



## SCHOOL WALL PAINTING AN ART INTEGRATED PEDAGOGY FOR STUDENT TEACHERS

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### ABSTRACT

*This study provides a comprehensive account of the development of an arts-integrated elementary school in India, focusing on the fine arts. It had been earmarked for destruction, but in recent years it has been repurposed as a prestigious center for the arts. The institution provided the sense of being a thriving and active place to work and learn. However, there were differences among the team members, which led to a growing mistrust as a result of the members' various degrees of experience with the visual and performing arts. In addition, there was a discernible pattern that arose in the academic requirements that were placed on children who enrolled in the school from outside of its attendance zone. As a consequence of this, the school earned a reputation in the community as a safe refuge for teenagers who struggle with psychological, behavioral, and academic issues.*

**Keywords:** school wall painting, art integrated pedagogy, student teachers

### INTRODCUTION

In the beginning, there were approximately 350 students enrolled at Mosaic Elementary. It is not unheard of for a school that was built in 1965 to alleviate the overcrowding of schools in the surrounding area to experience a fall in enrolment as a direct result of demographic shifts. In 1965, Mosaic and the elementary schools in the surrounding area served a student body that was predominantly made up of children of Haryana, Punjab, and Himachal Pradesh heritage; this demographic has not much shifted since that time. However, the area today serves a more diversified student body, with bigger numbers of pupils of Hispanic and Asian ancestry than in the past. On the other hand, in 2004, there were only 90 pupils spread across its five classrooms, which were spread across two floors. This was a very unusual occurrence for a school district that had around 24,000 kids enrolled in



kindergarten through grade 12 across 41 primary and 8 secondary schools.

The "generalist" primary school curriculum was one of many that was approved for use by the India Ministry of Education, which Mosaic made available to its children. Despite its appealing location on the border of a park and its close proximity to public transit and commercial facilities, it was on the point of being demolished; nevertheless, in 2005, it was transformed into a school for the arts. The majority of the growth in Mosaic's current enrollment of 234 may be attributed to new students who live outside of the school's usual attendance region. This is shown in the fact that the majority of the growth occurred in the past year. Since then, a significant number of elementary schools with declining enrollments have been able to stay open by incorporating arts education into their lesson plans.<sup>2</sup> On the other hand, this is the story of Mosaic Elementary School and the unanticipated consequences that came about as a result of a change.

### **Creating a School of Choice**

Teachers at an elementary school that is located nearby came up with the concept of establishing Mosaic Elementary, which is a school that is centered on the arts, since they believed that it would be a fantastic opportunity to provide their children and the district as a whole something fresh and exciting. This concept was brought up at a meeting in June of 2002 that was attended by two educators and members of the school board. As a result of the introduction of Bill 34 on May 31 by the Ministry of Education, the finance mechanism was changed from being based on a per-school basis to being based on a per-student basis (Fallon & Paquette, 2009). This may have drawn the attention of the district at the time. As a consequence of this, it became necessary for educational institutions to adopt a more commercial mindset and devise innovative strategies for generating cash. Two profitable initiatives were the authorization of the building of schools that offered specialized curricula, as well as the recruitment of students from other countries. These kinds of specialized programs, which are sometimes known as "schools of choice," would attract students not only from all throughout the district but possibly even from further afield than the metropolitan area. This would lead to an increase in the amount of money that was made available to the educational system. According to Fallon and Paquette (2009), this



would also demonstrate that educational systems are flexible enough to meet the needs of both students and the families of those kids.

In the majority of cases, school choice programs are "endorsed by politicians and parents who want educators to comply with their wants for a particular school philosophy," as Davies and Aurini (2008) put it. The shift at Mosaic, on the other hand, was started by a group of educators. Among them were a former elementary school music teacher who was serving as principal and the district's fine arts consultant. The establishment of a fine arts school in the area was the result of three years of research, discussions with district administration and elected school board officials, a written proposal, and community forums in the catchment area (attended by parents, school district representatives, and elected school board officials). In 2005, an arts-integrated learning facility known as Mosaic Elementary School welcomed its first students through its doors. The school district made it clear that it was in favor of the shift by providing funding for the purchase of new instruments for the music room, investing in sound and lighting equipment for performances, and transforming two unused classrooms into spaces that can be used for art and dance.

Regarding the implementation of the arts integration that was planned, there were neither requests for clarification nor mandates made. These are questions that the Mosaic team would need to answer for itself in order to proceed.

