

EXPLORING ARTS INSTRUCTION MODELS AND CORRELATES WITH
TEACHER SATISFACTION AND EDUCATIONAL OUTCOMES

By

Kristen Leigh Randall

Approved:

Lloyd Davis
Professor of Learning and Leadership
(Director of Dissertation)

Vicki Petzko
Professor of Learning and Leadership
(Committee Member)

M. D. Roblyer
Adjunct Professor of
Instructional Technology and
Distance Learning,
Nova Southeastern University
(Committee Member)

Kim Wheatley
Director, Southeast Center for Education
in the Arts
(Committee Member)

Mary Tanner
Dean of the College of Health, Education,
and Professional Studies

A. Jerald Ainsworth
Dean of the Graduate School

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ABSTRACT

The purpose of this study was to explore uses of arts instruction in regular K-5 elementary school classrooms in a large southeastern school district to determine which arts instruction models were being employed and whether or not any particular model had a greater perceived impact on students and teachers. The mixed-methods study combined interview and survey data and included a population of approximately 120 teachers.

Interviews were conducted with a stratified random sample of 40 teachers previously identified as using arts instruction to gain a clearer picture of arts instruction models they employed and to gain insight into teacher perceptions of the impact of arts instruction on students and themselves. A content analysis of interview comments was performed to form categories of arts instruction models in use and to determine themes in teachers' perceptions of the impact of arts instruction. Findings from interview data were used to create a survey. The survey gathered information on teacher demographics and background and arts instruction model(s) teachers most often used. A 5-point Likert-scale asked teachers to rate the impact they observed from arts instruction and the degree of satisfaction they experienced from using the arts.

Descriptive statistics were done to summarize teacher background and demographic information, as well as which arts instruction model(s) teachers employed most often. ANOVAs were conducted to determine if any arts instruction models resulted in greater perceived impact or satisfaction. A logistic regression and Spearman's rho correlations were done to determine if any background factors (frequency of using arts instruction, Title I status, years of experience,

days of professional development) correlated with greater perceived impact or teacher satisfaction. ANOVA findings showed no significant differences among groups of teachers using various arts instruction models; no one group showed higher perceptions of impact and teacher satisfaction. Overall, teachers were highly satisfied with arts instruction and saw numerous impacts from any model they used. Correlations revealed that the more frequently teachers used arts instruction, the greater the perceived impact on students and teachers. An additional correlation revealed a trend of increasing perceived impact and satisfaction the higher the model of arts instruction.

DEDICATION

I would like to dedicate this dissertation to my husband and friend, Joshua McMurtry Randall. Thank you for believing in me, encouraging me, and helping me throughout this learning process. Thank you for your patience and all of the time that you have sacrificed to make this possible! I love you and I am so blessed to have a husband who totally supports me in all my endeavors!

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CHAPTER I

INTRODUCTION TO THE STUDY

Overview of the Study

Arts instruction is an extremely rich and complex topic in education. The literature reveals a variety of ways for referring to instruction involving the arts, including discipline-based education, integrated or interdisciplinary education, arts education, and education in and through the arts, to name just some. The many names for arts instruction reflect a variety of models for employing the arts in classroom teaching. The study proposed here seeks to explore uses of arts instruction in regular education classrooms in a large southeastern school district for the purpose of determining which arts instruction models are being used and what implementation factors correlate with teacher satisfaction with and perceived impact of each type of arts instruction being employed.

The following chapter provides foundation for the study. First, it provides background on the problem that requires investigation and the theoretical framework that led to the approach used to study it. Next the purpose of the study is described, followed by definitions of terms and the research questions used to structure data collection and analysis.

Background on the Problem

Though there is evidence that the arts can have a positive influence on several kinds of educational outcomes, arts instruction takes many forms and some may be more beneficial than

others in terms of impact. Since funding for the arts is decreasing due to economic conditions in education and society, it is important that professional development and teacher practice emphasize the types of arts instruction that have the most benefits for educational outcomes and teacher satisfaction. Thus, identifying types of arts instruction with most perceived benefits was the focus of this study. Background is given here on types of arts instruction identified from teacher practice and the impacts observed in various studies on educational outcomes such as achievement and teacher satisfaction.

Problem statement. Arts instruction is not a one-dimensional activity but a multifaceted concept with a variety of methods of implementation. While the literature identified categories of uses of the arts in education in various forms, almost no work has been done to correlate various types of arts instruction with perceived impact on the elements they are hypothesized to benefit.

There are documented uses of arts instruction in most content areas. Over the past decade, many school districts have implemented large-scale initiatives for arts instruction to provide students with well-rounded learning experiences. Various legislative enactments have substantiated the importance of arts instruction. In 1994, under the Goals 2000: Educate America Act (2003), arts standards became federal law. The No Child Left Behind Act (NCLB) of 2001 further endorsed arts education, instituting the arts as one of ten core academic subjects.

Although some schools and schools systems have made remarkable progress with attempts to include arts instruction an integral element of teaching and learning, the majority of schools provided only a limited amount of arts instruction. Research literature showed that often the arts instruction that was provided was surface level and lacking in qualities that had the potential for the greatest level of impact (Bresler, 1995; Irwin, Gouzouasis, Grauer, & Leggo, 2006; Mishook & Kornhaber, 2006).

Many benefits have been hypothesized for implementing the arts in the context of content area instruction. Recent discoveries in brain research indicated that arts instruction is associated with positive changes in children's cognitive, social, and emotional development by offering a multi-sensory approach to learning (Solusa, 2006). Anecdotal evidence abounds that arts instruction can have a profound and transformative effect on a variety of factors including student and teacher motivation, teacher and student attendance, increased graduation rates, and creative abilities (Larson, 1997). Such findings suggested that the arts are an essential element of teaching and learning, preparing students for the future.

Recently, there has been urgency in education for students to excel not only in the 3R's (reading, writing, and arithmetic) but also in the 4 C's (critical thinking and problem solving, communication, collaboration, and creativity and innovation) otherwise known as 21st Century Skills (Partnership for 21st Century Skills [P21], 2010; Russell-Bowie, 2009). These 21st Century Skills, inherent in quality arts instruction, are skills that will help students succeed and thrive in today's global economy. In 2002, the Partnership for 21st Century Skills was formed to promote 21st century skills in education, working with the U.S. Department of Education to prepare states and school districts for 21st century readiness. One tool that they recently created was a 21st Century Skills Map for the Arts (<http://www.p21.org>), which illustrates how the 4 C's and the arts can be integrated to become powerful, authentic forces in learning. This innovative map cites student outcomes for each noted skill and describes interdisciplinary project examples for grades 4, 8, and 12. Such a resource has the potential to impact teacher behavior and curriculum design, "demonstrat[ing] that the arts are among society's most compelling and effective paths for developing 21st Century Skills in our students" (Partnership for 21st Century Skills, 2010, p. 2).

Theoretical framework. Bresler (1995) was the first to identify and categorize various models or styles for implementing arts instruction in widespread use, “each with its own set of goals, contents, pedagogies, and roles within the school” (p. 3). However, she pointed out that only one of the four she identified, the co-equal cognitive model, “[brought] in the arts as an equal partner” with other subjects in the curriculum, and that it is this model that is “most advocated in scholarly literature” and has the greatest potential for impact on educational outcomes (p.3). The work of Bresler and others provided insight into ways of categorizing arts instruction for study.

According to Bresler (1995), teachers employed the arts using four different models:

1. Subservient – The arts were used to “spice up” other subjects by having students create arts forms to illustrate their learning of other subjects. According to Bresler (1995), teachers who used this approach had “little consultation or input from arts specialists” (p. 3) for these uses.
2. Co-equal-cognitive – In this approach, the arts were infused throughout subject matter. Teachers taught both the arts (in one or more forms) alongside the other subject matter. The focus of this dual-content approach was on using the arts to foster higher-order cognitive skills, make connections and form meaning. Bresler (1995) described a teacher who used this method in a social studies unit where students discussed the lives of various musical composers and their stylistic eras, ultimately allowing them to “engage with musical compositions actively and meaningfully as they represented the trends and values of their time” (p. 4).
3. Affective – Students were exposed to the arts to either inspire creativity and/or alter the “mood” in the classroom. Viewing or working with an art form evoked feelings and

allowed students to openly express themselves. For example, the teacher provided music which the students used to create an original dance with minimal or no teacher direction.

4. Social – The arts were used in school-wide projects to encourage community building such as when students performed a musical program or drama at a PTA meeting.

Bresler found that only the second of these, the co-equal-cognitive model fulfilled the criteria for the in-depth, arts-based learning hypothesized to have the most potential for benefits to teachers and students. However, Bresler's three-year ethnographic study of arts instruction found that this was also the model least-often employed.

Other work and writing on arts instruction models has been done since Bresler's landmark study. In their analysis of arts integration in Virginia schools, Mishook and Kornhaber (2006) observed examples of both the co-equal cognitive model and what they called subservient models (i.e., the other three of Bresler's models), but found that schools that employed the subservient models had lower overall district-test scores than schools that used the co-equal-cognitive model. This finding was used as a basis for encouraging Virginia schools to adopt the co-equal cognitive model.

Burnaforde (2007) described three ways of viewing arts integration, all of which pertain to a more co-equal cognitive method of arts instruction. Burnaforde's categories included: arts integration as learning through and with the arts, arts integration as a curricular connections process, and arts integration as collaborative engagement. Additionally Cornett (2007) described two different styles of implementing arts integration with literacy concepts that seemed to combine Bresler's categories into two major emphases: teaching through the arts, which is equivalent to Bresler's co-equal-cognitive model, and teaching about and in the arts, which is equivalent to Bresler's remaining categories.

Russell-Bowie (2007) also proposed models of arts instruction that could be employed in the primary school setting to “achieve authentic outcomes” (p. 4). The first model, *service connections*, related to Bresler’s subservient and/or affective model. Russell-Bowie noted that this method did not result in arts learning, but generated positive effects in other subjects through the use of arts materials and resources that stimulated learning in multiple intelligences. The two other projected models, *symmetric correlations* and *syntegration*, were similar to Bresler’s co-equal cognitive model and represent what arts experts would classify as “true” arts integration. In both models, authentic outcomes were attained in both subjects with knowledge, skills, and understandings developing across disciplines; however, syntegration was the most influential of the two models. Whereas symmetric correlations used common materials or resources to produce authentic outcomes in both an arts discipline and another subject, syntegration went a step further than symmetric correlations basing learning around a theme or concept where several subjects worked together to produce deep, meaningful learning in all subject areas.

The varieties of typologies for arts instruction are constantly evolving and are a primary topic of discussion among leaders in the field. There was apparent overlap in the categories and definitions found throughout the literature. Where various models of arts instruction were presented, researchers consistently agreed that each model had its place in the classroom and could serve a valuable purpose as part of the curriculum. Depending on the project or intended goals, models might be combined or employed side-by-side. Nonetheless, educators typically were seen using one model more than another. It is important to discern precisely which model(s) generate the most substantial perceived impacts on educational outcomes and teacher satisfaction.

As a starting point, the study proposed here used two models identified by the Southeast Center for Education in the Arts (SCEA) based on Bresler’s categories that could be represented

in a regular education classroom (<http://www.utc.edu/Outreach/SCEA/artsintegration.php>). These include: isolated arts activities (Bresler's "subservient" model), and arts integration (Bresler's co-equal cognitive model). Arts education (teaching the arts as a core academic discipline) is a third category that was not considered in this particular study as this study dealt with arts within the general classrooms, not as a separate core discipline class (a.k.a. related arts, specials class). Although isolated arts activities and arts integration were the umbrella terms in this study, further categories could have been articulated through data collection from teachers.

While there is no universally-accepted definition of arts integration, the Southeast Center for Education in the Arts stated on their website that,

Arts Integration is instruction combining two or more content areas, wherein the arts constitute one or more of the integrated areas. The integration is based on shared or related concepts, and instruction in each content area has depth and integrity reflected by embedded assessments, standards, and objectives (<http://www.utc.edu/Outreach/SCEA/artsintegration.php>).

If research confirms that a true arts integration model is perceived as most beneficial, as Bresler and others have hypothesized, a better case can be made for advocating professional development and funding this type of arts instruction in the future. However, if other types of arts instruction also have perceived benefits, this information would also be useful to guide future funding and practice in this area.

Purpose of the Study

The purpose of the study was to determine if one or more arts instruction models led to higher degrees of perceived impact and teacher satisfaction, as evidenced by teacher perceptions. While it seemed clear from the literature that arts integration advocates felt that a greater degree of benefits accrued from the more immersive co-equal-cognitive model, few studies have been

conducted to explore teacher perceptions of this hypothesis or what motivated teachers to adopt one model over another. The study served to provide necessary information to guide educational leaders and policymakers in planning purposeful, relevant, quality professional development for educators in the area of arts instruction; therefore helping to improve learning for students.

Research Questions

This study interviewed and surveyed teachers in a large, southeastern school district who had either received specialized grant funding from a local arts organization to help them integrate the arts in various ways in their teaching, who had received funding from local arts organizations for professional development opportunities in arts instruction, or who had otherwise identified themselves as incorporating the arts into classroom instruction. The purpose of the study was to determine the ways in which these teachers used arts instruction in the classroom and to gather evidence of the perceived impacts of various types of arts instruction. Six research questions were used to structure the study design and data collection.

Research question 1. The first question, addressed through teacher interviews, was “What type(s) of arts instruction model(s) and specific arts disciplines (dance, music, drama/theater, visual art) do teachers report using, and what do they indicate are important factors that shaped their initial and ongoing motivations to implement the type(s) of arts instruction model(s) they are using?” The initial need addressed in this study was to have a more informed perspective on the types of arts instruction teachers are actually implementing and what factors shaped their decisions to select the methods they are using. For data collection purposes, this research question was stated as, “What categories of arts instruction and reasons for selecting them emerge through content analysis of teacher interviews?”

Research question 2. Though Bresler and others indicated that most arts instruction was not what they would characterize as true or authentic arts integration, few studies have confirmed the finding that true arts integration is seldom in use. Thus, this study focused on providing further evidence of the extent of usage of various categories of arts instruction by teachers who were identified as employing some form of arts instruction. The question that was addressed was, “How many elementary teachers are using each of the types of arts instruction models?”

Data to answer this question were gathered through a survey that gave examples of each type of arts instruction identified in interviews and asked teacher to respond as to whether or not they were using each type. In this study, the formal statement of this question was, “In a survey of teachers identified as implementing arts instruction in elementary schools, what percentage of teachers in Grades K-5 report implementing each of the types of arts instruction?”

Research question 3. Research consistently indicated that the general practice of arts instruction resulted in a number of types of impact on educational outcomes. However, since various models of arts instruction existed and occurred in classrooms, it was important to determine if certain types led to a greater perceived impact so that teacher professional development can put greater emphasis on teaching these specific types of arts instruction. The question that addressed this problem was, “Do any arts instruction models result in greater perceived impact in terms of educational outcomes such as achievement, motivation, and engagement in learning?”

Data to answer this question were collected through a Likert-scale portion of the same survey employed to gather data for research question 2. This part of the survey listed various impacts of arts instruction and the degree to which these impacts were experienced. In this study, the formal statement of this question was, “In a Likert-scale survey given to teachers who

employ the arts in classroom instruction, are there significant differences in teacher-reported perception of impacts on educational outcomes according to the type of arts instruction they use?”

Research question 4. It seemed possible that the impact that arts instruction is able to achieve could be affected not only by the type of arts instruction employed, but also by the background of the teacher and the environment in which it is implemented. Research literature confirmed that professional development was essential for successful arts integration to occur (Appel, 2006; Burton et al., 1999; Catterall & Waldorf, 1999; Hefferen, 2005; Ingram & Seashore, 2003; Perpich Center for Arts Education [PCAIE], n.d.); therefore, teachers who have had more professional development should achieve greater impact. It also seemed logical that teachers with more teaching experience would reap better results. Also, it has been reported that lower income schools with and without an arts focus begin to practice a more subservient level of arts instruction as testing pressures mount and as teachers are encouraged by administration to teach to the test (Mishook & Kornhaber, 2006). At the same time, some research supported the idea that impact could be greater at low-income schools because arts instruction strategies allowed teachers to engage students that otherwise would be unmotivated to learn by addressing multiple intelligences and creating a more meaningful learning environment (Catterall & Waldorf, 1999; Deasy, 2003; Dupont, 1992; Purnell & Gray, as cited in Kosky & Curtis, 2008; Page, 1983; Pellegrini & Galda, 1982). Therefore, a relevant question was, “Do any factors such as teacher experience, grade level, school socio-economic status (as indicated by Title 1 classification), or amount of professional development in arts instruction methods result in greater perceived impact on educational outcomes?”

In the survey that teachers completed, they were also asked for background data such as grade level they teach, type of school they teach in, and how long they have been implementing

arts instruction. For the purposes of the study, this question was formally stated as, “For each type of arts instruction model being used, do any teacher background or implementation factors correlate significantly with teacher perceptions of the impact of arts instruction on educational outcomes?”

Research question 5. Research indicated that arts instruction can also impact teacher motivation and practice. However, as with impact on educational outcomes, no research has explored the perceived impact on teacher satisfaction according to type of arts instruction model they are using. The question that arose is similar to the one posed for teacher perception of impact on educational outcomes stated in research question 3: “Do any arts instruction models result in greater perceived impact in terms of teacher satisfaction?”

Data to answer this question were also collected through a Likert-scale portion of the same survey employed to gather data for other research questions. This part of the survey listed various indicators of satisfaction with arts instruction and asked teachers to indicate the degree to which they experienced the satisfaction. In this study, the formal statement of this question was, “In a Likert-scale survey given to teachers who employ the arts in classroom instruction, are there significant differences in teacher-reported perception of satisfaction with arts instruction according to the type of arts instruction they use?”

Research question 6. Similar to research question 4, it was likely that that the impact of arts instruction on teacher satisfaction was affected not only by that type of arts instruction, but also by the environment in which it was implemented. Therefore, the question posed here was, “Do any factors such as teacher experience or school socio-economic status (as indicated by Title 1 classification) result in greater teacher satisfaction?”

The same background data (e.g., type of school, and length of time implementing arts instruction) were used to address this research question. For the purposes of the study, this question was formally stated as, “For each type of arts instruction model being used, do any teacher background or implementation factors correlate significantly with teacher satisfaction with arts instruction?”

Definitions of Terms

The following are definitions for key words found throughout the study. These were included here to help the reader gain a more complete and focused understanding of the study.

Arts instruction. This term denotes any instructional use of the arts in the classroom or school setting. Types of arts instruction include arts integration, isolated arts activities, and arts education focused on dance, music, theatre, and/or visual art.

Arts integration. In this paper, this term will follow the definition created by the Southeast Center for Education in the Arts and noted on their website (<http://www.utc.edu/Outreach/SCEA/artsintegration.php>). Arts integration is instruction combining two or more content areas, wherein the arts [dance, music, theatre, or visual art] constitute one or more of the integrated areas. The integration is based on shared or related concepts, and instruction in each content area has depth and integrity reflected by embedded assessments, standards, and objectives

Arts education. In this paper, this term will follow a modified version of the definition for *comprehensive arts education* created by the Southeast Center for Education in the Arts (<http://www.utc.edu/Outreach/SCEA/dbae.php>). Arts education is a conceptual approach taught as an essential component of general education and as a foundation for specialized study in

dance, music, theatre, and/or visual art with a goal to develop students' abilities to understand and appreciate the arts.

Arts instruction models. The terms with, about/in and through the arts are often used to describe levels or models of arts instruction. Educators can teach with the arts, about and in the arts, or through the arts.

- With-This is the lowest level of integration in which teachers might add daily arts routines or centers (Cornett, 2007)
- About/In-These terms are often combined. Teachers plan lessons *about* the arts and students become increasingly, mindfully involved *in* the arts (Cornett, 2007). Catterall (1998) posited that learning in the arts would incorporate specific skills learned through arts classes in music, visual arts, drama, and dance.
- Through-Arts disciplines and other subjects receive equal priority and lessons teach elements of both. Immersive activities such as dramatizing a historical event or story and studying paintings to explore certain characteristics of time periods would also exemplify this category (Catterall, 1998).

Arts instruction levels. Russell-Bowie (2009) developed the following terms for levels of arts instruction.

- Service connections-Arts materials and resources are used to achieve outcomes in other subjects (Russell-Bowie, 2009).
- Symmetric correlations-Common materials, resources, or concepts are used within at least one arts discipline and one general subject area so that authentic outcomes are achieved in both subjects (Russell-Bowie, 2009).

- Syntegration-The deepest level of arts integration where an overarching theme is developed that covers many subjects including arts disciplines and general core subjects allowing deep, meaningful study of the theme and meeting authentic, relevant outcomes in all subjects involved while also developing general skills like observation, collaboration, and problem solving (Russell-Bowie, 2009).

Chapter Summary

The literature presented above describing background in arts instruction clearly shows that efforts are being made to provide quality arts instruction opportunities for students, thus improving their overall education. Legislative enactments and organizations recognize arts instruction as being a significant part of a balanced education. The purpose of the study was ultimately to provide research evidence that will serve students with more meaningful, purposeful learning opportunities in the day-to-day classroom environment. Categories for styles of arts instruction, along with various impacts of arts instruction were woven throughout literature. If certain models of arts instruction employed in the classroom can be linked to particular perceived benefits and impacts, a more strategic plan can be implemented for the direction of arts related professional development for teachers and funding for arts instruction can be justified, therefore enriching day-to-day learning for students. The study's six research questions sought to uncover the perceived benefits of various models of arts instruction employed in the classroom setting to inform educators, policymakers, and other stakeholders of how teaching practice can be refined to best serve our students. Key terms are defined at the end of the chapter to help the reader more clearly understand the study.

CHAPTER II

REVIEW OF LITERATURE

Overview of Literature

Scholarship on arts instruction has grown exponentially in recent years. Although budget constraints and high-stakes testing have threatened the position of the arts in schools, arts education has been recognized as a promising tool for transforming and revitalizing school culture, providing the necessary learning opportunities for raising up innovative, intelligent citizens (President's Committee on the Arts and the Humanities [PCAH], 2011). Several categories of arts instruction literature are informative when developing research on the impact of various models of arts instruction. These include the history of arts in education; background on arts instruction types, standards, and theoretical rationales; proposed and explored types of impact of arts instruction; and discussions of the current climate for arts instruction and the new emphasis on accountability.

The chapter begins with a brief history of arts instruction, followed by a discussion of the current status of the arts in our nation's schools and how educational accountability and a weakening economy has impeded the progress of including quality arts experiences in classrooms. The following section highlights and differentiates among the various categories of arts instruction found throughout the literature.

A subsequent section provides an extensive look at the primary impacts of arts instruction as indicated by major bodies of research literature over the past decade. The chapter concludes

with theory and frameworks fundamental to arts instruction and a summary of implications of the literature for the proposed study.

In 2007, Burnaford completed an extensive review of literature that included summaries of large-scale longitudinal research projects, meta-analyses, single-site studies, dissertation studies, and research on the arts and teacher development. Gullat also published a review in 2007 focusing on the benefits of arts as enhancements for teaching and learning in the PK-12 setting. These two reviews, along with numerous other studies have been helpful in collecting information for the current snapshot of the field that focuses on arts instruction at the elementary level.

History of Arts Instruction in American Education

Over the past century, the state of arts in education has fluctuated with various forms of arts instruction gaining precedence at different times. The literature refers to a number of theoretical and conceptual frameworks that can be linked to arts instruction. It also highlights individuals who have played a predominant role in building the foundation for arts instruction.

