Integrating Arts: Cultural Anthropology and Expressive Culture in the Social Studies Curriculum

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Social studies is the combined study of several disciplines including cultural anthropology where expressive culture is defined and described. Expressive culture is the processes, emotions, and ideas bound within the social production of aesthetic forms and performances in everyday life. It is a way to embody culture and to express culture through sensory experiences such as dance, music, literature, visual media, and theater. By integrating the arts into social studies, students are introduced to cultural ideals, traditions, and norms inherent in their own lives. This article describes the use of cultural anthropology as a vehicle to teach social studies concepts with visual and performing arts. Two examples of coequal social studies and arts units are examined in second and sixth grades.

Keywords: cultural anthropology, arts, social studies, integration, expressive culture, coequal model

Introduction

Culture is one of the National Council of Social Studies’ (NCSS, 2010) 10 major themes and the most accessible to elementary aged children. Students learn about the world through interactions with family and their cultural heritage before entering school. Many traditions and norms are learned through celebrations and are a way for humans to communicate culture through various art forms. Cultural anthropology is “the study the ordinary experiences of contemporary people for the purposes of uncovering the patterns, meanings, and social relations that lie beneath them” (Scheld, 2010, p. 2). In cultural or social anthropology, the arts fit into the study of expressive culture. Expressive culture is processes, emotions, and ideas bound within the social production of aesthetic forms and performances in everyday life. It is a way to embody culture and express culture through sensory experiences such as dance, music, literature, visual media, and theater. The use of body and voice to create or interpret is the visual-performing arts.

Historically, visual and performing arts as expression predate formal writing. When archaeologists discover prehistoric artifacts, many are visual representations such as symbols, drawings, pottery markings, and jewelry. Early humans left drawings of horses and other animals in caves in Southern France that are approximately 17,300 years old (Capelo, 2010). Early Egyptians produced a variety of architectural sites such as the pyramids in Giza and elsewhere in the country. In the Americas, indigenous tribes painted on caves, rocks, and skins to express ideas. Many cultures expressed their beliefs and norms through oral storytelling along with visual art. Others passed down stories through folktales and moral stories that helped preserve the ideas and traditions of that culture.

People transferred many of their oral traditions and stories into writing. Writing was a means of communication that not only recorded facts, but also provided shared stories, common experiences, and tapped into universal themes through poetry and literature. The literary arts give an additional dimension to communicating feelings and ideas by drawing the reader into a
specific time period, set of characters, universal plot, or various perspectives. People are engaged in the literature because they are used to the narrative structures that are told through oral storytelling.

The visual-performing and literary arts allow people to communicate multiple and varied perspectives, a valued goal in social studies. The arts provide a way for people to construct creations showing how they think and view the world. This concept of perspective taking is important in a well-rounded social studies curriculum. Students who learn history, culture, and geography from more than one perspective have broadened worldviews. They learn to question and to analyze from what perspective an event is told (Scheld, 2010). Students who have integrated social studies and arts experiences have the advantage of learning and creating from multiple perspectives and in multiple creative forms (Burstein & Knotts, 2010).

The arts convey emotion in a way that transcends other forms of communication. It is a way for humans to use their bodies to express ideas and emotions, to answer questions, and to give comfort. When people celebrate life events, it almost always includes music or dance. At birthday parties or weddings, whether through song or melody, music plays an important role. Young students sing songs and chants to accompany various movements on the playground. The arts are inherent to expressing emotions, ideas, and cultural norms in various societies. Anthropology, specifically expressive culture, provides outlets for creativity and cultural ideals that give students a glimpse into a time period or person’s life in both a historical and cultural context.

Why Social Studies and the Arts?

The social studies curriculum is comprised of several social sciences including: economics, political science, history, cultural anthropology, philosophy, sociology, and geography (NCSS, 2012). Of those, cultural anthropology lends itself well to the integration of the arts. Many cultures express their cultural norms through the visual-performing arts allowing a multifaceted inside view of that culture. Culture, especially visual culture is “inherently interdisciplinary and increasingly multimodal” (Freedman, 2003, p. 2).