### **The Study**

The findings of a case study that I worked on while I was employed at Mosaic have been incorporated into this report. My intention is to investigate the perspectives of primary school teachers regarding the fine arts and arts integration programs that are offered within the public school system. I investigate the ways in which educators perceive and make meaning of the arts by drawing on interviews I did with educators who were instrumental in the educational transition that Mosaic underwent. I was inspired to carry out this qualitative research because I had previously worked as a teacher at the institution in question, during which time I had witnessed students enrolling despite living beyond the institution's



designated attendance region. The following table provides an in-depth analysis of the profound implications those students' enrollments had for the whole student body.

**Table 1 Mosaic population over 8 years**

School Composition	Elementary	Arts-Integrated
	Public School 2005	Elementary School 2013      Public
Student enrolment	90	229
*Enrolling teachers	4.5	10
Non-enrolling teachers	3	7
Ministry-designated students	4	29
English language learners	16	15
Aboriginal students	3	8
School administrator	1 (with .4 teaching assignment)	1 (with .15 teaching assignment)
Head Teacher	1	1
# of rooms utilized for teaching	10	18 (with the addition of 3 portables)



School secretary	1	1
Teacher assistant	0	.5
Custodian	1.2	1.5

\*staffing based on full-time teaching equivalents (FTE)

No matter how many kids are enrolled in the school as a whole, the increase in the number of children who have been singled out by the ministry is of particular significance. These categories are used to identify students who have mild to severe behavioral or mental health concerns, as well as those who are blind, deaf, adult dependent, physically dependent, gifted, or who have chronic health issues. My inquiry was prompted by the observation that the data provided above and the demographics of students enrolling from beyond the Mosaic target region shared many similarities.

## METHOD

In-depth interviews were conducted with teachers who had been employed by Mosaic when the school first opened its doors in 2005 as an arts-integrated learning environment. Before being considered for employment at Mosaic, prospective candidates were required to have a minimum of five years of experience teaching in elementary schools. There were five responses to the invitations: two retired principals, one music/dance expert, four classroom teachers, and an administrator. (The current principal was transferred to Mosaic in the middle of the process of conducting interviews; as a result, he or she will not be included in this study.) George, who was already retired at the time, was one of the four educators selected because of the critical role he played in the establishment of the new school. The two people who came before you as principal were either very excellent musicians or artists. The arts were taught by three of the four instructors who actually cared about the subject, whereas the fourth didn't care one way or the other about the topic at all. The university's proximity to her home was the primary factor that piqued her interest in attending there. The average length of an interview was sixty minutes.



Children who were registered at Mosaic but whose families lived outside of the catchment area were also given an interview invitation for themselves and their parents. In order for their children to be accepted, they had to have attended Mosaic for a minimum of two years and be in the intermediate grades (4–7). Families whose children were enrolling for the very first time at Mosaic Elementary School were also extended an invitation. These families live inside the Mosaic attendance zone. Among the documents that were looked into were forms for moving pupils between different school districts and between states. However, this section will solely take into consideration interviews conducted with educators.

### **Defining the arts**

Permit me to start by providing definitions for the fine arts and arts integration. The phrase "fine arts" is used to characterize education focused on the arts in a more comprehensive manner than the term "arts-integrated" does. The terms visual arts and performing arts are subsumed under the umbrella term "fine arts." The phrase "fine arts school" could provide the wrong impression, as I found out when conducting this research. For instance, some parents at Mosaic had the expectation that their children would participate in a curriculum like to the one offered at the LaGuardia High School of Music and the Performing Arts in New York City, which became well-known due to the movie *Fame*, which was released in 1980. Mosaic, on the other hand, is not the type of school that specializes in stagecraft. The primary objective of the program is to foster an environment that is amenable to knowledge acquisition via the creative process. When I talk about pedagogy, I will talk about arts-integrated education, but the term "fine arts school" will be used interchangeably.

### **Valuing the arts in education**

The assumption that students' exposure to the arts has a good effect on their academic performance is supported by a number of research (Brewer, 2002; Brouillette, 2010; Charland, 2011; Colley, 2012; Long, 2012; Hawes et al; Sayers Adomat, 2012). These findings are cited in the previous sentence. This is one of the many reasons why an educational strategy that emphasizes the arts is so appealing. On-site arts specialists, time constraints,



collaboration, seniority, testing, accountability, and individual teachers' dedication to the arts are just some of the challenges that have been discussed by Colley (2012), Charland (2011), Noblit and colleagues (2009), Hornbacher, Lipscomb, and Scripp (2008), and Gaskell (1995). On-site arts specialists are one of the challenges that has been discussed by Colley (2012), Charland (2011), Noblit and colleagues (2009), and Noblit and colleagues (2009).

