SETTING THE STAGE FOR ARTS INTEGRATION AS A PEDAGOGICAL PRACTICE IN THE ELEMENTARY CLASSROOM: A NARRATIVE INQUIRY

by

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DEDICATION

I refer to my mother as the ultimate educator. As a child, she instilled in us the importance of education. Although not perfect, I have pushed to be the best student I could be as I embraced my mother’s influences on my education. I knew as child, that I wanted to teach, and as much as possible, have a positive impact on students. To do that, I needed to become a lifelong learner. That, too came from my mother, who had us in summer school consistently, for “enrichment”.

One morning while working on my Chapter 1, I had the privilege of having my mother, the ultimate educator sitting in front of me. At 88 years old, she looked up at me and asked, “How far advanced are you in your education?” I responded by telling her that I was working on my Ph.D. She gently nodded her head and said, “Well alright, well my advice to you is to never give in and never give up . . . stay on the move, don’t let anything hold you back”. The words of my 88-year-old mother were my confirmation. I had to look forward and move forward to completion. At 88, she was still watching!

Joseph, you are an awesome young man and I am so proud of you! While you were busy preparing the challenges of your senior year, you took the time, when I was discouraged about my comprehensive exam to say, “Well it’s not like you are just sitting around, you are working and trying to do something productive.” Thank you, son, for those encouraging words and the hot chocolate during the late-night hours. I love you so much!

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To my mother and my son, Joseph, I dedicate this work to you, and I give God the highest praise for the two of you and for bringing me through!
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And, to my show-stopping committee who insisted on my best, thank you Dr. Sherah Carr and Dr. Clemmie Whatley for saying, “Yes” and for working so diligently with me. To my committee chairperson, Dr. Wynnetta Scott-Simmons, who said, “Don’t thank me yet,” I knew then that I was in for the research performance of my life, but I had no intentions of turning down this role. The unselfish and giving nature of you and this dynamic committee will always be cherished; I am humbly grateful for the experience. This committee’s stellar performance truly deserves and a standing ovation!
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I want to say thank you to my mom, for on several occasions, it was just the two of us. Joseph, thank you for your sacrifices and for never giving up on me. I love you both so much!
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ABSTRACT

DONNA OLIVIA MAYE
SETTING THE STAGE FOR ARTS INTEGRATION AS A PEDAGOGICAL PRACTICE IN THE ELEMENTARY CLASSROOM: A NARRATIVE INQUIRY
Under the direction of WYNNETTA SCOTT-SIMMONS, Ed.D.

This narrative study sought to examine teachers’ use of the arts integration approach and whether, as adult learners, background arts experience, preservice training, and professional learning influenced its use as a pedagogical practice. Three teachers in a private school in the southern United States were purposefully sampled to share their stories on arts integration from prior arts experiences to the present implementation. The research questions were: (1) What do teachers view as necessary to implement the arts integration approach in their pedagogical practices? (2) What are teachers’ attitudes about the value of arts integration during classroom instruction? and (3) How do the needs of the adult learner of arts integration manifest itself in pedagogical practices? Data sources were interviews, observations, and artifacts, collected over a 12-week period. Results indicate that the value of the approach, school culture, and teacher passion were motivations for its use. Implications from the study revealed that preservice training in arts integration may need to be evaluated.
PROLOGUE: STAGE PERFORMANCE: THE METAPHOR

“At an elementary school that treats the arts as the province of a few gifted children, or views them only as recreation and entertainment, is a school that needs an infusion of soul. That arts are an essential element of education, just like reading, writing, and arithmetic.”

—William Bennett, Former US Secretary of Education

The arts and the desire to be a teacher have long been entrenched in my upbringing. There were piano and dance lessons during the week and on weekends, as required by my mother, a Spanish and Social Studies teacher. Inspired by my educator-mother, I was the child in the neighborhood and the sibling who always wanted to play school. When I found it difficult to elicit my playmates as students, my dolls were a great substitute (Perhaps the best kind because they did not talk back). My dolls also served another very important role in my life. My best friend and I loved to play with dolls, and a part of that play included designing and sewing dolls clothes with the leftover scraps from our mothers’ sewing. This skill eventually led me to make some of my clothes as early as elementary school, using a hand needle. By sixth grade, I had graduated to my mother’s black, electric Singer sewing machine. I was thrilled that she entrusted me with this piece of machinery. I did not know at the time that I would later use my skill as a seamstress to design and make costumes for my fellow dancers and dance students.

Education is important in our family; therefore, I was inspired to teach by my mother. I was inspired by observing my mother’s dedication, passion, and commitment
to excellence in teaching. My mother, a retired Spanish and Social Studies teacher, was among the first in the family to graduate from college. There are seven children in our family, of which six graduated from college. My siblings and I were in school, even at home. My playtime often involved “playing school” or reading a favorite book.

To encourage our artistic development, mom enrolled the girls in piano classes. My sisters both exhibited talent, while I struggled halfway through the *Teaching Little Fingers to Play* music book. Eventually, I quit! You see, my *little fingers* were tired of getting popped every time I missed a note. Ultimately, I had to find something that I could do since I apparently was not very good on piano, because mom did not believe in idle minds.

Meanwhile, students from the local college came to the community recreation center to offer dance classes. This marked the beginning of a new chapter in my life. My sisters seemed to have a natural knack for dance; I really had to work at it, but I did not mind. Dance for me presented a desirable challenge.

During the middle grades, I decided to join the band and play an instrument from the woodwind family, the clarinet. This experience required much practice and commitment. I at least played well enough to hold *first chair* (lead clarinet for the section) for a period and learned to read music (a little). However, that was short lived once I became a cheerleader in ninth grade; at that point, my life revolved around ball games.

The family later moved to central Florida by the time I was in tenth grade. Eventually, a new boy’s club was built in our subdivision, but the girls were not invited.
Fortunately, the director for the club allowed his wife, a dance and drama major graduate of Spelman College, to come to the club twice a week to work with the boys and girls, teaching dance and drama. She would train the neighborhood children in dance and drama technique. Then, when she thought we were ready, she would have us perform for someone, somewhere, including civic organizations and local events. After a while, we outgrew the boy’s club; we moved to a new location and started a neighborhood performing arts school, where the teens and young adults were soon gainfully employed. We continued to study the arts, worked for the school during the summer, and performed consistently throughout the southern states. Time away from home was an unassailable reflection of my growing passion for the arts. My mother was truly an arts advocate; however, the increasing demand on my time caused concern; she decided to investigate and before long, she was cast in the next show. My mother’s investigation revealed a group of hard workers who were passionate about the arts. She allowed me to continue working with the program, and the experiences afforded me were priceless.

