher considered the children’s development when she chose the materials. For example, the younger students were provided with paintbrushes that have larger handles and the older children used brushes with smaller handles.
Burton firmly believes that the child brings his experiences and culture to the art making experience. The teacher provides the materials and the dialogue for the art making process. Art educators need to engage their students in meaningful dialogue as they use materials to create art. The dialogue needs to relate to the child’s experiences and cultural background. (Burton, 2000) Anderson states, “Through creating art, students may synthesize their own experience and engage in reflexive thought about that activity and the meaning produced (p. 32). As an art educator, the researcher made use of the child’s experiences as they create their artwork.

During the art lessons, the researcher led the students in a dialogue after they listened to an instrumental musical piece. This dialogue occurred right before they began to paint or draw while listening to music. The children brought their own experiences to the lesson as they interpreted the meaning of the music.

**Howard Gardner’s theory of seven intelligences.**

Gardner, a psychologist, (1993) believed that there were other intelligences besides those in the fields of language and mathematics. He listed seven intelligences including one for music and a spatial intelligence that includes the visual arts. Gardner (1993) described teaching students in different ways as “opening different windows on the subject.” (p.86).

The researcher recognized the different intelligences of each student in the program. For example, some of the students were gifted in the spatial area that includes the arts. Other children have the kinesthetic intelligence and are gifted in the area of physical activity required in sports.
In a later edition of his book on the seven intelligences, Gardner informed the reader that there are more than seven intelligences. He added the naturalist intelligence to his list. According to Gardner (1999), “a naturalist demonstrates expertise in the recognition and classification of the numerous species-the flora and fauna-of his or her environment (p. 48).” During free drawing time, the researcher noticed students who decided to draw the spider that was walking on their paper. These students shared knowledge about spiders with the other children in the program. Some students were observed collecting leaves and identifying them while others had a lively discussion about someone’s seashell collection. This naturalist intelligence motivates the students to draw or sculpt forms found in nature.

Contemporary Artists and Artists of the Past

Famous arts in history have listened to music as they created their works of art. Today, there are contemporary artists who also use music as an inspiration to creating art. Today’s artists can use the traditional forms of art such as painting or they may choose to create art using modern technologies such as videos.

Visual artists in history.

Kandinsky was a famous twentieth artist who used music to inspire his artwork. An example is the artist’s oil painting entitled Composition 8 (Bader, 2007).
The image of the Kandinsky’s exemplar is shown in figure 2.3. According to Stephens (2007), Kandinsky had a condition know as synaesthesia. A person with synaesthesia has “two or more senses that are crossed or combined and the most common type is the visualization of … musical notes as colors.” (Stephens, 2007, p. 34).

Students in the program were introduced to the artwork of Kandinsky because of the music influence of the artwork. Kandinsky served as an introduction to other artists in history, such as Paul Klee, who used music as an inspiration for their artwork. “Klee even compared the visual rhythm in drawings to the structural, percussive rhythms of musical composition by the master of counterpoint, Johann Sebastian Bach” (theartstory.org.). After the students learned about the artists from history, they were introduced to contemporary artists who are influenced by music.

**Contemporary visual artists.**

Killy Kilford is a contemporary British artist who paints alongside bands as they play music. Kilford also has the condition synaesthesia. He is known as the music painter (BBC, Player Radio). The students in the program would be introduced to his work via the Internet.

Students also learned of Ryman, a contemporary artist who was a jazz musician. Ryman once said “jazz is where you improvise, what you play is really a one time thing…and it’s very much like a painting in a sense. You play or you paint and something comes from it” (Colaizzi, 2007, p. 31).” The students in the program improvised a drawing or painting as they listened to music.
Implications to the Art Curriculum

Why should we consider combining music with art education? According to Duncum (2004), even our visual culture is not just visual for sound is all around us. For this reason, Duncum (2004) advocates what he terms is multi-modality, meaning that we use different senses to interact with the world around us.

The before and after school program offered students experiences for the different senses. Unlike school, the after school program allowed students to walk around, sing, play ball and make art. The use of music during the art lessons fit in naturally to the program.

The use of music in making art isn’t new. Whitney (1980) describes how he and his brother made videos combining music and a geometric visual. The art they created was abstract and not representational. Whitney (1980) coined the term *complementarity* to describe how music and art can work well together. Music can also be used in art education as students listen and create.

The students in the program had access to computers featuring a drawing program. The students made drawings, made them move and added sounds. This is similar to what Whitney describes above. However, the students were observed making representational drawings according to the stages of art development (Lownefeld, 1970).
Conclusion

The research supports the use of music in the field of art education. Gardner’s seven intelligences show that there is not just one way or mode in which to learn. Burton provides information concerning a learner-centered art environment in which the art educator engages the students in dialogue concerning their experiences. The teacher engages the children while being guided by the stages of art development. This information aided in the preparation of art experiences for the elementary students in this study to make art while listening to music. The methodology of the study will be described in the next chapter.
Chapter 3: Methodology

This chapter will describe the ways the data was collected and how the results were used to determine the success of this study. Data as collected through observations of students, interviews of the students and reflection on the students’ artwork. It is important that the lessons used in this study yielded results that informed the researcher as well as helped the students learn (Wong, 1995). The results of the data gathering will be used to answer the research questions.

Design of the Study

The researcher gathered information to answer the questions: How do elementary school students respond to making art with and without listening to music? Does listening to music have any effect on the artworks done in watercolor and glitter tempera paint? As children make art with music, would they display facial expression or body movement? Are the students more engaged with making art while listening to music? The method of data gathering was to conduct an art lesson while children listened to music and another art lesson without music.

The method used is an adaptation of classroom-based methodology. The study was conducted in a before and after school program that services students in grades kindergarten through grade five simultaneously. The study included two lessons: one given with music playing and the other without musical accompaniment.

This study was a case study of three students in the program. According to Maxwell (2013), “qualitative researchers typically study a relatively small number of individuals
or situations, and preserve the individuality of each of these in their analyses” (p. 30).
Since students know they have the option to participate, each art lesson was given to a
small group of students present.

. This ensured that there were three students who each completed two works of art.
There was one student in each of the age groups represented by three of Lowenfeld’s
Artistic Stages of development: ages 4 to 7, ages 7to 9 and ages 9 to 12. This age span is
representative of the population of students who attended the before and after school
extended day program.

The lessons were presented during the morning sessions. The reason for this is the
three students in the case study were all present during the morning session of the
program. The day of the week was important to consider because some students did not
attend the program everyday. Therefore, a day was chosen when all three of the students
were present.

**Research Method**

This study was an action study and qualitative research. This study incorporated the
following four types of research methods: 1. Interviewing students, 2. Observation, 3.
Researcher’s journal and memos, and 4. Students’ artworks. These four methods were
used to collect data for this investigation. See Data Overview Chart in Appendix B5.
The students used the art medium twice: once while listening to music and another time without music. The students listened to music the first time they used the medium. The music was an example of Be-bop instrumental music from the jazz era. The students listened to a recording of *A Night in Tunisia*, an instrumental selection, played by Richard Harris in the style of Charlie Parker, a famous alto saxophone musician (Raschka, 1997). The teacher observed each art lesson and wrote memos as the children made art.

Children in grades kindergarten through grade five took part in the lessons at the same time. The wide range of grades provided the researcher with examples of artwork concerning different levels of artistic development. Photographs of the artwork became part of the journal for the research. The researcher analyzed the art objects themselves by noting which were made with music and those artworks that were made when the child was not listening to music. The teacher compared each artwork with information concerning children’s artistic development found in the literature and as described by Lowenfeld.

Another method of analysis included a checklist, *The Artwork Information Chart*, used in assessing each piece of artwork. (See Appendix B1) The researcher also made use of a checklist for the analysis of student observations with music and another checklist for the lesson without music. These checklists can be found in Appendix B1 and B3, respectively.
**Interviewing Students**

The students were interviewed as they look at their own artwork. Through the questions, the students provided a narrative of their artwork. This is a way of obtaining much information on the artwork including how the artwork was made.

Before the interviews, the teacher/researcher developed an interview guideline with questions (see Appendix B6). The use of a guideline ensured that each child in the study had the opportunity to answer the same questions. The answers to the questions were recorded by hand onto a questionnaire sheet/memo that was included in a journal. Responses of the three students are presented in a chart (see Appendix B7).

**Observation**

Observation is a method that was used as the students worked on their artwork in this action research project. As the students created artwork with and without listening to music, the teacher/researcher observed each student and made memos of the actions displayed by the child.