According to Bresler (1995), the "co-equal cognitive" level of arts integration knowledge (actual integration managed by an arts professional) (page 33) is the optimum degree of arts integration knowledge; yet, it is the level that is "least prevalent in practice" (page 33). Bresler discovered that the sort of arts integration known as "subordinate" or "add-on" was more common in the elementary schools that she researched.

Mishook and Kornhaber (2006) arrived at a similar verdict after making the observation that submissive integration was the standard practice.

It is possible that the high levels of assurance that teachers possess while presenting lessons through artistic mediums are the root cause of the prevalence of this less complicated kind of arts integration. The workers at Mosaic experienced a drop in morale when the school made the transition to becoming an arts-integrated school. The first few years of Mosaic's new arts specialization were marred by misunderstandings between personnel and administration, emotional outbursts, and one incident that effectively emptied the hallways. For several days, there was no one in the break room. One may say that this is a difficult start to the relationship. Despite this, there was a fair amount of stability maintained within the workforce at first. It is not clear whether their goal was to encourage the merging of the arts or to honor creativity in and of itself. Perhaps the answer might be found in the study of the history of the arts in public schools.

### **A Little History**

Both Franz Cizek and Carl Orff were early proponents of integrating music and the arts into the educational experience of their students. "emotions such as envy, fury, and rage" were the emphasis of Franz Cizek's (about 1918) abstract art projects for kids, as stated on page 265 in Malvern's (1995) book, "Abstract Art for Kids." My region's elementary school music



programs are modeled after Carl Orff's Schulwerk (around 1930), which called for the integration of visual art, music, dance, and theater (about 1924). This philosophy was implemented in my region somewhere around 1930. A resurgence in Reggio Emilia education is taking place in the United States. Reggio Emilia is an educational philosophy that was founded in Italy during World War II for children in preschool and elementary school. The "still alarmingly common deficit model of pedagogy, where the learner is constructed as lacking," initiatives like these highlight the value of the arts and their potential to establish a new arena for learning. This is in contrast to "the still alarmingly common deficit model of pedagogy," which states that "the learner is constructed as lacking." Adams contends that this makes it more difficult to create an environment in which pupils can work together and conceive of creative solutions to problems.

According to the findings of a study that was conducted over the course of eight years and published in 2009 by Noblit and colleagues, who questioned whether the arts can be "justified for the creativity they involve or for their utility in other domains," the arts have not been able to justify themselves as independent subjects. As a result, "much effort has been put into the latter," according to the findings of the study. On the other hand, not everyone shares the opinion that the arts ought to be regarded as pedagogical instruments or as a way to facilitate the acquisition of other skills. Margaret Berger-Hamerschlag, a student of Franz Cizek who taught painting to teenagers in East London's working class, wrote a book in 1955 about her experiences teaching painting to the youth of the area.

Despite the fact that it is out of date, this book nonetheless accurately portrays the ongoing concerns of educators regarding the reasons children choose to participate in arts-integrated programs.

Psychologists have discovered that being exposed to the arts can be advantageous for the cognitive development of children. As a result, art education has been incorporated into the standard school curricula in order to take advantage of these findings. Through the medium of art, it is able to alleviate its burdens and bring attention to its problems.

An alternate point of view is offered in Herbert Read's influential book *Education Through*





Art, which was written in the same decade. Even though it was first published in 1958, the book's message that "Art, widely conceived, should be the fundamental basis of education" is just as applicable now as it was when it was first written. More recently, Brewer (2002) agrees with Berger-Hamerschlag's assertion that students won't learn the information and skills associated with artistic modes of thought if they're only exposed to them in the context of the humanities or as a means to an end in other fields of study. Brewer argues that students need to be exposed to artistic modes of thought in a variety of contexts in order for them to be able to acquire these knowledge and abilities.

In his analysis of the value that the arts can bring to the classroom, Brouillete (2010) poses the following question: "Should a focus on the social-emotional development of students be an expectation for all arts teachers?" Brouillete raises this question in order to determine whether or not the arts should be emphasized in the classroom.