By integrating the visual-performing arts, teachers tap into several strategies to help students make their own meaning of socio-historical events. As suggested by Chauncey Monte-Sano (2012), doing historical inquiry sharpens the skills of argumentation both in oral and written form. Students learn to analyze various primary sources and develop critical thinking skills that align with common core standards. By using arts strategies in conjunction with historical inquiry, teachers can encourage open-ended thinking, “risk-taking, critical thinking, and diligence” (Gullat, 2008, p.14). The use of visuals such as photographs, drawings, paintings, and architecture, provides images that are instantly accessible and personally engaging giving students a starting point for discussions in history (Barton, 2001; Card, 2012). Using these images must coincide with the use of graphic organizers and guiding questions to teach children how to look at these sources (Barton, 2001). Students are more inclined to engage in the historical process and have opportunities to increase vocabulary, especially in small group settings (Barton & Levstik, 2004). Children have the opportunity to ask questions, use academic vocabulary, and state their hypotheses in a non-threatening environment.

To encourage teachers to use the arts with social studies, the elementary curriculum should be taught with a multidisciplinary focus rather than piecemeal by subject area or time slot during the school day. In the real world, concepts and skills are not used as discrete bits of information but are used as an integrative approach to solving real world problems. Educators
need to teach and to model these integrative strategies with our children using an approach they will likely use as adults in the workforce.

As part of a multidisciplinary approach, critical thinking skills are essential in helping students analyze open-ended problems and situations in the social studies curriculum. The visual-performing arts help enhance critical thinking skills by providing visual and kinesthetic problems to consider from multiple vantage points. In the visual arts, several researchers promote the use of aesthetic and critical inquiry to promote critical thinking (Burton, Horowitz, & Abeles, 2000; Housen, 2001; Lampert, 2006). One definition of aesthetic inquiry is “the exploration of medium, ask new questions, notice deeply, imagine alternative solutions to issues as they arise, try out these solutions, and reflect on what they have done” (Holzer, 2007, p. 2).

While aesthetic inquiry focuses on the exploration of the general nature of art, critical inquiry is more specific to analyzing one piece of art (Lampert). Both inquiries propose to assist students in using multiple strategies to solve and to evaluate open-ended problems and to consider various alternatives and multiple vantage points. When examining the social studies curriculum, these strategies in the arts are aligned with similar strategies used in social studies inquiry. Linda Levstik and Keith Barton (2005) advocate using observation, analysis, open-ended problems, and multiple perspectives in learning history. These skills aligns nicely with the same skills in aesthetic inquiry that are developed through careful teaching in using primary source materials such as photographs, artifacts, and documents. Part of historical inquiry is to help students hone their observational skills, or the ability to look carefully at people, objects, and settings for clues they can interpret. Through careful comparison of sources, students engage in critical analysis of a particular event or place. Students compare various artifacts and perspectives shown in historical sources, which is comparable to what is done with art pieces in aesthetic inquiry.

Rationale for Integrating Visual-Performing Arts with Social Studies

Drama

Elementary teachers have noted a variety of benefits for their students after using various art forms to enhance the presentation of social studies curriculum (Burstein & Knotts, 2010). When students use drama and character portrayal to demonstrate their knowledge and skills, they develop self-confidence and gain a better understanding of the events they are enacting (Morris, 2001). Researchers also have found the use of melodrama engages students in learning content, while addressing multiple perspectives, and making historical connections across time and space (Obenchain & Morris, 2001). This use of drama allows students to engage with major historical figures representative of the period, as well as gives dramatic voice to the poor, women, and the disenfranchised in ways that social studies texts do not often provide (Hutton & Burstein, 2008; Morris, 2001).