Arts instruction as a part of educational reform dates back to the late 1800's when educational reformer Horace Mann advocated for public school instruction in visual arts and music in Massachusetts schools as an avenue of enrichment for students. This served as the first significant inclusion of the arts into state curriculum (Gullat, 2007). Later, in the early 1900's, John Dewey, a progressive educator, pressed for the arts to play a central role in all general education by encouraging more of a democratic process in curriculum that would include elements such as creativity, problem solving and cooperative learning (John Dewey and Progressive Education, n.d.). Continuing this Progressive Reform Movement was Dewey's

student and collaborator, William Kilpatrick, who, in 1918, developed and published a document entitled, “The Project Method” (Beineke, 2009). In this problem-based, student-centered method of instruction, the curriculum design was based on students’ interests. Projects were authentic, thematic, reflective and meaningful to students.

Dewey and Kilpatrick promoted changes in curriculum structure that led to more of an interdisciplinary curriculum where subjects such as history and the social sciences fused to become social studies (Ellis & Fouts, 2001). Interdisciplinary teaching and learning maintained the integrity of academics in specific subject areas yet allowed disciplines to flow seamlessly, complementing one another. Burnaford (2007) pointed to a significant report entitled, *A Correlated Curriculum*, issued by the National Council of Teachers of English in 1936 which endorsed interdisciplinary and integrated learning opportunities. Arts integration started to take root as a more innovative exploration of interdisciplinary education arose. The National Endowment for the Arts (NEA), established by Congress as a public agency in 1965, advocated for artists in schools initiatives in the 1960’s which became a precursor to interest in arts integration in schools (Burnaford, 2007).

Also occurring in the 1960’s and 1970’s was rising public concern for creating meaningful learning experiences for students rather than exclusively stressing achievement (Bresler, 1995) as well as the “arts as a discipline” movement which promoted the arts as equal to other subjects. In the early 1960’s, art educator Manuel Barkan began to construct a theory for arts education which reflected some of the concepts of the Progressive Movement. This theory promoted the idea of integration with other subjects, focused on real-life themes, and stressed the importance of equally implementing the productive, historical and critical domains of arts instruction (The National Arts Education Consortium, n.d.).

Ellis and Fouts (2001) cited constructivist learning as a more recent theory basis for interdisciplinary curriculum including arts integration, which followed the same student-focused learning principles present in progressive and interdisciplinary education. Central to this theory was the idea that meaningful learning is active and occurs as each person constructs his/her own reality through direct personal or shared experience. Gardner's multiple intelligences theory (Gardner, 1983) connects to constructivist learning and is an underlying element of arts instruction today, frequently cited in arts integration research.

Gardner's theory posits that humans possess unique capacities for learning (Smith, 2008). Cornett (1999) notes that four of Gardner's intelligences are directly arts-related including: bodily-kinesthetic (dance/drama), musical, verbal (literary arts) and visual/spatial (visual art). The other three intelligences, logical, interpersonal and intrapersonal, also connect to arts instruction in that these intelligences are essential in problem solving, collaboration, and reflection (Cornett, 1999). As teachers reflect on their pedagogical practice in light of Gardner's conceptual framework, they adopt new methods of instruction that meet students' unique needs. Integrating the arts into education actually provides students the opportunity to form meaning and understanding in various ways and to structure learning around student's individual capacities, which is the basis of teaching to multiple intelligences.

Also significant in the history of arts instruction was the development of discipline based arts education (DBAE) in the mid-1980's which emerged from the "arts as a discipline" movement. This movement added the domain of aesthetics to Barkan's previous three arts domains, making this approach to arts instruction even more dynamic, rigorous and comprehensive.

In 1996, The National Arts Education Consortium (NAEC) applied DBAE in their Transforming Education Through the Arts Challenge (TETAC), created to “fuse the advancement of education in the arts with general school reform” (p. 4). TETAC’s first program evaluation uncovered the need for further development of the theoretical basis for DBAE which resulted in a new method for advancing arts instruction entitled, Comprehensive Arts Education (CAE). CAE preserved all foundational elements of DBAE but also set new standards that arts instruction must be integrated with other core subjects around enduring ideas and must use constructivist or inquiry-based methods to differentiate for all students. TETAC proved to be a great success, enriching teaching and learning in multiple ways. Evaluators concluded that CAE was indeed effective and could be adapted to diverse educational settings. Such historical arts instruction reform efforts have played a vital role in transforming the image of arts education to be recognized as essential instead of merely an add-on.

The Era of Educational Accountability and Implications for Arts Instruction

Within the past two decades, there has been a surge of interest in the potential for the arts to enhance the general K-12 curriculum. The National Standards for the Arts (<http://artsedge.kennedy-center.org/teach/standards/introduction.cfm>) served as an impetus for a movement toward quality arts education. A document created by the Consortium of National Arts Education Associations in 1994 presented the basic arts learning outcomes that K-12 American students should meet. These standards were based on the principle that “Arts education benefits the student because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication” (National Standards for Arts Education, n.d., para. 7). To date, 46 states have

developed arts standards following the national guidelines. The state of Tennessee mandates that music and visual arts be taught every year for grades K-8; however there is no indication of how much time should be spent on each subject and no state assessments currently exist for these arts disciplines (Arts Education Partnership, n.d.). Ambiguous and loosely structured guidelines such as these may have contributed to the lack of focus on arts-based methods of teaching in some schools.

In recent years, educators have re-evaluated their pedagogical practices as they explore ways to better prepare students for a future that will require expertise in 21st Century Skills (Partnership for 21st Century Skills, 2010) such as critical thinking and problem solving, communication, collaboration, and creativity and innovation. Research continually reiterated that such skills are inherent in quality arts instruction (Cornett, 2007). The Partnership for 21st Century Skills (P21) is a leading organization that advocated for integrating 21st century skills into the core subject areas, the arts being one of these core subject areas. The partnership combined educational leaders, the business community, and policymakers who strategically collaborated with the U.S. Department of Education to develop innovative tools and resources to guide educators in this pursuit. The Partnership recently released a 21st Century Arts Skills Map (<http://www.p21.org/>) providing evidence of the strategic and powerful role the arts can potentially play in teaching not only 21st century skills, but also other essential knowledge and skills. The dedicated work of organizations such as Partnership for 21st Century Skills may help to reverse the trend of marginalizing the arts in education. Such organizations may lead to increased arts funding as policymakers begin to recognize that arts instruction is a primary means to enhance and enrich learning opportunities for our students. The Partnership for 21st Century Skills stated:

The arts are uniquely situated to provide links from school-based learning to themes that are essential to every child's understanding of the modern world...inculcat[ing] key lessons for participation in a democracy, as they balance the preservation of ideas with the challenging of old ways and the development of new visions. (Partnership for 21st Century Skills, 2010, p.1)

Thus, many educators attempt to integrate the arts throughout general core curriculum to enhance learning. However, arts integration is much like the integration of technology. Both are difficult to justify as curricular investments, since neither can present an irrefutable body of evidence of their impact on educational outcomes.

Leading theorists and experts in arts instruction asserted that our nation's high-stakes testing and accountability movement have caused a reduction of arts in education as teachers are pressured to focus solely on tested subject areas such as math, reading and science (Eisner, 2000; Oreck, 2006; Winner & Hetland, 2000). Statistical data showed this to be true. Smith (2009) reported findings from a 2006 national survey by the Center on Educational Policy which noted that from 2001 to 2006, language arts and math instruction time increased by 44 percent while time in other subjects decreased. Furthermore, a 2008 analysis revealed that 16 percent of school districts reduced class time for elementary music and art by 35 percent. Eisner (2005) pointed out that many policymakers and the public have formed misconceptions about the arts and sadly, "subjects whose educational value is misunderstood are often marginalized in the curriculum" (p. 8). Eisner stressed the need for arts in education, especially at a time when educational policies focus on "display and achievement of uniformity...diminish[ing] the opportunities for imagination to flourish...consider[ing] metaphor and ambiguity to be problematic" (p. 8).

Budget cuts due to a weakening economy and classroom time constraints due to excessive educational mandates can cause classroom arts instruction practices to be poorly implemented, overlooked or altogether ignored. Many teachers who see the value of arts

instruction attempt to integrate the arts with other core subjects to offer students a deep, comprehensive learning experience. Unfortunately, even when teachers have good intentions, some arts integration efforts may result in surface-level learning where few subject-specific outcomes are actually attained (Bresler, 1995; Russell-Bowie, 2009). Researchers have explored not merely *if* the arts were being integrated, but precisely *how* they were being implemented (Bresler, 1995; Mishook & Kornhaber, 2006; Oreck, 2006; Russell-Bowie, 2009; Wiggins, 2001). Is the nature of integration the quality that leads to higher level thinking and understanding?

Mishook & Kornhaber (2006) discovered that in five out of eight schools, arts integration was viewed as teaching tested content through the arts which “created or exacerbated a subservient relationship between the arts and tested areas of the curriculum” (p. 8). In their study, only schools with a strong arts focus and mission continued to teach the arts in a co-equal manner when faced with testing pressures. Art education proponents express concern that if the arts are implemented only if linked to academic improvement, then they may just as quickly be dismissed if academic improvement is not evident (Winner & Hetland, 2000). They argue that the arts must be respected for the value they can add to a child’s education in and of themselves, apart from other core curriculum. Studies have shown that interdisciplinary learning is effective and the arts have much to offer in complementing other curriculum (Popovich, 2006). The National Standards for the Arts asserted that “forging these kinds of connections is one of the things that the arts do best [therefore] they can and should be taught in ways that connect them both to each other and to other subjects (National Art Education Association, 1994, p.9). However an appropriate balance must be achieved when integrating the arts to maintain integrity and equal attention for each included subject area.

A recent report by the President's Committee on the Arts and Humanities (PCAH, 2011) made a compelling case for high quality arts instruction in America's schools, focusing on the promising outcomes of quality arts integration programs in particular. It documented the consistent and multiple ways that arts integration has been proven to lower discipline problems, raise achievement and increase graduation rates. Based on an in-depth review of research, the report found that in schools nationwide, the arts existed as a "complex patchwork with pockets of visionary activity flourishing in some locations and inequities in access to arts education increasing in others" (PCAH, 2011, p. v). The report asserted that all students, especially those in underserved schools, deserve quality arts instruction as part of a comprehensive education and called for development and expansion in the field of art integration through professional development.

Categories of Implementation of Arts Instruction in Schools

Although arts instruction spanned all levels and subjects of learning, the method in which the arts are employed varied greatly from school to school and teacher to teacher. While some schools included the arts through specific programs, others strived to integrate the arts into the general academic curriculum, and others taught the arts as altogether individual disciplines. The National Arts Standards offered basic entry points for the study of the four primary arts disciplines including drama/theater, dance, music and visual arts. Each of these disciplines was taught by various types of instructors including specialist teachers, general classroom teachers, and external arts providers (Burton, Horowitz, & Abeles, 1999).

A frequent discussion in the literature was the method in which the arts were actually integrated into general education classrooms. Numerous proposed levels or types of arts

integration were found in the literature. Many differing perspectives existed as to what arts integration actually looked like in its truest form. For example, educators might believe integration is occurring when they do a craft activity that ties into a social studies theme or fills extra classroom time. However, researchers asserted that this shallow treatment of the arts has failed to accomplish what authentic arts integration should accomplish (Brewer, 2002, as cited in Russell-Bowie, 2007). Arts integration in its truest form immerses students in meaningful ways across subjects, extends understanding of curriculum content, and challenges students on an emotional and academic level (Gullat, 2008; Russell-Bowie, 2009).

Successful arts integration experiences might involve external teaching artists who collaborate with classroom teachers to integrate an arts discipline with general content-area curriculum or specialist arts teachers who are part of the school faculty and work diligently with teachers to plan interdisciplinary curriculum (Burnaford, 2007). In order for students to meet the National Standards for Arts Education, the Consortium of National Arts Education Associations noted that where generalist teachers provide arts instruction, they should necessarily have adequate training in the arts discipline being employed (Consortium, 2001).

Burnaford's (2007) recent review of the literature on arts integration presented a diverse range of purposes and roles of arts integrative teaching. In this review, Burnaford (2007) first discussed the term arts integration, and pointed to its elusive, constantly evolving, and often controversial nature. To illuminate the reader's understanding of arts integration, Burnaford (2007) offered three different lenses through which one can view this pedagogical practice. Based on a synthesis of the literature, she separated arts integration into three categories including 1) integration learning "through" and "with" the arts 2) integration as a curricular connections process 3) and integration as collaborative engagement (p. 12). First, arts integration

as learning “through” and “with” the arts deals with the topic of transfer of knowledge and skills between arts and other subjects. Burnaford (2007) cited multiple studies that engage in the debate of the difficulty of measuring transfer and discusses the question of what should be studied regarding the exchange of transfer between arts skills and content and other subject skills and content (Bamford, 2006, as cited in Burnaford, 2007; Bradley, 2002; Catterall, 2002; Ingram, 2003; Myers & Scripp, 2007, as cited in Burnaford, 2007). Next, arts integration as a curricular connections process focuses on developing curriculum around a shared concept or big idea to facilitate forming valuable connections in learning, leading to unity and complexity in curriculum design. Finally, Burnaford posited that arts integration is commonly defined as a “process of collaboration” (p. 14), hence the category arts integration as collaborative engagement. Collaboration takes multiple forms depending on the specific goals and purposes for integration. Burnaford (2007) described various forms of collaboration including collaboration through arts partnerships involving the community, collaboration between in-school arts specialists and regular classroom teachers, or collaboration solely among classroom teachers. In order for arts integration to fully engage and benefit students, research clearly demonstrated that conditions must allow for adequate planning time for all who are involved in teaching arts integration experiences, whether this be parents or community members, art teachers, content teachers or outside arts experts (Aprill, 2001).

In the field of arts instruction, the terms with, about/ in and through the arts have been used for many years when referring to methods or levels of arts integration. Arts integration as teaching with and about the arts was first introduced in 1997 by well-known arts advocate, Jane Remer at an annual conference about employing the arts as teaching tools (Cornett, 2007). Later, arts integration was further divided into with, about/ in and through the arts. Literacy specialist

and arts integration expert, Claudia Cornett, used these terms to illustrate arts integration processes in her work on integrating arts and literacy curriculum (Cornett, 2007). As these terms are widely recognized, it is important to understand what each means.

1. With the arts – This is the lowest level of integration in which teachers might add daily arts routines or centers (Cornett, 2007). Examples of this would be when students paint or illustrate a picture to represent part of a story or when students pantomime to represent a vocabulary word.

2. About/in the arts – These terms are often combined. Teachers plan lessons about the arts and student become increasingly, mindfully involved in the arts (Cornett, 2007). Catterall (1998) posited that learning in the arts would incorporate specific skills learned through arts classes in music, visual arts, drama, and dance.

3. Through the arts – Units are planned employing arts as learning tools and unit centers (Cornett, 2007). Arts disciplines and other subjects receive equal priority and lessons teach elements of both. Immersive activities such as dramatizing a historical event or story and studying paintings to explore certain characteristics of time periods would also exemplify this category (Catterall, 1998).

Learning about/ in and through the arts denoted the highest levels of arts integration (Catterall, 1998). Researchers and practitioners agreed that each of these approaches can be valuable to employ; therefore educators must carefully consider educational goals and purposes when considering which to implement.

Empirical research in arts instruction revealed the development of various models of teaching with, about/in and through the arts. Bresler (1995) conducted a three-year ethnographic study of arts education in three elementary schools. She defined four different approaches to arts

integration which emerged from this study: subservient, co-equal cognitive, affective, and social. The subservient approach, in which teachers use the arts to enhance other subjects, is most commonly-observed in classrooms. Teachers with minimal arts experience can use this approach in a time efficient manner. Teachers who have students learn a rap to understand a math concept better would be using the subservient approach. The co-equal cognitive, or arts integrated approach, although least commonly employed, is advocated by scholarly literature (Boix Mansilla, 2005; Mishook & Kornhaber, 2006; Russell-Bowie, 2009; Souto-Manning & James, 2008). This approach requires discipline-specific knowledge and skills and encourages higher order cognitive skills and aesthetic qualities. The affective approach is often seen in K-2 classrooms and involves a change of mood and creativity. In this approach, the arts are used as a tool for self-expression and can build self-esteem. The social approach centers on community building through the arts. School programs are a major element of this approach. Most often, schools and educators deliver a mixed bag of these four approaches to arts instruction; however, typically one style will dominate an educational setting.

More recent research (Russell-Bowie, 2009) suggested three models of arts integration that can be implemented in the primary school curriculum including service connections, symmetric correlations, and syntegration. In his study, Russell-Bowie (2009) pointed to a concern often noted in the literature that arts integration efforts can often produce surface-level learning conditions and outcomes. He proposed three distinct models of arts integration that, if implemented with fidelity, can lead to achievement in both subject-specific and generic outcomes.

The first level, service connections, is comparable to Bresler's subservient model of arts integration. Many practitioners and researchers would not agree that this level represents true arts

integration, but Russell-Bowie noted that in his study he referred to the term arts integration in a broad sense. Here, arts materials and resources are used to achieve outcomes in other subjects. For example, when children created a song with motions to remember the steps of the letter writing process, they were using musical and bodily-kinesthetic intelligences which helped them to achieve literacy outcomes but no authentic musical outcomes.

The next two levels, symmetric correlation and syntegration, are similar to Bresler's co-equal cognitive level of arts instruction. The lesser of the two levels, symmetric correlation, occurs when common materials, resources, or concepts are employed within at least one arts discipline and one general subject area so that both subjects result in authentic outcomes allowing each subject to preserve its own integrity. For example, a teacher might have students dramatize a story to achieve literacy outcomes and additionally develop specific drama-based outcomes to go along with this learning experience such as analyzing characters in stories and using this knowledge to create a more believable character.

Syntegration (Russell-Bowie, 2007) is the deepest level of arts integration and results in greater outcomes being achieved in each subject area or art form than would have otherwise been achieved had the subject or art form been taught in isolation or loosely connected. The basis of syntegration is to develop a broad theme that spans subjects allowing the theme to be explored deeply and meaningfully. Along with meeting authentic, relevant outcomes for each subject, syntegration also develops general skills such as observation, collaboration, and problem solving. Like Bresler's (1995) co-equal cognitive model, syntegration produced deeper learning and critical thinking "as children are encouraged to apply, compare, analyze, synthesize, and evaluate ideas and concepts across the subjects" (Russell-Bowie, 2007, p. 8). Russell-Bowie (2009) warned that when creating a syntegrated theme, educators should be diligent to choose learning

experiences and activities that have authentic outcomes and integrity within each subject thus enhancing and encouraging deeper learning instead of merely choosing an activity because it includes other subjects.

Types of Impact of Arts Instruction

In today's high-stakes testing, high-pressure education environment, many public figures and educators question the true merit of the arts. What do they have to offer? Why should valuable school time be spent on arts integrated experiences that often require a lengthy amount of time? The No Child Left Behind Act (NCLB) of 2001, with its emphasis on conveying student achievement through standardized testing measures, has led to much research in the area of achievement and arts instruction. Educators must implement research-based practices into their classrooms and arts funding is often dependent upon this solid research basis.

The following presents the various types of impacts found from arts instruction practices including both arts education and arts integration. Although this study is directed toward how arts instruction takes place in the regular education classroom, it is necessary to see the full picture of the potential impact of any arts instruction practice because of the knowledge, skills and attitudes one can gain from such practices.

Impact #1: Student achievement. A growing body of scholarly literature suggested that arts-integrated teaching can potentially improve achievement. Hetland and Winner (2000) contributed substantially to the study of the impact of arts on academic achievement in their Reviewing Education and the Arts Project (REAP) in which they compiled and synthesized 188 noteworthy reports from 1950-1999. Their project uncovered three areas where a clear causal link was found between education in an art form and achievement in non-arts academic areas: 1)

listening to music and spatial-temporal reasoning, 2) learning to play music and spatial reasoning, and 3) drama and verbal skills.

The Arts Education Partnership published notable large-scale research documents on the arts and student achievement. *Critical Links: Learning in the Arts and Student Academic and Social Development* (Deasy, 2003), a 2002 compendium of research in arts education, contained summaries of 64 carefully-selected arts education studies in dance, drama, multi-arts, music, and visual arts. These meta-analyses were frequently cited in scholarly literature on arts integration and strongly linked the arts to student learning and achievement. A compilation of the findings indicated that enhanced academic achievement is often more prevalent among students with special needs and learning disabilities, low-income students, and English Language Learner (ELL) students as opposed to regular education students.

The majority of research on arts integration and achievement focused on achievement in different aspects of literacy. Podlozny (2000) created seven meta-analyses and found relationships between drama and reading achievement, reading readiness, oral language development and writing achievement. A literature review compiling six studies on Reader's Theater concluded that in all studies, statistically significant gains were evident in reading rate, story retell, reading expression, phrasing, fluidity, and reading comprehension (Wilcutt, 2007). Other research findings included the positive impact of the visual arts on the writing process in elementary age students (Andrzejczak, Trainin, & Poldberg, 2005), the benefits of drama on narrative writing for early elementary students (Moore & Caldwell, 1993) and isolated word writing for kindergarten students (Pellegrini, 1980). Students taught through a multi-arts approach excelled in literacy skills, showed greater retention of knowledge, applied their learning, and showed improved grades (Kosky & Curtis, 2008; Manning & James, 2008).

There was also research suggesting that arts integration produced great academic effects in low socio-economic status (SES) populations, English Language Learners (ELL), and remedial learners. In fact, various studies presented noteworthy findings that when elementary remedial readers were offered reading instruction integrated with drama, they actually showed greater benefits than the higher level readers, although all students benefited to some degree (DuPont, 1992; Page, 1983; Pellegrini & Galda, 1982; & Parks & Rose, 1997). ELL students were shown to grow in vocabulary understanding because of the visual/kinesthetic connections (Ingram, 2007).

Research data from longitudinal arts programs presented a convincing array of evidence that the arts can improve academic achievement. For example, the six year Chicago Arts Partnership in Education [CAPE] (Catterall & Waldorf, 1999) teacher/artist partnership study noted emerging positive trends in Iowa Test of Basic Skills [ITBS] scores. In a 1998-1999 evaluation analyzing 52 test scores of CAPE and comparison schools, the following findings were presented:

- Sizeable gains were found among 6th graders in reading and math.
- Moderate gains were found among 3rd graders in reading and math.
- Overall strong and significant achievement effects were found at the elementary level.

The Arts for Academic Achievement 2004-2006 evaluation results showed that students gained knowledge in non-arts areas in content and skill (Ingram & Meath, 2007). A significant positive relationship was found in achievement in four different grade levels:

- Improved 3rd and 4th grade scores on NALT reading test from spring '04-spring '05
- Improved 7th grade student scores on MCA reading test in spring '05
- Improved 8th grade reading scores on MBST in spring '05

Wilson, Corbett, and Noblit (as cited in Nelson, 2001) conducted an intensive evaluation of the first four pilot years of the North Carolina A+ (Arts Plus) Schools Program. There were many positive findings from this evaluation which led to the sustainability and expansion of the A+ Program. In the area of achievement, evaluators found that schools showed growth on accountability tests in math and reading comparable to other schools throughout the state. This was cause for celebration and recognition because these schools, unlike other non-A+ schools did not narrow the curriculum. In addition, the A+ schools had a largely minority population as compared to other schools throughout North Carolina. It should be noted that although there is a large body of research that supports arts integration's positive impact on student achievement, the majority of studies reveal mixed results.