By the time I reached high school, I knew for sure that my desire was to teach. I could go to school during the day, and dance and act in the evening. Upon entering college, after expressing my desire to teach, a professor suggested I leave teaching for mediocre students. I was baffled by the comment, but more determined than ever then to become a teacher, be the best I could be, and teach my students to do the same.

As I journeyed through my preservice program, I recall my “first” arts integrated activity, which occurred during my internship, with a group of first graders when they
were learning to count by fives. When the supervising teacher stepped out of the room, I proceeded to add movement to help teach the five multiples and when the teacher returned, she was thrilled to hear the students’ successful counting recitation. I do not recall whether we repeated the activity; however, the first graders were pleased with themselves and happy to see the positive response from their teacher. That was the fall of 1977 and I have been a believer in the powerful impact of incorporating the arts ever since.

In 1979, I accepted a position as teacher of the gifted, and the arts made its way into my curriculum through creative activities and stage productions. Before leaving that position in 1986, I auditioned for a professional dance company, three years before, and between 1983 and 1991, performed with the company while working part time for a tutorial franchise. During my tenure with the company, we traveled to schools, teaching children about the culture of Africa, through dance, music, and narrative, for the Young Audiences of Atlanta program. As a dancer-educator, we discussed and engaged students in dance movements, musical instruments, and cultural traditions until I sought fulltime employment. In the spring of 1991, I applied for a reading position in a large school system. Prior to my interview, a church member, who had observed my involvement on previous projects, informed me that there was a dance position open at her school and suggested I inquire about it. Although I thought she was jesting, I followed through and was later offered the job.
Before I started teaching dance in the school system in 1991, I was asked to present a workshop that integrated the arts and the academics to a small group of teachers (who would later become my colleagues). I selected the arts disciplines of music, visual arts, drama, and dance, integrated with core subjects of mathematics, science, social studies, and language arts. Philosophically aligned, this group of teachers were receptive to the shared arts-based pedagogical strategies. They were also believers in the potential intellectual, emotional, physical, aesthetic, and cultural benefits inherent in incorporating the arts in the core content within the context of education and the instructional setting. Their excitement prompted a sharing of ideas and contributed tremendously to the session. This collaborative and exciting event initiated a bold new beginning for my journey of advocacy for arts integration in the classroom.

I discovered that while arts educators knew the benefits of an arts education, they were not willing to renounce the value of teaching the arts as stand-alone sections of the curriculum. Conversely, I quickly learned that general education teachers seemed equally hesitant to incorporate the arts into their core content curriculum. The arts integration approach was seemingly at an impasse on both sides of the instructional divide.

Over the years, as I have observed this dualistic viewpoint and behavior with regards to the correct, logical, and acceptable position of the arts in the education of students, I have maintained a burning desire to understand the why behind this confusing curricular behavior. My passion for the arts as well as the strong benefits of arts in
education has therefore lead me to this research investigation on teachers’ beliefs, attitudes, and needs regarding arts integration. More specifically, the study will explore teachers’ values on teaching through arts integration and what educators feel and believe is required to use the approach with fidelity.

The movement that the arts have experienced in education over the years recalls “drama” in its purest form of the word. A drama can be a theatrical work produced for the stage or it can be a series of emotional events, and the arts integration journey, resembles a play that struggles to make it to the stage, and when it does, the show barely seems to have a decent run. Arts Integration represents one of several arts delivery models (Davis, 199; Gullatt; 1995) for education, and offers an approach to instruction in the classroom where the benefits outweigh the negatives. Yet, the battles, the doubt, and misconceptions, concerning this instructional approach continue to exist.

Historically, stage plays date back to the enlightenment period when actors took to the stage to express the comedies and tragedies of life experiences of the time (Brockett, 1974). Drama and theater are taught in some schools today (O’Neill & Lambert, 1982). Within the lessons of drama and theatre, are terminology that includes a comprehensive understanding of concept and language required to understand stage performance, the metaphor for this study. It is important to understand how the vocabulary of theater and drama will amalgamate with that of education to propel the stories of teachers of arts integration and the educators responsible for teaching the core content.
The staging of a performance has been selected as a metaphor for the journey of the arts integration movement. Just as an actor is to perform in a play, generally before an audience so is the teacher’s role in the classroom. Teachers are to perform the role of instructional facilitator to an audience of students, those on the viewing or listening end of the action, or teacher’s instruction. Teachers who endeavor to use arts integration may do so after a rigorous practice period, just as the actor must undergo a designated period of rehearsal.

Arts integration has undergone much criticism and consequently has been devalued over the years (LaJevic, 2013). The person who has an immediate impact on coordinating the actors is the director (Crampton, 1972) and for the teachers, it is the principal. Generally, the producer is responsible for getting the production to the stage. In education, the policymakers and schoolboards serve as the producers. When a stage play lacks presentation and appeal, it may face a less than desirable run. Likewise, when teachers are not well versed in arts integration it, too, lacks appeal, and may not be practiced often; and when arts integration is deficient in appearances in the classroom, it remains in the wings with little chance of reaching center stage.

Classroom periods seem to appear as one-act plays—short without an intermission or perhaps no change in scene. They may be performed on an open stage or traditional classroom setting (desks in a row, with teacher in the front of the room). Motivation, or what makes behavior plausible, is not always present, but is critical during these one-act plays. According to Robinson and Aronica (2015), the teacher must be
prepared to allow students to pursue interests and develop aptitudes as creative and innovative beings. This requires that classroom settings be presented as least restrictive environments so that students can thrive. That is, keep the core content that they must all know but set them free to explore it.

This metaphor was chosen for the is project because there are parallels that can be drawn between the arts integration movement and the various aspects of staging a dramatic production. The metaphor applies in that arts integration lacks sustainability in the classroom as does the brevity of a stage production that closed before its intended run. I fit in this metaphor because I have experienced aspects of the arts for most of my life. Furthermore, the arts exposure afforded me in grade school and secondary education, truly has influenced my life’s journey. Interestingly, I got a degree in elementary education, but never taught full time in a regular classroom setting. Instead, because of my extra-curricular activities in the arts, I was able to secure a position, first as a teacher of the gifted for seven years, and as a dance specialist for 25 years until retirement.