Using the dramatic arts is a multi-sensory approach to learning social studies content. Students must use imagination, risk-taking, and critical thinking with all five senses to create a character within a historical time period or cultural context. Researchers found, “dramatic activities provide opportunities to see, hear and create learning opportunities” (Gullat, 2008, p.19). Students, therefore, are using multiple intelligences to make sense of content. Jennifer McMaster (1998) describes the benefits of using drama because it employs meta-cognitive strategies where students use skills such as analysis and evaluation during the acting process. Using this process to make sense of complicated events such as the American Revolution provides students multiple ways and perspectives to make meaning of this historic period.
Music

Many researchers have identified multiple benefits for integrating music into the social studies curriculum (Elliot, 1995; Kite, 1994; Taylor, 2008; Volk, 1998; Waterbury, 1993). Teachers use music in the classroom to raise awareness of multiple historical perspectives, and to enhance understanding of history and culture. Music is multicultural and can be used to compare cultures across time and place. Consciousness-raising through music about the multiplicity of culture(s) allows students to value the customs, behaviors, and traditions of others. Using music in units on Native Americans, slavery, and the Chinese during the Gold Rush brings an additional context to understanding those particular moments in history from an arts viewpoint. The use of music, additionally, has been found to enhance student understanding of folklore, fairytales. Its use, further, has been found as a mechanism to build meaningful context (Kite, 1994).

In addition to raising awareness and providing context, music provides an alternative communication system for students to express what they know and feel. Multiple sign systems are alternative modes of communication used to construct meaning about new information (Berghoff, 1998; Gullat, 2008). When students learn difficult concepts in social studies, music can provide one pathway to communicate their understanding. Creating and singing a song about the life of a child during the Gold Rush uses creativity as well as multiple abilities to show content understanding. In this way, students gain a concrete understanding of what life was like in an alternate time period and make relevant connections to their daily lives.

Dance

Just as in music, dance employs an alternative communication system by using non-verbal forms, the human body and facial expressions, to make sense of content. Dance allows students to express emotions through use of their body while placing themselves in the context of a character, historical figure, or everyday person. Dance, by nature, is interdisciplinary with the inclusion of rhythm, movement, music, dramatic arts, and even visual arts through use of line, shape, and form (Nunn, 2002; Volk, 1998). Students have the opportunity to use the creative processes while also attaching emotion to situations or events within the social studies curriculum. By involving one’s intellectual, emotional, and physical senses, the use of dance makes curriculum come alive in a unique way (Nunn).

While dance is used communicate through the body, it is also multicultural. Every culture has movement or dance representative of its history or ideals. By learning the dances of various cultures, students are expressing and practicing how each individual culture comes alive in physical form (Rovegno & Gregg, 2007). Dance is one more lens students can use to understand social construction and values within various societies. Using dance and movement to enact the Westward Expansion, for instance, is one way students can immerse themselves in content. Students can create dance movements to show the common daily activities of cowboys, to illustrate how families traveled and survived in wagon trains, and to portray Native Americans customs in the 1800s. This higher order task embeds social studies concepts in unique and specific ways (Brouillette, 2010; Holzer, 2009).

Visual Arts

Teachers can use various forms of the visual arts to enhance the teaching of social studies. The visual arts provide connections to social studies concepts and content standards through the use of images and concrete objects. Primary sources, artifacts, and hands-on objects or art has long been seen to enhance student learning by illustrating the stories of individuals and
groups, offering relevance and context, and asking students to practice the processes of a historian (Morris, 2000; Raymond & Broderick, 2007). Beyond the text of children’s literature, well-chosen illustrations can be used to make learning more intriguing and comprehensible to students (McGowan & Guzzetti, 1991).

The use of the visual arts in studying social studies content is a concrete and explicit tool for gaining multicultural perspectives. Using the visual art of a particular culture (e.g. masks, painting, pottery) brings that culture into the classroom in a manner often in direct opposition to the two dimensional style of the traditional textbook (Grallert, 2009). Having students engage with the art of a particular people or time period adds an element of context allowing them to see the people through their own eyes. It is easy to use almost any museum’s website to bring art into the classroom. Teachers can use two-dimensional reproductions of art from local museum sites, or reproductions of newspapers, or statuary from recent or ancient times to provide an opportunity to engage with the art of a period so students might reconstruct what was important to people of the time. The visual-performing arts are concrete ways to combine the disciplines of social studies and the humanities to provide meaningful ways to connect concepts.