Impact #2: Student motivation. A significant area of impact found within arts integration research was on student motivation and engagement. Larger-scale studies documented overarching themes regarding motivation. For example, evaluation findings from the first two years of the Arts for Academic Achievement program in Minneapolis strongly supported the arts as a student motivator based on several indicators (Ingram & Meath, 2007). Evaluators found that students:

- Were more engaged in instruction
- Learned new ways to express themselves
- Developed empathy, perseverance, diligence, patience, and willingness to try new things
- Developed pride in themselves and their work

Similarly, an evaluation of the CAPE studies (Catterall & Waldorf, 1999) noted that students overall had very positive attitudes about arts-integrated instruction. When given a survey,

94% of elementary school students stated that they enjoyed the arts-integrated lessons. An evaluation of the North Carolina A+ Schools program (Nelson, 2001) indicated that students were more engaged in the curriculum and showed improvement in attitude, attendance, and behavior. A recent action research study (Kosky & Curtis, 2008) that was part of the Benedum Five Year Teacher Education Program (one of the most successful school-university partnerships in the USA) revealed that when the arts were integrated into the social studies curriculum in a 6th grade classroom, student motivation and participation increased. The researchers attributed increased motivation to student choice and ownership which are key components of arts integration.

Deasy (2003) pointed out themes concerning the role of motivation in the Critical Links studies. For example, students' self-concepts improved in many of the studies when they found themselves successful in an artistic endeavor. Another recurring finding was that children were overall more engaged when learning through an artistic activity as opposed to other curricular activities. Many studies of at-risk students showed that students became enthusiastic for school again once they were involved in arts experiences.

Smaller-scale studies presented findings indicating that students who were given the opportunity to learn through the arts were ultimately set up for success due to the variety of ways that they could make meaning when learning. Incorporating drama into curriculum proved to highly motivate students in different ways. When reading instruction was changed to incorporate drama into elementary classroom settings, the entire classroom was transformed and even at-risk reading students became more avid readers and desired to read for meaning, viewing stories in a whole new light as they were allowed to move and express themselves as part of their reading (Wolf, 1998). High school students involved in dramatizing Shakespeare plays with a

professional theater company became motivated to take risks in their learning (Seidel, 1999). Drama allowed them to make sense of the plays by working together. Students' self-worth was enhanced because each individual knew that they played an important role in the task at hand.

Manning and James (2008) found that when first graders in an urban school were taught through a multi-arts approach, they not only developed greater literacy skills and retained more knowledge, but they were encouraged because they possessed true choice and ownership in their learning. Elementary students involved in artist-in-residence programs and integrated arts lessons reported that this type of learning allowed for multiple perspectives, created a safe environment for risk-taking, and made learning enjoyable overall (Lynch, 2007). Mason et al. (2008) found that among other benefits of arts integration, the arts increased student engagement among special education students. Focus group interview data revealed that when students were provided voice, choice and access in learning they "hone[d] the critical capacity for decision-making that will enable them to be active and independent members of society" (p.44). By leveling the playing field the arts allowed all students to find success in learning.

Impact #3: Collaboration, critical thinking, and creativity. To prepare students to succeed in the 21st century, it is increasingly important that students be taught how to think critically and creatively and to collaborate effectively (Partnership for 21st Century Skills, 2010; Wagner, 2008). Research has often implied that arts education develops such knowledge, skills and attitudes in children. In a 2-year study of over 2000 students in public schools, grades 4-8, researchers discovered a significant relationship between "rich in-school arts programs and creative, cognitive, and personal competencies needed for academic success" (Burton et al., 1999, p. 36). When comparing high-arts groups to low-arts groups, the high-arts groups far surpassed the low-arts groups in creativity, fluency, originality, elaboration and resistance to closure, all key

elements of arts programs. In addition, classrooms that focused on integrating music and visual arts into the curriculum motivated students by enhancing creativity and higher level thinking (Youm, 2007). One of the outcomes for the Arts for Academic Achievement program, as reported by principals and long-term teachers, was that arts instruction improved peer relations as well as skills in working together, developing community, collaborating and suspending assumptions (Ingram, 2007).

The Critical Links studies revealed limited, but significant findings on arts integration's impact on creativity. Bradley (2002) summarized the seven dance studies found in Critical Links, commenting that, based on these studies, "Dance is effective as a means of developing three aspects of creative thinking: fluency, originality, and abstractness" (p. 16). Mentzer and Boswell (1995) found that boys with behavior disorders demonstrated all three creativity variables when creative movement is integrated with poetry. Moga, Burger, Hetland, and Winner (2000) conducted a comprehensive search for studies that explored the link between arts study and creative thinking resulting in a meta-analysis of eight studies. The correlation studies showed a significant association between arts study and standard measures of creative thinking. The quasi-experimental studies discovered positive effects on creativity scores based on interpretations of the participants' drawings.

Finally, Seidel's (1999) report on dramatizing Shakespeare made a strong case for the ability of the arts to substantially develop critical thinking, creativity, and collaboration. Students involved in this project learned about working in creative communities where there was a strong sense of unity because each participant shared a common interest and worked through the challenges of making sense of the plays. One student commented that through this program they

“learn[ed] to suspend judgment and foster open communication” which allowed each person to see other viewpoints and perspectives (p. 86).

Arts instruction also encourages and builds collaboration and communication skills. This is an area which is not often emphasized enough in education but is vital to developing the whole child and preparing children for the future workforce. Wolf (1999) described a multi-year qualitative study in which elementary students worked together to create an original opera. The students were persistent in working toward a solution and their collaboration grew over time. In this type of teaching and learning “students operate in a more cohesive way, connecting what they say to others’ turns, their own earlier comments, and to issues that have long-running history for the group” (p. 94). Ingram (2007) reported similar findings about the Arts for Academic Achievement program, stating that teachers and principals strongly believed that arts integration improved peer relations and skills in working together, developed community and helped students to focus on collaborating and suspending assumptions. Several smaller research studies indicated that when creative drama and imaginative play were integrated into K-1 regular and special education students’ classrooms, learning, social skills such as conflict resolution, cooperation and collaboration were greatly enhanced (De La Cruz, 1995; Fink, 1976; Pellegrini, 1984).

Impact #4: Teacher practice/motivation. Arts integration is often researched and discussed in terms of student impact and achievement. Aside from these apparent benefits, there is a growing body of scholarly literature that demonstrates that teachers are positively impacted as well. Arts integration enhanced teaching by adding depth to the curriculum and allowing teachers greater freedom in their instructional practice (Mason, Steedly, & Thormann, 2008). The Perpich Center’s Quality Teaching through the Arts (QTA) program, for example, has led to a 70%

increase in teacher confidence in their use of standards to improve student achievement (PCAE, n.d.). Teachers involved in QTA frequently collaborated to assess student learning and to map out the curriculum according to standards. As a whole, teachers contended that student learning is increasing because students better understand teacher expectations, learning goals, and criteria for good work.

Teachers who are involved in quality arts programs often begin to value the arts more and to change their teaching in response to these changing values. As part of a two-year study, Burton et al. (1999) administered a teacher perception scale and teacher inventories measuring teacher attitudes and practice toward arts integration. They found that teachers who worked in arts-rich schools were more innovative in their teaching, showed a higher degree of interest in their work and more readily took part in professional development. The North Carolina A+ schools program found success with arts integration. In a four-year evaluation summary of the program it was quoted: “The arts were key to the sustained changes in teaching approach and in the organizational structure of the schools” (Nelson, 2001, p. 2). These schools shifted from more of a product approach to learning to a process approach to learning which resulted in rising test scores without having narrowed the curriculum.

Catterall & Waldorf (1999) summarized findings from CAPE that not only highlighted impact on teachers, but also on the school culture as a whole. As the pilot program was implemented, teachers who weren't involved began to see positive effects on students and the school and, in turn, begged to become part of the program as well. As time passed, teachers began to value the arts to a greater degree. Many teachers took it upon themselves to alter their teaching to fit with CAPE principles. Teacher and student surveys revealed that the “school climate, quality of relationships with parents, professional development, instructional practices

and relationships with the community were all higher in CAPE schools as opposed to non-CAPE schools” (p. 50). The Transforming Education Through the Arts Challenge (National Arts Education Consortium, n.d.) also transformed school environments by building teacher collaboration, providing greater opportunities for interdisciplinary instruction, creating new methods for teaching where collaboration with students was more prominent throughout the learning process, and changing overall attitudes about the significance of the arts in instruction.

Findings from the Arts for Academic Achievement (AAA) program in Minneapolis (Ingram & Seashore, 2003) noted that the arts initiatives sparked teacher change in two main areas: learning and leadership. The two most significant outcomes in learning were that instruction became more child-focused and teachers expanded their toolkit of instructional strategies through collaborative arts professional development. In the area of leadership, teachers began to take initiative to develop learning activities and strategies that would aid in student understanding of challenging curriculum areas. Collaborative teacher/artist partnerships provided quality instruction and assessed the impact of their work through action research. Teachers involved in the AAA program noted that arts integration changed their practice by giving them a chance to see new capacities in students, built confidence in teaching by strengthening the connection between the arts and the curriculum and caused them to value planning and reflection time more. Principals involved in this same study noted that arts integration provided a means to accomplish school goals, leveled the playing field for all students and gave teachers more variety in their teaching.

The impact of the arts on teacher motivation is a compelling area that lends itself to further research. Before students can become motivated and engaged in learning, teachers must be motivated and engaged in their teaching approach. Even the currently limited amount of

research on the arts and teacher motivation and practice provides a basis for the profoundly positive effects that teaching in and through the arts, when implemented effectively, can have on students, teachers, schools and learning environments as a whole.

Dissenting Opinions on Arts Instruction Impact

Despite the evidence from numerous studies, some researchers take issue with the findings of arts instruction's impact on educational achievement and other outcomes. Eisner (1999) challenged earlier research on the topic calling it weak and not soundly based. Eisner examined research studies from 1986 to 1996 that claimed that arts instruction caused academic achievement scores to increase and also strengthened academic performance. Among these studies he documented one publication that indicated that arts courses impacted test results in a Maryland Student Assessment Program in '93-'94. Eisner noted that the information in the report was "impossible to evaluate" with conclusions that were "entirely unsupportable by the research they are presumably based upon" because the relevant and necessary information is not in the report (p. 143).

Another study (Murfree, 1995, as cited in Eisner) reported significantly higher verbal and math SAT scores for students who studied in the arts over four years as opposed to those with no arts experience. Eisner argued that essential information was missing in Murfree's work and in order to show true causation, one would need to know if the group that elected to take the arts courses bestowed different personal features from those who did not elect to take arts courses.

Eisner further highlighted false or confounded reporting in an arts program study (Luftig, 1994, as cited in Eisner). The study took place across several school districts that claimed arts instruction positively affected reading and math performance in the areas of "self-esteem, locus

of control, creative thinking, appreciation of the arts, and academic achievement” (p. 144). However, this study only showed academic achievement results in one school district and furthermore, the differences found were statistically non-significant and what Eisner deemed “educationally trivial” (p. 144).

Developmental psychologists Hetland and Winner (2000) were also frequently cited in the literature for their vehement position that the arts should not be justified only on their ability to improve academic achievement, as this would deny the arts of their fundamental purpose. Hetland and Winner (2000) examined arts in educational research with a critical eye and questioned the integrity and rigor of studies claiming causal relationships between arts and academic achievement. They also questioned the interpretations that some researchers make of findings from such studies.

In a recent article, Hetland and Winner (2008) referred back to a previous study (Hetland & Winner, 2000) on arts and academic achievement in which eight of 10 examined meta-analyses showed no causal relationships between studying the arts and some form of non-arts achievement. These findings led the researchers to conclude that claims for transfer of arts to academic improvement “are not well-grounded in scientific evidence” (p. 1). Hetland and Winner posited that vast amounts of research in psychology deem that transfer of learning from one subject to another is very hard to prove and “there has not been a plausible theory for why such transfer might occur” (p. 1).

In the same article, Hetland and Winner (2008) condemned a report by Buchenal, Housen, Rawlinson, and Yenawine for their misleading interpretation of three studies about Visual Thinking Strategies (VTS) where they make claims that arts experiences impact test performance. In one experimental study of Visual Thinking Strategies on 2nd and 4th graders, Buchenal et al.

made special note that after 8th graders test scores rose 23%, it was obvious that a correlation existed between arts instruction and test scores and that this occurred because of VTS. Hetland and Winner argued with the reliability of this statement, noting that the reported scores were not standardized test scores, but scores assessing the use of visual thinking strategies when observing art and non-art objects. Therefore, the study never provided solid evidence that VTS causes improvement in standardized tests. Buchenal et al. referred to another study positing that arts integration impacts students' critical thinking and measurable academic achievement. However, Hetland and Winner highlighted the fact that this study would have had to compare test scores of the arts group to test scores of the control group to determine any differences in achievement and to be able to state that arts instruction contributes to academic achievement, but no test scores were reported in the study.

In the final study that Buchenal et al. used to support the idea that arts instruction leads to academic achievement on tests scores, researchers tested the impact of VTS on student reasoning about art in the classroom, in the museum, and on achievement tests (Adams, Foutz, Luke, & Stein, 2007, as cited in Hetland & Winner, 2008) Hetland and Winner stressed that although growth was seen in student reasoning about art in the classroom and museum settings, standardized test scores showed no differences between the experimental groups.

Arts advocates such as Winner, Hetland, and Eisner caused educators and policymakers to reflect on and perhaps re-evaluate the ways in which arts in education are habitually viewed and the means by which they are justified. Eisner (1999) boldly stated, "The core problem with such rationales for arts education is that they leave the arts vulnerable to any other field or educational practice that claims that it can achieve the same aims faster and better" (p. 4). In an educational arena obsessed with test scores, such arts advocates boldly stand for the intrinsic

value of the arts. Their findings make a case for continued quality research on the benefits and impacts of arts instruction aside from a sole focus on academic achievement. It is also important to determine whether or not the type of arts instruction being implemented may make a difference in the kind of impact the arts are able to achieve on educational outcomes.

Summary of Literature

Though many types and examples of arts instruction are evident in the literature, there is little conclusive evidence on the impact of any arts instruction methods on educational outcomes. Several types of outcomes have been proposed, including those on achievement, student motivation/attendance, collaboration, critical thinking and creativity and teacher motivation and methods. Several authors have proposed that more of the benefits of arts instruction are achievable when arts instruction is implemented through an integrative, immersive strategy. More research is clearly needed to explore this possibility. Although it is undeniable that arts instruction can be beneficial, in order for the arts to assume the curricular position of other core academic subjects, researchers must continue to build a theoretical basis for arts instruction that would deem the arts irreplaceable.

In light of increased accountability and less funding for arts education, it is crucial that the models of instruction that are actually being implemented in average school systems be further explored so that impacts and benefits for each model can be clearly distinguished. Only then, can certain models be justified as a focus for intensive professional development. If true arts integration can better prepare students for the 21st century, educators must be efficiently and properly trained to employ arts integration with confidence.

CHAPTER III

METHODOLOGY

Overview of Methodology

The purpose of the study was to determine the ways in which teachers in a large southeastern school district used arts instruction in their classrooms and to gather evidence of its various perceived impacts. Research questions for the study were:

1. What categories of arts instruction and reasons for selecting them emerge through content analysis of teacher interviews and what arts disciplines are teachers using?
2. In a survey of teachers identified as implementing arts instruction in elementary schools, what percentage of teachers in Grades K-5 report implementing each of the types of arts instruction?
3. In a Likert-scale survey given to teachers who employ the arts in classroom instruction, are there significant differences in teacher-reported perception of impacts on educational outcomes according to the type of arts instruction they use?
4. For each type of arts instruction model being used, do any teacher background or implementation factors correlate significantly with teacher perceptions of the impact of arts instruction on educational outcomes?
5. In a Likert-scale survey given to teachers who employ the arts in classroom instruction, are there significant differences in teacher-reported perception of satisfaction with arts instruction according to the type of arts instruction they use?

6. For each type of arts instruction model being used, do any teacher background or implementation factors correlate significantly with teacher satisfaction with arts instruction?

This chapter provides a description of the methods used to carry out the study. It begins with an overview of the study design, followed by a description of the study setting and participants. Tables within this section are included to provide visuals to better demonstrate the target population and how it was sampled. A third section describes the design of interview and survey measures that will be used in the study. The next section highlights and explains in detail the steps used to carry out the study. A subsequent section on data collection and analysis illustrates how interview and survey data were gathered and analyzed, leading to study findings. A section on study limitations and assumptions is followed by a final summary of methods.

Study Design

This study used a mixed-methods approach to address the study's six research questions. First, a baseline survey was sent via e-mail to determine which teachers reported employing arts instruction and would also agree to participate in an interview. Next, qualitative data were gathered through teacher interviews to identify examples and categories of arts instruction strategies in use and to determine teacher motivations for choosing the arts disciplines (dance, music, drama/theatre, visual art) and strategies they were implementing. This phase was followed by quantitative data collected through a survey of teachers who were identified as currently implementing arts instruction strategies in various ways. Descriptive analyses were done to determine numbers of teachers using each type of arts instruction, and a correlational design was

used to determine factors that resulted in greatest reported perceived impact on educational outcomes and teacher satisfaction for various type of arts instruction.

Setting, Participants, and Sampling

Setting. The study took place in a large southern school district with approximately 42,000 students and 2,344 regular education teachers. The district included 78 total schools, with 46 elementary schools, 21 middle schools and 17 high schools. Six of the district’s schools consisted of multiple levels. Although known as an urban system the district contained a diverse mixture of rural, urban, and suburban school settings. Only elementary schools, grades K-5 were included in this study. Approximately thirty-three total schools were represented. The district's remaining thirteen elementary schools were not included in the study because teachers from these schools did not volunteer to participate. Characteristics of elementary schools included in this study are shown in Table 3.1.

Table 3.1

Characteristics of Schools Included in the Study

| | # Schools | #Teachers |
|-------------------|-----------|-----------|
| Urban | 10 | 38 |
| Suburban | 17 | 47 |
| Rural | 6 | 35 |
| Title I | 16 | N/A |
| Small (under 300) | 5 | 14 |
| Medium (300-600) | 18 | 67 |
| Large (over 600) | 10 | 39 |

Many schools within the district received arts education grant funding through a local arts organization that began as a whole-schools arts initiative in 1999. In 2008-2009, 13 schools in the county were adopted by this local arts organization, receiving continued professional

development in the arts and further funding for arts integrated projects or arts-based learning experiences. These schools had previously been chosen through a competitive process. Each chosen school was required to create an arts-based learning plan for their school. Currently, this organization distributes over \$150,000 in grant funding per year serving over 300,000 students by providing arts-based learning experiences. During the 2009-2010 school year, the organization created specialized grants which were awarded to a certain number of schools who applied with a specific arts project idea in mind. Through these grants, local artists collaborated with teachers to offer a unique arts education experience for students.

Participants. Teachers in Grades K-5 were included in the study. The preliminary potential participant population was identified by two individuals: the Director of Innovations for the school district office and the Director of Communication and Art Education for the local arts organization. These individuals identified full time elementary school teachers who met one of the following criteria:

- They had received a specialized arts grant in 2009-2010.
- They were in a school that had received professional development in arts instruction and had been adopted by the local arts organization.
- They had received professional development in arts instruction and were actively engaged in arts instruction activities.

A total of 22 schools containing teachers who met the above criteria were initially targeted for participation in the study. Seventeen of the 22 schools were schools that had been either adopted by the local arts organization or schools where teachers had received specialized arts grants. Five schools were identified by the Director of Innovations for the school district office and the Director of Communication and Art Education for the local arts organization as

employing teachers that had attended arts professional development or were doing some form of arts-related instruction in the classroom. Eleven additional schools that didn't fall into any of the categories listed above were also included in the study because teachers from these eleven schools responded to the baseline survey e-mail agreeing to participate in the study. The initial 22 schools plus the additional 11 schools equaled a total of 33 elementary schools represented in the study.

Sampling for the interviews was based primarily on teacher's current grade level taught and school socioeconomic level (as indicated by school Title I classification) to assure that the sample was representative of teachers in various teaching settings that could influence the ways they might implement arts instruction. Several measures were taken to identify accurately those teachers within the local arts agency adopted schools or specialized grant schools who were doing arts instruction in the classroom. First, the Director of Innovations for the school district office and the Director of Communication and Art Education for the local arts agency identified all teachers among these schools who they knew were implementing arts instruction.

Next, a survey was e-mailed to the teachers at those schools asking the basic question, "Do you do arts instruction in the classroom and would you be willing to participate in a research study on arts instruction in the classroom?" A spreadsheet was kept of all teachers who responded, indicating that they did or did not use arts instruction. When this method of gathering participants did not produce a large enough population, e-mails were sent to all elementary school teachers in the county and were subsequently re-sent every few days for two weeks. After two weeks, 120 participants were gathered. Drawing from the final group of teachers who did agree to participate, a stratified random sample of 40 teachers was taken. The sample was stratified by teacher grade level and school socioeconomic status. The sample size of 40 was

derived from Morse’s (1994) recommendation for 30-50 participants as a minimum sample size for ethnographic research design studies such as this. Teacher grade levels and school Title I status were organized in a table. Every sixth person was systematically chosen as part of the sample for a total of 40 teachers. The interview sampling method is shown in Table 3.2. Based on this selection method, a total of 40 teachers were chosen as interviewees and 120 were sent the online survey.

Table 3.2

Interview Sampling Method

| | Title I Population | Title I Interview Sample | Non-Title I Population | Non-Title I Interview Sample |
|---------|--------------------|--------------------------|------------------------|------------------------------|
| Grade K | 10 | 2 | 9 | 3 |
| Grade 1 | 9 | 3 | 10 | 3 |
| Grade 2 | 11 | 4 | 10 | 4 |
| Grade 3 | 10 | 4 | 8 | 3 |
| Grade 4 | 11 | 4 | 11 | 4 |
| Grade 5 | 11 | 3 | 10 | 3 |
| Totals | 62 | 20 | 58 | 20 |

Materials and Instruments

The researcher designed three kinds of instruments: a baseline contact survey, an interview protocol, and a final survey. Each was designed by the researcher and validated by content area experts for the purposes of the study.

Baseline survey. To contact potential study participants, teacher names and e-mail addresses were obtained through the school system's website and e-mail directory. A baseline survey was sent to all participants asking, “Do you implement arts instruction in your classroom to any degree?,” “Would you be willing to participate in a study on arts instruction,” and “Would you be willing to participate in an interview about arts instruction you are doing?” Participants

were asked to respond indicating if they were willing to participate first in the overall study, then in the interview as well. They were also asked to include a phone number and the current grade level taught. The researcher recorded responses in a chart listing all participant names, e-mail addresses, phone numbers, school names, and consensus to interview.

Interview protocol. An interview protocol (see Appendix A) was developed to obtain the information necessary to address research question 4, “What do teachers report as important factors that shaped their initial and ongoing motivation to implement the arts instruction model they are using?” The protocol was developed by the researcher and validated through pilot interviews with three content area teachers who were not included in the study sample. Six structured, but primarily open-ended questions were constructed. Interviews provided qualitative data needed to form more distinct categories of the arts disciplines and types of arts instruction being implemented in regular education classrooms. Interviews also disclosed teacher motivations for using arts instruction, perceived impact of the arts on students and teachers and types of professional development teachers received in arts instruction. This information aided the researcher in developing a more focused and informative final survey.

A sampling of 40 participants was given a semi-standardized interview of questions designed by the researcher. Interview questions were field-tested by holding several practice interviews with teachers who were not included in the sample to determine that the needed information would be obtained. Interviews were conducted face-to-face or by phone and digitally tape recorded to help insure validity. Data allowed the researcher to identify categories of arts instruction to include in the survey.

Likert-scale survey. An on-line, Likert-scale survey (see partial survey as example in Appendix B) was developed to address types of arts instruction models currently in use and

amount and type of professional development in arts instruction. The survey also included demographic questions concerning number of years in service teaching, grade level, Title I status and frequency of using arts instruction in the classroom. Subsequent questions inquired about the arts discipline taught, type of arts instruction implemented and teacher perceptions of its impact. One section of questions was intended to capture perceptions of the impact of arts instruction on various factors such as academic achievement in arts and other content areas, behavior and attention, student engagement, creativity, cooperation, etc. A final section identified teacher perceptions of their satisfaction with arts instruction strategies they were using.