The improvement of schools should be tied to improved teacher training (Darling-Hammond & Bransford, 2005). We must move from standardized teaching to adaptive teaching that reaches more students (Darling-Hammond, 2006). The field of teaching places one in a position to embrace lifelong learning. As teachers concern themselves with what, as well as how to teach, they become “adaptive experts” (Darling Hammond, p. 97). One complaint about teacher programs is that students are taught subject matter in fragments, leaving the student the challenge of making the connections. Darling-
Hammond (2006) explains how a graduate student discovered that through adult tutoring, she needed to raise self-esteem as well, as she realized the connection between teaching, learning, and self-esteem. She thus recognized the value of her holistic approach, which also included a need to be culturally responsive.

I had the fortunate opportunity to present a seminar to a group of growing educators (they were in various stages of their career), who were enrolled in a creative teaching class at a large university. I primarily presented them with “survival tips” for arts integration using standards, technology, and the most relevant resource, the personal experience. There were approximately 11 students, nine of which provided feedback from the session. The adult learners seemed open to arts integration, however, they expressed concerns that they felt could hinder their progress as arts integration teachers. From the experience, I felt that training in arts integration should exist in the current design of preservice programs and continue through professional learning in the workplace. Furthermore, teachers should be afforded opportunities to share the instructional strategy with peers, through self-directed learning, with an intense motivation that leads to self-actualization.

My Reflexivity in the Study

My belief in the arts and arts integration is evident in the experiences that I had as a child, passed on to me through my mother. Although limited, at the age of 89, mom will still break out in song, and speak with much expression. I observed mom as a teacher, made doll clothes during child’s play, danced at every opportunity, and made an
occasional stage appearance in a few local dramas. In fact, I was so busy performing that I neglected to prepare applications for college properly. Consequently, my dance teacher made provisions for me to attend a private liberal arts college. I quickly redirected and balanced my focus, because I was not interested in neglecting the arts training.

It seems my destiny was set. However, as I embarked upon this study, I wanted to take my passion for the arts and set arts integration ablaze in the world of education. Be that as it may, that desire or thought presented me with a surprising twist. During the course of this study, my framework evolved ontologically through the processes that I explored as a researcher. That is, I was living an aspect of my research that I sought to explore, the adult learner. This revelation, I did not take lightly, and will treasure for years to come. In this process, the adult learning theory and I came together.

The first assumption, need to know resonated throughout the study starting with the reason for not being a sustainable pedagogical practice. I needed to know why my passion was what it was. Self-directed learner is what I needed to be to complete this study. My prior arts experience is what incited my study on my readiness to learn is indicative of the support by which I am surrounded; the orientation to learn is activated through my role as researcher for this study. Finally, I am motivated to finish this project because of my desire to experience an aspect of self-actualization. Completing this study is a form of self-actualization. Yes, self-actualization is a true motivator. Although I am retired, it is not enough to know of the rich value of an arts integrated classroom; it must be shared with other teachers. With an understanding of how adults learn, and what is
needed for them to be successful in the learning process, I am that self-actualized teacher, one who has that embracing attitude and positive belief toward arts integration, one who facilitates the approach, knowing that the students are the beneficiaries and will continue to seek new ways of utilizing the approach.
CHAPTER 1
INTRODUCTION TO THE STUDY

“Indeed, the inability to control what is discovered as meaningful makes many traditional educators uneasy and studies them as being at odds with conceptions of norm, even with notions of appropriate cultural literacy.”

— Maxine Greene

“The stage is a magic circle where only the most real things happen, a neutral territory outside the jurisdiction of Fate where stars may be crossed with impunity. A truer and more real place does not exist in all the universe.”

— P.S. Baber

Arts integration in the elementary classroom can be a sustainable instructional approach for teachers. Sustaining an arts integration program can require financial and administrative support. However, for this study, sustainability refers to the teachers’ willingness to engage daily, students in arts integration instructional strategies. The willingness may require that teachers reach beyond their comfortable means and perhaps act as bricoleurs to facilitate arts integration practices. Additionally, the study investigated how prior arts experience, preservice training, and professional learning can act as influential factors for establishing sustainability of arts integration for teachers who utilize the approach due to its perceived and personally noted value.

Yet, the approach has struggled to earn and maintain blocking on stage within the classroom setting. Bringing arts integration to center stage can be manifested with arts experiences and pedagogical content knowledge of classroom teachers. To set the stage,
envision the arts experiences of the teachers placed upstage, to form the backdrop. Downstage is the adult learning theory, which should be considered during preservice training at right stage and professional learning positioned left stage; thus, the development of the headliner, arts integration, is framed. With the stage set, the curtain rises on the instructional approach of arts integration, which can potentially stand in the spotlight among pedagogical best practices. This visual encapsulates the benefits of arts integration as a viable and valuable entity on the stage of the students’ educational performance, as arts integration is an engaging approach to instruction that makes connections between the arts and core content subjects. Chapter 1, then, can be likened to a script that the playwright scribes, detailing what is to take place on an obscure stage that eventually comes to life.

Arts advocates have been forced to assume the role of understudy in their attempts to position the arts as having the capacity to meet not only cultural, but also cognitive claims (Wakeford, 2004). The challenges of value recognition for curriculum inclusion is traceable back to the common school movement of Horace Mann (Gutek, 2011), where the design of education was to prepare a labor force of citizens ready to meet society, and such issues, including accountability, remain a concern today.

An ongoing concern for teachers and educators is how to meet the diverse needs for the way students learn. The arts, which include dance, drama, music, and visual arts, are fine arts disciplines that have multiple delivery models (Bresler, 1995; Davis, 1999; Gullatt, 2008); the standalone or integrated approach can be facilitated using various platforms. Therefore, it is critical that teachers know and understand the epistemological
needs, as well as students’ axiological beliefs and stances, and the ways they might best facilitate that knowledge and engage their aesthetic inclinations. For example, Gallas (1991) detailed how she engaged her students (and by admission, the students engaged her) in a unit on insects with “the presence of the arts as an integral part of the curriculum” (p. 40). She noted that the arts provide an expansion of classroom discourse. For example, some students may draw or paint while others hum and improvise a tune relative to the metamorphosis of a butterfly. To make her point, she explained how children demonstrated their understanding of the world around them through play, song, artistic activity, and movement. Through the various art forms, they could make sense of the world or demonstrate knowledge. Gallas (1991) responded to her students’ needs by acknowledging what compelled them to learn and decided to engage her students in classroom lessons (in this case science) through selective arts planning. Therefore, one of the focuses of this study was to examine and describe what influences a teacher’s decision to use an arts integrated approach for instruction in the classroom based on past arts experiences and training.