Colley (2012) provides five reasons why incorporating the arts into the classroom is beneficial. Eisner (2002) outlines ten guiding principles in his argument that the arts should play an important role in the classroom. Gaskell examines the social benefits of fine arts schools using the Langley Fine Arts School as an example. This school is located in Langley, India, and was chosen by Gaskell because of the positive feedback it has received from both parents and teachers.

It has been asserted that our institution is one of the few that respects the individuality of its pupils more than others...I am of the opinion that there are many children attending this school who, to tell you the truth, would not survive or [who] would be buried at another school, whether that means being pushed to the back of the classroom and not speaking much or whether that means being mocked and excluded by friends. I am of the opinion that there are many students attending this school who would not survive or [who] would be buried at another school. In accordance with the findings (Gaskell, 1995, p.

Is there a unified opinion regarding this matter among the faculty at Mosaic?



## **Mosaic Then and Now**

According to what was previously said, the student population at Mosaic stood at 90 prior to the transition; however, since then, it has increased to 234 as a result of a rise in enrolment from outside of the school's usual attendance territory. Because of the rise in the number of students whose attendance is mandated by the ministry, there is now a greater demand for both classroom and administrative personnel. As a consequence of this, a lot of people have wondered what the key to Mosaic's success is. Is it because schools place a high priority on art teaching, or is it because of the assumption that students who have more opportunities to participate in the arts will be better overall?

I polled the teachers and administration to find out if they had noticed any patterns among the students who had transferred in from other public or private universities in order to get to the bottom of this issue and figure out what was going on. Anna, a teacher at the intermediate to advanced level, is of the opinion that pupils who are having problems succeeding in traditional academic settings are more likely to attend elementary schools that place a strong emphasis on the arts.

Typically, [they appear] about the time that a student is in the fourth grade, which is an intriguing point because that's when they begin receiving grades...It was convenient for a while to lay the blame on the school, the kids, or the community that surrounded the school; however, at this point, all parties involved need to accept responsibility. Perhaps if I take my child somewhere else, people will accept him or her with less hesitation there. Because there is a school for the fine arts and because my child enjoys drawing and dancing, I can assume that she is creative. I'm crossing my fingers that they'll be able to make it.

When it comes to emphasizing the significance of grades, popularity, and integration, Anna is not the only one. When it came to addressing the unique challenges that were presented by pupils who resided outside of the district's allocated attendance region, other educators were more forthright:

You are already aware that I don't spend a significant amount of time looking at enrollment, but I started to notice something. Our school is home to a number of students who have



been diagnosed with a disability, struggle with behavioral challenges, or both. As soon as I heard someone say, "Oh they like art, we'll put them there, they will be ok," I realized that these were the kinds of pupils that had no business being at the school in the first place. (Dana)

Dana is certain that parents like the arts because they assist their children succeed in life and because they aid the children of the parents. It is important to highlight Dana's assertion, which is unique to these interviews and is that fine arts institutions are more demanding on both students and teachers.

They have the preconceived notion that there will be no academics involved at all, but if I want to fit an hour of theater and an hour of music into my weekly schedule, then they had better pay attention in their math and language arts classes. Some of the instructors who teach students who are in the intermediate level class would be happy to tell you about the pupils they have who are struggling with even the most fundamental areas of mathematics. What do you think it is that makes people behave in that manner? Why, I will tell you. They never get the chance to work on their math skills!

In addition, I questioned Dana about the extent to which institutions of higher learning focused on the arts are regarded as a silver bullet.

One way is to make the remark, "My child has behavioral issues, but they may have musical talent," and another is to actually have musical talent. In my perspective, there is absolutely no connection between the two subjects at hand. The fact that some parents have been overheard saying things such as, "My kid can't hack it at this school, so we'll try the fine arts school where they spend more time doing drama, art, and music," has led me to believe that this is the case. (Dana)

Carla is unhappy with the reasons that some parents give for bringing their children to Mosaic, and she has voiced her unhappiness with these reasons.

Parenting a child who is now enrolled in fifth grade presents a number of challenges in and of themselves. I'm going to send them to an art school because, "Yeah, they just don't have



any friends, and they're being bullied," their parents told me. The parents are thinking to themselves, "I've got to try something." That presents a hurdle for me to overcome. That is something that defies my ability to comprehend completely. Parents who have their act together should be aware that their children often have a shared interest in various artistic pursuits. (Carla)

Conversations with a couple of the students' guardians provided insight into the parents' expectations for the Mosaic program. These parents shared statements such as, "Time in the classroom would mean working on non-textbook, more visual arts." The couple who raised Meghan.