The survey was reviewed by content experts to establish content validity for the intended purposes. It was also field-tested to establish its clarity and usefulness for gathering the desired information. Finally, after data were gathered, reliability was measured and confirmed through a Cronbach alpha analysis of internal consistency in each of the two sections that gathered teacher perceptions.

Study Procedures

To carry out this study, the researcher first obtained permission from the UTC institutional review board. A baseline survey was e-mailed to all study participants. The purpose of the survey was to determine which teachers were doing some form of arts instruction in the classroom. All teachers who reported implementing arts instruction in the classroom were considered possible interview candidates. Prior to beginning the actual study interviews, the interview protocol and interview questions were field tested with a small group of teachers who were not part of the study population.

A stratified random sample of teachers was selected to participate in the interview portion of the study. Approximately 2-4 teachers were drawn at random from each grade level including grades K, 1, 2, 3, 4, and 5. The individuals in the interview sample were contacted via phone or e-mail and asked to participate in a semi-standardized (Berg, 2007) face-to-face or telephone interview with the researcher. Substitutes were made for any teachers not responding or not agreeing to participate by selecting another teacher from the spreadsheet who taught the same grade level at a school of the same socioeconomic status. Interviews were tape-recorded with permission in order to guarantee accuracy during data analysis. During interviews, the researcher sought to understand themes in teacher motivations for employing the given type of arts instruction. A content analysis was conducted to attempt to derive more defined categories for arts instruction which were used in developing the final survey.

Next, teachers were contacted via email and requested to complete an online version of the survey created through a reputable online survey company. Teachers' completion of the anonymous survey was considered their informed consent to participate in this part of the study.

In order to increase the response rate, the Director of Communications and Art Education at the local arts organization also contacted participants via e-mail encouraging participation and noting the importance of their input. Participants were sent numerous reminders to complete the survey in the allotted time frame. Participants were given two weeks to complete the survey. However, after two weeks, the response rate was still low, so an additional two weeks was given for survey completion and several follow-up e-mails were sent. At the end of this four-week time frame, 99 out of the 120 (83% response rate) total participants had completed the survey and data were analyzed.

Data Collection and Analysis Methods

Data were collected and analyzed to address each of the six research questions for the study. Data from interviews with a sample of teachers employing arts instruction were used to address research question 1, and Likert-scale survey data from the entire group of teachers were analyzed to address research questions 2 through 6. Once arts instruction categories were formed based on interview data, they were added to the survey. Descriptive analyses, logistical regressions, various one-way analysis of variance (ANOVA) procedures (Hinkle, Wiersma, & Jurs, 2003), and Spearman's Rho correlations were conducted for each arts instruction category using statistical software.

Analysis for research question 1. To address research question 1 (What categories of arts instruction and reasons for selecting them emerge through content analysis of teacher interviews?), interview data were transcribed and a content analysis was done using a constant-comparison technique to determine more detailed categories of arts instruction beyond the broader categories of isolated arts activities and arts integration. A content analysis was performed to determine common themes in teacher motivations to use various types of arts instruction strategies.

Analysis for research question 2. Data analysis for research question 2 (What percentage of teachers in grades K-5 report implementing each of the types of arts instruction?) used descriptive statistics. Percentages and cross-tabulations were generated to identify numbers of teachers using each types of arts instruction model.

Analysis for research question 3. Data for research question 3 (Are there significant differences in teacher-reported perception of impacts on educational outcomes according to the type of arts instruction they use?) were analyzed using a one-way ANOVA to determine the

relationship between the independent variable, type of arts instruction model, and the dependent variable, participant scores of teacher perception of arts instruction's impact on educational outcomes. From this analysis, it was determined if certain arts integration models were associated with higher perceived impact.

Analysis for research question 4. For research question 4 (Do any teacher background or implementation factors correlate significantly with teacher perceptions of the impact of arts instruction on educational outcomes?), a logistic regression was done along with a series of Spearman's rho correlations. For each of the models used, these results indicated the relationships between the dependent variable of teacher perception of impact and the following factors as independent variables: socioeconomic status of school (Title I or not), years of teaching, frequency of using the arts, days of professional development in arts instruction.

Analysis for research question 5. Similar to research question 3, data for research questions 5 (Are there significant differences in teacher-reported perception of satisfaction with arts instruction according to the type of arts instruction they use?) were analyzed using a one-way ANOVA. This evaluated the relationship between the dependent variable of the arts instruction model and the independent variable of levels of teacher satisfaction with using arts instruction in the classroom. From this analysis, it was determined if certain arts integration models were associated with higher perceived satisfaction.

Analysis for research question 6. Research question 6 (Do any teacher background or implementation factors correlate significantly with teacher satisfaction with arts instruction?) parallels research question 4 and was analyzed using a logistic regression and Spearman's rho correlations. For each of the models used, these results indicated the relationships between the dependent variable of teacher satisfaction and the following factors as independent variables:

socio-economic status of school (Title I or not), years of teaching, frequency of using the arts, days of professional development in arts instruction.

Study Limitations and Assumptions

Limitations. The present study had certain limitations that need to be taken into account when considering the study and its contributions to the literature of the field. Since the researcher developed the survey and interview questions, there may have been a degree of subjectivity with these instruments. However, precautions were taken to lessen subjectivity by having outside content-area experts review both interview protocol and the survey instrument. Similarly, there was subjectivity with interview data analysis. Finally, the results of this study were generalizable only to elementary school populations in school districts with similar demographics.

Assumptions. The accuracy of data and conclusions that may be drawn from them was based on several assumptions. It was assumed that participants responded honestly. It was also assumed that participants who were interviewed openly shared authentic experiences with arts instruction. The fact that participants agreed to be interviewed and that interview questions did not address sensitive matters made forthright and honest discussions more likely.

Summary of Study Methodology

The purpose of the study, investigating arts instruction model correlates with teacher satisfaction and educational outcomes, required two commonly-accepted research methods, interviews and surveys. To address the six research questions, interviews conducted with a subset of the population provided a rich understanding of both arts instruction methods used in ordinary classroom settings and the decisions to employ such practices. Survey data received from all participants revealed to the researcher the degree to which given arts instruction models were

being used in the school district and what perceived impacts connected most frequently to each model of arts instruction as well as whether or not any other factors attributed to higher degrees of perceived impact per model. As in any research study, field testing helped to ensure instruments were reliable and clear. Data analysis for interviews used the constant-comparison technique and the one-way ANOVAs technique, logistic regressions and Spearman's rho correlations were used for statistical analyses of survey data. The methodology section also described limitations and assumptions important to consider for a realistic view of study findings and conclusions.

CHAPTER IV

RESULTS

Introduction to Results

The purpose of this study was to determine the ways in which K-5 teachers in a large southeastern school district employed arts instruction in their classrooms and to gather evidence of its various perceived impacts. The hypothesis was that certain models of arts instruction implementation would result in greater perceived impact on students and teachers. Such results may help determine the most beneficial direction for professional development (PD) in arts instruction for the school district. Both qualitative and quantitative data were collected to gather the required evidence. Research questions for the study were:

1. What categories of arts instruction and reasons for selecting them emerge through content analysis of teacher interviews?
2. In a survey of teachers identified as implementing arts instruction in elementary schools, what percentage of teachers in Grades K-5 report implementing each of the types of arts instruction?
3. In a Likert-scale survey given to teachers who employ the arts in classroom instruction, are there significant differences in teacher-reported perception of impacts on educational outcomes according to the type of arts instruction they use?

4. For each type of arts instruction model being used, do any teacher background or implementation factors correlate significantly with teacher perceptions of the impact of arts instruction on educational outcomes?
5. In a Likert-scale survey given to teachers who employ the arts in classroom instruction, are there significant differences in teacher-reported perception of satisfaction with arts instruction according to the type of arts instruction they use?
6. For each type of arts instruction model being used, do any teacher background or implementation factors correlate significantly with teacher satisfaction with arts instruction?

Summary of Methods

A mixed-methods approach was used to address the study's six research questions. Specifically, an embedded design (Creswell & Clark, 2007) was selected as appropriate for this study. In this design, qualitative data were first gathered to create an instrument for use in gathering quantitative data. The result was that qualitative data from interviews addressed research question 1, and quantitative data from surveys addressed the remaining questions.

First, a baseline survey was distributed to K-5 teachers in the county through e-mail to gather participants for the study. From these respondents, a grade-level stratified random sample of teachers was done to select participants for the interview portion of the study. Interviews were conducted face to face or by phone to determine categories of arts instruction used in the classroom and to further ascertain teachers' motivations for using a certain model of arts instruction. Interviews also revealed the various impacts that teachers observed from those arts instruction models, both on students and teachers. Interview data were subjected to content

analysis using a constant-comparison technique (Creswell & Clark, 2007). Categories of arts instruction models being implemented in the county were formed and a list was compiled of impacts that teachers noticed from the type of arts instruction they were implementing. The list of perceived impacts and the categories of arts instruction were used to construct the online survey.

Next, the quantitative data phase was implemented with an online survey. The link to the survey was sent to all teachers who had reported using the arts in the classroom and who had initially volunteered to participate in the study. The online survey was completed by 99 teachers and revealed demographic data about teacher participants as well as how many teachers were using each model of arts instruction, what impacts they perceived occurring from the use of arts instruction and their satisfaction with the use of the arts in the classroom. Statistical software was used for statistical data analysis to address research questions 2-6.

Results of Preliminary Analyses

The survey participants in this study included 99 Hamilton County K-5 grade general classroom teachers. Tables were created with descriptive statistics and included frequencies and percentages of teachers' years of experience, whether or not they taught at a Title I school, how many days of professional development in arts instruction they had attended, which arts disciplines (drama, visual arts, music and dance) they incorporated, and how frequently they incorporated the arts. Descriptive statistics for interview data were done by entering data into a spreadsheet and performing calculations.

Descriptive data on interviewees. Interview participants included 40 general classroom elementary school teachers chosen from a grade-level stratified random sample. Teachers were chosen from each grade level and included six Kindergarten, six 1st grade, seven 2nd grade, seven 3rd grade, six 4th grade, and eight 5th grade teachers. Twenty-six schools out of the 46 elementary schools in the county were represented with 21 teachers serving at a Title I school and 19 serving at a non-Title I school.

A random sample of teachers from each grade level was collected as potential interviewees. These teachers were e-mailed or called once again to finalize agreement to interview. If teachers did not respond in the allotted time frame, other teachers were chosen from the participant spreadsheet. In the end, 40 teachers participated in the interview process.

Descriptive data on survey participants. Although 120 teachers originally agreed to participate in the study through e-mail response or phone call, only 102 completed the survey. Three teachers had to be excluded from the survey portion of the study due to incomplete answers, leaving 99 total survey participants for a usable response rate of 83%.

Descriptive data were calculated for survey participants. The analysis revealed that a representative number of teachers participated from Title I schools and non-Title I schools (57% versus 42% respectively). Table 4.1 shows the number of years teachers had taught. About half the participants had more than 10 years' experience in the field of teaching.

Table 4.1

Years of Overall Teaching Experience for Teachers Surveyed

| Years | Frequency | Percent |
|--------------|-----------|---------|
| 0 to 5 | 30 | 30.3 |
| 6 to 10 | 20 | 20.2 |
| 11 to 15 | 19 | 19.2 |
| 16 to 20 | 14 | 14.1 |
| More than 20 | 16 | 16.2 |
| Total | 99 | 100.0 |

Table 4.2 shows the amounts of professional development participants had in arts instruction over the past five years. Nearly half of the teachers received 0-2 days, and less than a third received more than 5 days.

Table 4.2

Number of Days of Professional Development (PD) for Survey Participants in the Past Five Years

| Amount of PD | Frequency | Percent |
|------------------|-----------|---------|
| 0-1 days | 31 | 31.3 |
| 2 days | 17 | 17.2 |
| 3 days | 12 | 12.1 |
| 4 days | 7 | 7.1 |
| 5 days | 4 | 4 |
| More than 5 days | 28 | 28.3 |
| Total | 99 | 100 |

Table 4.3 indicates the frequencies and percentages of teachers using each type of arts discipline in the classroom including dance, drama/theater, music and visual arts. In the survey, teachers selected all disciplines that they generally employ during the school year so these categories were not mutually exclusive. Most teachers reported using more than one discipline. The overwhelming majority of teachers incorporated visual arts to some extent, followed by

music, drama/theater, and dance. Dance was the only discipline utilized by less than half of teachers.

Table 4.3

Number of Teachers Using Each Art Discipline in the Classroom

| | Dance | Drama/Theater | Music | Visual Arts |
|------------|-------|---------------|-------|-------------|
| Frequency | 37 | 58 | 65 | 76 |
| Percentage | 37.4 | 58.6 | 65.7 | 76.8 |

Table 4.4 presents how often teachers reported using the arts in the classroom. One participant did not respond to this survey question. The table shows that over three-fourths of teachers reported using the arts continuously or at least once a week. A small number of teachers incorporated the arts once a month or less.

Table 4.4

Amount of Time Teachers Spend Incorporating the Arts in the Classroom

| Scale | Frequency | Percent |
|------------------------|-----------|---------|
| Once each school year | 3 | 3 |
| Twice each school year | 4 | 4 |
| Once a month | 4 | 4 |
| Once a week | 37 | 37.4 |
| Continuously | 50 | 50.5 |
| Total | 98 | 99 |

Summary data on Likert scale responses. A Likert scale survey was administered to assess the degree of perceived impact and teacher satisfaction resulting from various models of arts instruction. Eleven questions addressed perceived impact and seven addressed teacher satisfaction. Each question allowed for a response on the following scale: 5=Strongly Agree,

4=Agree, 3=Unsure, 2=Disagree, 1=Strongly Disagree. Overall responses are presented in Tables 4.5 and 4.6. A Cronbach analysis of internal consistency indicated high reliability ($\alpha = .97$).

Table 4.5 shows results of questions on teachers' perceived impact of arts instruction on students. The means for each question ranged from 4.00 to 4.48, indicating a consistent trend of agreement or strong agreement that teachers felt that arts instruction was impacting the students in various ways irrespective of the model they were using. The low standard deviation shows that scores were not very far spread from the mean, but were close to the mean; therefore the mean was a good indicator of the average score. Very few teachers either disagreed or strongly disagreed that students were being impacted in various ways. Question 2, "Do you feel arts instruction motivates students and is engaging for them?" presented the highest number of teachers who strongly agreed. This perception of impact was prevalent in interviews as well as in survey data.

Table 4.6 shows results of questions dealing with teacher satisfaction with using arts instruction in the classroom. Again, teachers reported consistent satisfaction with their teaching and use of the arts no matter what model they were using. The means for each question ranged from 4.23 to 4.69. The standard deviations were low showing that the mean was a good indicator of the average score. Survey question 17, "Do you plan to continue using arts-based methods in your classroom?" received the highest level of strongly agree answers from almost three fourths of participants.

Table 4.5

Summary Data: Likert-Scale Survey of Perceived Impacts of Arts Instruction on Students Reported by %

| Item | Strongly Agree | Agree | Unsure | Disagree | Strongly disagree | Mean (SD) |
|----------------------------|----------------|-------|--------|----------|-------------------|-------------|
| 1. Critical Thinking | 49 | 41 | 3 | 1 | 5 | 4.29 (.972) |
| 2. Motivation/Engagement | 63 | 29 | 3 | 0 | 4 | 4.48 (.896) |
| 3. Confidence/ Self-esteem | 40 | 45 | 10 | 1 | 3 | 4.19 (.888) |
| 4. Success | 41 | 47 | 6 | 3 | 2 | 4.23 (.855) |
| 5. Focus/ Attention | 49 | 41 | 7 | 1 | 1 | 4.37 (.750) |
| 6. Comprehension | 45 | 45 | 5 | 2 | 2 | 4.30 (.826) |
| 7. Observation Skills | 33 | 52 | 9 | 3 | 2 | 4.12 (.848) |
| 8. Collaboration | 40 | 42 | 13 | 2 | 2 | 4.17 (.881) |
| 9. Creativity | 39 | 54 | 2 | 2 | 2 | 4.27 (.780) |
| 10. Retention | 52 | 43 | 2 | 0 | 2 | 4.44 (.732) |
| 11. Overall Behavior | 36 | 36 | 20 | 5 | 2 | 4.00 (.979) |

Table 4.6

Summary Data: Likert-Scale Survey of Teacher Satisfaction with Using Arts Instruction Reported by %

| Item | Strongly Agree | Agree | Unsure | Disagree | Strongly Disagree | Mean (SD) |
|---------------------------|----------------|-------|--------|----------|-------------------|-------------|
| 12. Motivation | 49 | 43 | 3 | 1 | 2 | 4.39 (.782) |
| 13. Confidence | 41 | 48 | 6 | 1 | 2 | 4.28 (.797) |
| 14. Worth Time | 58 | 34 | 5 | 0 | 2 | 4.51 (.692) |
| 15. Impact on Students | 54 | 40 | 2 | 0 | 2 | 4.47 (.735) |
| 16. Professional Develop. | 40 | 43 | 14 | 0 | 1 | 4.23 (.771) |
| 17. Continue Using Arts | 71 | 24 | 1 | 0 | 2 | 4.65 (.705) |
| 18. More Innovative | 60 | 33 | 3 | 0 | 2 | 4.52 (.749) |

Results for Research Question 1

Overview of interview data analysis. To address research question 1 (What categories of arts instruction and reasons for selecting them emerge through content analysis of teacher

interviews?), interview data were summarized and analyzed using a constant-comparison technique (Creswell & Clark, 2007). The purpose of using this technique was to determine more detailed categories of arts instruction beyond the broader categories of isolated arts activities and arts integration. Content analysis was also done to determine common themes in teacher motivations to use various types of arts instruction strategies. Findings from interview data are discussed here in terms of themes discovered in types of arts integration strategies, motivations for adopting these strategies, types of perceived impact, and types of professional development that teachers perceived to be helpful.

Introduction to findings on types of arts instruction. Interview data revealed that the types of arts instruction teachers implemented fell into three main categories: 1) affective-arts resources used to alter mood in classroom or provide brain break for students 2) isolated-arts materials/resources used to reach non-arts outcome 3) integrative-arts taught in conjunction with other subjects meeting goals and objectives in both areas. Many teachers reported that they employed a combination of two or three of the categories throughout the year, depending on their instructional goals, time and resources, or level of expertise in a particular discipline or in integration methods. However, teachers typically focused on one category in their day-to-day classroom planning, routines, and instruction.

The categories formed from interview data closely aligned with those previously formed by other researchers who conducted thorough experiential studies. The categories used in this study are described in Table 4.7.

Table 4.7

Categories of Arts Instruction Revealed by Content Analysis of Teacher Interviews

| Category Name | Category Description for Survey | Examples |
|--|--|---|
| Affective Use of the Arts (adapted from Bresler, 1995) | I use the arts to alter the mood in the classroom or to provide an energizer or “brain break” for students. | 1) Playing background music when students enter the classroom or are taking a test or writing 2) Leading students through movements/dance to refocus or energize them |
| Isolated Arts Instruction | I use arts materials and resources to achieve a non-arts outcome. | 1) Teaching a song to reinforce a skill or concept such as the water cycle or perimeter 2) Illustrating or painting a scene from a story to show understanding 3) Using Readers' Theater to work on fluency 4) Acting out or putting motions to a vocabulary word |
| Integrated Arts Instruction | I teach the arts within other subjects meeting objectives in both the arts discipline and other core subject area. | 1) Study artists of historical era to learn more about artist and era, then creating original art piece to reflect that era 2) In a solar system unit, teach dance skills/concepts to help students appreciate the art and understand rotation/revolution, then have students use what they've learned to show how the sun, moon, earth, planets move 3) Students learn drama technique tableau, then use tableau to depict Bill of Rights or a certain moment during Civil Rights Movement |

The level of arts instruction teachers described relied in part upon the school setting or teacher background. Trends in interview data revealed that school settings where professional development in the arts was encouraged allowed teachers to become more skilled and confident with arts integration strategies, causing arts instruction to occur at a more widespread integrative level. In addition, teachers with personal background in the arts such as training in college or even high school tended to gravitate toward integrative arts-based instruction, even if arts-based

instruction wasn't part of the school philosophy. Teachers who reported attending local drama-based workshops all described employing integrative levels of arts instruction and applying the knowledge and skills they learned through the workshops. These teachers specifically commented on the value of this instructional approach to teaching and learning.

Types of arts instruction: First category. The first category, Affective Use of the Arts, was documented in 15 out of the 40 interviews. This category indicates one way teachers used the arts in the classroom that was not directly tied to instruction. However, research revealed it did remain an important component of a well-balanced classroom environment (Erlauer, 2003). It is one of the most basic methods of incorporating the arts. Twelve teachers reported playing music in the classroom for a variety of emotional or behavioral purposes. Other interview respondents indicated briefly that they also used these methods in the classroom, but didn't consider this as actual instruction; instead they focused on sharing the more instructional-related methods of arts implementation.

In the affective category, teachers used music to get students attention. For example, some teachers sang when they needed students to focus, others played a certain CD, and some reported playing a simple tambourine tune. Primary teachers (K-2) most often reported using music in this way. A 32-year veteran teacher commented, "Of all the ways there are to get kids attention, music or singing works best." She used music at the end of the day to make sure the kids had everything they needed to go home, singing a song that listed and repeated all of the items they needed to pack.

Besides using music for attention, teachers also used music to set a certain mood in the classroom. For example, teachers played music as students entered the classroom to set a positive, calm tone for the day. Classical music was used to help students focus during test taking. One

teacher played a Mozart CD every time the kids took a test. “When they hear the Mozart music, they know it's time to focus, and they do,” stated a seasoned 4th grade teacher. Several teachers played what they called “thinking music” during Writing Workshop (Fletcher & Portalupi, 20001) to trigger brain activity and to serve as a calming element, inspiring students to do their best writing and thinking. Overall, in the affective category, music was incorporated with the purpose of enhancing the classroom environment.

In this study, the affective category also included altering the mood of the classroom by helping students focus or regroup through dance and movement. Teachers believed that dance/movement provided stress relief for students and/or stimulated them to continue learning, thus allowing them to maintain better focus. Teachers reported leading students through a series of movement exercises when students needed to calm down after becoming overly energized or, conversely, when students needed to re-energize after sitting in their seats for a certain period of time or concentrating on a particular task for lengthy amounts of time. Four teachers reported being trained in “Braindance” techniques, which claimed to promote brain balance and concentration, especially among younger students (Creative Dance Center, n.d.). Others learned the movements at school-wide meetings or staff development sessions. Teachers who had no direct training in brain-based movement methods reported using fun, silly song and dance combinations such as early childhood educator and musician Dr. Jean's popular *Tooty-Ta* dance (Feldman, J., n.d.). All of these elements lightened the atmosphere in the classroom and helped teachers and students alike feel more comfortable and ready to move forward with learning.

Types of arts integration: Second category. The second category, Isolated Arts Instruction, was the most commonly implemented of the three categories. Teachers whose instruction fell into this category taught with arts materials and/or resources to enhance or supplement other

subjects without an authentic focus on the arts discipline involved. In the isolated arts instruction examples, no direct teaching of arts content and/or objectives were described, but content in other areas became more engaging, memorable, and understandable because of the arts methods used which engaged multiple intelligences. Teachers shared examples of isolated arts instruction spanning all content areas and arts disciplines.