Background

The arts in curriculum and instruction have endured a long controversial and debatable relationship in the field of education. According to Bauerlein (2010), the arts need a powerful voice, that is, a person of power, to argue their benefits and bring them from the sidelines to the spotlight. When teachers leave their preservice training, it is expected they will teach with fidelity the strategies and pedagogical practices to which
they have been exposed. However, once teachers command a classroom, much is up to their discretion as to how they will deliver instruction.

Arts integration can be a valuable approach to instruction, and with proper training, teachers can utilize arts-based in the classroom to affect the conceptualization of content across the curriculum spectrum (Andrews, 2006; Brouillette, 2010). Arts-based strategies can positively impact the students socially (Brouillette, 2010), emotionally, culturally (Brooks & Smith, 2013; DeFauw & Taylor, 2015), and academically (Brinda, 2008; Peck & Virkler, 2006; Towell & Smilan, 2009), while serving as a catalyst for student engagement (DeFauw & Taylor, 2015; Gallagher & Ntelioglou, 2011; Gamwell, 2005; Peck & Virkler, 2006). According to Baker (2013), research on the arts has been conducted to justify its inclusion in the curriculum. Therefore, the purpose of this study was to examine and describe through narrative inquiry what influences the use of the arts integration instructional approach in the classroom and how teachers utilize the arts (drama, dance/movement, music and visual art) to facilitate the arts integration approach (Duma, 2014).

In this current era of education, teachers can utilize the arts integration approach to meet the need of best practices in the classroom, which often include activities that enhance and enrich the learning environment, and ultimately enrich the mind (Jensen, 2001). Yet, the arts and arts integration can be likened to a stage production that opens, has a short run, and then closes due to anything from lack of funds to lack of support and training. However, the quality of teacher training and the ability to transfer that learning to the classroom setting are often missed. That is, if the way in which students learn can
affect the degree to which students retain knowledge, the same can apply to the adult learner. Although retained knowledge may be predicated on interest level or motivation, the mode of learning can be a determining factor as well.

Teachers are at liberty to choose instructional strategies based on training, logistics of the student population, and initiative set forth by the micro- or macro-leadership. One instructional approach to teaching *core subjects* is arts integration. This study investigated elementary teachers’ perceptions on the use of the arts integration for instruction across the curriculum. The study sought to ascertain what determines the decision to implement the approach and the degree of fidelity to which it is used.

I have observed teachers in professional development for arts integration; some were attentive and proceeded enthusiastically, while others did not. However, this observation was not a matter of enthusiasm but rather a question of their ability to deliver an instructional strategy with efficacy, diligence, and consistency. I had no doubt that the teachers cared about the students and the learning environment that they provided, yet it was important to know what they thought about this arts integration approach. What would it take to make this instructional approach a mainstage production is what had me in a mental, dramatic quandary. Was it stage fright (fear) or lack of rehearsal (practice)? Are these teachers stuck in the wings (offstage) or are they aiming for no more than an understudy’s (backup) role? Whatever the case may be, this inquiry may offer solutions for bringing the arts integration approach out of the wings and onto the stage.

In his book, *Arts with the Brain in Mind*, Jensen (2001) touted the benefits of the arts on the mind and education and justified the arts as a viable approach to instruction.
Although unsettling, the arts do not need justification as standalone disciplines, as the design of an integrated approach to instruction is not to replace the specific fine arts instruction. The dismissal or compromise of arts programs imply that less value is placed on the subject disciplines, which can lead to a potentially marginalizing effect (Spohn, 2008), thus jeopardizing the future of the arts. Deemphasizing the arts curriculum causes educators to forego opportunities to improve core content, noting that the arts increase academic achievement through active engagement. In this study, I asked teachers to share what impacts their decision to utilize arts integration.

Arts Integration Backdrop

The various delivery models of arts in education—standalone instruction, interdisciplinary instruction, or arts integration—have strengthened a valued place in education. However, arts advocates still seem to encounter the need to justify the value and benefits of arts integration in the classroom.

Identifying the style of arts integration is important to the success of its key player, the teacher. Bresler (1995) suggested four styles of classrooms for arts integration:

(a) *the subservient approach*: the spice, the extra, the fillers, gleaning little or no outside support; one of the two most common

(b) *the co-equal cognitive integration*: the arts and core subjects were equal, and students were required to use higher-order thinking skills and aesthetic qualities
(c) the affective approach: students immersed in the arts, listening to background music, deep in arts as self-expression

(d) the social integration approach: performance-based, complemented the curriculum as a vehicle to foster parental involvement; one of the two most common. (pp. 5-8)

To foster a deeper understanding of arts integration so that arts instruction in schools can occur in various delivery models, such as arts-based or arts-infused, requires a clear definition of arts integration. Davis (1999), as well as Gullatt (2008), noted eight methods of art implementation in U.S. schools:

(a) arts-based: arts as required core subject in curriculum

(b) arts-injected or infused: arts activities integrated in the general curriculum

(c) arts-included: arts alongside other subjects

(d) arts-expansion: arts outside the school setting

(e) arts-professional: designed to train the serious, career-minded artist

(f) arts-extras: ancillary, extracurricular approach (school plays, piano lessons)

(g) arts-aesthetic education: arts as a way of knowing; knowledge is constructed

(h) arts-cultura: the arts cultural connection to the world that embraces risk-taking and critical thinking (Davis, 1999 as cited in Gullatt, 2008, p. 14).

Both lists connect and correlate; for example, Bresler’s (1995) co-equal cognitive integration style model for the classroom aligns with Davis’ (1999) arts-injected, arts-aesthetic education and arts-cultura school models, each indicative of arts integration (Gullatt, 2008). The first seven models, according to Davis (1999), could exist
independently or in conjunction with the others, while the eighth model can be embedded in each other seven. Nonetheless, arts-injected, arts-aesthetic education and arts-cultura combined best represent arts integration as referenced in this literature.

Factors concerning the implementation of arts integration may vary from benefits to teacher background and training to instruction and assessment for the core content. However, Jensen (2001) justified the arts as a standalone discipline through seven criteria, related in detail in the review of literature in Chapter 2. Furthermore, he touted the value of the arts as equal to the content subjects. Jensen (2001) concluded by asserting that assessment of the arts should be with a performance component, as with other subjects. Lin (2011) noted that through the transformational process, that is, turning abstract concepts into abstract objectives based on standards, the arts can be evaluated with a degree of reliability. This is important to note because a misunderstanding of arts assessment can hinder a mainstage appearance of arts integration.