As a consequence of my inquiry, I came to the conclusion that some parents registered their children in school without doing proper background checks on the establishment before doing so.

During my discussion with Dana, I brought up the possibility that for some children, attending a school for the arts was their "last chance mechanism" (Kelly, 1993). This was something that I found interesting to think about.

There has undoubtedly always been the concept that anyone can try to pass off their inventions as works of art. Anyone is capable of learning art, anyone is capable of excelling in it, and anyone who works hard can achieve success...When I first became aware of this, my initial reaction was shock, followed by the question, "Are we turning into a behavioral school?" When we added up the statistics from the year before and the year before that, we discovered that there were a total of 14 pupils picked from the seventh-grade level who were split between two classrooms. Dana makes the point that even while the current ratio of ministry designations to the entire student population is less than 1:10, this high rate is not limited to a single academic year. This, in accordance with George, who taught upper-intermediate level students prior to his retirement, happened right at the start.

### **Arts-integrated pedagogy**

The concept of "arts-integrated pedagogy" is laid forth in its definition. Do we have a good



handle on this situation? A coming together of the arts. It's possible that a good number of teachers at any given institution could get away with telling their students anything along the lines of, "I'm teaching social studies right now, and here's a neat art project that goes along with that unit," and the students wouldn't be any the wiser for it. How did we come to refer to these things as "themes?" (Anna) Do you think it's feasible that the word "integration" might be substituted with "theme" in some other contexts? The cutting-edge instructional technique that Mosaic uses has been tweaked by teachers in a variety of different ways. The result of this was that the teachers grumbled about the students' varying levels of dedication to their assignments.

Despite the fact that I have made numerous efforts, I can't help but feel like an alien because no one here seemed to care about the level of devotion I brought with me. The fact that Anna's experience is comparable to that of other teachers demonstrates that she is not the only one who has these sentiments.

I've seen that some of the instructors at this university aren't as open to trying new things and really... well, let's just say that they aren't stretching themselves. Instead, they choose to have the attitude of "I'll just close my door and do my thing," which is an approach that I don't believe can be maintained at an institution like this. (Dana) A "Dana" is a teacher who creates the impression that the classroom maintains an open-door policy despite the fact that it does not. Carla, who is majoring in kinesiology, was similarly caught aback when she found out that other teachers did not agree with her plan to adopt an arts-integrated curriculum in the classroom.

No matter what academic credentials a candidate possesses, they will be hired if they demonstrate a genuine interest in both the pupils in their classroom and the subject matter they teach. Second, I believed there would be a higher level of collaboration. I have been trying to figure out how to add additional capabilities to my software, but I have not been successful. The possibility of collaborating with other educators is something that has always piqued my curiosity. It is not happening, and judging from what I've seen, it nearly appears to be a contest. Not at all, and I certainly have never conducted business in such a manner. (Carla)



It is essential to take note that Mason, Steedly, and Thormann (2008) include arts-integrated education professional development that involves collaboration between classroom teachers and arts professionals. They discovered that some instructors preferred to work alone (p. 45). It's possible that kids' emotions of isolation and insecurity are being exacerbated by the absence of collaborative learning and professional development opportunities in arts-integrated classrooms. According to findings from a study conducted by Alter, Hays, and O'Hara (2009), educators had the least amount of faith in their capacity to educate students in the arts, which can include but are not limited to music, dance, theater, and visual design.

### **The Conundrum of Credentials**

To get started, I questioned my professors about the significance of the term "fine arts." The responses that were given by the instructors were extremely varied. For instance, Anna might have sidestepped the question by instead inquiring, "What does it mean to study fine arts?" On the other hand, Dana and Carla take a more educational stance, explaining things like the way that they integrate the arts "into what I'm doing with the kids." Carla was under the impression that linguistic research was connected to the arts. When Becky was asked what comprises fine arts, George's response was, "Music, drama, visual arts, and dance," whereas Becky was honest and responded, "I can't answer that [question]."

Obviously, each of these teachers approaches the arts, the Mosaic curriculum, and its instruction through the lens of their own personal worldview. There is a lot of debate on whether or not formal training in the arts is necessary, and this is one of the most contentious issues. Becky is an expert in the arts, and she believes that all Mosaic teachers should have some sort of artistic experience. When I questioned her about the reason, all she could say was, "Why?" mostly due to the fact that it requires more than merely a sense of beauty. Before students may create their own skills, they must first demonstrate that they have a fundamental understanding of the skill. On the other hand, Anna, who has refined her artistic abilities by taking part in continuing education classes, had a different perspective on the situation.