Music and dance were the most frequently mentioned disciplines where isolated arts instruction occurred. Many teachers, especially primary teachers, relied on music to aid retention of concepts in all subject areas from phonics rules and literacy skills in language to the water cycle in science to area and perimeter in math. Some teachers noted how easily accessible music is for all subject areas, especially with the aid of technology. Songs or rhymes were available online or on CD for nearly every subject possible and published curriculum often included songs to connect with content. Some teachers noted that when they couldn't find a song to fit a topic, they either created one or had the students create one. Teachers added movement or dance to songs to reach students who learn kinesthetically and to make learning even more engaging. In the isolated category of arts instruction, this is the only way that dance was employed.

Teachers emphasized students' high degree of retention when they learned something by song and/or movement. Students could be seen during test time whispering the words to a song or silently doing the motion to help retrieve the information and also in the hallway or on the playground reciting the song and movements for pure entertainment. Music was especially important for meeting the needs of students who struggle academically or are English Language Learners (ELL), as noted by most teachers. Five teachers whose instruction fell primarily into the isolated arts instruction category briefly mentioned spending minimal time pointing out musical

elements such as rhyme, alliteration, or repetition. However, these were sporadic, unplanned moments.

In addition to music, theater/drama was a discipline frequently employed in an isolated fashion in the classroom by K-5 teachers. A majority of teachers used Readers' Theater (Avi, 2009). From the descriptions teachers shared, this well-known instructional method was implemented at various levels, some involving more direct instruction than others. In the isolated category, teachers reported that the goal of Readers' Theater was for engaging fluency development while at times simultaneously enhancing understanding of content. These teachers simply read over the script with students and then had students practice individually or in small groups to improve reading rate and expression. Students were also reminded of appropriate audience and stage manners if they had the opportunity to present their Reader's Theater to others. Interviews revealed that students weren't given instruction on interpreting the text dramatically. It is this dramatic interpretation that would classify Readers' Theater as integrative, taking this instructional method to the next level of learning about the arts discipline in concordance with other academic content.

Teachers reported literacy centers were a popular component of K-5 classrooms in the study's school district. Teachers must plan a 90 minute literacy block and many used literacy centers during this time. Readers' Theater or puppet presentations were among the centers teachers mentioned in interviews and among the methods by which teachers incorporated arts into the curriculum. Since there was such a focus on literacy centers, some teachers reported that if they were going to facilitate an arts-based activity during the school day, it had to be done during center time. Centers were primarily independent or small-group oriented. Teachers with a

puppet center allowed for creative use of puppets to review vocabulary terms or retell stories, but no direct drama instruction occurred.

In the area of drama/theater, three teachers described holiday plays students performed during the year memorizing lines and making simple masks or props. A common response from teachers was that they would remind students to speak clearly and in the character's voice and to practice appropriate audience manners. Overall when used in isolation, Readers' Theater was very loosely structured. "At this age, it would inhibit their creativity [to give instruction on drama technique]," commented a 2nd grade teacher who has background in drama through her own school experiences. Teachers suggested that Readers' Theater was an efficient, engaging, effective method to reach students. Many teachers using such arts-related centers reported seeing increased student confidence, reading ability, and enthusiasm for reading.

In the study's school system, few elementary schools were fortunate enough to have regular visual arts teachers. The eleven elementary schools included in the study with visual arts teachers for 2010-2011 had obtained them either through school-system funding, PTA funding, or funding from a local arts organization through grant opportunities. These schools were either magnet schools or schools with a higher socioeconomic status where parents' financial contributions made it possible to employ a visual arts teacher. Grant recipients typically used funding for artists-in-residence who came for a limited amount of time throughout the year to work on a particular integrated project.

Several teachers spoke of the conviction that it was their responsibility to teach the visual arts in the classroom to provide students with visual arts learning experiences based on state standards. These teachers noted that a well-rounded education simply should include the visual arts. The *Cooper Bill* of 2008 documented that all public Tennessee schools, K-8, should include

visual arts and music in instruction either through arts and music curriculum classes or integration into other core academic subjects. It seemed that many teachers were attempting to do this; however, interviews revealed that teachers' views of quality visual arts experiences varied significantly.

The majority of teachers who reported incorporating visual arts in the classroom described students painting or drawing to represent understanding of curriculum in various ways. However, these teachers did not provide instruction on the artistic standards and objectives. Two examples of the most basic levels of instruction included students using a tracing book in a center to help them illustrate a personal story and students following a teacher's step-by-step instructions on how to draw an owl after reading *Owl Moon* (Yolen, 1987). Although students were using art materials, they were not necessarily engaging in a process that would help strengthen important skills. Claudia Cornett (2007) cautioned that experiences such as these result in a “series of look-alike products that show kids can follow directions” but do not represent “authentic art” or engage students in higher order thinking (p. 157). Students who are encouraged to create look-alike art, “lose faith in their abilities to create art” (p. 157). Nonetheless, these teachers seemed to be satisfied with the motivation that these activities generated in students.

Another form of isolated instruction reported by several teachers progressed slightly from the most basic level of incorporating visual arts in the classroom. Students were engaged in a creative process, but still with no specific visual art instruction. For example, as part of Writing Workshop (Fletcher & Portalupi, 2001), students illustrated story ideas before they began writing to help expand and enrich the writing process. Drawing before, during or after writing was used to show understanding or to reflect visually. For example, students creatively responded to a

story with an illustration or watercolor painting, created an advertisement for a book, or created a poster with text and illustrations to teach about a state. Aside from drawing, students also produced visually appealing displays such as a backdrop for a Readers' Theater performance or a themed frame for a writing project. One teacher described using construction paper to create a model of a fish and another had students create a landscape out of construction paper; however neither teacher discussed artistic elements in these projects. Both teachers described the projects as very engaging and helpful with teaching basic understanding of science goals; however, no arts learning occurred. Another teacher noted that when students became flustered about drawing, she might teach a mini-lesson on using shading or shapes to help them draw a figure more accurately. These activities may have resulted in students making inadvertent connections with the arts, but no intentional connections were planned or expected. Finally, upper elementary grade teachers reported using interesting pictures to help spark creativity in writing assignments, but no time was spent discussing the art piece. Teachers believed these activities were effective in helping students to develop understanding, retain information or engage more readily in learning.

Types of arts integration: Third category. The third category of arts instruction, Integrated Arts Instruction, was least implemented. Teachers that clearly demonstrated this level of arts instruction easily provided two to three solid examples of how they combine arts and content-area objectives in units throughout the school year to establish more authentic and deeper learning experiences for students. A variety of research literature spanning the past decade indicated that arts integration exists in various forms and at various levels (Bresler, 1995; Cornett, 2007; Center for Applied Research and Educational Improvement, 2011; Russell-Bowie, 2009). Arts integration expert, Claudia Cornett, asserted, “Arts integration is not one model nor is it one

prescribed program.” (p. 10). She continued, “A single model for arts integration does not and should not exist” (p. 13). She did, however, provide 10 building blocks for meaningful arts integration, based on the characteristics she had observed from integrated programs nationwide. Using a combination of Cornett’s definition for arts integration along with the definition provided by the Southeast Center for Education in the Arts (<http://www.utc.edu/Outreach/SCEA/artsintegration.php>) it was determined which teachers were authentically operating at an integrative level and which were not. Cornett defined arts integration as “the meaningful use of arts processes and content to introduce, develop, or bring closure to lessons in any academic area” (p. 13) The SCEA defines arts integration as “instruction combining two or more content areas, wherein the arts constitute one or more of the integrated areas. The integration is based on shared or related concepts, and instruction in each content area has depth and integrity reflected by embedded assessments, standards, and objectives” (<http://www.utc.edu/Outreach/SCEA/artsintegration.php>). A teacher who was new in her knowledge of an arts discipline might not be integrating at the highest level. The teachers interviewed in the study provided examples of integration that ranged in intensity. However, integration constituted one primary category in this study because teachers who were integrating on any level demonstrated instruction in which children actually had the opportunity to participate in an equal balance of arts and other content area learning experiences that focused on the authentic learning process, creating meaning and making connections across disciplines.

Based on interview data, visual and theater arts were integrated more often than dance and music. All elementary schools in the study had a related arts music teacher so there was potential for opportunities for music integration, but surprisingly, none were reported involving the music teacher. The highest levels of integration involved collaboration between teaching

artists and dedicated classroom teachers. There was a vast difference between the isolated arts lessons or activities and lessons that reached the level of true integration. Many of the teachers who operated on the integrative level of arts instruction described their methods as habitually occurring throughout the week rather than existing as an isolated activity implemented a few times a school year.

Teaching artists collaborated with classroom teachers in the disciplines of drama/theater, visual arts, and dance and these reported sessions produced the most integrative, in-depth levels of integration illustrated throughout all interviews. A third grade teacher with a background in dance and drama enthusiastically recounted her rich experience planning and co-teaching with a dance specialist three years earlier. Planning sessions lasted a total of three hours over a span of three days. The classroom teacher and dance specialist began by reviewing standards in dance, science, and literature, deciding how they could address standards meaningfully in all subject areas and then writing a unit plan.

The teacher began the unit by reading aloud quality literature on the topic of the solar system, familiarizing students with the concept through visuals and text. In the meantime, the artist met with teacher and students three times a week, teaching basic dance skills such as tumbling and rolling. Students and the classroom teacher remained actively involved in the process. The classroom teacher then began teaching lessons on rotation and revolution of the earth. She stated, “At first, the students didn't know what we were preparing them for, but by day three, the connections started to form and they could see how dance related to the solar system.” The teacher reported seeing the light bulbs turn on as students linked dance concepts to science concepts. The teacher continued to implement the process each year recognizing the value of the process and its immense benefits to the students.

One 4th grade teacher described a unit on indentured servants which integrated literacy, visual arts and social studies content. The unit was developed through collaborative planning by the 4th grade teachers, the school visual arts teacher and a stained glass specialist. Teachers discussed learning goals based on standards and began forming an arts-based unit that would leave a lasting impression on the students. The unit was introduced with and actually centered on an informative and engaging picture book about a well-known historical indentured servant. The teacher read the book without pictures first. Then, she showed the pictures, leading students through a visual arts questioning process and discussing the importance of visual learning. The students had already gained a deeper understanding of and greater appreciation for the content in social studies and visual arts. Students formed collaborative groups and summarized the book in their own words. They created an illustration to depict one important part of the book. This illustration became the foundation for their integrative art project. The students visited a glass-blowing shop to learn how glass was created, formed and used during colonial times. Then the stained glass artist began teaching students the process of creating a stained glass version of their illustration. Each group's stained glass piece was fused together to create a collaborative work of art that retold the story of the indentured servant. It was then proudly displayed for all to enjoy and discuss in the school hallway for the years to come.

Other methods of integration involved analyzing visual art pieces or musical pieces, most often to introduce a unit or concept in the area of social studies or science to build background on the topic. Students at one school took a field study to a local arts museum to discuss an art piece reflecting the Great Depression. They focused on the emotions of people during the time to develop a more personal and authentic understanding of what they would be studying. Teachers using art pieces in this way consistently reported that it strengthened students' higher order

thinking skills and caused them to be more observant. Other teachers focused on the skills of analysis and critical thinking by incorporating music into a unit and analyzing lyrics of a song relevant to a particular time period. For example, students studied the lyrics to “Yankee Doodle” during a unit on the American Revolution and discussed how the words and musical elements of the song reflected the time. These methods of integration generated an interest in the topic and developed within students an appreciation for the art piece and the study of the arts in general.

Drama was one of the more consistently integrated disciplines. Several teachers participated in a yearly local arts organization's professional development on teaching behavior and curriculum through drama. Ten teachers in the study voluntarily attended these workshops and were so impressed by the methods and strategies they learned that they all reported teaching content through drama in the classroom. Four teachers actually received repeated coaching throughout the school year in their classrooms from a drama specialist who helped them to connect drama to the curriculum more rigorously and to sharpen their skills in teaching drama techniques effectively.

Teachers described introducing drama at the beginning of the year by teaching students the skills necessary to engage in drama effectively. An important component of true drama integration is “explicitly teaching students to actively concentrate, focus, and control their bodies and voices” (Cornett, 2007, p. 219). The teachers employing drama all described a very structured and purposeful daily routine and process involving the Actors' Ritual where students signed a contract with their bodies showing they agreed to be in control of their bodies, voices, imagination, concentration and cooperation (Layne, 2011). They further engaged in activities called Concentration Circle and Cooperation Challenges that focused on building student concentration and cooperation skills, being in control of body, mind, voice, imagination (Layne,

2011). Two teachers, both in Title I schools, reported the decline in discipline issues after implementing these drama techniques and discussed how drama had become their behavior plan.

Teachers explained that once students began to take ownership of the behavior skills and concepts, teachers could begin drama integration throughout the curriculum. A popular and useful technique called tableau, or living pictures, followed the skills building instruction. In tableau, students created pictures with their bodies to represent content such as a scene from a story, a feeling, or one of the Bills of Rights. Teachers reported integrating tableau daily as a form of formative or summative assessment for vocabulary terms or concepts in any subject area while at the same time improving student understanding of drama. This technique also allowed students to tap into the visual side of the arts as students viewed and discussed one another's living pictures, critiquing what they were showing, and sharing how they could change the tableau to more accurately communicate an idea through their living picture. "It g[ave] the kids an opportunity to discuss and be creative," commented a third grade teacher who regularly integrated drama. Teachers mentioned integrating tableau especially during units where abstract concepts were involved such as the concept of cells or the Civil War.

Other teachers shared lessons or units that took drama integration a step further. Teachers facilitated role play by having students draw on all they had previously learned about theater and drama to re-enact historical events such as the Dred Scott case. One teacher tied drama into a year-end unit on puppetry dealing with the Bill of Rights where students created their own puppets and planned a presentation on the Bill of Rights integrating all they had previously learned about character development, voice and body. All teachers who reported taking professional development to learn how to integrate drama also reported employing these methods daily.

For obvious reasons, teachers at arts-based or museum magnet schools reported the deepest levels of integration. Their integrative lessons involved resources such as visits to local museums to study art pieces, coaching by teaching artists or collaborative teaching experiences with the artists, professional development on techniques such as Art Seminar which is part of some school's philosophy and expectation. Even teachers in these schools, however, reported a decrease in funding and opportunity for ongoing learning in the arts. Instead of readily available resources for continued growth in arts-based instruction, teachers had to sometimes rely on past arts learning experiences, collaborative book clubs with other teachers and/or personally funded professional development opportunities. Few teachers had the time or financial resources to attend training outside of the typical school hours or to personally fund professional development that might enhance their teaching.

Introduction to findings on teacher motivation for using arts instruction. In response to the question, "What motivated you to make arts-based methods part of your pedagogy?" the majority of teachers reported multiple motivations for including arts in the curriculum. Many teachers spoke of their personal backgrounds in the arts prior to beginning their career. Teachers who developed a love for the arts at an early age held close to the philosophy that students deserve quality exposure to the arts. On the other hand, some teachers reported that they began to realize that the arts were an asset to classroom instruction only after starting their teaching career when they were afforded the opportunity to receive training in arts-based instruction through quality professional development. Nearly all teachers shared that they had observed various student impacts such as emotional or academic benefits that convinced them that the arts were necessary in teaching and reaching students. Still other teachers reported that their job became more fun and satisfying when they committed to including the arts in instruction, even if it was a

challenge to plan and prepare for lessons involving the arts. The basic themes of why teachers chose to include the arts are described below.

Theme 1 rationale for using arts instruction: Personal background. Teachers' personal backgrounds prior to their teaching careers largely factored in to their ongoing passions for arts-based instruction. Those with a history of arts-based learning automatically framed classroom instruction around the arts, always seeking ways to help children learn content through arts disciplines. Thirteen of the 40 teachers attributed their current use of the arts to positive personal arts experiences in K-12 school or college. Participating in memorable arts experiences in K-12 school or in an intensive, interesting arts education class in college instilled a belief that arts have value and are crucial in a well-balanced education. As a seasoned teacher with an arts background noted, "It is a part of who I am." She grew up involved in music and received a voice scholarship for a college education in music. Incorporating music into the classroom was second nature to her and she realized the impact of music on students.

Another teacher shared about her need for visual learning as a student. She believed that visual learning was a method that truly reached children. Therefore, she emphasizes the visual arts in her classroom. She reported that her motivation to employ the arts stemmed not only from the fact that she was a visual learner but because our world today is shifting even more toward a visual approach to learning. "Because of technology and constant activity, kids don't learn in the traditional way anymore. We have to find innovative ways to engage children. The visual arts do that," stated the fifth grade veteran teacher.

A teacher at a museum magnet school shared how her college teacher preparation program instilled within her the love for the arts. This fourth grade teacher said, "It made sense to me. So, in my own classroom, I started trying different teaching methods to get the kids up

and moving, engaged. The more kids do with the information they learn, it becomes their knowledge.” Another veteran teacher credited certain K-12 teachers for inspiring her to teach in a way that helped students to experience the connection between content and the real world. Her most influential teachers, she reported, “... were the ones that allowed me to link curriculum to the world of music, movement, and art. I want to be that kind of teacher.”

Four teachers either attended arts magnet K-12 schools or received college training in theater or music and expressed a passion about using these skills to help learning come to life for children and to build confidence in their abilities. A former theater teacher who transitioned to general classroom teaching explained that in her drama training, she grasped an important concept applicable to classroom teaching. She noted, “drama took away ‘you’re the smartest, fastest, best’...it leveled the playing field and everyone was successful.” Drama was a key component of her classroom instruction. Another teacher expressed how several college courses left an impression on her to rethink how to teach art to children, linking the arts into curriculum. Each year, she taught an integrative unit on biographies and artists where students learned about various artists and had the opportunity to engage in and practice different techniques of painting and illustrating. This teacher noted, “Students need to learn that all subjects have value. Visual art has value and is enriching and has such a history.”

Theme 2 rationale for using arts instruction: Positive impact on students. The highest reported motivator teachers reported for employing the arts was the observed impacts of arts instruction on students and the ability of the arts to meet diverse needs and learning styles. Teachers often referenced multiple intelligences or brain-based theories as research-based proof that arts-based teaching methods are worthwhile. In three schools, primary teachers had learning styles wheels displayed on the wall showing the different types of “smarts” people can have. Two

of these teachers specifically discussed this concept with the students to develop personal awareness of their and others unique smarts. The charts also reminded teachers to try to incorporate each of the smarts weekly to reach all students in some way. “Kids learn best when they're learning with their whole body,” said a 15 year teacher. Teachers consistently commented that the arts developed different areas of the brain, were stimulating to the mind, and provided a chance for all students to be successful at something. Many teachers were inspired to incorporate more music into the classroom curriculum because of research on the strong effects music can have on learning. “I know children can learn things well if you set it to music,” noted one teacher who tries to find more integrative ways to include music in the classroom each year. A fifth grade, veteran teacher reported that she became highly motivated to integrate the arts early in her teaching career after seeing her husband, a drama integration expert, work with students integrating drama into a unit on China. She was amazed at the ways that he related the content to students authentically and how this actively engaged the kids. “Kids learn in different ways and I'm the one putting them in a box by saying 'Fill out this workbook.’”

Remarkably, nearly every teacher interviewed observed improvement in focus and interest from students struggling with Attention Deficit Disorder, English Language Learners and other special needs children who otherwise might struggle in a traditional classroom setting. A 2nd grade teacher had previously worked in special education where she integrated the arts into instruction daily. She enthusiastically reported, “The arts are what makes all of us tick.” After moving from special education to the regular education classroom she found that even those students whose “brain was working without deficits were equally affected by the arts” showing improved retention, focus, and motivation to learn. When asked what motivated her to use the arts in the classroom, a 4th grade teacher well-trained in arts integration summed it up poignantly,

“The kids period. The kids being interested in finding their way and learning. If I had learned this way, I'd have been way smarter than I am now.”

Teachers often commented on the simple yet undeniable emotional benefits of incorporating the arts at any level. Over half of the teachers reported that the arts made learning more fun and high-interest. Teachers reported that the arts helped both them and the students to relax, that it made teaching easier, and that it was a good alternative to textbook teaching. Students developed a sense of pride from both the process of arts-based learning and the product that they might create as part of an arts experience. One 2nd grade teacher described a significant moment culminating the process of Readers' Theater where students presented the script to peers. She commented about the final performance, “They get this overwhelming feeling of 'Oh, I've accomplished something,' a moment of awe at the culmination of the experience.”

Theme 3 rationale for using arts instruction: Professional development opportunities. Other teachers began including the arts in classroom instruction after being introduced to arts disciplines throughout arts-based learning opportunities. Teachers reported learning more about the arts through workshops, colleagues, or personal ambition to find lasting, effective strategies for motivating and engaging children. As they learned more about methods for incorporating the arts and the potential proven benefits of the arts, teachers gained an appreciation and passion for changing their teaching styles to include arts disciplines.

Support from local arts organizations contributed to some teachers' decisions to begin and/or continue arts instruction by providing what several teachers asserted was the only means of quality arts-based professional development in the county over the past several years. Teachers seemed to benefit most greatly from artist residencies. Artist residencies “help link curriculum to the arts in depth and teach not only the students but also the teacher. [They] help to

meet our individual needs and make arts integration much more doable,” explained a Title I school teacher whose principal highly valued the arts. A teacher at a school that received grant funding from a local organization began to notice a change in culture throughout the school when artists began collaborating with teachers. She stated, “I saw [these] teachers develop stronger confidence in teaching with the arts and a more creative side and thought, I want to be a part of this.” Teachers who had previously viewed themselves as inartistic were more readily incorporating arts lessons because of the professional development experiences they had received, whether it was a workshop or artist residency. This same teacher, however, noted that once the level of funding decreased, a decline was evident in arts-based practices over the span of five years. This particular school has since closed, and the teacher now works at another school, still passionate about integrating the arts in any way possible.

Drama based workshops taught by returning teaching artists were offered yearly through local arts organizations. Several teachers attended these workshops and are now teaching curriculum through drama. One teacher in particular expressed that her motivation to implement the arts began when she attended her first drama workshop. Moving from a small Title I classroom to a general education classroom, she wasn't aware how difficult classroom management would be. She was surprised to find that the first drama workshops focused more on teaching drama as behavior management rather than immediately tying it into curriculum. The premise behind this approach to drama instruction was that children first have to be taught how to act before they can use drama effectively in classroom arts integration. This teacher was impressed by the strategies and skills she learned and took them back to her classroom to begin implementing them. She noted that her behavior problems had almost disappeared after having integrated drama techniques for the past year. Subsequent workshops taught teachers how to

integrate drama into curriculum once the behavior was dealt with. This teacher expressed that although she still has much to learn about drama integration, she is able to integrate on a moderate level and she loves the way the kids respond to this method of learning.

Theme 4 rationale for using arts instruction: Limited opportunity. A fourth theme concerning teacher motivation to teach with the arts was the lack of arts-related opportunities available for students outside of the regular classroom and teachers' strong convictions that children deserved and needed to have quality arts exposure in the classroom. Teachers who strongly believe all students deserve arts instruction as part of a balanced education were diligent in seeking as many ways as possible to include the arts in instruction. Although all schools in this county employed a music teacher, visual arts teachers were rarely employed. Teachers commented that they felt arts instruction is their responsibility when the school lacks a visual arts teacher. However, often teachers weren't supported in implementing arts-based practices. Teachers expressed dismay that administrators sometimes conveyed that they didn't want to see children drawing or doing art in the classroom. One primary grade teacher complained, "It is sad when 2nd graders can barely cut with scissors," pointing to the fact that visual arts tools are not being used frequently. Another primary grade teacher similarly noted, "Fine motor skills are going out the window. We really see a need for visual arts, but we're not allowed to do it."

Teachers asserted that in order for all children to be and feel successful and to really reach each individual, the arts must be included in education. It is where children discover a hidden passion and confidence themselves. "Some kids are served through physical education, the academic kids can do well in math or reading but the others need something else. Without it, I knew I wasn't giving my kids a well-rounded education," asserted a teacher who strongly believed in arts integration. All teachers in the study communicated a genuine value for the arts

and some expressed frustration due to strict, confining mandates that center around testing and lack of opportunity for quality professional development in arts-related pedagogy.