**Researcher’s Journal**

The researcher’s journal contains the memos made during the observations of the students at work on their art creations. In addition, photographs of each child’s artwork were included. The child’s narrative or a description of the painting accompanies the photograph of the artwork to which it refers. The memos of the observations were typed and included with the photographs in a computer folder for easy access.
Students’ Artwork

The researcher collected the artwork made with and without listening to music. The students’ work was labeled with their names, the date, material used and whether or not music was playing at the time of the lesson. The artworks of the three students were kept in a separate folder for each student. The teacher/researcher compared the artwork made with and without music for each child in the case study. The researcher analyzed the students’ artwork using Lowenfeld’s Artistic Stages as a guide. The chart used for this analysis can be found in Appendix B9.

Data Collection

The data was collected during and after art lessons for students in a before and after school program located in an elementary school in Cumberland, Rhode Island. Ashton School is located in the suburbs. The school services two hundred sixty-two students in grades kindergarten through grade five. There are two special education teachers who service students in inclusion classes throughout the school. An English as a second language instructor works with the second language learners who attend the school. In addition to the elementary students, Ashton School has one hundred and one preschool students who attend half-day classes.

The school services families from different economic backgrounds. Some of the parents are professionals while others are middle class and blue-collar workers. Ashton School also has students who live in Ashton Village, a low-income housing district located in a former mill village. Some of the students come from different cultures and speak different languages at home, such as Spanish or Hindi.
Some of the data was collected as notes or memos made during observation of the students as they created art. Data also came from student responses to interview questions concerning the students’ own artwork after completion. This data included a narrative of the artwork by the student artist. The Data Overview Chart, located in Appendix B5, depicts the sources of data for this research study.

Data also came from the artwork itself (see Appendix B8). Each work of art was labeled with the child’s name, age and medium used, and kept in a teacher journal stored in a computer folder. Each photograph was accompanied by the researcher’s observation and the student’s narrative for that particular artwork.

In order to obtain artwork, the researcher had the students participate in art lessons. In each of the painting lessons, students will make two works of art. One artwork was made while the children listened to music while the other art lesson did not have music playing while the students created.

Permission

The first step in the data collection process was to obtain permission to conduct the study in the AlphaBEST Education before and after school program in the Ashton Elementary School. An email was sent to the area manager of the program asking for permission to conduct the study. The manager was informed that neither videos nor photographs would be taken of the children as they participate in the study.

Upon approval to conduct the study, the researcher sent the area manager a copy of the permission letter that was presented to the parent or guardian of each child participating in the study. The permission letter informed the parents that their children
would be interviewed and the child’s artwork would be photographed and included in a research paper. Parents signed the letter and indicated whether or not they wanted their child to participate. The researcher also gave a copy of this letter to the school principal. (See Appendix A1.)

**Scheduling the Art Sessions**

The lessons were held in the school cafeteria during the before school portion of the program. After students arrived in the morning, they did their homework, had a break in the gymnasium and then returned to the cafeteria for the art lessons. The art lessons began immediately in order to give students time to complete the lesson before the bell sounded for school to begin.

**Art Lessons**

There were two art lessons concerning the use of music in art production. These lessons were in a unit concerning making art while listening to music. For the first lesson (see Appendix A2), students painted with watercolor paints and tempera glitter paint as they listened to a recording of Bebop Jazz music in the style of saxophonist, Charlie Parker. For the second lesson (see Appendix A3) held on another day, the students created a painting while not listening to music. Students painted something that relates to a real or imaginary place they would like to visit.

**Lesson one.**

The students looked at reproductions of *Composition 8*, a painting by Wassily Kandinsky. They also viewed a reproduction of an action painting by Jackson Pollock
entitled *Autumn Rhythm (Number 30)*. Students discussed how some famous artists painted while listening to music. Using watercolor paints and tempera glitter paint in a variety of colors, the students created a painting on watercolor paper as they listened to a recording of Bebop Jazz music. They allowed what they heard in the music to determine what they painted.

**Lesson two.**

For this lesson, students used the same media and watercolor paper as in lesson one. This lesson had no musical accompaniment as the students created their art. The idea for the drawing came from the students’ own lives. Students were asked to think of a real or an imaginary place that they would like to visit. The class then brainstormed for ideas of different places. They were encouraged to think of how the place makes them feel and what colors they associate with it. The artwork may or may not be realistic.

**Data Analysis**

**Observations**

The observations made during the lessons were in the memos and in the researcher’s journal. The observations made as children were making art and listening to music were compared to observations made of the children when no music was playing during the second art session.

**Students’ Artwork**

The researcher compared each student’s artwork from session one with that made in session two of the same lesson. The artworks were analyzed using analytic induction. To
To accomplish this, the teacher/researcher will analyze the art using previous art teaching experience. Once the data is collected, the researcher will immediately analyze the data. According to Maxwell (2013) “The experienced qualitative reporter begins data analysis immediately after finishing the first interview or observation, and continues to analyze the data as long as he or she is working on the research” (p. 104).

The researcher used connecting strategies while analyzing the memos of the observations. Since the observations were about the making of the artworks, this strategy helped make connections between the students’ actions and artwork. Maxwell (2013) states, “connecting analysis attempts to understand the data in context…it is concerned with the relationships among the different parts of the transcript or field notes” (p. 112).

**Conclusion**

Several methods were used to obtain the data for this study. Students were observed making art while listening to music and without music playing. Upon completion of each lesson, the researcher interviewed each of the three students in the case study. Students responded to the questions while looking at their recently completed artwork. The artwork itself was analyzed using the different stages of art development according to Viktor Lowenfeld (see Appendix B9). The next chapter will feature the analysis and results of the data collected for this study.
Chapter Four: Results of the Study

This study used observation, student interviews and the students’ artwork to answer the following question: How do elementary school students respond to making art with and without listening to music? Other questions were: Does listening to music have any effect on the artworks done in watercolor and glitter tempera paint? As children make art with music, would they display facial expression or body movement? Are the students more engaged with making art while listening to music? The research was conducted as a case study of three students enrolled in an extended day elementary school program in Cumberland, RI.

Significance of the Study

Through using the three different areas of observation, interviews and the students’ artworks, the researcher employed triangulation. Maxwell (2013) defines triangulation as a way of “using different methods as a check on one another, seeing if methods with different strengths and limitations all support a single conclusion” (p. 102). The information gathered from the three students was compared in order to find relationships.

The three students who were involved in the study were eight-year old Robert, six-year old Cindy, and Elizabeth who is ten years old. These are not the students’ real names. Through the student questionnaires and narration of their artwork, it was shown that the students brought their own experiences or background information into making art with and without music. The study also showed that they had a literal interpretation concerning how the music was made. They thought about the instruments played in the recording. This information has implications for future planning of art lessons with
music. Children could be asked to focus on one particular element of art as they listen to a selection of music. In this way, the relationship between art and music wouldn’t be so abstract a concept for elementary children to comprehend.

**Bias and Validity**

In this study, the teacher researcher tried to limit any bias that could interfere with the study. For example, the eight-year old student in the study, Robert, was very advanced in drawing. To eliminate bias, the researcher made a chart of Lowenfeld’s stages of art development in order to analyze the children’s artwork. Each child’s artwork was analyzed concerning the different characteristics of artwork at each developmental level.

The use of triangulation helps to support the validity of this study. Information was gathered in three different ways: student questionnaires, observations of the students at work and the students’ artworks. The information from each method was listed and compared to each other.

There were some limitations, but they were of minor importance. Since only three children were observed and interviewed, the results may have been different if several classes of students were involved in the study. The researcher cannot conclude that students do not prefer to listen to music as they make art. This study showed that only the three children observed held this opinion.

Another limitation of the study is that only one type of music was played as the children made art. Perhaps students need to have several art sessions with different types of music, such as classical and world music in addition to jazz. Children may react differently to different types of music.
Analysis of the Data

The data that was gathered during the study was placed on charts in order to compare the artworks and responses of the three students who were involved in the study. The data was information gathered from student questionnaires and observations of the students by the teacher researcher. Information of Lowenfeld’s stages of art development was also placed in a chart in order to compare the students’ artwork in relation to the characteristics of the stages of art development.

Observation of the Students

Students were observed making art with and without listening to music. The observations took place during the before school session of the AlphaBEST Program. In order to collect the data quickly, the teacher/researcher created two checklists for the observations of each student. One checklist was used to observe the students as they painted while listening to music. The other checklist was used to record data as the researcher observed the child creating art without music playing. To make it easy to concentrate on an observation and record the necessary data, the researcher arranged to observe when there was only one to three children painting.