Because everyone has access to the same information and tools for curriculum, I believe that sharing is the most important aspect of being an effective educator. In my opinion, it is crucial to have a teacher who is up to the challenge of addressing the subject matter covered in the curriculum. My opinion is that one can be a great performer without also being a great educator, and that the same can be said for the other way around. More essential than a teacher's academic credentials are the personality of the educator and the approach they take in the classroom.

Anna first stated that there was no requirement for a specialized instructor for music and dance, but she later changed her stance to acknowledge that a classroom teacher could bear the responsibility of teaching theater and visual arts. This perspective paves the way for an arts value scale, which includes a hierarchy of the performing and visual arts. In order to stress Anna's point that good teaching is more important than certificates, I told her that I didn't believe I could teach physical education. She responded, "You could if you wanted to," putting more of an emphasis on a person's motivation, or "passion," than on their abilities or education. "You could if you wanted to," she said. George, who does not consider himself an expert in the arts, was able to see the value in both arguments.

Both, in point of fact. If the institution is going to be known as a school for the fine arts, then it must have the necessary knowledge and experience in that field. However, I also believe that it is essential that there be instructors for the fundamental fine arts, and that prospective students should have a strong interest in at least one of these fields. Senior Lecturer Who Has Since Retired

George also made a reference to the importance of the personal motivation that a teacher have in order to teach in a fine arts school. He stated that he "would go for passion over perfunctory any time because passion can be transferred." Dana highlighted the importance of efficient teaching strategies over the benefit of obtaining formal training in the arts. She said, "I don't have any training in dance or music, so I guess that rules me out of [arts qualifications]." Although I was more of a bookworm than an artistic one in high school, I do believe that an openness to various kinds of artistic expression is more important than real competence in those areas. This is despite the fact that I was more of a bookworm than an



artistic one. (Dana)

Because Dana was "an academic kid," she never participated in any art lessons. As a result of this observation, the arts are no longer seen as a distinct academic discipline; rather, they are seen as an educational support that possesses intrinsic value when it is blended into other subject areas.

### **Teacher Appointments**

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are seen as an educational support that possesses intrinsic value when it is blended into other subject areas.

### **The Importance of Working as a Team**

The job of principle requires the individual to not only have the qualities of leadership and vision, but it also requires that individual to place a significant emphasis on the participation of the teachers in the form of the interchange of ideas. Marion, the first fine arts school administrator at Mosaic, did a good job handling the transition, but she blew a perfect chance when she decided to construct a schedule based on platoons instead. Marion was responsible for handling the switch. Because of the subject-specific teaching of curriculum by teacher experts at the secondary level (as opposed to the generalist teaching at the elementary level), students travel more in groups, like a platoon, from one topic to another. This approach would require primary school teachers to plan weekly field trips for their students to see qualified arts specialists. Rather than promoting the integration of the arts, this model would instead focus on this requirement. The program was effectively strangled by platooning, which did not provide the opportunity for teachers to collaborate with one another and develop a more natural, "grassroots"-based approach to education. When it came to the development of lesson plans that embraced artistic pursuits, there was both a lag and a lack of clarity. The visual classroom products that were proudly displayed in the corridors gave the impression that some teachers were better educators than others, which was understandable given the wide range of teachers' commitment to and expertise in the arts. This led to major trust concerns among the instructors, and it was a source of contention among the instructors.

### **CONCLUSION**

From what I've observed, pedagogy is often conceived of as a means of teaching from a higher level, with certain stages during the learning process serving as checkpoints to determine whether or not the learner is comprehending the material. By putting an emphasis on how different academic fields are intertwined with one another, the objective of arts-integrated pedagogy is to encourage a more integrative method of teaching and



learning. It should be designed in part at the school site, based on the competencies and requirements of the student population, but still following the criteria stipulated by the Ministry of Education. a. The staff at Mosaic needs to conduct additional research into the arts in order to build a site-specific pedagogical approach. This is preferable to just following a set curriculum and supplementing it with arts "add-ons" in order to placate hallway display boards. It is important for educators to set high standards for themselves in order to broaden their pedagogical and interpersonal perspectives.

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