**Testing Theory in the Classroom**

Teacher educators strive to make connections between theory and practice for teacher candidates and classroom teachers. To be authentic, two professors decided to create unit plans to test out in classrooms. This was not a formal research study; rather, it was a test of practices used in methods classes. The following two curriculum unit examples are the result of eight weeks of planning and teaching in two urban classrooms, one 2nd grade and one 6th grade, in the southwestern United States. The two schools were designated as Title I with 90% of students on the free or reduced lunch program. These classrooms were highly diverse with 70% Latino, 20% Asian, 5% Black, and 5% White students. The use of a co-equal integration model was used to give equal access to social studies and visual-performing arts concepts (Bresler, 1995; Burstein & Knotts, 2010).

**Second Grade: New Year Cultural Celebrations**

One of the most powerful concepts taught in social studies is culture. As one of the NCSS major themes, culture is integrated in all standards. In the primary grades, teachers begin to teach cultural awareness from several points of view, though they usually begin with the study of the child’s home culture. In the unit discussed here, the professor chose to focus on New Year’s celebrations as the major theme. Second grade students examined the traditions of the United States and China in order to compare and contrast these Western and Eastern holidays around two types of calendars: Gregorian and Lunar. It was a natural fit to include the arts standards in historical and cultural contexts in all four arts. In visual arts, the focus was on the artifacts of celebration and the use of color, line, and form. In music, students analyzed the different types of music used on New Year’s for tempo, dynamics, and melody. In dance, students identified different locomotor and non-locomotor movements in the Chinese Lion Dance for the Lunar New Year. In drama, students identified their own family’s celebration of the holiday and improvised using pantomime of the main events.

The new unit began by having students participate in an arranged environment where they explored pictures and artifacts of New Year’s celebrations in centers. After each group rotated through the centers, students made a chart to identify what they thought they knew about the subject and to increase motivation and interest. Once background knowledge was noted, several major concepts emerged to design the content of the unit.
The first lessons immersed students in their own culture, from their family to the traditions we celebrated in the United States. We studied the Gregorian calendar and why New Year’s is celebrated on January 1st. Students interviewed their family about traditions, foods, artifacts, and songs they used. They created an interview protocol as a class that included questions about their specific culture such as: “Why do we eat ______ food during New Year? Why do we clean the house before the holiday? Why do we use firecrackers?” We then made a chart of commonalities among the class. From this chart, the visual arts, music, and movement concepts were chosen for development in the unit. For visual arts, students studied commercial art depicting New Year’s celebrations and analyzed the use of color, line, texture, and form. They studied the dropping ball from Times Square and how it must have been created using various materials to create a 3-D form. While students learned about a common artifact of that holiday, they co-equally learned the elements of visual arts. With music, students listened to songs from different genres typically associated with the holiday like Auld Lang Syne by the Scottish poet, Robert Burns (1788). Students learned to sing the melody and analyzed how the slow tempo coincided with the holiday. Students then connected the music to the dance elements and found a similar tempo. In groups of four, students improvised slow movements to the tempo of the song.

After learning about the New Year’s celebration in the United States, students talked about the Lunar calendar. Several Asian countries celebrate the New Year using the Lunar calendar. Since many students were Chinese, the unit focused on Chinese New Year. This holiday is celebrated anywhere from January to February. Students listed the traditions of cleaning the house, preparing special foods, and trading red envelopes. For the performing arts portion, the unit focused on the Chinese New Year parade and Lion dance. Using film footage and photographs, students analyzed the lion puppet for color, line, and shape. Then, they learned the steps to the dance and studied the tempo and dynamics of the music to show the connections between the life-sized puppet, the music, and the movement of the dance. Students next created improvised skits demonstrating what they would do to celebrate Chinese New Year in their own family based on the information gathered by their family interviews.