Teacher Notes on Arts Integration

Teachers voiced concerns about their role as facilitators of arts integration. For example, teachers expressed that there was a lack of resources (McKean, 2001) and gaps in teacher knowledge (Alter, Hays, & O’Hara, 2009), which suggests a need for professional development and preservice arts training. In a qualitative study conducted by Garvis (2012), a small sample size of 21 participants revealed insightful experiences of the teachers, from lack of belief in the children’s abilities to the lack of support from administration (Garvis & Pendergast, 2010), which provided little encouragement for the
teachers. Teachers also expressed the need to receive more training before they graduate from preservice programs; the more they understand, the better they can present pedagogical content with more self-efficacy when teaching with the arts integration approach.

Teaching artists and arts partnerships can be an asset in implementing arts integration. However, another concern voiced by teachers was time constraints. Teachers expressed concerns about the availability of time to meet the demands of arts integration. For example, there was concern with the curriculum quantity they were required to teach, along with the broad scope of the arts content, which teachers expressed discomfort in trying to fulfill (Alter et al., 2009).

In the study conducted by Grant, Hutchinson, Hornsby, and Brooks (2008), the researchers found that despite the established timeline, the project team participants spent less time with the teachers and the teachers had less time to give. Additionally, funding did not include release time, which impacted other responsibilities. Grant et al. (2008) concluded that for professional development of this magnitude, change takes time. Therefore, school systems and staff development departments must continuously address this critical concern of time. To summarize, a lack of resources, gaps in teacher knowledge, lack of administrative support, a need for preservice training and profession learn, a lack of funding, and time constraints all factor in a teacher’s decision to use arts integration in the classroom.
Arts Value

The role of the arts in education is to allow students to learn beyond rote and recall classroom methods. However, some educators misrepresent arts integration, deeming the approach as simple time fillers during instruction. Despite the various arts integration models that exist and the benefits of an arts education, teachers do not tend to use this instructional approach with fidelity. That is, arts integration offers an engaging mode of instruction that facilitates learning, and the degree in which students retain knowledge weighs heavily on the way in which they learn. Although retained knowledge can be predicated on interest level, the manner of learning is a determining factor as well. For example, one such learning style is that of embodied learning. Snowber (2012) believed that we should put aside our inhibitions about our bodies to open ourselves. The arts are a resource for embodied learning. Matthews (1991) described somatic knowing as “an experiential knowing that involves sense, percept, and mind/body” (p. 89). He argued that the school culture is on a shaky and incomplete foundation if we continue to discount teachers and students’ freedom to see the body as a learning instrument.

Nonetheless, if teachers approach arts integration with the understanding that they are offering a mode of instruction to students that will help foster learning and that they are not expected to become arts specialists, then they may be less likely to view themselves as drama coaches for a major production. Teachers are the key players for arts integration implementation; however, they are not alone. Policymakers, macro- and micro-leadership, professional development leaders, and preservice teacher programs all share in the daunting enigma that consistently detracts from the well-deserved spotlight
of arts integration. This supposition can better enable the classroom teacher to make the best use of the classroom experience for all students, meeting the need of diversity, differentiation, and best practices, which leads to the purpose of this study.

Purpose of the Study

The purpose of this research was to examine elementary teachers’ attitudes on the use of arts integration as a pedagogical practice in the classroom and its manifestation for teachers as adult learners. Additionally, the research explored what teachers feel they need to implement the strategy successfully. The design of this narrative study was to investigate the beliefs and attitudes of classroom teachers on using arts integration as an augmentation for student learning. More specifically, the study sought to describe the experiences of teacher’s use of the arts disciplines of drama, dance/movement, music, and visual arts, when teaching core content of reading and language arts, science, mathematics, and social studies. This study also examined arts integration instructional practices deemed useful for teachers to further develop their pedagogical craft.

Conceptual Framework

Pedagogical practices are subject to the influences of the teacher’s background in arts experiences, preservice training, and professional learning workshops. Teachers may also inform practices by actively seeking arts integration ideas for instruction. The purpose of this qualitative study was to share the stories of teachers’ training and experiences in utilizing the arts integration approach to instruction for teaching core content in the elementary classroom. Additionally, it was the goal of this study to give voice to teachers’ concerns with the arts integration approach.
My epistemological stance on arts integration is that the arts have value and benefits to the learning process through this embodied approach. Since I have witnessed teacher frustration, fears, and lack of confidence where arts are concerned, I wished to delve deeper by examining their experiences and exploring possible solutions for those who desire to utilize this strategy.

When teachers enter the workplace, they come with a range of knowledge, training, and experience, which is said to be of great value to the adult learner (Merriam & Bierema, 2014). To engage the arts integration process effectively and confidently, the teacher needs training and support through leadership and professional development, which is crucial to educational improvement (Guskey & Huberman, 1995). However, the desires of the facilitator to convince teachers that what they are learning is great and easy to do sometimes overshadows the process for teaching adults’ instructional initiatives. Therefore, the adult learning theory that addresses the characteristics of adults who strive to learn in settings that meet their needs to gain new knowledge and skills that will ultimately benefit children served as the basis for the conceptual framework for this research. The adult learning theory, developed by Malcolm Knowles, was the primary focus using its six assumptions, with additional support on self-actualization noted from the work of Maslow (1943/2013) to shape the framework of this study.

Principles of Adult Learners

Preservice teachers and those who engage in professional learning are essentially adult learners, and adults learn differently from children because they play different roles in life. For example, a child depends on care, whereas the adult is a caregiver; a child
engages in tasks that prepare him for adulthood, but the adult has already assumed such roles and responsibilities (Merriam & Bierema, 2014). Knowles, Holton, and Swanson (1998) delineated four phases in the adult learning process:

Need. Determine what learning is needed so as to achieve goals.

Create. Create a strategy and resources to achieve the learning goal(s).

Implement. Implement the learning strategy and use the learning resources.