The questions posed to the students related to the main research question and to the secondary questions of the study. Next to each question there are three columns with the following headings: Yes, No, Remarks. The checklists can be found in Appendix. The questions on the checklists guided the researcher to look for certain movements or characteristics. At the end, there was a section entitled Other Observations. In this section, the researcher recorded anything else observed for that particular child.
As he described his artwork of a plane dropping a bomb on land, Robert mentioned that his great great-grandfather served in World War 2. According to Olson (1998), “stories also help people to reflect upon their relationships with others and their responsibilities as citizens of the world community” (p. 165). Katherine mentioned that she painted a coffee shop as she listen to the jazz music for that was the type of music she heard when she went to that coffee shop. Carroll (1998) states, “in the case of personal narrative, we have an image that is loaded with reflective information. It tells of a personal journey” (p. 82).

Cindy mentioned that the music “made me think of people playing the bongos, the guitar and the saxophone” during her narration of her artwork with music. Cindy stated ”My Papa played the guitar and used to be in a band but he plays the guitar sometimes.” This is another example of a child bringing her experiences with music concerning her family into her art making session.

When asked what was happening in the music, all three students responded that there were people playing instruments. Instead of answering about the way the music sounded, they had a literal interpretation concerning how the music was made. Two of the students mentioned the instruments they heard in the music.

When asked why they chose a particular color or shape in their painting, two of the students replied that they liked the color or the glitter paint. Only one of the three children related the choice of shape to the theme of his painting. He explained that he used a certain shape that is on top of buildings in Russia.
The youngest students, Cindy, age six, responded to the question “did the music make you think about shapes and lines?” in the following way: “It made me think of the color of the instrument. It was the saxophone that was yellow”: According to these responses, the relationship between music and art may be too abstract for some elementary school students.

This information has implications for future planning of art lessons with music. Children could be asked to focus on one particular element of art as they listen to a selection of music. Children could be asked to use lines they believe represent the music. What would these lines look like? Perhaps another lesson could have the student represent the music with colors and still in another lesson the students would use shapes to convey the meaning they find in the music. The teacher/researcher would plan on implementing lessons such as these. In this way, the students could compare the different lines, shapes and colors that they and their classmates used to depict a certain piece or style of music. In this way, the relationship between art and music wouldn’t be so abstract a concept for elementary children to comprehend.

**Making art with music.**

In order to observe the students as they painted while listening to music, the researcher designed a checklist containing six questions. The questions asked whether or not students showed body movement or facial expression during the time they painted. Other questions inquired as to whether the student was engaged in making art and if they made comments during the time they made art. The final question concerned whether the student commented on the medium used.
Making art without music.

The students were observed as they made art without listening to music. During this time, the student used the same materials as for the lesson with music. Everything was the same except for the fact that music was not playing at this time. For this non-music session, the researcher used a checklist with five questions and a section for other observations. Except for the questions listed, the checklist set-up was identical as the one used for the art with music lesson.

For this observation, the teacher answered questions as to whether the student was engaged in making art and whether they commented about the media they used. Other questions asked whether the student responded to other students as they painted and if they commented on the topic of their artwork. Since there was no music playing, one question focused on the child responding to stimuli in the environment.

Student Interviews

Prior to the interviews, the parents signed a permission form allowing their child to be interviewed. The interviews were conducted immediately after the child finished their painting. The three students completed their work at different times and even painted at different times. For this reason, the researcher was able to interview each child right after they completed their art assignment. As the student answered the questions, the teacher wrote the answers verbatim in the space provided on the questionnaire.

The student interview contained eleven questions concerning making art with and without listening to music. Students were asked whether the music helped them concentrate and make art and how it helped them. They were asked if they would like
music to play when they made art. Another question asked whether the music made them think of shapes lines and colors and if they used these in their artwork. Students were also asked to tell what they heard when they made art without music.

**Students’ Artworks**

Each child completed two different artworks. The first artwork was a painting made while listening to Be-bop Jazz music in the style of Charlie Parker, a saxophone musician. The second artwork was a painting with the theme of place. The child was asked to think of a place they would like to go to.

**Checklists for students’ artwork.**

Two categories of checklists were used for analyzing the artwork. The first was an art information checklist. The second checklist compared the students’ artwork with the stages of art development of Viktor Lowenfeld. A chart that contained images of the two paintings produced by each student accompanied both checklists.
THE ROLE OF MUSIC IN CHILDREN’S ARTWORK

Students’ Artwork Information Chart.

The children artworks were viewed by the researcher and placed into two categories: made with music or made without music. Images of the artworks were placed on one chart. Located in Appendix B8. Information regarding the art of the three children, the Student Artwork Information Chart, was placed on another chart that can be found in Appendix B12. This chart answers six questions concerning each of the works of art produced by the students. The chart identifies the paintings that were done with music and the paintings made using the theme of place. Information was gathered that revealed which paints the child used and whether the student’s painting related to the theme, the music and to the materials used.

Lowenfeld’s stages of art development.

Viktor Lowenfeld’s stages of art development were used as the basis for a chart to compare the six artworks produced by the six students. This chart can be found in Appendix B10. The chart contains information about three stages of art development (Lowenfeld, 1970): the preschematic stage (ages 4 to 7), the schematic stage (ages 7 to 9), and the stage of dawning realism (ages 9 to 12). The artwork made with music is listed as Art 1 and the artwork made without music is referred to as Art 2. For each work of art, the researcher used a checklist comprised of the characteristics of each of the artistic developments stages mentioned above.
Results

The results of the study came from information gathered through the student interviews, the observations of the students by the researcher and the six artworks produced by the students. The teacher/researcher compared the data obtained from the three sources mentioned above. The results can be used to decide how to proceed with using music in art education.

Student Interviews

The students were individually asked oral questions concerning making art while listening to music. The information from the interviews was placed on a Student Interview Response Chart. The chart allows the viewer to see and compare the students’ responses. See Appendix B7.

Students gave their opinion concerning the use of music during art class. Two of the students did not want to listen to music. One child found the music distracting and another child wanted to use her own ideas for art. The third child mentioned that she didn’t care whether or not music played while she did art.

Since only three children were observed and interviewed, the results may have been different if several classes of students were involved in the study. The researcher cannot conclude that students do not prefer to listen to music as they make art. This study showed that only the three children observed held this opinion.

In addition, the students responded to making music while listening only to Bebop jazz music. Perhaps students need to have several art sessions with different types of
music, such as classical and world music. Children may react differently to different types of music.

**Observation of the Students**

Students were observed making art with and without listening to music. Two separate charts were made to display the observations of all three students. One chart, located in Appendix B2, lists the observations of students making art with music. The second chart, includes information of the three children during the art lessons presented without music and can be found in Appendix B4.

**Making art with music.**

During the art session with music, the three students did not show any facial expressions or body movements while listening to music. They were engaged in making their artwork. Each of the students commented on the medium used for the lesson: glitter paint.

**Making art without music.**

The students were observed as they made art without listening to music. During this time, all three students were engaged as they made their artwork about a place they would like to be. Each student commented on the glitter paint as they painted. Two of the three students responded to stimuli in the environment as they painted. The two students who were with other students did respond to those students. The third student was alone when he painted.
In both lessons, whether with or without music, the students commented on the material used. Both lessons involved the use of glitter paint. The students used this type of paint when they were listening to music and when they were not. The students did not use the glitter paint more during the music with art lessons. It was about the same. In these lessons, the music did not influence the choice of glitter paints.

**Students’ Artworks**

The students’ artworks also yielded results from the studies. Information was gathered from the artworks and placed onto checklists. One chart, *The Students’ Artwork Information Chart*, recorded answers to questions about the artwork (see Appendix B12) while the other checklist listed characteristics of art development (see Appendix B10).

*Lowenfeld’s stages of art development.*

The students’ artworks were looked at and compared using Lowenfeld’s stages of art. In addition to music, the child’s stage of development influenced what was depicted in the artwork. For example, Katherine is eleven years old and in the stage of Dawning Realism. According to Lowenfeld, children in this stage only like drawing if they can do it realistically. Katherine’s artwork without music depicts a swimming pool. Katherine mentioned that she already went down the slide and is in the water. In this way, she did not have to try to make an image of herself.

Robert is eight years of age and in the Schematic stage. However, the painting of the bombing plane that Robert made without music has characteristics that place it in the stage of Dawning Realism. Through identifying the characteristics of the stages
represented in the paintings, we have another way to view the paintings. This view is
through the child art development.