Meaningful and co-equal arts integration needs authentic assessments that measure student learning. This unit used performance-based measures such as demonstrating a dance, singing a melody, identifying and creating line, color, and shape, and a performance checklist for the improvisation of their celebrations. The goal for conceptual learning was measured by doing, not by a paper and pencil assessment. By connecting the theme of culture with the arts associated in one holiday, children were able to make connections from their own life to that of others. They learned to use primary sources in the context of their home and classroom. Students were immersed in the arts of that celebration while learning concepts of culture, celebration, family, tradition, and national holidays in the social studies. They learned foundational arts concepts using the elements, improvisation, pathways, leveling, and the commonalities between music and dance. This unit was a rich and engaging way to co-equally teach from two disciplines.
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<thead>
<tr>
<th>Social Studies Concept/Skill(s):</th>
<th>Visual-Performing Arts Concept/Skill(s):</th>
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<tbody>
<tr>
<td>Culture, tradition, holiday, celebration</td>
<td>Visual- line, color, form, texture, cultural context</td>
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<td></td>
<td>Music- tempo, dynamics, cultural context</td>
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<td></td>
<td>Dance- pathways, locomotor movement, leveling, cultural context</td>
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<td>Drama- improvisation, character development</td>
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<tr>
<th>History-Social Science Content Standard(s):</th>
<th>Visual-Performing Arts Content Standard(s):</th>
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<tbody>
<tr>
<td>NCSS Theme: Culture</td>
<td>Identify and use line, color, form, and texture in a work of art.</td>
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<td>Identify the difference between primary and secondary sources.</td>
<td>Identify the tempo and dynamics in a piece of music.</td>
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<tr>
<td>Use family artifacts and interviews to learn about a family celebration</td>
<td>Use different pathways and leveling to perform a cultural dance.</td>
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<td>Identify and explain how cultural celebrations are the same or different?</td>
<td>Use improvisation to relay an idea.</td>
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<tr>
<th>Social Studies Academic Content Vocabulary:</th>
<th>Visual-Performing Arts Academic Content Vocabulary:</th>
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<tbody>
<tr>
<td>Holiday, tradition, cultural background, celebration, interview, artifact</td>
<td>Line, color, texture, form, tempo, dynamics, repetition, space, pathway, leveling, improvisation</td>
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<tr>
<th>Social Studies Goals (Content knowledge, research skill, participation skill, critical thinking skill):</th>
<th>Visual-Performing Arts Goals: (Content knowledge, art creation skill, participation skill, critical thinking):</th>
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<tbody>
<tr>
<td>Use Venn diagrams to compare and contrast cultural celebrations</td>
<td>Participate in a group dance.</td>
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<td>Participate in cooperative groups by completing a task as a group.</td>
<td>Create a 3-D art piece.</td>
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<td>Identify and explain the difference between the two calendar systems.</td>
<td>Compare and contrast two different forms of art.</td>
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<td>Identify common cultural traditions.</td>
<td>Participate in a 2-minute improvisation and use appropriate facial and body movements.</td>
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<td>Increase awareness of cross and multicultural celebrations in your community.</td>
<td>Compare and contrast the use of dynamics and tempo in music to the body movements created in dance (lion dance).</td>
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<tr>
<th>Social Studies Criteria for Assessment (What and how are you measuring your goals?):</th>
<th>Visual-Performing Arts Criteria for Assessment (What and how are you measuring your goals?):</th>
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</thead>
<tbody>
<tr>
<td>Venn diagram-compare and contrast holidays Rubric for paragraph explaining cultural celebration Checklist for completing interview Rubric for paragraph on calendar systems Checklist for group participation</td>
<td>Rubric for puppet Rubric for music identification of tempo/dynamics (singing) Checklist for dance steps Checklist for improvisation Checklist for group participation</td>
</tr>
</tbody>
</table>
Materials needed (Primary sources, books, photos, artifacts, realia):
Films of lion dance, Chinese New Year
Cut from TV footage of ball dropping
Books on holidays
Artifacts- noisemaker, funny hats etc.
Artifacts from Chinese New Year (red envelope, dumplings, music, puppet)
Auld Lang Syne
Photographs from both celebrations

Materials Needed (Paint or media, tools, books, sample art, paper):
Butcher paper
Tempera paint- various colors + gold
Red paper
Props- masks, chop sticks, etc.
CD player with CD’s of Chinese music, Auld Lang Syne
Streamers

Research (Content knowledge and strategies):
Use interview skills to interview a family member
Use photo analysis with photos
Use descriptive sentences to explain an event

Research (Artists, biographies, techniques, strategies):
Technique- Use of various medium to create a 3D puppet
Research commercial art of New Year

**Figure 1:** Second Grade New Year’s Celebration Unit: Integration between social studies and visual-performing arts concepts and skills.