Introduction to findings on professional development. In response to the question, “What professional development experiences have you received in arts education?” interview data revealed that 13 teachers had never received professional development in arts-based teaching and learning. Five teachers reported that their only training was in college arts classes. The county had provided no training in this area. The remaining 22 teachers, representing the majority, had received some type of arts-oriented professional development in the past five years.

Most of these teachers received training while teaching in the county and were afforded this opportunity through local arts-based organizations. These training experiences included drama integration workshops which most teachers attended consecutive years, a summer week-long institute from a local organization offering instruction in all disciplines, and training through school-based artist-in-residence experiences. Seven of the teachers receiving training each described various other types of professional development they had participated in through individual school funding, through their own expenses or initiative, or as part of teacher collaboration efforts within the school setting. Teachers who were part of collaborative school-wide staff development experiences typically taught in arts-focused schools, although there were a few teachers who taught in the regular public school setting under an arts-focused administration that provided school-wide arts-based training.

The county's local arts organizations greatly contributed to teacher experience with the arts. It was common to hear teachers praise local organizations for arts learning opportunities. A teacher who attended voluntary drama workshops for several consecutive years stated, “Teachers are treated like professionals. Every workshop I've been to has been full of things I can use in the

classroom immediately. I've never been to a [arts integration] workshop that wasn't great." The majority of teachers who had received training actually reported implementing elements of that training. This indicates that professional development was meaningful and effective for them. The few fortunate enough to attend extensive training implemented arts-based learning on a much more integrative level.

However, the lack of opportunity for some teachers in quality arts instruction training cannot be ignored. Some teachers expressed their dissatisfaction with the county for not placing a higher degree of importance on the arts. Regarding the arts, one teacher asserted, "I haven't had professional development on it and I've been here for four years. I think that speaks a lot about the lack of priority the arts has."

Introduction to findings on types of perceived impact. In response to the question, "What kinds of impacts do you see on students from implementing arts instruction methods?" interview data revealed eleven key impacts that were included in the survey portion of the study. Some of these impacts are closely related and are grouped together in the findings reported below.

Types of perceived impact: Improved behavior, focus and attention. Ten teachers reported improved behavior, focus and attentiveness as the primary perceived impact of incorporating the arts. More specifically, teachers noted that students with hyperactivity issues calm down and concentrate when involved in learning centers including painting or drawing, when learning through music, or when participating in drama. Teachers reported that students who typically lost focus during reading groups when reading from the textbook, were completely engaged and enthused when practicing reading with a Readers' Theater. One teacher reported that her arts integrated units gave students an authentic purpose which led to increased focus throughout the

unit as they made connections and anxiously awaited each step of the learning process in that unit.

Six teachers who incorporated drama behavior techniques pointed out that discipline issues decreased or faded altogether when these techniques were implemented. Students learned the skills of cooperation, concentration and overall self-control that actors must have to be successful. A 3rd grade Title I school teacher shared a revealing moment when another teacher observed her incorporating drama with her class, including some special needs students. The observing teacher said of one special needs child, “How can I get him to focus like that?” The teacher noted in her interview, “That is when it really clicked that drama was working....it levels the playing field.”

Types of perceived impact: Increased confidence and self-esteem. Two of the most emphasized and closely related perceived impacts of arts instruction on students were increased confidence and self-esteem. Drama and visual arts were most often linked to increased confidence and self-esteem. Several teachers shared stories of students who struggle academically, particularly with reading, who begin to excel and shine when involved in a Readers' Theater. This approach to teaching reading motivated students to keep practicing and to read with expression and fluency. Students became eager to perform Readers' Theater scripts in front of classmates whereas typically they would have shied away from reading out loud. One student who struggled with a speech impediment and severe panic attacks, increased in confidence and motivation when given the opportunity to dramatize stories in class. Her 3rd grade teacher noted, “[Drama] allows students to go out of their comfort zone and take on characters and personalities they normally wouldn't be.”

Teachers using the drama technique of tableau noted how students became more confident in discussing their thoughts and opinions about a topic when involved in creating a tableau with a group. Other teachers observed students who struggled academically but were naturally artistic and were able to express themselves and show understanding through visual arts lessons. Students who were known to struggle in the classroom academically received attention and kudos from peers when they had the chance to showcase a talent in any of the arts disciplines. Teachers noted that students find their passion and discover individual strengths and talents when exposed to the arts. “I’ve seen children who would typically be afraid to try anything because they thought it had to be a certain way gain confidence that they can at least try to do something creative.”

Types of perceived impact: Respect and appreciation for others, cooperation, and collaboration. Along with self-confidence, numerous teachers reported that the arts also teach students to look outside of themselves and develop a genuine respect and appreciation for others as well as a cooperative, collaborative attitude. Teachers agreed that arts instruction exposed students' talents and helped them to realize that everyone has strengths in different areas. Several teachers commented on hearing students complimenting and encouraging one another when involved in arts-based activities. One teacher fondly recalled hearing students complimenting each other’s color choices for horizon as they sat around a table working on and discussing a visual arts project. She commented, “The arts give them opportunities to share their opinions or encourage one another and learn from each other’s ideas.” The consensus among teachers was that as students are exposed to unusual arts disciplines they develop an open mind and tolerance for various forms of expression.

Several teachers indicated that engaging children in arts-based learning generates a more cooperative, collaborative learning environment. A fifth grade teacher who commonly integrates drama stated, “It creates a great camaraderie. They really begin to work in teams and respect one another.” Drama was the discipline most frequently linked to cooperative, collaborative classroom environments. Teachers who integrated drama taught the skill of cooperation and expected students to work as a team to create tableau or put on a performance. They were taught that everyone must do his or her part to make the team successful. One fifth grade teacher at an arts-focused school noted, “They realize the choices they make impact the whole group and not just themselves.”

Types of perceived impact: Academic impact, critical thinking and attention to detail. Although most of the perceived impacts mentioned were not directly academic, several teachers did point to this area of improvement. Teachers observed that students' critical thinking skills improved when guided in analyzing and discussing visual art or problem solving in an artistic process. Strategies such as art seminar were consistently tied to improved critical thinking in interview illustrations. In art seminar, students examined a piece of art work and engaged in a discussion sharing thoughts and feelings about the art piece. They learned how to engage in a discussion and spend time noticing details of an art piece instead of seeing it at face value. Teachers noted that such arts-based instructional methods raised the bar for advanced students and provided an intellectual challenge for them.

Teachers noted that including any of the arts disciplines in instruction in a meaningful way provided a clearer, deeper understanding of academic content-area. Although few teachers mentioned seeing remarkable academic gains due to arts instruction, many did report that reading skills improved, writing improved, and scores on science and social studies tests improved.

Several teachers pointed to improved writing when visual arts methods were taught to students in congruence with writing. Because they learned how to visualize better, students became more detailed not only in illustrations but also in words, adding greater description to stories that were once very basic. One teacher noticed slightly improved standardized test scores in science and social studies when the arts were integrated into units. However, she noted that with arts instruction, immediate academic gains may not be apparent. “You track students over a five year period who consistently received arts integrated instruction and then you’ll probably see greater gains.” She told a story of a former student who, six years after learning about Westward Expansion through an arts integrated unit, revisited this teacher to tell her how that authentic experience helped her in high school testing. The student told her, “‘I got it and I understood it and could write about the impact of Westward Expansion on the Indians.’ ”

Interview data indicated that students become more observant and attentive through arts instruction. In the school system, there seemed to be a focus on examining and analyzing visual art pieces to specifically enhance observation and higher order thinking skills. Several teachers were using questioning techniques with visual art pieces to help students learn to scan the piece and capture all that was happening within and, in turn, to ask their own questions, digging in to the intricacies of the art and the meaning behind it. There also seemed to be an emphasis on teaching visual arts skills to strengthen writing. At one school a visual artist collaborated with the teacher to instruct students on how to illustrate more effectively to show meaning in a story. The teacher reported that as students were able to better visualize their stories and illustrate their thinking; their writing also became more sophisticated, improving in detail and clarity.

Types of perceived impact: Increased recall/retention. Teachers reported that students seemed to develop a clearer understanding of content and retain information more readily when arts instruction was implemented. Although all disciplines were linked to retention to some degree in this study, recall and retention were most commonly linked to music and movement. Teachers who primarily incorporated music into classroom learning all mentioned that they felt students retained and recalled information more easily. Several teachers mentioned that students relied on songs to help them recall information during testing time. “During testing, I can see them going through the motions or mouthing the words to a song we learned,” noted a 4th grade teacher who frequently connected music to content. Teachers noted seeing students on the playground or in the hallway singing a song connected to curriculum. “All students seem to retain more information when they connect the information to an arts experience,” stated a 3rd grade teacher. Several teachers shared that although it was often a challenge to incorporate the arts in instruction; the results gained from those experiences were invaluable. One 5th grade Title I school teacher asserted,

We are so pressed to cover so much content it is difficult...I feel like I'm having to justify working these things in but then I have to step back and say, look, where am I more successful at relating these concepts? Through visual arts, drama, and music students are retaining information...they're learning it.

Types of perceived impact: Increased creativity. A general theme among interviews was that exposure to arts instruction fostered a true sense of creativity, allowing students to realize that they really were creative and providing an outlet for this creativity to flourish. Drama and visual arts were most closely linked to increased creativity from teacher perspectives. One teacher who regularly integrates the visual arts and drama pointed to the fact that through these rich, varied methods of instruction, students weren't forced to respond to content in a prescribed,

cookie-cutter fashion, but instead, they were encouraged to stretch their minds, and “have the tools to react to information in a variety of ways.” Teachers who made arts-based learning part of their pedagogy took the time to teach students about different ways to show smarts or creativity. They helped students to realize that everyone learned differently and was able to show their learning in a unique way. Students began to open their minds and think outside of the box. A 4th grade teacher who employed integrative arts instruction on a daily basis noted, “I think if I asked every kid in here if they're creative, they would say, 'Yes' and they can give examples of ways they are creative so they understand that creativity isn't just one way.” Teacher illustrations of enhanced creativity dealt with the process involved in arts instruction rather than a focus on the product.

Types of perceived impact: Overall engagement and motivation to learn. Woven into each theme of arts instruction's perceived impact on students, was the theme of engagement and motivation. There was an overwhelming consensus among all teachers that students were more engaged and motivated when arts-based methods were used. The arts seemed to infuse the classroom with a contagious energy and zest for learning for both students and teachers, a fresh avenue for expression and meaning-making. The arts provided multiple modes of learning and an authentic purpose. When teachers took the time to employ the arts in the classroom effectively, “We can find what it is [students] are good at,” remarked one 1st grade teacher, which in turn, motivated students to do their best.

Introduction to findings for types of perceived teacher impact. In response to the interview question, “What kinds of impacts do you see on yourself or other teachers?” Teachers were eager to share the ways they were personally or professionally impacted through use of the arts in the classroom. The answers to this question seemed to parallel the answers to the question,

“What has motivated you to teach using arts-based methods?” Many teachers simply stated that it made them happier overall to teach with the arts because it was fun, stimulating, purposeful, and allowed them a creative outlet. Effective teachers want to make learning interesting and fun for students. The majority of teachers in this study reported that this is just what the arts do for learning in their classrooms. “I have more of a love of teaching every year because it gives me a purpose, something that I enjoy doing. I didn't have the true love of learning until I found the arts,” stated a 4th grade teacher who integrates the arts regularly. Teachers spoke of the personal satisfaction experienced from seeing students respond positively to arts instruction. “It's really cool to see a kid shine who might typically struggle in the classroom... it's rewarding,” commented a veteran teacher who often taught inclusion classrooms with special needs children. Just as the arts allowed children to be more creative, teachers who included the arts in instruction also felt more creative and enriched in choosing to teach this way. “It opens my mind to be more creative which makes my job more enjoyable,” remarked a 5th year teacher.

Several teachers discussed the challenge of attempting to teach with the arts, a challenge that might inhibit some teachers from implementing this approach to learning. Time restraints during the schooldays, skepticism from administration that the arts are worthwhile, and/or lack of knowledge or skills in an art form were all obstacles teachers reported that made employing the arts a challenge, at least at the more integrative level. Some professionals seemed to feel that the arts had a reputation for being implemented in a manner which lacked rigor and wasted valuable instructional time. Forming habits of teaching in a more isolated fashion with the arts could lead to ineffective approaches and a lack of rigorous learning in the arts and content areas. However, teachers who shared examples of arts integration seemed to have maintained very focused, rigorous, engaging classrooms. One 2nd grade teacher asserted, “[This skepticism]

challenges me to make sure that the way I'm integrating the arts furthers their learning and is not just for play.” Another teacher confessed that she would like to give more time to the arts in her classroom, but it took a great deal of time in planning and preparation to do this. This teacher felt a more pressed impact of arts-based teaching and admittedly did not have the collaboration of colleagues or professional development to make this process feasible for an already overwhelmed teacher.

Teachers who had attended training for arts instruction reported that they gained confidence as effective teachers through the training and successful implementation of what they had learned, knowing they were implementing proven methods to reach the children. “Seeing them feel confident and successful makes me feel confident knowing that I'm doing the right thing,” stated a 3rd grade teacher who integrates the arts. Particularly impacted in the area of confidence were teachers who taught behavior through drama and established a classroom atmosphere based on cooperation, respect and self-control. These teachers commented on the tremendous impact drama has had on their ability to teach well. As the teachers were given a new lens through which to view and implement learning, they were inspired and eager to pass this on to students. Teachers reported that where they may have normally felt stuck in a rut with their instructional methods or felt helpless in reaching challenging students, professional development helped them to begin transforming their thinking about the various ways the arts could engage students in and of themselves as well as in connection with other curriculum.

The commitment to arts-based teaching has challenged many teachers to continue learning and growing professionally, finding innovative methods through arts disciplines to help students excel. One teacher reported of arts-based instruction that although other teachers complained about it at times, when they started planning, they became motivated. “When we're

planning, they end up planning more artistically and wanting to integrate it even more. It encourages more of an openness, more of an open-mind, and leads teachers to be able to discuss and talk more,” commented a teacher in an arts magnet school. Teachers regarded arts-based instruction as promoting life-long learning in themselves and students. A 4th grade teacher stated, “There is so much that we take for granted that is a learning opportunity. This inspires me to always be looking for real-world ways to connect learning.” Similarly, a 25 year veteran teacher remarked, “arts integration is a way to keep my teaching current and effective.”

Summary of findings on research question 1. Interviews conducted for this study helped to delineate the various ways arts instruction was being employed in K-5 classrooms and the perceived impacts from arts instruction on both teachers and students. Various methods for including the arts in classroom instruction were illustrated representing a wide range from a very basic level where arts were used to enhance learning in other content areas to a more in-depth level where mutual learning and understanding existed between arts disciplines and other content areas. Despite the model of arts instruction used, teachers reported high levels of satisfaction as well as multiple perceived positive impacts on the students. Teachers who were more educated in arts instruction were more likely to integrate the arts. Teachers expressed apparent conflict between the conviction to teach with the arts and the challenges of finding the time, support and resources to be able to do it effectively. Overall, teachers were proud to share their arts-based routines, lessons and ideas, but reported desiring more opportunity for arts-based professional development and felt that the arts aren't given the place they deserve in education.

Results for Research Question 2

Data from the online survey addressed the research question, “In a survey of teachers identified as implementing arts instruction in elementary schools, what percentage of teachers in Grades K-5 report implementing each of the types of arts instruction?” Three categories were derived using the process described previously for Research Question 1. Respondents were asked to select the type of arts instruction they used and were permitted to select more than one category. Respondents then provided illustrative examples of how they employed the arts in the classroom. This information helped the researcher to determine if congruence existed between the written example of arts instruction and the reported model.

Seven categories were created in order to calculate the combinations of arts instruction models teachers reported implementing in classroom. The categories (1 to 7) represent least immersive to most immersive levels of arts instruction. These were:

1. Affective – Teachers use the arts to alter the mood in the classroom. Examples:
playing music when students enter the room, during writing time or test time, leading students through dance/movement to energize or calm them.
2. Isolated – Teachers use arts materials/resources to achieve a non-arts outcome.
Examples: teaching a song to reinforce concept such as water cycle or times tables in math, illustrating or painting a scene from a story to show understanding, acting out or putting motions to a vocabulary work, using Readers' Theater to work on fluency.
3. Combination of affective and isolated
4. Integrative – Teachers teach the arts within other subjects meeting objectives in both the arts discipline and the other core subject area. One example: study artists of

historical era to learn more about artist and era, then create an original art piece to reflect that era.

5. Combination of affective and integrative
6. Combination of isolated and integrative
7. Combination of affective, isolated and integrative

For all respondents, illustrative examples that he/she reported were analyzed to confirm whether or not he/she had accurately identified the category(ies) actually being implemented. On rare occasions, the category that a respondent marked did not demonstrate the type of arts instruction that the respondent described in the essay portion of the survey. In these cases, the researcher changed the respondent's selected category to reflect his/her actual written description of arts instruction.

Using statistical software, frequencies and percentages were calculated for each of these categories. Table 4.8 shows the frequencies and percentages for each model of arts instruction employed in the general classroom setting. Although few teachers reported *only* the highest level of arts integration (Category 4, integrative), over a third of the teachers were implementing the integrative category in combination with another category. Nearly two-thirds of participants implemented lower levels of arts instruction that did not reach the integrative level. About a third of teachers implemented isolated arts instruction, the next to lowest level of instruction which does not involve actually teaching about the arts discipline.

Table 4.8

Frequencies and Percentages of Categories of Arts Instruction Implemented by K-5 Teachers

| Categories | Frequencies | Percentages |
|-----------------------------------|-------------|-------------|
| 1. affective | 3 | 3 |
| 2. isolated | 33 | 33.3 |
| 3. affective+isolated | 27 | 27.3 |
| 4. integrative | 9 | 9.1 |
| 5. affective+integrative | 1 | 1 |
| 6. isolated+integrative | 6 | 6.1 |
| 7. affective+isolated+integrative | 20 | 20.2 |
| Total | 99 | 100 |

Results for Research Questions 3 and 5

One-way ANOVAs were conducted to address research questions 3 and 5. An alpha level of .05 was used for all statistical tests. Research question 3 asks, “In a Likert-scale survey given to teachers who employ the arts in classroom instruction, are there significant differences in teacher-reported perception of impacts on educational outcomes according to the type of arts instruction they use?” The independent variable, the arts instruction models, included seven categories listed in Table 4.9. The dependent variable was the score for level of teacher perceived impact. The results for the ANOVA were non-significant, $F(6, 92)=1.233, p=.297$.

A follow-up test was conducted limiting the number of arts instruction models, or independent variables, included in analysis. Descriptive data showed that three categories of arts instruction were used by very few teachers and therefore, could be eliminated from further data analysis. These categories were 1) affective, 2) affective + integrative, 3) isolated + integrative. A second one-way ANOVA was conducted using only the categories of arts instruction that more than a few teachers used: 1) isolated 2) isolated + affective 3) affective + isolated + integrative

4) integrative, to compare perceived impacts for each of these models. The total of teachers dropped to 89. The results for the ANOVA indicated a non-significant finding of perceived impact in relation to any of the predominantly-used arts instruction models for three conditions, $F(3, 85)=1.135, p=.340$.

A one-way ANOVA was also conducted to answer Research Question 5, “In a Likert-scale survey given to teachers who employ the arts in classroom instruction, are there significant differences in teacher-reported perception of satisfaction with arts instruction according to the type of arts instruction they use?” First, an ANOVA was run with all variables of arts instruction models included as listed in Table 4.8. The dependent variable was the score for teacher reported satisfaction with using arts instruction. The independent variable, the arts instruction model, included seven categories: 1) affective, 2) isolated, 3) affective + isolated, 4) integrative, 5) affective + integrative, 6) isolated + integrative, 7) affective + isolated + integrative. The results for the ANOVA indicated a non-significant effect, $F(6, 91) = 1.564, p = .167$. A follow-up ANOVA was run with limited independent variables. Of the seven arts models, three cases had a total of only 10 participants within them so these were removed and ANOVA was run on the remaining four groups with the largest number of participants: 2) isolated, 3) affective + isolated, 4) integrative, 7) affective + isolated + integrative. The dependent variable was the score for teacher reported satisfaction with using arts instruction. The results for the ANOVA also revealed a non-significant satisfaction effect, $F(3, 85) = 1.891, p = .137$.

Results for Research Questions 4 and 6

A series of statistical analyses were conducted to address research questions 4, “For each type of arts instruction model being used, do any teacher background or implementation factors

correlate significantly with teacher perceptions of the impact of arts instruction on educational outcomes?” and research question 6, “For each type of arts instruction model being used, do any teacher background or implementation factors correlate significantly with teacher satisfaction with using arts instruction?”

A logistic regression for all subjects was performed considering the dependent variable, Perceived Impact, and independent variables: Years of Experience, Title I status, Frequency of Use and Days of Professional Development. For the purposes of the logistical regression, participants were divided into two groups: those exhibiting less perceived impact and less satisfaction (scores less than 3 represented low impact and satisfaction) and those exhibiting greater perceived impact and greater satisfaction (scores greater than 3 represented high perceived impact and satisfaction). The only independent variable selected was Days of Professional Development. The regression model correctly classified 76.5% of the cases on the independent variable Perceived Impact with 23 being assigned to the low value of Perceived Impact and 75 in the high Perceived Impact. Observed responses for these categories were 42 and 56 respectively. The two coefficients for constant and Professional Development were .608 and .276. Significance levels were .021 and .054. No further dependent variables entered the logistic regression using stepwise regression. No further logistic regressions were done as the procedure added little to the analysis.

Next, correlation coefficients were computed for various groupings of the arts instruction models to determine if any background factors (Days Professional Development, Title I Status, Frequency of Use, Years of Experience) correlated to sum of perceived teacher impact (sum of impact) or sum of perceived teacher satisfaction (sum of satisfaction) for the given arts instruction models. First, arts instruction models were divided into the following groups: models

1-3, models 4-7, and all models. Models 1-3 (affective, isolated, and combination of affective and isolated) were the basic levels of arts instruction, models 4-7 (integrative, affective and integrative, isolated and integrative, combination of affective, isolated and integrative) all involved arts integration. Since data were ordinal in nature for all groupings Spearman's rho correlations were conducted. Results are reported below for each individual grouping.

Table 4.9 shows the Spearman's rho correlation coefficients for the relationship between perceptions of impact and satisfaction and various background factors for arts instruction models 1-3. However, results do seem to indicate that the more frequently a teacher uses an arts instruction model, the greater their satisfaction. Also, an important relationship was found between sum of impact and sum of satisfaction ($r(61) = .811, p < .01$), indicating satisfaction and perceived impact were strongly positively related.

Table 4.9

Spearman's rho Correlations for Arts Instruction Models 1-3 (N=63)

| | Sum of Impact | Sum of Satisfaction |
|----------------------------------|---------------|---------------------|
| Years Experience | 0.14 | 0.12 |
| Title I Status | -0.17 | -0.04 |
| Frequency of Use | 0.16 | 0.23 |
| Days of Professional Development | 0.18 | 0.07 |

Table 4.10 shows Spearman's correlation coefficients for the relationship between sums of impact and satisfaction and various background factors for arts instruction models 4-7. Only the frequency of use was significant with moderate correlations. Correlation value for frequency of use and sum of impact was $p(33) = .492, p < .01$, while the correlation for the frequency of use and sum of satisfaction was $p(32) = .526, p < .01$. Results revealed that the more teachers use a certain arts instruction model, the higher the degree of perceived satisfaction and impact.