**Checklist for students’ artwork.**

The Students’ Artwork Information Chart (see Appendix B12) compares information
concerning the artwork of the three students. It shows that all three students used both
glitter paint and watercolor paint while painting to music. The materials used by each of
the students related to the paintings whether done with music or without.

**Conclusion**

There were some similarities as children made art with and without music. In both
instances, the three students did not show any body movements or facial expressions.

As they listened to music, their artwork was influenced by what they heard in the music
or what the music reminded them of. Information was gathered onto charts in the
following categories: students’ artwork, student interviews and observations of students
making art with and without music.

The results of this study of art done with music only concerned one type of music:
Bebop Jazz. More lessons would need to be done using other types of music such as
classical music and world music. World music would include Latino music, Klezmer
music and the music of Africa. In addition, more students should be involved. Perhaps
the art teacher could present music related art lessons to an entire art class. In this way,
more data would be gathered. This is necessary since the current study only used the
work of three students.
How will the information gained from this study be used in art education? What suggestions can be given to help teachers incorporate music into the art lessons? The next chapter will use the findings to conclude how they will impact the teaching of art.
Chapter Five: Discussion and Conclusion

Introduction

This chapter will discuss the personal impact of the results of the study that explores the use of music during art lessons. It will include information concerning the impact on the practice of using music in art education. Discussion will lead to the description of a unit designed from the data gathered in the study. In addition, it includes words of advice to art teachers as well as to the field of art education.

Discussion

Personal impact of the study

This study had a personal impact on the researcher in three different ways: own art-making, personal philosophy and a different way to look at the design of art curriculum. As a result of this study, the researcher began to include the use of music as she made art. For example, while painting with watercolors, the researcher listened to a composition by Debussy entitled. While listening to the instrumental music, images and colors formed in the researcher’s mind. These images found their way onto the watercolor painting. In addition, the music created a calming atmosphere that helped the researcher relax while she painted.

The researcher’s personal philosophy about painting also changed. Before the study, the researcher was content to have silence in order to concentrate on the artwork whether it was a painting or a drawing. The study introduced the teacher/researcher to a different
way to think about painting or making art in general. Combining art making with music gave the researcher inspiration to paint. The researcher’s new philosophy is now to combine the two areas of art, music and art, in visual art making.

This study has broadened the researcher’s ideas about curriculum design in art education. Instead of keeping the arts separate, this study has illustrated that there is a place for music in the art curriculum. Through writing units and lesson plans, the researcher can select instrumental music pieces to correspond with the fine art exemplars used in art lessons. Through integrating art with music, the teacher/researcher has the means to design art lessons that help students make connections through music.

**Impact on practice**

The study was conducted to answer the question, how do elementary students respond to making art with and without listening to music? The researcher wanted to know the answer to this question in order to prepare art lessons that would include listening to music. One area of the impact was in the field of art history. Many artists such as Kandinsky and Pollock have listened to music while creating art. In future art lessons involving music, the teacher would need to include information about various artists who have used music during the creation of their art.

Another area of impact was the creation of the art lessons that included music. In this study, the three students used a literal meaning when asked what the music they heard made them think about. The students replied that they thought about musical instruments and the people playing those instruments. In order to relate the music to the making of art, the teacher could be more specific and ask the students to listen for the colors the
music made them think about. In subsequent lessons, they could think about the lines or the shapes that come to mind as they listen to a particular piece of music. An example of the above is the formation of a unit involving art and music. (See Appendix A4).

The product of this study is an art unit involving music. The unit includes references to artists who use or have used music during art making. The art unit is designed to have students combine music and art and will offer the elementary age student the experience of listening to different genre of music as they make art. The unit will provide students with the opportunity to make artwork using different media as they listen to music in the following areas: classical, jazz, and world music. The four-lesson unit is in Appendix A4.

**Recommendations**

**Implications for further research**

If this study were to be replicated, the researcher would have more students participate. It could be conducted as a group study instead of three separate case studies. There would be several lessons that combined music with art. The different art lessons would feature different genres and styles of music instead of just one type of music.

Other questions that could be researched include those that ask students what types of lines shapes or colors the music reminds them of. In this way the students focus on one aspect of art as it relates to music. This type of study would probe into how students relate music to the elements of art.
Other teachers might use this research with an entire class of students. The teachers could use a written questionnaire for the older students to replace the oral questions used in the student interviews for the case studies. Art teachers could include information and images of work by artists who used music as they created art. Teachers could observe their students as they made art while listening to a particular type of music. After making art with music, the teachers could instruct the students to give a narrative of the artwork they created while listening to music.

**Conclusion to the Research**

During this research, music was used with art for one of the art lessons given to students in the elementary school’s extended day program. Teacher observations, student interviews and the students’ artworks provided data for the study. Listening to music did affect the art produced by the three students. The three students had a literal interpretation when asked what they thought of when they heard the music. They thought of instruments and the people playing them. While the music was playing, the students were engaged in making art.

**Advice to the field of art education**

Music can be integrated into the teaching of art. Art is presently integrated with other areas of the curriculum such as language, social studies and science. In the same way, the visual arts could be integrated with another fine art: music. Current artists and artists of the past have used different types of music to inspire them to make art. Music could be used in art education to inspire students as they make art.
Advice to art teachers

Art teachers could offer art lessons with music to students at all grades levels. Music could be used as a background sound as students create art. The music could take the place of any background sound that might be in the room at the time of the lesson. During the research, when music was not playing, the students heard the sounds of a doorbell and birds chirping.

The music could also be used as something that could inspire art making. Of what colors or shapes does the music remind your students? How does the use of music influence the art produced by the students? Art teachers could also have the students tell about what is happening in the artwork that relates to the music they heard.

Final remarks

In closing, this study attempted to answer the question: how do elementary students respond to making art with and without listening to music? The students involved in the study were immersed in making art and were thoroughly engaged with and without music. However, during the art making with music, the topic of their artwork was provided by the music. Without music, students came up with their own ideas for the theme place. Music can be used in the field of art education to provide students with another way to make art. The combination of art and music was used by artists of the past and by contemporary artists as well. We should continue this tradition in art education because today’s young art students are the artists of tomorrow.
Definition of Terms

**analytic induction** – the use of previous teaching experience to analyze an artwork

**complementarity** – two or more areas that work well together, such as art and music and how music and art combine to create an experience

**connecting analysis** – making connections between information from different sources, such as artwork, observations and interview responses.

**dawning realism stage** – The child’s work of art is “the representation of the experience we have with a particular object” – Age nine to twelve years (Lowenfeld, 1970, p. 192).

**intelligences** – different talents possessed by people in various fields such as music, art and mathematics.

Music painting – a painting made as the artist listens to music

**multimodality** - the use of more that one sense in experiencing something

**preschematic stage** – the stage of art development when the child creates his first representational drawings. -Ages four to seven (Lowenfeld, 1970, p. 117)

**schematic stage** – The child uses a symbol to represent a real object. Ages seven
to nine (Lowenfeld, 1970, p. 145))

**synaesthesia** – “the crossing of senses from the Greek *syn* (union) and *aethesis* (perception)” (Stephens, 2007, p. 34).
References


http://www.bbc.co.uk/music/artists/aae539ca-098a-4ed3-bf42-87b52dcff3d4

Playlister (2014)

http://www.theartstory.org/artist-klee-paul.htm

http://killykilford.com/assets/img/photos/6853510151595003431318_1878800295_n.jpg

http://annex.guggenheim.org/collections/media/full/37.262_ph_web.jpg
Appendices

Appendix A

A1 Parent Permission Letter

February 26, 2014

To: AlphaBEST Parents
    Ashton School
Dear Parents,
    As part of the requirements for a Masters degree in Art Education at Boston University, I will be conducting a series of four art lessons for students in the AlphaBEST Education program. During two of the lessons, the children will listen to music as they make art. For the remaining two lessons, children will create an artwork without listening to music.

    The lessons are part of a study I am conducting concerning the use of music in art education. As part of my research, I will need to photograph the children’s artwork. The children will not be in the photographs. I also need to interview each child about his/her artwork but I will not use the child’s name. The children's artworks and interview responses will be included in my research paper. The research paper will be shared with the other graduates students in the Masters research online course. Please place an X next to your response and sign on the line below.

Thank you, Arlene Aissis (Miss Arlene)

/ / Yes, I give my permission to have my child participate in an interview and to have his/her artwork photographed.
No, I do not give my permission to have my child interviewed or to have his/her artwork photographed.