Evaluate. Assess the attainment of the learning goal and the process of reaching it. (pp. 124)

Adults cannot feel helpless when they are learning; here, self-concept plays a vital role. Furthermore, a self-directed adult learner may find high motivation at one stage of learning, but that may not result in high growth (Knowles et al., 1998). In the evaluative stage, the adult learner may question what collection of evidence is necessary to complete to determine whether the desired changes took place. In other words, did learning take place, or did someone simply go through the motion? (Knowles et al., 1998). These categories serve as the lens through which one may look to discover what is known about how learners control their own learning progression (Knowles, 1980). These principles ignite the framework for understanding the adult learner.

Adult Learning Theory

Knowles and Maslow’s theories are deeply rooted in humanistic psychology. Knowles originally made four assumptions about the characteristics of adult learners (andragogy) that differed from the assumptions about child learners (pedagogy). Ota, DiCarlo, Burts, Laird, and Gioe (2006) offered an explanation for Knowles’ final six:
(a) The Need to Know

Adults want clarity for why something is being learned (Ota et al., 2006, para. 2).

(b) The Learners’ Self-Concept

As a person matures, his/her self-concept moves from one of being a dependent personality toward one of being a self-directed human being (Ota et al., 2006, para. 3).

(c) The Role of the Learners’ Experiences

As a person matures, he/she accumulates a growing reservoir of experience that becomes an increasing resource for learning (Ota et al., 2006, para. 4).

(d) Readiness to Learn

As a person matures, his/her readiness to learn becomes oriented increasingly to the developmental tasks of his/her social roles (Ota et al., 2006, para. 5).

(e) Orientation to Learning

Learning shifts from one of subject-centeredness to one of problem centeredness (Ota et al., 2006, para. 6).

(f) Motivation to Learn

As a person matures, the motivation to learn is internal. (Ota et al., 2006, para. 7).

According to Knowles (1978), phenomenologists see man as “an organism forever seeking greater personal adequacy” (p. 24). He added that it is that aspiration or need of self-actualization (Knowles, 1978; Maslow, 1943/2013) that forces motivation in man’s behavior. Based on his six assumptions, Knowles’s (1990) theoretical perspective presented necessary tenets for helping the adult learner.
Arts Integration Preparation

Adult learners create and implement their own ways of learning (Knowles et al., 1998, p. 127). I have trained teachers at various stages of my teaching career, and, to be frank, the objective was to teach the initiative and to be convincing enough that teachers returned to their rooms and tried it out, hopefully on a consistent basis. However, when little or no follow-up exists, who truly knows what the teachers did once they entered the classroom from preservice training or professional learning?

Preservice. A teacher’s belief about his or her personal capabilities will increase when they feel more capable with skills (Bandura, 1977). Preservice training in the arts is imperative if teachers are expected to instruct with confidence. Thus, teachers’ self-efficacy is critical to their success as arts integration educators, for it plays a vital role in student outcomes; furthermore, the underlying implications for the lack of self-efficacy is a concern for teachers who strive to use arts integration. When new teachers enter the workplace, they find themselves neglecting what they have learned in the arts due to the lack of self-efficacy (Garvis & Pendergast, 2010).

Garvis (2011) conducted a qualitative study using an anonymous survey from which 21 out of 60 surveys were submitted and coded for themes. Garvis (2011) found that some beginning teachers heard negative comments about art education and added that life, personal experience, and perceptions of confidence influenced the teaching of the arts. One teacher noted getting in trouble (by supervising teacher) for teaching the arts and indicated that improvement was necessary in arts training for both administrators
and teachers. The study also revealed that teachers’ self-efficacy strongly influenced the way arts education is taught (Garvis, 2011).

Conversely, Whitin and Moench (2015) designed and conducted a research study with a focus on building confidence for arts integration for elementary teacher candidates. Interestingly, the participants were students in the researchers’ language arts classes. The preservice teachers received an exploratory journal assignment that later served as one of the artifacts analyzed in the study. The participants reflected on an art composition of their choice for at least 20 minutes before responding to prompts and later created their own multimodal projects. The study provided ideas for integrating visual art into teacher preparatory literacy classes, as well as suggestions for professional development. Whitin and Moench (2015) stated, “Our continuing research convinces us that it is essential for teachers to feel confident interacting with art for them to be effective infusing aesthetic experiences into their teaching” (p. 41). The realization of the need for training at the preservice level indicated potential for the direction for arts integration.

Professional development. Professional development provides opportunities for educators to expand their instructional skill set by learning new strategies for meeting the needs of students (Molle, 2013). However, it is necessary to consider the learning style of the adult learner. When professional development providers deliver sessions by lecturing, for example, the delivery method itself works against the very principles of how adults learn, according to Prather (2015) in her study on professional development.
and adult learning theory. How adults learn affects how well they learn, and how well they learn affects how well they can redeliver in the classroom.

Research Questions

The purpose of this research was to investigate the training and experiences of teachers who use arts integration as an instructional approach in the classroom. The following questions guided this study:

1. What do teachers view as necessary to implement the arts integration approach in their pedagogical practices?
2. What are teachers’ attitudes about the value of arts integration during classroom instruction?
3. How do the needs of the adult learner of arts integration manifest itself in pedagogical practices?

Teachers must learn well to teach well. From this study, I hoped to gain knowledge to better guide preservice programs for teachers and create professional development aligned to the teachers’ needs because it is my belief that teachers who lack this fulfillment tend to shortchange the fidelity in which they apply certain pedagogical practices.

Statement of the Problem

Arts integration can be a valuable approach to instruction, and with proper training, teachers can utilize it across the curriculum to impact learning. The arts in education have experienced many delivery models, including standalone instruction, interdisciplinary instruction, and arts integration (Davis, 1999; Gullatt, 2008) in an effort
to secure a rightful place in education. However, some can easily dismiss the arts as unimportant amid testing requirements and accountability where testing is an issue. In fact, the arts have lost time allotment for instruction, especially in high minority schools (Mishook & Kornhaber, 2006). Additionally, teachers seem reluctant to embrace the arts integration approach throughout school districts, schools, and classrooms, despite the training and professional development afforded to them (Whitin & Moench, 2015).

Therefore, the problem identified for this study is that arts integration is a viable approach to instruction, and with proper training, teachers should utilize it to impact classroom instruction.

Possible Solutions

There is a need for the arts and creativity in curriculum. Greene (1995) emphasized the importance of inclusion of the arts in curriculum to help stimulate the imagination and avoid flunking creativity. Zhao (2012) asserted that the world needs more entrepreneurs and people who are innovative. Ornstein (2001) explained that among the critical issues in teaching is the need for a humanistic approach to instruction based on child-centered (Dewey), play-centered (Montessori), and activity-centered (Kilpatrick) progressive education theories (Dewey). Additionally, Knowles, whose work was deeply grounded in humanistic philosophy, stressed creativity for the adult learner. Furthermore, the teacher, sometimes viewed as a performing artist, aims to instruct and move the observers to transform their thinking toward innovative ideas.