Table 4.10

Spearman's rho Correlations for Arts Instruction Models 4-7 (N=35 or 36)

| | Sum of Impact | Sum of Satisfaction |
|----------------------|---------------|---------------------|
| Years Experience | 0.99 | 0.03 |
| Title I Status | -0.13 | -0.17 |
| Frequency of Use | .492** | .526** |
| Days of Prof. Devel. | 0.07 | -0.08 |

**p<.01, two-tailed

Table 4.11 presents correlation coefficients for the relationship between all background factors and sum of impact and sum of satisfaction for all arts instruction models. Frequency of use showed low-to-moderate significance with satisfaction and impact. There was an overall positive relationship between the frequency with which teachers used the arts instruction model and the sum of perceived impact, $p(96) = .296$, $p < .01$ as well as with the sum of satisfaction $p(95) = .325$, $p < .01$. In addition, results indicated on a modest level that the more days of professional development teachers received, the higher the impact they felt arts instruction had on students, $p(34) = .206$, $p < .01$. An important relationship was found between sum of perceived impact and sum of satisfaction for all arts instruction models, $p(96) = .837$, $p < .01$.

Table 4.11

Spearman's rho Correlations for All Arts Instruction Models (N=97 or 98)

| | <u>Sum of Impact</u> | <u>Sum of Satisfaction</u> |
|------------------|----------------------|----------------------------|
| Years Experience | 0.17 | 0.13 |
| Title I Status | -0.16 | -0.08 |
| Frequency of Use | 0.30** | 0.33** |
| Days of PD | 0.21* | 0.10 |

* $p < .05$, two-tailed. ** $p < .01$, two-tailed.

Spearman's rho correlation coefficients were also calculated for the relationship between the arts instruction model and the sum of impact and sum of satisfaction. Correlations showed statistical significance. The results suggest that the higher the instruction model on the integration scale from 1-7, the more optimistic were teacher perceptions of perceived impact and satisfaction, based on the analysis of data accompanying the correlations. Correlation values for the sum of perceived impact and new categories [where the arts instructions models were ordered in rank order of integration] models are $\rho(97) = .268, \rho < .01$. Values for the sum of satisfaction and all arts instruction models are $\rho(96) = .356, \rho < .01$. Therefore, as teachers used a progressively more integrative approach to arts instruction, the degree of perceived impact and satisfaction increased.

Summary of Results

Findings from the study did not support the hypothesis that a certain model of arts instruction resulted in greater perceived impact or teacher satisfaction, but they did produce other interesting conclusions, primarily from interview data. Interview data revealed that teachers employed the arts in their classrooms in three primary ways:

1. Affective, i.e., the arts help to enhance the classroom environment
2. Isolated, i.e., arts materials and resources were used to meet goals in other academic areas
3. Integrative, i.e., arts skills and objectives were taught in conjunction with skills and objectives from other subjects so that learning occurred in both areas and the subjects complemented one another

Interview data further disclosed four themes in teacher motivation for initial or continued use of the arts in the classroom. First, some teachers chose to employ the arts because of personal background which developed their intrinsic passion for the arts. Second, teachers became motivated to begin including the arts in the classroom when they learned the benefits and value of the arts through professional development and gained the confidence, knowledge and skills to teach in this way. Third, the majority of teachers indicated that seeing the impact arts-based methods had on students inspired them to continue these methods of instruction. Finally, teachers felt it was their duty to include the arts in their classrooms. Due, in part, to decreased funding for arts-based learning opportunities students were often otherwise denied what some teachers considered essential elements of a well-balanced education.

Several teachers received no training in arts instruction over the past five years. They reported that professional development opportunities were waning in the county due to decreasing funding. However, local arts organizations did provide opportunities for teachers to grow in knowledge of arts-based teaching approaches. Teachers who reported integrative approaches to arts instruction also reported attending or being involved in ongoing learning through artist residencies or intensive workshops or institutes funded by local arts organizations. Teachers in arts-focused schools reported a more collaborative environment overall and these teachers reported actually integrating as opposed to employing basic levels of arts instruction found in more traditional schools. Those teachers attending intensive workshops which were primarily drama-based also integrated the arts despite the school climate. However, these teachers reported the challenging nature of integrating when administrative support, time and resources were often lacking.

Analysis of data showed that all arts disciplines and models resulted in high perceived impact on both students and teachers. The most notable finding was that teachers felt that both they and students became more motivated and engaged in teaching and learning due to arts-based methods of instruction. Although constant-comparison analysis of interview data revealed no distinct connections between a certain arts instruction model and perceived impact, it was frequently reported that music helped recall and retention and students became more collaborative and cooperative when drama was incorporated into classroom learning. Many other perceived impacts were evidenced as well. Student confidence appeared to have increased as students were given opportunities to show strengths in otherwise overlooked areas. Teachers also reported student academic in the areas of testing, critical thinking, and attention to detail. Student behavior, focus and attention improved. Teachers said their jobs were more rewarding because of the progress they saw students making and because of how the arts contributed to a more dynamic classroom environment. They also said their work became more purposeful and learning became more meaningful and authentic with arts instruction.

Survey data analysis first revealed demographics for the population of 99 teachers. Frequencies and percentages showed that nearly as many teachers were from a Title I school as from non-Title I schools, one half of teachers had 0-2 days of professional development in five years, the arts discipline most used was visual arts followed by music, drama and dance, and over three-quarters of teachers use the arts continuously or once a week. Further data analysis revealed models of arts instruction that were most prevalent. Teacher descriptions of their given category helped to identify if the selected category aligned with what they were actually doing. Although most teachers provided consistent and authentic answers, discrepancies were found with some selected models and actual descriptions. In these cases, the researcher placed these

teachers in the category that fit their written description. It resulted that four additional combinations of categories were created beyond the initial three because many teachers combined approaches depending on their instructional goals. Categories were: 1) affective 2) isolated 3) affective + isolated 4) integrative 5) affective + integrative 6) isolated + integrative 7) affective + isolated + integrative. Over one-third of teachers implemented a combination of integrative instruction and another model. Two-thirds of teachers reported using the lower levels of instruction, affective and isolated.

Preliminary data analysis showed no difference in perceived impact or teacher satisfaction in connection to using certain arts instruction models. Means of 4.00 (Agree) and above were consistently reported for both impact and satisfaction. Teachers, as a whole, agreed or strongly agreed that they observed all impacts listed in the survey, were very satisfied with the arts instruction model(s) they were using, and planned to continue using arts instruction in some form.

The statistical analysis for research questions 3-6 included ANOVA, logistic regression and Spearman's rho correlation coefficients. Although the majority of findings were non-significant, some noticeable relationships and correlations existed including a positive relationship between frequency using an arts instruction model and perceived impact and satisfaction as well as a correlation between more integrative models of arts instruction and impact and satisfaction. ANOVAs done for research question 3 and 5 to see if a certain model of arts instruction resulted in higher impact or satisfaction produced non-significant results.

For research questions 4 and 6, a logistic regression was conducted with the dependent variables being impact and satisfaction and independent variables being Frequency of Use, Years Experience, Title I Status, and Days Professional Development. Findings were insubstantial and

therefore, not pursued with further analyses, but did display that days of professional development was the most important variable.

Finally, Spearman's rho correlation coefficients were computed for research questions 4 and 6 to determine if any background factors correlated to impact or satisfaction for any arts instruction models. Arts instruction models were divided into three groups including models 1-3 (the non-integrative levels), models 4-7 (integrative models), and all models. Correlation coefficients done for models 1-3 indicated no significant correlation; however, results suggested that the more frequently a model was used, the higher the perceived satisfaction. Also, an important relationship was found between impact and satisfaction. Correlation coefficients for models 4-7 revealed that frequency of use was significantly and moderately correlated with perceived impact and satisfaction. Correlation coefficients for all arts instruction models showed a modest indication that the more professional development teachers had, the higher the perceived impact. Frequency of use showed an overall positive relationship and low-to-moderate significance with satisfaction and perceived impact. Again, an important relationship was found between perceived impact and satisfaction. In summary, correlations collectively revealed that the more frequently a teacher uses an arts instruction model, the greater the perceived impact and satisfaction.

Finally, an additional correlation was done between arts instruction model and sum of perceived impact and sum of satisfaction. Although unrelated to the research questions, this correlation was nonetheless informative, showing statistical significance and suggesting that as the arts instruction model utilized increased from the most basic level to the most integrative level, higher perceived impacts and satisfaction were observed.

CHAPTER V

DISCUSSION

Overview of Study Methods and Findings

The purpose of this study was to explore the variety of ways in which K-5 general classroom teachers are employing the arts in their daily instruction, thus examining whether certain models of arts instruction can be linked to greater perceived impact on students or greater satisfaction for teachers. It was intended that findings from this study would be helpful in ascertaining the most beneficial direction for school district-level professional development in the area of arts instruction for a large, local school district. The hypothesis was that integrative levels of arts instruction would result in greater perceived impact and teacher satisfaction than other basic arts-based methods. If findings indicated that this was true, they would help build a case for providing quality professional development in integrative approaches to arts education.

Research questions for the study were:

1. What categories of arts instruction and reasons for selecting them emerge through content analysis of teacher interviews?
2. In a survey of teachers identified as implementing arts instruction in elementary schools, what percentage of teachers in Grades K-5 report implementing each of the types of arts instruction.

3. In a Likert-scale survey given to teachers who employ the arts in classroom instruction, are there significant differences in teacher-reported perception of impacts on educational outcomes according to the type of arts instruction they use?
4. For each type of arts instruction model being used, do any teacher background or implementation factors correlate significantly with teacher perceptions of the impact of arts instruction on educational outcomes?
5. In a Likert-scale survey given to teachers who employ the arts in classroom instruction, are there significant differences in teacher-reported perception of satisfaction with arts instruction according to the type of arts instruction they use?
6. For each type of arts instruction model being used, do any teacher background or implementation factors correlate significantly with teacher satisfaction with arts instruction?

First, qualitative data were collected through interviews to answer research question 1. A random sample of 40 elementary school teachers was interviewed. Data from interviews were analyzed to categorize arts instruction models that teachers were actually implementing in general K-5 classrooms and to present trends in teacher motivations for deciding to incorporate certain arts-based methods. Interviews also provided rich illustrations of the various perceived impacts of arts instruction on students and teachers. Quantitative data from an online survey were used to address research questions 2-6.

Interview data revealed several themes of arts instruction's perceived impact on teachers and students. The most often reported perceived impact was increased engagement and motivation to learn. Teachers were eager to share how teaching with and through the arts resulted

in greater overall satisfaction for themselves, giving them purpose and making learning more meaningful and enjoyable, providing a creative outlet. Overall, no matter which arts instruction model teachers were using, they were very satisfied with their use of arts in the classroom and were optimistic about the student impacts they observed.

Based on survey data of 99 teachers, seven categories were formed for the types of arts instruction teachers were using. The seven categories included the three primary categories along with combinations of each category because many teachers reported using more than one category. The following categories resulted, ascending in order from least-immersive to most-immersive: 1) affective 2) isolated 3) combination of affective and isolated 4) integrative 5) combination of affective and integrative 6) combination of isolated and integrative 7) combination of affective, isolated and integrative.

Findings failed to support the hypothesis that a more integrative approach to arts instruction resulted in greater perceived impact and teacher satisfaction. Interview data uncovered three main categories of arts instruction that general classroom teachers were using including: 1) affective 2) isolated 3) integrative. The majority of teachers incorporated the affective and isolated styles, but few reached the level of integrative instruction. Teachers shared numerous motivations for incorporating the arts including personal background in the arts; powerful perceived benefits for students academically, socially and emotionally; a conviction that students deserve the arts for a well-rounded education; and professional development experiences that transformed their teaching philosophy.

ANOVA results for research questions 3 and 5 revealed that there were no significant differences in teacher reported perceptions of impact on students or teacher-reported perception of satisfaction with arts instruction according to the type of arts instruction model used. Logistic

regression results for research questions 4 and 6 showed no significant effects between background factors (Title I Status, Day of Professional Development, Frequency of Use, Years. Teaching) and perceived impact and/or satisfaction but that professional development was most predictive. Spearman's rho correlation results addressing research questions 4 and 6 indicated that for arts instruction models 1-3 (the non-integration models) there were no statistically significant correlations; however, results did show that the more frequently a teacher used a certain model, the greater their perceived satisfaction. An important relationship was found between sum of perceived impact and sum of satisfaction. Correlation results for models 4-7 (the integrative models) showed significance suggesting that the more frequently teachers used these models, the greater the perceived impact on students and teacher satisfaction. Correlation results for all models 1-7 again showed that frequency of use was significant, on a low-to-moderate level with an overall positive relationship between frequency of use and sum of perceived impact and satisfaction, while also showing a modest relationship between days of professional development and perceived impact on students. An additional Spearman's rho correlation showed a statistically significant relationship between arts instruction model and perceived impact indicating that as the arts instruction category increased in integration, the level of perceived impact on students and teachers also increased.

Overview of Discussion

This chapter discussion begins with an interpretation of the primary study findings. Next, a section on study limitations is presented, followed by implications for practice. The chapter concludes with a discussion of directions for future research on arts instruction.

Interpretation of Results

Qualitative findings from the study were quite informative as to how teachers use and perceive the arts in the general elementary classroom. Interview data painted a vivid picture of the climate of arts education in K-5 general education classrooms in this school system. Of the 120 teachers who initially volunteered to participate in the study, 99 teachers actually participated. This is a high response rate from a sample, which indicates teachers' willingness to give input on arts instruction. However, only 36 participants reported using the most integrative methods of arts instruction. This suggests that, though teachers were very satisfied with arts instruction, some may not have realized the benefits that integrative arts instruction might be able to provide.

A variety of uses for arts instruction were described in the study's 40 interviews. The three primary models of arts instruction were 1) affective 2) isolated 3) integrative. The affective approach served to alter the mood in the classroom through music and/or movement. The isolated approach used the arts as an avenue for teaching other subjects such as when teachers have students learn a song about the water cycle to easily recall the process. The integrative approach equally balanced arts and non-arts teaching and learning, making connections in both areas and building critical thinking and creativity. An example of integrative arts instruction reported in the study was students learning drama techniques that taught them how to become a more believable character and how to experience and represent the emotions and actions of a character. After learning how to embody a character, students created a puppet show to teach about a specific event in the Civil War, making this concept more tangible for students and creating meaning throughout the process.

Both interview and survey data showed that the most common form of arts instruction employed was the isolated approach. This finding supported past experiential research that highlighted the emphasis on the subservient role of the arts in the classroom due to various factors including high-stakes testing (Bresler, 1995; Mishook & Kornhaber, 2006). Most interview respondents in this study repeatedly described arts-based activities that enhanced the non-arts curriculum but didn't seem to promote higher order thinking or the creative process as experts agree the arts can do when taught with integrity (Youm, 2007).

Interview data helped identify contributing factors as to why the isolated model may be the one most often employed. One factor was lack of teacher background knowledge and skill in an arts discipline. As research literature indicated, teachers must have in-depth knowledge and skill for successful arts integration to occur (Bresler, 1995; Cornett, 2007). Furthermore, deep engagement in arts integration requires “explicit teaching of arts concepts and skills that form the language of each art” (Cornett, 2007, p. 66). Teachers who reported attending no professional development in arts instruction and who had little personal background in the arts resorted to the surface-level arts activities that may have seemed to engage students to a certain degree but didn't teach about the art discipline. Although teachers in this study perceived that students experienced success through even such isolated approaches, teachers may have inadvertently been missing opportunities to take students to a level of rigor and fulfillment that authentic, meaningful learning, arts-based methods can provide. For example, teachers who had attended drama integration workshops all reported using drama effectively to teach behavior so that all students could participate in drama integration. Teachers even emphasized that students who typically exhibited unacceptable behavior became more attentive and eager to learn because of drama instruction. Teachers who hadn't received training in drama may have determined that an

unruly class simply can't do drama. This misconception was evidenced in one interview where the Title I school primary teacher declared, "When I have a class I think is capable of handling drama [I will do it]." This teacher clearly wasn't aware of the benefits of drama integration and needed training to transform her view of drama instruction. As a whole, teachers seemed eager and willing to participate in professional development that ties arts content into other content area to provide a more comprehensive, engaging approach to learning. "I wish there were more opportunities to learn how to integrate the arts across the curriculum," stated a 5th grade teacher who was just beginning to learn about arts integration.

Time and scheduling was another factor that appeared to cause teachers to implement to isolated or affective arts approaches as opposed to integrating the arts. Isolated activity ideas can be obtained without a considerable amount of time spent planning or researching. However, arts integration requires greater time investment and collaboration. Teachers indicated that although they desired to implement the arts on a more integrative level, they felt that they didn't have the time. "I feel like with all we're mandated to do, there really isn't enough time to teach the arts," admitted one 3rd grade teacher who incorporates the arts in an isolated manner. Another teacher spoke of her strong belief in arts integration based on research showing that the arts led to high achievement. She also shared the dilemma of "not being able to figure out how to structure our time so we can integrative the arts effectively." Time seemed to be a habitually contributing factor as to why teachers resorted to isolated or affective arts teaching approaches only. "I include visual arts in my literacy centers because it is the only time I have since we're mandated to have a 90-minute literacy block, and centers are part of this," stated a 2nd grade veteran teacher whose students engaged in isolated visual arts activities during center time. Teachers in some schools were confined to a rigid, mandated daily schedule requiring them to use instructional

time based on a certain format that inhibited them from being able to structure their day in a way that would allow them to integrate the arts.

A third reason that teachers employed the arts on a basic level was due to a lack of support from administration. The extent of this issue was first observed through baseline survey e-mail responses from teachers throughout the county. This e-mail received interesting and unexpected responses from teachers who communicated that although they believe in arts education for students, they weren't allowed to practice arts-based instructional methods in their school and were watched very closely by administration; therefore, they no longer used the arts in instruction and could not participate in the study. Teacher interview quotes supported this sentiment. "It can be challenging when you have to justify [use of the arts] to administration at times because a lot of times they see it as play, not rigor and instruction. I have to challenge myself to find ways to incorporate it that further their learning and not just for enjoyment," explained a primary grade teacher. Another teacher spoke of being criticized by the principal for allowing students to illustrate during Writing Workshop (Fletcher & Portalupi, 2001) time. This teacher was using a strategy she had recently learned on how to connect illustrating to writing to improve thought and detail development. It seemed that there was a disconnect between administrators and teachers in the potential of the arts to enhance classroom instruction. Even at an arts magnet school, one 3rd grade teacher explained how the emphasis on the arts shifted when administration changed. "We used to be mandated to have arts integration in our classrooms. Lots of teachers really integrated then. Now, it's more rare to see integration." In a testing-saturated educational atmosphere, these findings do not seem surprising.

Conversely, some teachers who reported integrating the arts spoke highly of their administration's support of ongoing school-wide learning of arts integration for all teachers.

Teachers moving beyond the surface level arts approaches taught at schools where there seemed to be a school-wide mission to make the arts integral to instruction. Indeed, the administrative support must be in place for teachers to feel empowered and encouraged to make arts-based teaching part of their pedagogy. Only a handful of schools seemed to have strong administrative support for arts in general classrooms. “I don't feel like it's given the room it deserves. Without a school focus, teachers who might not push the envelope won't do it” noted a veteran 4th grade teacher. Throughout teacher interviews, a sense of limited autonomy for arts instruction was clearly evident in many situations.

The driving forces for successful arts integration in the schools was either support from devoted, arts-focused principals or local arts organizations who advocated for arts-based experiences for students. Teachers who attended in-depth focused arts training through local arts organizations or school-wide training were the ones most often found integrating and linking arts knowledge and skills to other academic content and skills, hitting on standards and objectives for both disciplines, and deepening the overall learning experience. An interesting trend was that teachers who reported attending professional development to learn how to integrate drama also reported employing drama integration methods daily, clearly demonstrating the potential benefit and quality of the drama integration training. Teachers who worked with an artist-in-residence also reported doing full-scale integration, resulting in rich, meaningful learning experiences for student and offering teachers a chance to enhance their personal understanding of arts teaching and learning processes.

Thus, there seemed to be an undeniable link between the primary type of professional development offered in the school system through the local arts organizations and the area where most arts integration was occurring. Yearly intensive workshops offered by a local arts

organization brought in drama specialists with the purpose of teaching behavior and curriculum through drama. Some teachers reported having artists come into their classrooms to coach them through the process of integrating drama. The focus was on the process as opposed to the product. It was revealing that teachers attending such workshops were all actually using the strategies and methods they learned. Several of these teachers expressed renewed confidence in classroom management and overall instruction and a belief that drama integration enhanced learning and contributed to a dynamic, collaborative, classroom atmosphere for students and themselves. These findings clearly help to validate the professional development that is already in place in the county and also help to provide further direction for future arts-based training in this school district.

Although it seemed that the arts weren't necessarily a high priority in this county, the preponderance of data suggests that most teachers in the study remained dedicated to and enthusiastic about the model of arts instruction they employed, from the most basic model to the more integrative model. Descriptive data analysis showed that three-fourths of teachers were using the arts continuously or at least once a week. A small percentage of teachers only incorporated the arts once a month or less. However, teachers overall were both very satisfied with the methods they employed and felt that students were indeed impacted in a variety of ways, even at the most basic level of arts implementation. Likert-scale survey means of 4.00 and higher (out of a possible 5.00) clearly demonstrated the optimism teachers felt about the arts benefiting students and themselves in multiple ways. The highest mean of perceived impact was in response to the question, "Do you feel the arts engage and motivate students?" In an era when student motivation seems to be declining and students are becoming apathetic to learning in school (PCAH, 2011), engaging instructional methods are absolutely necessary. The highest score in the

satisfaction section was in response to the question, “Do you plan to continue using arts instruction in the classroom?” Three-fourths of participants indicated Agree or Strongly Agree. An apparent commitment to arts instruction signifies that teachers believe that these methods are meeting both student needs and their own personal needs. These results present a dichotomous picture. Perhaps some teachers are becoming complacent in doing what they are accustomed to or simply don't have the training to understand the differences that an integrative approach to arts instruction can make for students, teachers and schools. On the other hand, teachers who are integrating seem to be determined to continue teaching through the arts because they realize the power it has to transform student learning. These teachers could and should be encouraged to provide the leadership and enthusiasm needed to advance the arts in schools.

From the data, it appears that, unfortunately, a large number of students are not being served with an appropriate arts education that meets federal and state arts standards. Preparing students for standardized testing is an increasingly high priority, and untested areas such as the arts are being undermined and often eliminated (Mishook & Kornhaber, 2007), which was apparent from teacher comments about feeling too threatened to incorporate the visual arts.

Although all schools employed music teachers, few employed visual arts teachers. Few teachers mentioned arts standards in the reports of how they used the arts. Additionally, few teachers reported collaboration with the visual arts or music teachers to integrate learning more effectively. Even in the classrooms where teachers were including the arts to some degree, standards weren't necessarily being addressed, based on the many descriptions of a surface-level arts approach to arts instruction which focused primarily on the non-arts standards. Although the affective and isolated arts teaching methods did serve a purpose, it seemed likely that important elements of instruction that lead to deep and authentic learning were not being addressed. The

Cooper Bill (2008) specifically documents the responsibility of educators to teach music and visual arts standards on a weekly basis and this study provides evidence that this is not occurring in many school settings. This is cause for concern in the field of education and in this school system in particular. Educational laws are being ignored as are essential areas for student growth and development.

Study Limitations and Assumptions

The study has certain limitations that should be considered when discussing its findings and contributions. The study is limited to conclusions about general classroom elementary school teachers in school districts with similar demographics. In addition, the researcher assumes that participants' responses were truthful and accurately expressed. The study involved interviews and survey data but no direct classroom observations; therefore, findings are limited to the data from interviews and surveys from those teachers agreeing to participate in the study. Although participants provided examples of the types of arts instruction they implemented in the survey as well as in interviews, observations would be more reliable data about what is actually occurring in the area of arts instruction in K-5 general education classrooms. Since the researcher developed the survey and interview protocol and analyzed the data, there is a degree of subjectivity in each of these areas. However, outside experts reviewed the survey and interview protocol and were consulted about the data analysis to reduce subjectivity.