Signature of parent guardian________________________________________________________
A2 Lesson Plan with Music Used for Research Study Lesson

Painting to Be-bop Jazz Music

<table>
<thead>
<tr>
<th>Component</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher’s Name:</td>
<td>Arlene Aissis</td>
</tr>
<tr>
<td>Date of Lesson:</td>
<td>March 13, 2014</td>
</tr>
<tr>
<td>School:</td>
<td>Ashton Elementary School, Cumberland, RI</td>
</tr>
<tr>
<td></td>
<td>AlphaBEST – before and afterschool extended day program</td>
</tr>
<tr>
<td>Grade:</td>
<td>Grades K through 5</td>
</tr>
<tr>
<td>Length of Lesson:</td>
<td>40 minutes</td>
</tr>
<tr>
<td>Title of Lesson:</td>
<td>Painting to BeBop Jazz Music</td>
</tr>
<tr>
<td>Relationship to the Unit:</td>
<td>This lesson involves making art while listening to music. It is one of two lessons used in the study for the unit <em>Making Art With Music</em>.</td>
</tr>
</tbody>
</table>
| Relationship to Life: | **Instructional Importance:**  
This lesson will give the child experience with the integration of music with an art lesson. This will enable the child to utilize the sense of hearing as well as that of vision as they paint.  
| **Developmental Needs:** |  
Each student will make art according to his or her developmental level. Each student’s work will be analyzed with criteria from Viktor Lowenfeld’s Developmental Stages of Art Development.  

| Problem Statement: | The student will listen to music from the Bebop Jazz era and make a painting based on what they hear in the music.  

| Goals: | Understand:  
How to observe and experience objects and ideas through a multitude of senses and form an informed response. (RI Visual Arts Standard 2)  
• Know:  
How to relate works of art to their historical and cultural setting (RI visual Arts Standard 3A)  
Be able to:  
Apply knowledge of media, tool, techniques and processes to create original and interpretive works of art (RI Visual Arts Standard 1B)  

| Objectives: | *The student will paint while listening to music.  
• The student will paint what the music makes him/her think of.  

| Instructional Concepts: | 1) **Quotes from artists and theorists**  
“The picture that a youngster draws or paints is much more than markings on paper. It is an expression of the total child at the time he was painting.” Viktor Lowenfeld (Lowenfeld, 1970, p.21) |
2) **Formal**

Music can influence the use of:

* lines that can be thick, thin or curved
* color that can be used
* shapes that can be used
“textures that can be used

3) **Artistic**

- Create an artwork by using music as an inspiration.

### Resources and Materials:

**Materials:**
- Watercolor paper, 10” by 14”
- glitter paint in small trays
- bucket of clean water
- bucket for dirty water
- hand wipes
- pencil for writing names
- CD player on tablet near outlet
- Be-bop Jazz CD of Miles Davis, *A Night in Tunisia*
- Book about Miles Davis

**Exemplars**

- Composition 8 by Wassily Kandinsky
- Autumn Rhythm, an action painting by Jackson Pollock

**Teacher’s process and product visuals:**
- a watercolor and glitter paint painting.

### Motivation:

Students listened to the story of Miles Davis that included a painting of his image. Students were told they would paint while listening to his music.

### Questions:

**Topic questions**
As you listen, what does the music make you think of?

**Association questions**
What colors, lines and shapes do you think about when you listen to the music?

**Visualization questions**
What does the music make you see?
<table>
<thead>
<tr>
<th>Adaptations to be used for Teaching Art to Learners with Special Needs</th>
<th>No adaptations were need for this group of three students.</th>
</tr>
</thead>
</table>
| Procedures: | • Demonstration  
  The teacher demonstrates how to use the paint while listening to music.  
  • Distribution  
  The student leaders of each group will pass out the painting supplies.  
  • Work period  
  one 40 minute session, before school  
  • Clean-up  
  Students will help clean up their group work table, put the art supplies away and place their painting on the drying rack.  
  • Closure  
  Students discuss what the music made them think of. |
| Assessment, Evaluation, and Grading: | 1- Restatement of objectives  
  Use the checklist for artwork located in Appendix B11.  
  2 A comprehensive rubric  
  Use the checklist for observation of students with Music Chart in Appendix B1.  
  Use the Lowenfeld Stages of Development Chart in Appendix B9. |


**A3 Lesson Plan – Lesson used for Research Study**  

*Painting a Place Without Music Playing*

---

**LESSON PLAN FORMAT**

<table>
<thead>
<tr>
<th>Component</th>
<th>The Department of Art Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher’s Name:</td>
<td>Arlene Aissis</td>
</tr>
<tr>
<td>Date of Lesson:</td>
<td>March 14, 2014</td>
</tr>
<tr>
<td>School:</td>
<td>Ashton Elementary School, Cumberland, RI</td>
</tr>
<tr>
<td></td>
<td>AlphaBEST – before and afterschool extended day program</td>
</tr>
<tr>
<td>Grade:</td>
<td>Grades K through 5</td>
</tr>
<tr>
<td>Length of Lesson:</td>
<td>40 minutes</td>
</tr>
<tr>
<td>Title of Lesson:</td>
<td>Painting a Place without Music Playing</td>
</tr>
<tr>
<td>Relationship to the Unit:</td>
<td>This lesson involves making art while not listening to music. It is one of two lessons used in the study for the unit <em>Making Art With Music.</em></td>
</tr>
</tbody>
</table>
| Relationship to Life: | **Instructional Importance:**  
|                     | **Developmental Needs:**  
|                     | Each student will make art according to his or her developmental level. Each student’s work will be analyzed with criteria from Viktor Lowenfeld’s Developmental Stages of Art Development.  
| Problem Statement:  | The student will create a painting of a real or imaginary place they would like to be.  
| Goals:             | *Understand:  
|                    | The connection to their personal lives through artistic expression. (RI Visual Arts Standards 3B)  
|                    | • Know:  
|                    | How to communicate in the language of art forms through the study and use of appropriate vocabulary, materials, tools and techniques. (RI Visual Arts Standard 4)  
|                    | * Be able to:  
|                    | Relate art knowledge and skills within and across the arts (RI Visual Arts Standard 5)  
| Objectives:        | *The student will paint a place, real or imaginary, they would like to visit.  
|                    | The student will use watercolor paint and glitter paint.  
| Instructional Concepts: | **Quotes from artists and theorists**  
|                    | “The picture that a youngster draws or paints is much more than markings on paper. It is an expression of the total child at the time he was painting.” – Viktor Lowenfeld (Lowenfeld, 1970, p. 21).
| **Formal** | * lines that can be thick, thin or curved  
* color that can be used  
* shapes that can be used  
“textures that can be used |
| **Artistic** | • Using narration to describe their artwork  
• Use their imagination to create an artistic expression |
| **Resources and Materials:** | • **Materials:**  
Watercolor paper, 10" by 14"  
glitter paint in small trays  
bucket of clean water  
bucket for dirty water  
hand wipes  
pencil for writing names |
| | • **Exemplars**  
*Terrace at Sainte-Adresse*, Claude Monet |
| | • **Teacher's process and product visuals:**  
A teacher made painted sample of a place. |
| **Motivation:** | Students would be asked to think of and discuss a favorite place, real or imaginary. |
| **Questions:** | • **Topic questions**  
What is the difference between a real and an imaginary place?  
• **Association questions**  
Who would like to tell us about their special place?  
• **Visualization questions**  
What colors do you see in your place?  
• **Transition questions**  
How can we begin our painting about our special place? |
<p>| <strong>Adaptations to be used for</strong> | No adaptations are needed for this group of three |</p>
<table>
<thead>
<tr>
<th>Teaching Art to Learners with Special Needs</th>
<th>students.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Procedures:</strong></td>
<td></td>
</tr>
<tr>
<td>• Demonstration</td>
<td>The teacher demonstrates how to use the paint while listening to music.</td>
</tr>
<tr>
<td>• Distribution</td>
<td>The student leaders of each group will pass out the painting supplies.</td>
</tr>
<tr>
<td>• Work period</td>
<td>one 40 minute session, before school</td>
</tr>
<tr>
<td>• Clean-up</td>
<td>Students will help clean up their group work table, put the art supplies away and place their painting on the drying rack.</td>
</tr>
<tr>
<td>• Closure</td>
<td>Students discuss the place they depicted in their painting.</td>
</tr>
<tr>
<td><strong>Assessment, Evaluation, and Grading:</strong></td>
<td></td>
</tr>
<tr>
<td>2- <strong>Restatement of objectives</strong></td>
<td>Use the checklist for artwork located in Appendix A.</td>
</tr>
<tr>
<td>2 <strong>A comprehensive rubric</strong></td>
<td>Use the observation of art made without music chart. Use the Lowenfeld Stage of Development Chart.</td>
</tr>
<tr>
<td><strong>References:</strong></td>
<td></td>
</tr>
</tbody>
</table>
### A4 Unit Plan