**Sixth Grade: Ancient Egypt Unit**

The sixth grade curriculum is designed to build a foundation of knowledge about the different civilizations of the world in both Western and Eastern traditions. The social studies curriculum is complex because it strives to build conceptual understanding about different groups of people, and the beginnings of organized social and political order in several geographic regions. In the Ancient Egypt unit, the focus was on the NCSS themes of power, authority, and governance tied to artifacts showing how social-political relationships emerged during this time and in this place. The visual arts are especially powerful in giving students clues with which to examine art pieces that are primary sources from the period.

The unit began with an examination of several photos of primary source artifacts. Students observed and analyzed papyri that showed examples of pharaohs. The students first made observations about the people, artifacts, and clues in the papyri. Some observations made were the use of color for clothing, body placement, jewelry, and servants. Once students examined the historical pieces, they analyzed visual arts elements. These elements can help us understand the messages conveyed by using certain symbols, colors, and placement (use of space). Students commented that the Egyptians used natural colors like turquoise, black, gold, and red. These colors could be created by natural resources in ancient Egypt.

Students studied the model of government and leadership of ancient Egypt by reading texts to supplement the primary source papyri. We studied about the social structure and development of pharaohs and compared the different reigns of each of the pharaohs from Akhenaton to Ramses III. Then, students studied the building projects to analyze how the different philosophies of each leader were portrayed in the architecture. King Ramses was the
most prolific builder of tombs and monuments. He encouraged the use of very stylistic representations whereas his predecessor, Akhenaton, wanted more realistic and natural representations of himself in statues and monuments. By studying the architecture and visual art forms, students learned how the philosophy and religious leaning of leaders are represented in the art forms of the times.

The next part of the unit focused on architecture and the design models used in pyramids. Students were immersed in reading about the pyramids and learning to read Herodotus’ accounts of pyramids. We examined photos of pyramids for architectural design. Students worked in cooperative groups to learn about the different aspects of building the pyramids including the outside construction, tombs, friezes, and use of hieroglyphics. Building a step pyramid, which included all elements of a tomb, assessed students’ conceptual understanding. Students studied the timeline of art forms from Frontalism to the more natural form under King Akhenaton. They also created historical and artistic timelines that showed the intersection between history and cultural styles.

Ancient Egyptian artifacts are both historical and artistic evidence of the past so the co-equal integration of the arts was easily accomplished. While students studied social and political structure, they were assessed in various arts performances to measure understanding. Students were engaged in creating the criteria for each assignment so expectations were clear and frontloaded. Several projects were arts based such as the tableaux, step pyramid, and the improvisational dance. The concepts of the visual-performing arts were equally included in the criteria of the rubrics and checklists measuring both historical and cultural understanding. Students were immersed in the recursive process of reading, examining, analyzing, testing, and creating as they studied the structure of leadership and society in ancient Egypt.