Sternberg and Lubart (1991) suggested that the development of creative minds encompasses intellectual styles, motivation, and teaching for creativity. However, they
also maintained the necessity of embracing creativity by providing an environment that nurtures creative ideas by activating follow-up and rewarding artistic notions. According to Sternberg and Lubart (1991), “Clearly, to engender creativity, first we must value it” (as cited in Ornstein, A., Pajak, & Orstein, S., p. 142). Therefore, leadership policymakers and teachers must all do their part in making the arts and creative learning a reality.

Policies are in place that can demand greater stability of the arts in our schools. For example, President Obama met with PCAH, the committee that consistently updates the latest research in arts education. Additionally, arts organizations, arts programs, art partnerships, and arts advocates work to ensure that the life of arts education has a chance to remain on stage for a lifetime (President’s Committee on the Arts and Humanities [PCAH], 2008).

STEAM

More recently, one suggestion that offers innovation in learning is the STEAM (science, technology, engineering, arts, and math) initiative, which has gained support from federal agencies such as the U. S. Department of Education and the National Science Foundation (Robelen, 2011). STEAM is an innovation strategy for fueling work in engagement, creativity and innovation. Harvey Seifter, director of the Art of Science Learning, stated that unleashing the STEM innovation is one of the primary goals for STEAM advocates. Seifter has organized several conferences that focused on engaging the arts to produce more creative Americans and strengthen STEM learning.
SmART Moves: Fallin’ Through the C.R.A.C.K.S.

Another possible solution for arts integration is *SmART Moves: Fallin’ Through the C.R.A.C.K.S.* (Maye, 2015), a curriculum model designed to cultivate the needs of the individual child through rigor and embodied experiences. This model was created to catch students who may potentially “fall through the cracks” based on instructional practices in the classroom, a phrase often used to refer to those who are overlooked, misdiagnosed, or fall behind using traditional instructional practices. The acronym, C.R.A.C.K.S. stands for Curriculum Rigor that Activates Creativity through Kinesthetic Learning for Students. It can be used as a primary or alternative means of instruction. The aim is to first identify students who may falter or who have fallen and then provide artistic learning opportunities through differentiated instructional practices that will help them to stand tall on their feet again. This becomes an alternative to labeling the students and ushering them into some negative grouping, only to give them more of the same style of instruction.

*SmART Moves: Fallin’ Through the C.R.A.C.K.S.* (Maye, 2015) fosters creativity and embodied learning, but ironically, the curriculum design has a traditional foundational base in the work of Ralph Tyler. This model leaves in place the simple components of Tyler’s (2013) concept, which was to question the sources of basic goals in education and provide an added dimension of learning styles to include embodied learning through the arts. The Tyler (2013) rationale describes how the sequence of curriculum development should occur, beginning with goals and objectives, followed by
learning activities to meet the goals. Following implementation of the activities is the evaluation (Vallance, 2004).

On the contemporary philosophical side, interdisciplinary subject matter and projects, as well as student interests, are the bases of the curriculum focus, with the teacher as facilitator. Here, the teacher acts as a change agent, project director, and research leader who guides students through embodied activities that allow them to construct learned experiences. This style of learning, characteristic of progressive education developed by John Dewey, is a unique American conception in education that places the students’ interests at the forefront, shifting the focus away from subjects taught separately such as reading and arithmetic (Edgar, 2009).

Students can select their mode of instruction to include the arts, dance, drama, music, visual art, or any combination encouraged throughout the learning process. Therefore, the roots of this model boast the best of both traditional and contemporary curriculum. The concept can work for remediation, as well as a best practice for instruction in general.

The curriculum also bears the belief that children learn through movement. Glasser (1992) claimed that individuals learn 80% of what they experience personally, which speaks volumes for the embodied learning style. The embodied learning theory can be manifested through arts integration. For example, Howard Gardner’s Theory of Multiple Intelligences, which bears the belief that people learn differently, delineates eight intelligences (Gardner, 1983). Four of the eight intelligences—specifically bodily/kinesthetic, verbal/linguistic, visual/spatial, and musical—have direct links to the
arts. These intelligences have direct connections to the arts, and the arts connect directly with embodied learning.

Jensen (2005), a leading figure on the body and learning, and author of *Teaching with the Brain in Mind*, focused on the cognitive benefits of movement. His research and that of other neuroscientists revealed a strong connection between movement and cognition. When the body attends to what we are learning, that is embodied learning.

The *SmART Moves: Fallin' Through the C.R.A.C.K.S.* curriculum model serves to benefit children in several ways. One is that embodied learning engages the whole child in the learning process. Furthermore, although it is an ongoing argument, the arts aid in developing the mind. When teachers provide feedback to students to assist in the learning process, this evaluation strategy can affect students in a more positive manner, rather than telling them that they failed a test or did poorly on an assignment. In some instances, traditional assessment in the arts is not valid without acknowledging the creative and imaginative capacities. For some students, this acknowledgment can have positive effects on how students view learning. The *SmART Moves: Fallin' Through the C.R.A.C.K.S.* curriculum assures that students are given ample opportunity to be successful in the learning process without being concerned with letter or numerical grades.

Whether the course of study is general education or a form of remediation such as *SmART Moves: Fallin' Through the C.R.A.C.K.S.*, this study will contribute to a body of knowledge that connects professional development with teachers’ successful implementation of arts integration as an instructional approach for educating students.
Limitations/Delimitations

Limitations define the factors that the researcher cannot control that may affect the validity or generalizability of the study results. The researcher was the sole investigator, and she did not have control over the teachers’ use or delivery model of arts integration during observations. Class sizes were predetermined based on enrollment and attendance at the study site.

Delimitations are the factors chosen by the researcher that may affect the results of the study. The researcher selected the research site of a private school within a small school district based on the current arts integration culture of the school. The researcher chose teacher participants based on core subject taught, grade level, their frequency and use of the arts integration approach, and their willingness to participate in the study. The decision to include only three participants in the study was to allow adequate time for observations and interviews. The small participant pool and single site can impact the generalizability of the study.