![Boston University College of Fine Arts](image)

#### Unit Plan Format

**The Department of Art Education**

<table>
<thead>
<tr>
<th>Component</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Name:</strong></td>
<td>Arlene Aissis</td>
</tr>
<tr>
<td><strong>Descriptive Title for the Unit:</strong></td>
<td>Making Art With Music</td>
</tr>
<tr>
<td><strong>Rationale</strong></td>
<td>The theme of this unit was chosen as a result of the study concerning the use of music in art education. The unit contains lessons that will bring experiences involving both music and art to the art students. The art/music lessons also relate to the state art standards of Rhode Island. The unit is designed to present the students with what they need: a variety of lessons utilizing different genres of instrumental music. Through the use of music, the art lessons help to reinforce the art elements such as line, shape, and color. This unit offers art students integrated art lessons.</td>
</tr>
<tr>
<td><strong>Goals:</strong></td>
<td>Students should...</td>
</tr>
</tbody>
</table>
### Understand:

- The connection to their personal lives through artistic expression. (RI visual Arts Standards 3B)

- How to observe and experience objects and ideas through a multitude of senses and form an informed response. (RI Visual Arts Standard 2)

### Know:

- How to relate works of art to their historical and cultural setting (RI visual Arts Standard 3A)

- How to communicate in the language of art forms through the study and use of appropriate vocabulary, materials, tools and techniques. (RI Visual Arts Standard 4)

### Be able to:

- relate art knowledge and skills within and across the arts (RI Visual Arts Standard 5)

- apply knowledge of media, tool, techniques and processes to create original and interpretive works of art (RI Visual Arts Standard 1B)

### Instructional Concepts:

#### Quotes from artists and theorists

“Kandinsky himself said that his understanding of the power of non-representational art derived from a night when he went into his studio in Munich and failed to recognize one of his own paintings that was lying the wrong way up, seeing it in a picture “of extraordinary beauty glowing with an inner radiance.”” (Chilvers, Osborne and Farr, 1988, p. 262)

“The picture that a youngster draws or paints is much more than markings on paper. It is an expression of the total child
at the time he was painting.” – Viktor Lowenfeld (Lowenfeld, 1970, p. 21).

**Formal**

music can influence the use of:

- lines that can be thick, thin or curved
- color that can be used
- shapes that can be used
- textures that can be used

**Artistic behaviors**

- Using narration to describe their artwork
- Use their imagination to create an artistic expression
- Work from art by using music as an inspiration

<table>
<thead>
<tr>
<th>Lessons:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lesson One:</strong> Students will draw with oil pastels and water-soluble markers while listening to music. Students will listen to a classical music piece by Mozart. Students will be asked to think of what the music makes them think of and then to paint, draw with oil pastels or a combination of the two.</td>
</tr>
<tr>
<td><strong>Lesson Two</strong> Students will view Autumn Rhythm (Number 30) an exemplar of Jackson Pollock and discuss the meaning of action painting (see Appendix B 10). While listening to a Jazz recording or trumpeter, Miles Davis, students will take part in creating an action painting using different types of paint on large chart paper.</td>
</tr>
<tr>
<td><strong>Lesson Three:</strong> Students will create a collage from an assortment of colored, textured paper while listening to a recording of Klezmer instrumental world music. Students will be asked to use the colors and shapes that the music makes them think of.</td>
</tr>
<tr>
<td><strong>Lesson Four</strong> Students will create a sculpture with clay while listening to Native American Flute music. They will</td>
</tr>
</tbody>
</table>
be shown exemplars of ancient Greek pottery and Native American pottery. Students will use a stylus to apply lines and texture to the sculpture according to what they hear in the music.

### Resources and Materials:

**Materials:**
- large chart paper
- magazine pages, gift wrap paper, construction paper
- white drawing paper, 12x18
- water-soluble markers
- oil pastels
- clay body
- stylus
- white school glue
- glitter paint
- fluorescent paint
- tempera paint

**Exemplars**
- Ancient Greek pottery, Native American pottery
- Jackson Pollock action painting
- Romare Bearden collage
- Henri Matisse collage
- Miles Davis Recording
- Mozart Recording
- Native American flute music recording

**Teacher's process and product visuals:**
- Sample ceramic sculpture
- Sample action painting
- Sample collage
- Sample oil pastel/marker drawing

### Assessment, Evaluation, and Grading:

**Criteria**
- a) use of color in collage and paintings
- b) student narration to explain how music influenced artwork
- c) Application of paints through movement of body to create an action painting
- d) using various methods to make sculpture: coils, slab
- e) overall craftsmanship of artwork

**A comprehensive rubric**

- The rubric would use the five criteria mentioned above.

- The degrees of the rubric are each worth 20% and are placed across the top of the rubric.
| -The criteria are listed down the left side of the paper.  
-Each artwork is given the appropriate degree for each of the criteria it meets. |
Appendix B

B1 Checklist for Observations of Students with Music

**Checklist for observations of students with music**

<table>
<thead>
<tr>
<th>Questions</th>
<th>Yes</th>
<th>No</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Did the student show body movements during music?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Did the student have different facial expression during music?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Did the students make comments while making art with music?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Was the student engaged in making art?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Did the student comment about the medium used?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other observations</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix B2

### Checklist for Observations of 3 Students with Music

<table>
<thead>
<tr>
<th>Questions</th>
<th>Yes</th>
<th>No</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Did the student show body movements during music?</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cindy</td>
<td>X</td>
<td></td>
<td>She chose different brushes and then painted.</td>
</tr>
<tr>
<td>Robert</td>
<td>X</td>
<td></td>
<td>No movements were noticed other that those required for painting.</td>
</tr>
<tr>
<td>Elizabeth</td>
<td>X</td>
<td></td>
<td>She just painted.</td>
</tr>
<tr>
<td><strong>2. Did the student have different facial expression during music?</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cindy</td>
<td>X</td>
<td></td>
<td>She didn’t show any emotions as she painted.</td>
</tr>
<tr>
<td>Robert</td>
<td>X</td>
<td></td>
<td>The child seemed to be concentrating on painting.</td>
</tr>
<tr>
<td>Elizabeth</td>
<td>X</td>
<td></td>
<td>She had a very serious expression. She seemed to be concentrating on</td>
</tr>
<tr>
<td>3. Did the students make comments while making art with music?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------------------------------------------------------</td>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cindy</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elizabeth</td>
<td>X</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Cindy: Halfway through the bebop jazz recording, Cindy announced that she finished her painting.

Robert: No. He asked to do another painting.

Elizabeth: When asked, she told another child where the brown paint was.

<table>
<thead>
<tr>
<th>4. Was the student engaged in making art?</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cindy</td>
<td>X</td>
</tr>
<tr>
<td>Robert</td>
<td>X</td>
</tr>
<tr>
<td>Elizabeth</td>
<td>X</td>
</tr>
</tbody>
</table>

Cindy: She mostly used the yellow glitter paint.

Robert: He covered the entire page with his painting.

Elizabeth: As she painted shapes, she used both glitter and tempera paint.

<table>
<thead>
<tr>
<th>5. Did the student comment</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### About the medium used?