Sixth Grade Unit on Ancient Egypt

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<tr>
<th>Social Studies Concept/Skill(s):</th>
<th>Visual-Performing Arts Concept/Skill(s):</th>
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<tbody>
<tr>
<td>Power and governance in ancient Egypt</td>
<td>3D – form Architectural design of a pyramid Symbolism- use of visual arts elements using body, facial expressions, and gestures to communicate a message</td>
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<tr>
<td>Symbols of power in art and architecture</td>
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<td>Laws</td>
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<tr>
<th>History-Social Science Content Standard(s):</th>
<th>Visual-Performing Arts Content Standard(s):</th>
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<tbody>
<tr>
<td>NCSS Theme: Power, Authority, Governance</td>
<td>Visual: Symbols in art and architecture Use of line and shape to convey meaning 3D models- Form created in buildings Drama: Role play and improvise leadership Use facial expressions and gesture to convey meaning Dance: Translate a visual picture into movement using various body movements</td>
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<tr>
<td>Analyze the social, political, cultural, and religious structures of early Egypt. Understand the relationship between religion and social-political order in Egypt</td>
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<tr>
<th>Social Studies Academic Content Vocabulary:</th>
<th>Visual-Performing Arts Academic Content Vocabulary:</th>
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<tbody>
<tr>
<td>Pyramid, obelisk, hieroglyphs, pharaoh,</td>
<td>Pyramid, frieze, sculpture, formal elements,</td>
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</table>
Social Studies Goals (Content knowledge, research skill, participation skill, critical thinking skill):
Examine and analyze primary sources
Compare and contrast sources to create a historical interpretation
Provide evidence for arguments on leadership in ancient Egypt

Visual-Performing Arts Goals: (Content knowledge, art creation skill, participation skill, critical thinking):
Examine several art pieces for evidence of leadership-poster
Analyze the symbols, colors, and forms of Egyptian art.
Create a small scale, 3D version of a pyramid and tomb
Compare and contrast 2 Egyptian pieces of architecture for theme, materials, and message
Problem-solve in small groups to create a tableaux
Analyze papyri to create a 16 count dance

Social Studies Criteria for Assessment (What and how are you measuring your goals?):
Expository essay – rubric with criteria
Debate- 2 sides pros/cons- checklist for debate
Oral presentation- rubric
Timeline

Visual-Performing Arts Criteria for Assessment (What and how are you measuring your goals?):
Poster- rubric on arts/leadership
Pyramid- rubric
Venn diagram (illustrations/sentences)
Timeline
Rubric
Tableaux- checklist
Rubric for the dance

Materials needed (Primary sources, books, photos, artifacts, realia):
Photos of Egyptian artifacts, pyramids, friezes, obelisk, Rosetta Stone
Papyri
Samples of hieroglyphs
Excerpts from Herodotus’ historical account of Egypt
Picture and chapter books on ancient Egypt

Materials Needed (Paint or media, tools, books, sample art, paper):
Photos of Egyptian artifacts, pyramids, friezes, obelisk, Rosetta Stone
Tempera paint
Construction paper
Realia/props for tableaux
CD player
Egyptian music
Sugar cubes
Cardboard

Research (Content knowledge and strategies):
Use of encyclopedias, websites, trade books
Summarizing
Paraphrase
Understand elements of plagiarism

Research (Artists, biographies, techniques, strategies):
Rosetta Stone
Great Pyramids, Saqqara
3D construction
History of tableaux- research
Cultural anthropology is an appropriate discipline to use in the elementary social studies curriculum because expressive culture is inherent to how people live in various places and time periods. By using historical and aesthetic inquiry, our students were able to conceptualize the notion of art as created by society. Students further recognized the norms and traditions of societies are reflected in their art forms. Whether students use drama to pantomime how they celebrated New Year or analyze how songs relay messages through lyrics, tempo, and melody, the visual and performing arts are a powerful tool in the social studies classroom. Our student actively and critically examined visual arts products and primary sources. They communicated in more than one form to demonstrate what they learned about culture and history. Social studies teachers strive to make their subject meaningful by enabling students to create their own interpretations. As John Dewey (1980) stated in *Art as Experience*, “to perceive, the beholder must create his own experience. And his experience must include relations comparable to those which the original producer underwent” (p. 54). Our students did just that. They studied cultural elements and a historical time period through the arts, viewing the art forms encountered from multiple perspectives and time periods to create their own meaning. The two curricular examples provide teachers with a couple of examples of how the visual performing arts can be co-equally taught with social studies concepts. Processes for historical inquiry are mirrored in aesthetic inquiry through questioning, research, interpretation, and reflection. These processes help students learn about their own culture and apply that understanding to diverse cultures across time and space.

**References**


Web-Based References

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