Implications for Practice

Keeping in mind limitations of the study, findings lead to four important implications for practice concerning the arts and elementary education. First, based on research evidence, it stands to reason that arts integration should be more strongly considered among educational

leaders and policymakers and widely used by educators as a research-based instructional practice. Schools districts must begin considering the possibility that arts integration can bring positive and even transformative changes to classrooms and schools. Second, it is disturbing that state and federal statutes dealing with the arts are being overlooked and many students are not receiving standards-based instruction in visual arts in the state of Tennessee. School systems clearly need to re-structure the ways that the arts are included in curriculum to meet state and federal guidelines and to amply serve students. However, teachers must receive adequate training in any instructional practice before they can begin to effectively and confidently implement that practice. Therefore, the third and most profound implication for future practice is that school districts should begin to provide ongoing, quality professional development for educators in the area of arts integration. How should professional development in the arts be structured and disseminated? The fourth implication for practice suggests using the valuable resources that can be offered through teacher trainers and teaching artists to organize effective professional development.

First implication: Potential to meet needs. The present study findings illuminate the fact that the arts are reaching both students and teachers in remarkable ways that traditional, non-arts approaches to teaching may not be. The 2011 President's Committee on the Arts and Humanities Report made note of rising school dropout rates that signify an unmotivated student population, and went on to say that even students who are graduating are often "lacking creative and critical thinking skills needed for success in post-secondary education and the workforce" (PCAH, 2011, vi.) At the same time, statistical evidence from a recent national research study (Rabkin, Reynolds, Hedberg, & Shelby, 2011) indicated that the arts in education have broadly declined over the past three decades, particularly among African American and Hispanic children.

It seems plausible that these trends may be linked as education is becoming increasingly dehumanized in some areas and widely directed toward standardized testing. Yet, a growing body of research warrants the capacity of quality arts integration to address the mounting issues in education, ultimately transforming learning, motivating students and teachers and, when taught with integrity, preparing students with tools to be more collaborative, innovative, creative, and successful in the 21st century. Recent research literature (Rabkin et al., 2011) examining teaching methods and learning theory in American schools, contributed findings on three primary elements of good teaching: 1) good teaching is student-centered 2) good teaching is cognitive 3) good teaching is social. These three elements are all key components of quality arts integration.

School districts should take advantage of the multitude of scholarly documents that have been developed to aid educators and educational leaders, policymakers, teaching artists, and administrators in taking steps toward quality arts instruction (Center for Applied Research and Educational Improvement, 2011; Consortium, 2002; Partnership for 21st Century Skills, 2010; PCAH, 2011). The present study includes educators who are invested in arts instruction to some degree. Obviously, these teachers believe in the arts-based teaching methods they are employing just as other educators advocate for various other methods of instruction that they may be employing. However, interviews from the study, backed up by years of research provide extensive and persuasive evidence that the arts are indeed meeting student and teacher needs that are not otherwise being met by traditional teaching methods in schools nationwide. Projects such as TETAC (NAEC, 1996) illustrated how arts integration enhanced teaching and learning drastically. Similar large-scale research projects on arts integration provide a strong case for the tremendous benefits the arts can have on student motivation, collaboration, critical thinking and creativity, academic advancement, and various other areas.

An administration that overlooks and/or devalues the arts also has a considerable responsibility to reconsider the role the arts could play in meeting complex student needs. It is unsettling to many observers to find that great numbers of students, particularly those in disadvantaged areas may not be receiving the balanced, comprehensive education that they need and deserve (Rabkin et al., 2011). The numerous student success stories from interviews in this study describe the increase in student confidence and ability due to arts instruction and reveal the positive changes that can happen in ordinary classrooms when the arts are employed. In this study, all arts disciplines were linked to recall and retention of information to some degree. This is because the arts involve “heads, hands, and hearts” (Cornett, 2007, p. 29) and make learning multi-sensory and relevant. The arts provide a way to differentiate and meet the needs of students on all learning levels, first by engaging and motivating, and then by leading students through the dynamic, creative, and authentic process that leads to real-world learning to prepare them for life outside of school.

Before teachers can motivate students, they must first be motivated to walk into their classroom with the goal of facilitating innovative learning experiences. Teachers in this study reported being happier and more passionate about their jobs when they began implementing the arts in the classroom. In any school, the administration's attitude plays a significant role in forming school culture and influencing the school-wide vision. In schools where teachers reported receiving support from administration in arts-based pedagogy, teachers seemed enthused and empowered to pursue this type of teaching and learning. However, a shift from the basic approaches to arts instruction to an integrative approach requires a change in teaching philosophy and vision that educational leaders must embrace in order for the arts to truly impact students.

Second implication: Attention to state law. Educational leaders and policymakers must address state law on standards-based visual arts and music instruction. Even small-scale studies such as the present study clearly show that the arts are indeed being marginalized in school systems, and that educators, overall, are not being prepared or encouraged to view the arts as an important element to classroom instruction and life-long learning. In this study, the majority of arts integration was taking place in specifically arts-focused schools or in those few schools where principals highly valued the arts. Just as the PCAH reported (2011), there is considerable inequity in arts education in American schools. Statistical data confirm the decline of the arts in education over the past three decades (Rabkin et al., 2011; Smith, 2009). Despite the fact that the arts are recognized as core academic subjects in federal and state standards, they are not being held to the same level of importance as non-arts subjects such as reading and math, perhaps because they are presently not a tested part of the curriculum; hence, there is a prevalence of the isolated approach to arts instruction that most teachers seem to be using. A ninth-year teacher at a non-Title I, non-arts school testified to this fact, stating, "There is too much emphasis on reading and math without really connecting kids to what is going on in the world." Another teacher who taught at an arts-focused school for nine years after teaching at a non-arts school posited,

When you're teaching at a school that believes in integrating the arts, it's a much better place to work. It's a place where you enjoy going to work every day and feel like you're living life and not putting it off. I don't like the feeling [in some schools] that we've got to teach children so that in 10-15 years they can go out and live life when life is happening right now.

Furthermore, although Tennessee law now mandates that visual and music arts be a regular part of weekly instruction, this study highlights the fact that many students are not receiving quality visual arts instruction weekly, nor are teacher being trained to incorporate the

visual arts standards on a deep, meaningful level. Educational leaders and policymakers are clearly ignoring state law and doing a great disservice to students who are missing benefits of visual and musical arts instruction. All students deserve to be served with a comprehensive education including the nationally recognized core subject of the arts.

Documents such as the 21st Century Skills map developed by the highly-regarded Partnership for 21st Century Skills project provide concrete and practical examples of how the arts can be connected to curriculum to promote 21st Century Skills in students which will build “work habits that cultivate curiosity, imagination, creativity, and evaluation skills” (Partnership for 21st Century Skills, 2010, p. 2). How, then, do the arts continue to be overlooked and disregarded? Arts instruction proponents feel that educational leaders need to re-evaluate the purpose of education, examine who we, as educators are truly serving, and boldly determine what our goals should be. Additionally, arts proponents posit that educators who have been trained and realize the magnitude of the arts to impact students and teachers need to step to the forefront and invite others to learn and grow in the arts. Even the present small-scale study clearly reveals that the educational system is not meeting requirements for students and needs to begin re-examining what constitutes a well-balanced, comprehensive education in light of the rich array of research in arts-based instruction.

Third implication: Quality professional development. Another implication for practice is that ongoing, quality professional development is an essential component of successful arts integration programs. Teachers in this study consistently expressed a hunger for learning opportunities in the arts. Lack of professional development offered by the county in arts instruction of any sort was apparent. Interviews revealed that limited time was a concern for teachers who want to employ more of the arts in their classrooms but are pressed by the demands

of the already-loaded curriculum. Statistical data from the study suggest that the more integrative styles of arts instruction lead to a higher level of perceived impact and teacher satisfaction. Teachers would profit from an understanding of the interdisciplinary methods that would allow them to connect arts learning to non-arts content and result in mutual benefits in both areas. The Consortium of National Arts Education Associations (CNAEA, 2002) listed ongoing professional development as one of the enabling conditions for the challenging but rewarding work of interdisciplinary instruction to occur. Cornett (2009) promoted the efficiency and relevance of arts integration. She attested that an integrative approach solved the time dilemma that teachers face by "connecting big ideas through creative inquiry about important questions" (p. 9) and eliminating the "isolated facts and outdated information" (p.9). She further affirmed that arts integration is an approach "more consistent with 21st century living and working conditions that demand multitasking and group problem solving to create innovative solutions" (p. 9). Providing practical professional development for teachers that will build teaching knowledge and skills to ultimately prepare students for the 21st century should be a strict priority for school districts of any size or socioeconomic status.

Fourth implication: Use teacher trainers and teaching artists. Professional development could take advantage of teacher trainers and teaching artists. It is essential to organize professional development as an ongoing and relevant activity, thus orchestrating sustainable pedagogy. The arts, in many cases, are not being taught with integrity, and they have developed a reputation for engaging students, but not rigorously teaching them. As research repeatedly confirmed, not only quality professional development, but also school-wide collaboration is necessary in order for teachers to integrate the arts sustainably, confidently and effectively. Collaboration was a noticeable aspect of the arts integration efforts occurring in the study's

school district along with many other notable arts integration programs that existed nationwide. Those teachers who discussed collaborating with teaching artists or other arts specialists described using more in-depth approaches to teaching the arts. The first two of PCAH's (2011) recommendations for actions to advance arts education are: to 1) build collaboration among different approaches to the arts such as arts specialists, classroom teachers and project-based teaching artists, and 2) develop the field of arts integration strengthening teacher preparation programs and strengthening and expanding professional development (p. vii). However, it is a reality, as teachers illustrated in this study, that funding has decreased over the years for arts instruction, and the resources may be limited for school districts. The task of directing effective arts integration reform will be a challenging process that will not happen overnight nor will it occur without total commitment and dedication from all stakeholders involved. The PCAH report stressed the reality that “Any significant advancements in the field will require unprecedented unity of purpose and the coordinating acts of local, state and federal government agencies, educational and professional associations and the arts community” (2011, p. vi). The study reported here demonstrated the essential role of local arts organizations in providing connections to quality arts professional development for teachers. This study testifies to the positive strides that can be made in advancing the arts, even through the efforts of individual teachers and local arts organizations. When educators are committed to a cause and are provided with exceptional training, quality arts integration can begin to take root.

Those educators equipped with the arts-based skills and knowledge must share their passions and learning experiences, knowing that students – as well as teachers – are ultimately benefiting. Teacher trainers are a cost-efficient resource that can help to diffuse quality arts integration throughout the school district. In this study, teachers who attended intensive

workshops and revisited those workshops each year seemed to be more confident with integration and shared an enthusiasm for arts-based teaching. Teachers must be willing to be life-long learners, and administrators must be willing to be instructional leaders who make an effort to advocate for teacher training opportunities in arts integration whenever possible. Research also shows that when integration is a school-wide focus, administration must be proactive in promoting a collaborative, interactive environment so that integration progress does not become stagnant or deteriorate (Strand, 2006). Teachers should be made aware of the multitude of ways the arts can be incorporated in an integrated fashion and draw on the resources that are available to enable them to begin integrating.

This study also provides evidence, supported by past research literature, that teaching artists can play a key role in successful arts integration experiences. Teachers in this study who collaborated with teaching artists were able to integrate in a deep, focused manner because of the complementary knowledge, skills and attitudes that both the teacher and the artist contributed to the overall learning experience. A recent three year research study entitled, *Teaching Artists and the Future of Education*, (Rabkin et al., 2011), looked at how teaching artists in schools “excited, challenged and engaged students cognitively, socially and emotionally” (p.5). Researchers found that teaching artists brought innovative pedagogy and curriculum into schools and that the teaching strategies implemented by teaching artists aligned with what experts agree are the principles of good teaching and learning. The artists helped teachers to look outside of the school walls and consider new perspectives to teaching and learning, thus serving as a catalyst for change. The teaching artists in the study noted that integrating was two times more important to their work than teaching the arts standards because integration connected the pieces to a previously fragmented curriculum which is not conducive to deep, authentic learning experiences.

They also highlighted the fact that arts standards were only a starting point for instruction and must be chosen carefully in planning and used to design meaningful learning that connects big ideas and concepts across subjects, utilizing higher order cognitive skills. Professional development on arts integration needs to focus on planning strategic arts-based instruction and teaching artists are an integral part of this work.

Implications for Future Research

Future studies concerning arts instruction should focus on directly observing teachers and students in the teaching and learning process. In this study, although teachers were interviewed and also provided written descriptions of the various ways they employed the arts in the classroom, nothing is more revealing than direct observation. The survey portion of this study revealed discrepancies between the type of arts model teachers thought they were using and the type they actually seemed to be using based on their written descriptions. Future researchers exploring how teachers are using the arts in the classroom should plan to observe teachers, if possible, to gain a more realistic and vivid understanding of what is actually occurring in the classroom. The study could also be lengthened so that researchers could take the time to observe not only what students and teachers are doing with the arts but also how these practices evoke change in the participants and the classroom environment. Spending a longer period of time with teachers and students will yield greater potential for valid and reliable results. Interviewing students and teaching artists would also provide a clearer picture of the benefits of arts processes on everyone involved.

This study did not explore the variance in the benefits of different arts disciplines. Future studies could explore the impacts observed from each individual arts discipline or a combination

of disciplines. The drama training that was described in this study motivated and prepared teachers to take drama integration into the classroom and resulted in many perceived benefits for students and teachers. Where effective professional development such as this occurs, case studies exploring the design of the professional development and the reasons it proved effective would shed light on how to go about incorporating future quality training in school systems.

Since drama integration training was offered yearly in the school system under study, several teachers described how they teach behavior and curriculum through drama. The trend was that drama integration leveled the playing field for students and decreased behavior problems. In today's schools, negative, unmotivated behavior seems to be an increasing problem. More studies on the effects of drama integration on student behavior could play an important role in classroom management. Researchers could conduct an experimental study looking at the differences in number of discipline referrals among teachers who don't integrate drama and teachers who do integrate drama.

The population for this study was limited. Selecting a larger population might lead to more revealing findings. The population could also be expanded to middle school and even high school to determine the relative perceived contribution at other educational levels. This would help leaders and policymakers understand where to place emphasis in professional development. If middle and high school levels also report high perceived impacts from arts instruction, arts training needs to be at all levels. If not, emphasis should be on the elementary level.

Finally, a sought after area of research would include studies that show causation between arts-based pedagogy and student academic achievement. However, is it difficult to show the connection between arts and academic achievement because of countless intervening factors. Isolating the many variables that could factor into student achievement and arts instruction is

extremely challenging; however, studies carefully designed to explore arts integration and academic achievement would be invaluable to the field of education and the arts.

Summary of Discussion

This study was conducted to determine if any one arts instruction model or a combination of models resulted in greater perceived impact and teacher satisfaction as shown through teacher perceptions. Findings did not support the initial hypothesis that an integrative approach to arts instruction resulted in higher levels of perceived impact and teacher satisfaction. Nonetheless, the study provided insight into how the arts are being employed, the types of impacts observed, and the overall status of the arts in a large southern school system. The study showed that the arts are indeed enhancing the learning environment for both students and teachers from an individual classroom to a school-wide level; therefore school districts should strongly consider professional development on arts integration for creating school environments that are richer academically, socially and culturally.

These findings support the conclusions of numerous past studies on the arts in education which found that the arts motivate, build confidence in, and address the needs of struggling students as well as increasing retention and recall, building collaborative, creative learning environments, and supporting overall academic achievement. The more common isolated approaches to arts instruction are not meeting state and federal standards or providing students with a well-rounded education. However, teachers continue implementing the isolated approach due to time constraints, lack of knowledge, and lack of administrative support. These factors must be addressed through quality professional development in arts integration. Using teacher

trainers within a school system and teaching artists could provide a cost-efficient and effective approach to professional development.

Teachers in this study were typical of the many educators and observers who are committed to an arts emphasis; they regarded the arts as valuable, if not essential, for a well-balanced education. The message from this study is that administrators, educators, and educational policymakers who ignore the numerous potential benefits of integrating the arts are doing so to the detriment of students, teachers, and education, in general.

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APPENDIX A
INTERVIEW PROTOCOL

APPENDIX A

INTERVIEW PROTOCOL

Teacher Name:

Subject Area (if applicable):

School:

Date:

Grade Level:

NOTE: The following format is designed for an interview of approximately 20-30 minutes. However, if an interviewee indicated a desire to supply more detail, the interviewer will show willingness to engage in a longer discussion. This would supply additional information and, thus, provide a more complete illustration of each participant's experiences with arts instruction. The interviewer will read the following remarks to the teacher participating in the interview:

Thank you so much for agreeing to help me carry out a dissertation study on arts instruction in the general education classroom. I will ask you to answer some questions on the ways in which you implement the arts in your classroom and your motivation for choosing this type of pedagogy.

Please feel free to be open and honest with your answers. All comments will be kept strictly confidential. Your name will not be included in the interview data. Do you have any questions before we begin?

Interview Questions:

1. What arts disciplines do you incorporate into your teaching out of music, visual arts, dance and drama? Why don't you use the other disciplines?
2. Please describe ways you use the arts in the classroom. Can you provide specific examples of some arts based instruction or projects that you have done?
3. What motivated you to make arts-based methods part of your pedagogy?
 1. What professional development experiences have you received in arts education?
 2. What kinds of impact on students do you see from arts instruction in your classroom?
 3. What kinds of impacts do you see on yourself from the arts instruction you have used?

Conclude the interview with the following remarks:

Do you have any other comments you would like to share? Would you like a summary of the results of this study? _____ It will probably be available next Fall.

Thank you for taking the time to talk with me today! If you have anything else you would like to share later, please feel free to contact me.

APPENDIX B
ARTS INSTRUCTION SURVEY

APPENDIX B

ARTS INSTRUCTION SURVEY

Directions: Thank you for your time in completing the following survey. Its purpose is to explore types of arts instruction teachers are using in the classroom and how they perceive the impact of arts implementation. It will take about 10 minutes to complete the 27 survey questions. All questions require an answer. The survey includes these four sections: 1) teacher background 2) types of arts instruction that you implement 3) impacts of arts instruction on students and 4) on teachers. Please click the button that indicates your choice for each question or type your answer in the given essay box.

Section 1: Teacher Background

1. How many years have you been teaching?
1.5 6-10 10-15 16-20 more than 20

1. What grade level do you teach?
K 1 2 3 4 5

2. What is the total amount of professional development (PD) have you had in arts instruction over the past 5 years?
0-No PD ½ to 1 day 2 days 3 days 4 days 5 days More than 5 days

3. Is your school a Title I school?
Yes No

4. What art(s) disciplines do you most frequently use in the classroom? *You may indicate more than one.

Dance Drama/Theater Music Visual Arts

5. How often do you incorporate the arts into classroom instruction?
__ Continuously, nearly every day
__ About once a week
__ About once a month
__ About twice each school year
__ About once each school year
__ Other: Please specify _____

Section 2:

7. Types of Arts Instruction – Read the descriptions below. Then, indicate each type of arts instruction you employ most often in your classroom.

___ I use arts materials and resources to achieve a non-arts outcome. (e.g. language arts, math, science). Examples: 1) teaching a song to reinforce concepts like water cycle or skills like times tables. 2) illustrating or painting a scene from a story to show understanding 3) acting out or putting motions to a vocabulary word, using reader's theater to work on fluency

___ I use the arts to alter the mood in the classroom or to provide a brain break for students. Examples: 1) playing music when students enter the room or are writing or taking a test 2) leading students through dance/movements to refocus or energize them

___ I teach the arts within other subjects meeting objectives in both the arts discipline and the core subject area. Examples: 1) Study artists of a certain historical era to learn more about that era, then creating original art piece that would reflect that era. 2)in solar system unit, first teaching dance skills/concepts, then have students dance to show earth, moon, sun, planets move 3) teaching students drama skills and having students do tableau to demonstrate understanding of certain moments during Civil Rights movement.

___ I use a combination of the above approaches.

8. If you use a combination of the above approaches, please describe the combination that you use. _____

9. Please describe one or more specific examples of arts-based activities or projects that you do in your classroom. _____

Section 3: Impact of Arts Instruction on Education Outcomes – Click the button that indicates your degree of agreement with each of the following statements:

| | | | | |
|-------------------|----------|--------|-------|----------------|
| Strongly Disagree | Disagree | Unsure | Agree | Strongly Agree |
| 1 | 2 | 3 | 4 | 5 |

- 10. The arts instruction I use increases students critical thinking skills.
- 11. My students have become more engaged and motivated because of arts instruction
- 12. Arts instruction has increased student confidence in learning and self-esteem.
- 13. All students can experience success because of the arts instruction methods I incorporate.
- 14. Students that may not typically be able to focus in class, have become more attentive and focused when the arts art incorporated into instruction.
- 15. Students have a clearer, deeper understanding of academic content when I incorporate the arts into classroom instruction.

- 16. Students are more observant and attentive to detail due to the arts-based methods I use.
- 17. The classroom atmosphere has become more collaborative and supportive with arts instruction.
- 18. The arts instruction methods I use increase student creativity.
- 19. When I incorporate the arts into classroom instruction, students retain information more readily.
- 20. I see improved behavior due the arts-based methods I use in my classroom.

Section 4: Satisfaction with Arts Instruction – Click the button that indicates your degree of agreement with each of the following statements:

| | | | | |
|-------------------|----------|--------|-------|----------------|
| Strongly Disagree | Disagree | Unsure | Agree | Strongly Agree |
| 1 | 2 | 3 | 4 | 5 |

- 21. The arts instruction methods I've been using motivate me as a teacher.
- 22. My confidence as an effective teacher has grown since I've included the arts in instruction.
- 23. I feel the time I've invested in learning arts instruction and teaching with it has been worth it.
- 24. I'm pleased with the impact arts instruction has had on my students.
- 25. I intend to continue seeking professional development on arts instruction.
- 26. I plan to continue using arts instruction activities in my classroom.
- 27. I feel that I am teaching in a more innovative way by tying arts into instruction.

VITA

Kristen Leigh Randall was born in Roanoke, VA, on March 22, 1979, to the parents of Wayne and Annette Dalton. She is the second of two children with an older sister, Tracie Little. She is a proud alumni of the University of Tennessee, Knoxville, where she attained her Bachelor's Degree of Fine Arts in English and Master's Degree in K-8 Elementary Education. After graduating from college in 2002, she moved to Atlanta, GA to begin her teaching career, fulfilling her lifelong dream to be an elementary school teacher. She taught 3rd grade for two years and then married and moved to California for one year where she substitute-taught in elementary and middle schools and worked part-time with high school students at a Christian Academy. She and her husband then relocated to Chattanooga, Tennessee, where she taught special education inclusion for one year in North Georgia and 2nd grade for four years in the Chattanooga area. Her passion for learning and one day serving as a teacher educator led her to pursue her doctorate through the Doctorate of Education in Learning and Leadership program at the University of Tennessee, Chattanooga, in 2006.

Kristen, a proud wife and mother of two, currently lives in Mount Juliet, Tennessee. Her son, Cruz Dalton Randall, was born March 12, 2010, and her daughter, Faith Autumn Randall, was born November 10, 2011. Kristen's passion is teaching children and she hopes to return to the classroom for the 2012-2013 school year. In the past four years, she has focused on expanding her knowledge and skills in arts integration and Writing Workshop (Fletcher & Portalupi, 2001) in the classroom.