<table>
<thead>
<tr>
<th>Name</th>
<th>X</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cindy</td>
<td>X</td>
<td>She said she liked the glitter paint.</td>
</tr>
<tr>
<td>Robert</td>
<td>X</td>
<td>He mentioned the glitter paint.</td>
</tr>
<tr>
<td>Elizabeth</td>
<td>X</td>
<td>She commented that she was using glitter paint.</td>
</tr>
</tbody>
</table>

### Other observations

<table>
<thead>
<tr>
<th>Name</th>
<th>X</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cindy</td>
<td>X</td>
<td>When she finished she said “I drewed it already”. “My Papa played the guitar and used to be in a band but he plays the guitar sometimes.”</td>
</tr>
<tr>
<td>Robert</td>
<td>X</td>
<td>He used half glitter paint and half watercolor paint.</td>
</tr>
<tr>
<td>Elizabeth</td>
<td>X</td>
<td>She asked the teacher how to spell the word coffee. She painted a sign and objects found in a coffee shop. Katherine was quiet while she painted.</td>
</tr>
</tbody>
</table>
B3 Checklist for observation of students for lesson without music

<table>
<thead>
<tr>
<th>Questions</th>
<th>Yes</th>
<th>No</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Was student engaged in art making?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Did the student comment about the media as he/she worked?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Did the student respond to stimuli in the environment as they worked?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Did student respond to other students as they worked?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Did student comment on the topic of their artwork?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other observations</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other observations</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Narrative while looking at painting upon completion</td>
<td>X</td>
<td></td>
<td>“They are flowers. It’s Summer Wonderland. They bloom.”</td>
</tr>
</tbody>
</table>
B4 Checklist for observation of 3 students for lesson without music

<table>
<thead>
<tr>
<th>Questions</th>
<th>Yes</th>
<th>No</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Was student engaged in art making?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cindy</td>
<td>X</td>
<td></td>
<td>She started by using glitter paint and used it exclusively throughout the lesson.</td>
</tr>
<tr>
<td>Robert</td>
<td>X</td>
<td></td>
<td>At first he just wanted to draw. Then he decided to make a pencil drawing and then paint it.</td>
</tr>
<tr>
<td>Elizabeth</td>
<td>X</td>
<td></td>
<td>She occasionally spoke to other students while working but kept on painting.</td>
</tr>
<tr>
<td>2. Did the student comment about the media as he/she worked?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cindy</td>
<td>X</td>
<td></td>
<td>“This is so pretty,” (referring to glitter paint.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
3. Did the student respond to stimuli in the environment as they worked?

<table>
<thead>
<tr>
<th>Student Name</th>
<th>Response</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cindy</td>
<td>X</td>
<td>She responded to other students.</td>
</tr>
<tr>
<td>He looked up when other children arrived. As he painted, he glanced a few times at a student playing cards.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert</td>
<td>X</td>
<td>A doorbell rang occasionally, cafeteria workers were speaking and there was a loud continuous sound from the heating vent.</td>
</tr>
<tr>
<td>Elizabeth</td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>

4. Did student respond to other students as they worked?

<table>
<thead>
<tr>
<th>Student Name</th>
<th>Response</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cindy</td>
<td>X</td>
<td>“Mine is a patch of flowers. It’s in a wonderful world”. She explained to a child who pointed out that grass isn’t glittery.</td>
</tr>
<tr>
<td>Robert</td>
<td>X</td>
<td>He was the only one painting.</td>
</tr>
<tr>
<td>Cindy</td>
<td>X</td>
<td>“Mine is a patch of flowers. It’s in a wonderful world”. She Explained to a child who pointed out that grass isn’t glittery.</td>
</tr>
</tbody>
</table>
5. Did student comment on the topic of their artwork?

<table>
<thead>
<tr>
<th>Student</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cindy</td>
<td>She mentioned the garden as being a wonderland.</td>
</tr>
<tr>
<td>Robert</td>
<td>At first he said he wanted to draw animals. After he just started drawing, he decided to finish it at home and started another painting.</td>
</tr>
<tr>
<td>Elizabeth</td>
<td>She referred to her artwork as a “pool with sparkly water.”</td>
</tr>
</tbody>
</table>

Other observations

<table>
<thead>
<tr>
<th>Student</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cindy</td>
<td>She first painted the grass green.</td>
</tr>
<tr>
<td>Robert</td>
<td>He looked up occasionally while he was drawing. He looked up as other children arrived in the</td>
</tr>
<tr>
<td>Cindy</td>
<td>She first painted the grass green.</td>
</tr>
</tbody>
</table>
### Other Observations

<table>
<thead>
<tr>
<th>Name</th>
<th>X</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cindy</td>
<td></td>
<td>She said, “Yay” when she noticed the blue glitter paint.</td>
</tr>
<tr>
<td>Robert</td>
<td>X</td>
<td>He began painting the grass green. He wanted grey paint so he mixed black and white paint. He said “no” when he thought he put too much paint on something. He chose to use only watercolor and not glitter paint.</td>
</tr>
<tr>
<td>Elizabeth</td>
<td>X</td>
<td>She painted with two other students.</td>
</tr>
</tbody>
</table>

### Narrative while looking at painting upon completion.

<table>
<thead>
<tr>
<th>Name</th>
<th>X</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cindy</td>
<td>X</td>
<td>“They are flowers. It’s Summer Wonderland. They bloom.”</td>
</tr>
<tr>
<td>Robert</td>
<td>X</td>
<td>“It’s a plane dropping a bomb on</td>
</tr>
</tbody>
</table>
| Elizabeth | X | was in World War II.” He responded to a drip on the painting with the phrase, “it’s a mess”.
| “It’s a slide and then I land in the water. A big pool; I just went down” (the slide). |
### B5 Data Overview Chart

<table>
<thead>
<tr>
<th>Date Collected</th>
<th>Source</th>
<th>Recording Device</th>
</tr>
</thead>
<tbody>
<tr>
<td>written observations</td>
<td>student at work</td>
<td>memo pad</td>
</tr>
<tr>
<td>artwork</td>
<td>artwork</td>
<td>checklist for artwork</td>
</tr>
</tbody>
</table>
### Student Interview Questions

<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
</tr>
</thead>
</table>

1. Did you like listening to music while you made art? Why or why not?

2. What did you think of when you listened to the music?

3. What did you want to do when you heard the music?

4. What was happening in the music?

5. Did the music make you think about shapes and lines?

6. Did you use any of these shapes, colors or lines in your artwork? Where?

7. Why did you choose to use this color, this shape?

8. Did the music help you make your art? How did it help you?

9. If you had a choice, would you want music to play when you make art? Why or why not?

10. Did the music help you concentrate on your art? How?
### Student Interview Questions - 3 Student Responses

1. Did you like listening to music while you made art? Why or why not?

   Cindy - Yes, because the saxophone was playing. It makes good noise.
   
   Robert - Yes. Don’t know.
   
   Elizabeth - Yes. When I’m in the coffee shop it’s the same music playing.

2. What did you think of when you listened to the music?

   Cindy - It made me think of people playing the bongos, the guitar and the saxophone.
   
   
   Elizabeth - I drew this (coffee shop) because of the music.

3. What did you want to do when you heard the music?

   Cindy - I wanted to play those instruments.
   
   Robert - Draw a palace.
   
   Elizabeth - Draw this.

4. What was happening in the music?

   Cindy - People playing instruments and people watching them.
   
   Robert - The piano, a guy with a saxophone, dancing and drums.
   
   Elizabeth – A man playing.

5. Did the music make you think about shapes and lines?

   Cindy - It made me think of the color of the instrument. It was the saxophone that
6. Did you use any of these shapes, colors or lines in your artwork? Where?

Cindy - I used the yellow for the people the curtain, the saxophone and the bongos.

Robert - The blue.

Elizabeth - Yes, in the door and wall.

7. Why did you choose to use this color, this shape?

Cindy - There was more in the cup and I kind of like the glitter paints.

Robert - Because that’s what they have on the top of the buildings in Russia.

Elizabeth - (blue) I like the color.

8. Did the music help you make your art? How did it help you?

Cindy - It kind of did. It’s because I listened to it and it makes me think of people playing music.


Elizabeth - Yes. By drawing dark colors in the coffee shop.

9. If you had a choice, would you want music to play when you make art? Why or why not?

Cindy - Not play because I kinda want to draw my own stuff. The people say it’s good or not good and kinda take a test for who makes the best art.

Robert - No. It distracts people. (He said he wouldn’t want to listen to music during
Elizabeth- I don’t really care. I would do bright colors. It depends on what kind of music.

### 10. Did the music help you concentrate on your art? How?

Cindy- A little bit, yeah, because it was playing while I was doing this (pointed to the painting) and I know what I wanted to draw. I put three instruments in it: bongos, guitar and saxophone.

Robert- Yes but I wasn’t paying attention to the music that much.

Elizabeth- The coffee shop I go to is dark.

### 11. When we made art without music, what did you hear while you were drawing?

Cindy- I heard the beautiful flowers in the garden (the garden she painted).

Robert- I didn’t hear anything except the birds outside. (He was sitting by a large window in the cafeteria.)

Elizabeth- Nothing.
Students’ Artwork

Made With and Without Listening to Bebop Jazz

<table>
<thead>
<tr>
<th>Cindy</th>
<th>Cindy</th>
<th>Robert</th>
<th>Robert</th>
<th>Elizabeth</th>
<th>Elizabeth</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artwork Made With Music</td>
<td>Artwork Made</td>
<td>Artwork Made With Music</td>
<td>Artwork Made</td>
<td>Artwork Made With Music</td>
<td>Artwork Made</td>
</tr>
</tbody>
</table>

![Artwork examples](image1.png) ![Artwork examples](image2.png) ![Artwork examples](image3.png) ![Artwork examples](image4.png)
## B9  Stages of Artistic Development Chart

### Students Artwork and Lowenfeld’s Stages of Art Development

<table>
<thead>
<tr>
<th>Ages and Characteristics of Art Stages</th>
<th>Names of Children</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Name</td>
</tr>
<tr>
<td><strong>Preschematic Stage</strong></td>
<td></td>
</tr>
<tr>
<td>The first representational attempts (4-7 years of age)</td>
<td>Art 1</td>
</tr>
<tr>
<td>Marks represent visual object</td>
<td></td>
</tr>
<tr>
<td>Recognizable picture and subject matter</td>
<td></td>
</tr>
<tr>
<td>Random placement in space</td>
<td></td>
</tr>
<tr>
<td>Color for sake of color</td>
<td></td>
</tr>
<tr>
<td>Uses own experiences and fantasy</td>
<td></td>
</tr>
<tr>
<td>Bodies are head/feet representations</td>
<td></td>
</tr>
</tbody>
</table>

### Schematic Stage

Uses schema or repeated
<table>
<thead>
<tr>
<th>Symbols for representations</th>
<th>7 to 9 years of age</th>
</tr>
</thead>
<tbody>
<tr>
<td>Color relationship between objects and color</td>
<td></td>
</tr>
<tr>
<td>Uses schema for objects</td>
<td></td>
</tr>
<tr>
<td>X-Ray picture (shows inside and outside at same time.)</td>
<td></td>
</tr>
<tr>
<td>Folding over (depicts upside down image to represent other side.)</td>
<td></td>
</tr>
<tr>
<td>Base-line symbol</td>
<td></td>
</tr>
<tr>
<td>No 3D quality space</td>
<td></td>
</tr>
<tr>
<td>Shows space relationships of objects</td>
<td></td>
</tr>
</tbody>
</table>

**Dawning Realism**

- The student criticizes X-Ray and folded over drawings

**The Gang Age – ages 9to12**

- No schemas
- Awareness of differences in colors (different blues)
- Concern for detail
- Visual awareness of nature
No baseline or skyline, the sky extends to the ground
**B10 Stages of Development Chart Results**

<table>
<thead>
<tr>
<th>Ages and Characteristics of Art Stages</th>
<th>Names of Children</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Cindy Age 6</td>
</tr>
</tbody>
</table>

**Preschematic Stage**

The first representational attempts (4-7 years of age)

<table>
<thead>
<tr>
<th></th>
<th>Art 1</th>
<th>Art 2</th>
<th>Art 1</th>
<th>Art 2</th>
<th>Art 1</th>
<th>Art 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marks represent visual object</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td>Recognizable picture and subject matter</td>
<td>no</td>
<td>yes</td>
<td>no</td>
<td>yes</td>
<td>yes</td>
<td>partial</td>
</tr>
<tr>
<td>Random placement in space</td>
<td>x</td>
<td>no</td>
<td>x</td>
<td>no</td>
<td>no</td>
<td>no</td>
</tr>
<tr>
<td>Color for sake of color</td>
<td>yes</td>
<td>no</td>
<td>no</td>
<td>no</td>
<td>no</td>
<td>no</td>
</tr>
<tr>
<td>Uses own experiences and fantasy</td>
<td>no</td>
<td>yes</td>
<td>no</td>
<td>no</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td>Bodies are head/feet</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
</tbody>
</table>

**Schematic Stage**
### The Role of Music in Children’s Artwork

<table>
<thead>
<tr>
<th>Uses schema or repeated symbols for representations</th>
<th>7 to 9 years of age</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Color relationship between objects and color</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td>Uses schema for objects</td>
<td>no</td>
<td>yes</td>
<td>yes</td>
<td>no</td>
<td>no</td>
<td>no</td>
</tr>
<tr>
<td>X-Ray picture (shows inside and outside at same time.)</td>
<td>no</td>
<td>no</td>
<td>no</td>
<td>no</td>
<td>no</td>
<td>no</td>
</tr>
<tr>
<td>Folding over (depicts upside down image to represent other side.)</td>
<td>no</td>
<td>no</td>
<td>no</td>
<td>no</td>
<td>no</td>
<td>no</td>
</tr>
<tr>
<td>Base -line symbol</td>
<td>no</td>
<td>yes</td>
<td>no</td>
<td>no</td>
<td>no</td>
<td>yes</td>
</tr>
<tr>
<td>No 3D quality space</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>no</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td>Shows space relationships of objects.</td>
<td>no</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
</tr>
</tbody>
</table>

**Dawning Realism**

**The student criticizes X-Ray and folded over drawings**

**The Gang Age – ages 9to12**

<p>| No schemas                                      | yes | no | no | yes | yes | yes|
| Awareness of differences in colors (different blues) | no  | no | no | yes | yes | yes|
| Concern for detail                              | no  | yes| yes| yes | yes | yes|</p>
<table>
<thead>
<tr>
<th>Visual awareness of nature</th>
<th>no</th>
<th>no</th>
<th>no</th>
<th>no</th>
<th>no</th>
<th>no</th>
</tr>
</thead>
<tbody>
<tr>
<td>No baseline or skyline, the sky extends to the ground</td>
<td>NA</td>
<td>no</td>
<td>NA</td>
<td>yes</td>
<td>NA</td>
<td>no</td>
</tr>
</tbody>
</table>
**Artwork Information Chart**

<table>
<thead>
<tr>
<th>Questions</th>
<th>Name Art 1</th>
<th>Name Art 2</th>
<th>Name Art 1</th>
<th>Name Art 2</th>
<th>Name Art 1</th>
<th>Name Art 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Did the student paint/ draw while listening to music?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Did the student draw a place related theme for art without music?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Did the student paint with watercolor, glitter paint or both?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Did students art relate to the theme?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Did students art relate to the materials?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Did students art relate to the music?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### B 12 Students’ Artwork Information Chart

<table>
<thead>
<tr>
<th>Questions</th>
<th>Cindy Art 1</th>
<th>Cindy Art 2</th>
<th>Rob Art 1</th>
<th>Rob Art 2</th>
<th>Eliz Art 1</th>
<th>Eliz Art 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Did the student paint/draw while listening to music?</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>2. Did the student draw a place related theme for art without music?</td>
<td>NA</td>
<td>Yes</td>
<td>NA</td>
<td>Yes</td>
<td>NA</td>
<td>Yes</td>
</tr>
<tr>
<td>3. Did the student paint with watercolor, glitter paint or both?</td>
<td>both (mostly glitter)</td>
<td>glitter</td>
<td>both</td>
<td>watercolor</td>
<td>both</td>
<td>both</td>
</tr>
<tr>
<td>4. Did students art relate to the theme?</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td>5. Did students art relate to the</td>
<td>yes glitter for</td>
<td>yes</td>
<td>yes glitter</td>
<td>yes watercolor</td>
<td>yes glitter</td>
<td>yes shiny</td>
</tr>
<tr>
<td>materials?</td>
<td>saxophone</td>
<td>summer wonderland</td>
<td>for Paris and Moscow</td>
<td>for plane bombing</td>
<td>paint for sign</td>
<td>slide and water</td>
</tr>
<tr>
<td>-----------</td>
<td>-----------</td>
<td>-------------------</td>
<td>----------------------</td>
<td>-------------------</td>
<td>----------------</td>
<td>----------------</td>
</tr>
<tr>
<td>6. Did students art relate to the music?</td>
<td>yes</td>
<td>NA</td>
<td>yes</td>
<td>NA</td>
<td>yes</td>
<td>NA</td>
</tr>
</tbody>
</table>
Artists’ Exemplars for Lesson Used in the Research to the Study

B 13 Exemplar for Lesson Without Music

Autumn Rhythm (Number 30) 1950 by Jackson Pollock

B 14 Exemplar for Lesson With Music Used in the Research

Terrace at Sainte Adresse, by Claude Monet
Artists’ Exemplars For the Unit Created from the Research

B15 Exemplar *Honey Butter in the Sun* Collage by Romare Bearden

B16 Exemplar *The Sorrows of the King* Collage by Henri Matisse
B17 Exemplar of Native American Pottery

_Pueblo Medicine Bowl_ by Native American Artist, Tortalita

---

B18 Exemplar of Ancient Greek Pottery

_Dinos (Terracotta Mixing Bowl)_– 603 – 615 BCE