Although the school principal encouraged arts integration for teachers, the researcher did not aim to interview all teachers, as time was of the essence. While the science, technology, engineering, arts, and mathematics (STEAM) program is immersed in the concept of innovation and arts integration (Radziwill, Benton, & Moellers, 2015), it was not the focus of this study because the program has evolved as a separate school initiative or culture. Extensive and multiple surveys were not used in this study due to the researchers’ objective to hear stories from teachers about their arts integration experiences. The researcher did not plan a focus group as a source of data collection for
this study because a group interview might not yield the most straightforward answers, due to the researcher’s familiarity of some faculty members.

Assumptions

The researcher assumed teachers attended a traditional four-year college of education or a credible teacher training program and held a fulltime teaching position in the private school at the time of this study. The researcher asked perspective participants to respond to initial protocol questions to determine suitability for the study, participate in interviews, allow observations, and share artifacts. The researcher assumed participants were truthful in their responses.

Definition of Terms

Arts integration may appear to have a myriad of descriptions and understandings that all have a place in the educational scene. The arts contribute to aesthetics and academic performance as justification for their placement in curriculum (Baker, 2013) and offer embodied learning as a way of knowing what is learned (Snowber, 2012). This section offers definitions pertinent to the study, followed by a table of descriptive terms that support the metaphor adopted by the researcher to portray this investigation.

*Adult learning* is “the process of adults gaining knowledge and expertise” (Knowles et al., 1998, p. 124). Additionally, learners want control over their learning process.

*Arts integration* “... is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in
both” (Silverstein & Layne, 2010, p. 1). Changing Education through the Arts (CETA), a subsidiary program of the Kennedy Center, utilizes this definition to train and teach hundreds of teachers on the arts integration method of instruction. Adopting this definition helps to ensure accuracy and consistency of the term, and dispels any needless misconceptions of the term *arts integration*.

*Core content/subjects* are English/Language arts, mathematics, science, and social studies.

*Fine arts* include the arts disciplines of dance, drama, music (vocal and instrumental), and visual arts.

*Professional development* (or professional learning) provides opportunities for teachers to expand their abilities and use of instructional strategies. Some common terms in theatre and drama that can draw a direct parallel to the terms relative in the arts integration movement include vocabulary such as scene; actor or actress; script; and rehearsal. See Table 1 for a more detailed sample listing. These terms will serve as guideposts for navigating through this study. Table 1 should be a quick reference if necessary for the reader.
Table 1

*Descriptive Terms for Stage Performance Metaphor*

<table>
<thead>
<tr>
<th>Education Term</th>
<th>Metaphorical Term</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic coach</td>
<td>Assistant Stage Manager</td>
<td>Assists leadership</td>
</tr>
<tr>
<td>Arts integration</td>
<td>Focus</td>
<td>Context</td>
</tr>
<tr>
<td>Assistant Principal</td>
<td>Stage Manager/Assistant Director</td>
<td>Assistant to leadership</td>
</tr>
<tr>
<td>Background, or foreground information</td>
<td>Backdrop</td>
<td>Information that sets the stage for what is to be studied or explored</td>
</tr>
<tr>
<td>Class sessions</td>
<td>Scenes</td>
<td>The various sets of action</td>
</tr>
<tr>
<td>Classroom</td>
<td>Setting</td>
<td>Where the action takes place</td>
</tr>
<tr>
<td>Content</td>
<td>Theme</td>
<td>Instructional focus</td>
</tr>
<tr>
<td>Evaluation; Feedback</td>
<td>Reviews; Notes</td>
<td>Critique, critical for growth and improvement</td>
</tr>
<tr>
<td>Highlighted or special attention</td>
<td>Spotlight</td>
<td>Focuses attention</td>
</tr>
<tr>
<td>Lesson Plan</td>
<td>Script</td>
<td>Guides what is said and done</td>
</tr>
<tr>
<td>Outside the classroom walls</td>
<td>Wings</td>
<td>Not on stage, not physically in the classroom</td>
</tr>
<tr>
<td>Participants/Teachers</td>
<td>Actors</td>
<td>The focus; the one(s) to watch</td>
</tr>
<tr>
<td>Principal</td>
<td>Director</td>
<td>Leadership; main guide</td>
</tr>
<tr>
<td>Process/Procedures</td>
<td>Plot</td>
<td>Sequence of events</td>
</tr>
<tr>
<td>Secondary Position of Significance</td>
<td>Side Lights</td>
<td>Ancillary lighting</td>
</tr>
<tr>
<td>Students</td>
<td>Audience</td>
<td>Those who are on the receiving end of what is being presented</td>
</tr>
<tr>
<td>Substitute teachers/Artists in residence</td>
<td>Understudy</td>
<td>Those who stand in or act as the assigned teacher</td>
</tr>
<tr>
<td>Teachable Moments</td>
<td>Improvisation</td>
<td>Unplanned instruction</td>
</tr>
<tr>
<td>Training/Professional Development</td>
<td>Rehearsal</td>
<td>Practice; where practical learning ensues</td>
</tr>
</tbody>
</table>

*Note.* The table draws parallels in vocabulary between education and theatre arts.
Summary

The intent of this study was to investigate and describe the influential factors of an arts background, preservice training, and professional learning on teachers’ decisions to use arts integration as a pedagogical practice in the classroom. The study employed the constructs of Knowles’s adult learning theory as the basis for the conceptual framework. Three participants, selected through purposeful sampling, were the foci of this narrative inquiry. Data were generated through interviews, observations, and artifacts, while dramaturgical and provisional coding guided the data analysis.

McKean (2001) stated, “We must pay close attention to classroom teachers and listen to their concerns if we are to ensure that arts education will remain a vital part of the educational life of the classroom” (p. 32). Therefore, we must move forward and continue to research. Greenwood (2012) and Stankiewicz (2015) noted that we are still theorizing our position in the arts, sometimes to no avail; we are reminded by Greenwood (2012) that the whole human being is engaged through the arts. The arts represent a human need, and it is essential to the spirit because, among other reasons, it causes one to think (Rodale, 2009) and must manifest itself in our daily living. Arts integration as a pedagogical practice in the classroom can fulfill this need through daily instruction. The use of an arts-based approach to learning, such as arts integration, serves as an impetus for the desire to share experiences of what the arts offer, that is not necessarily found in traditional classroom experiences. Furthermore, Robinson and Aronica (2015) stated that understanding what teachers do is essential to transforming education.
This chapter introduced and provided the background information for the study. Chapter 2 provides a review of literature pertinent to integration of the arts. Also included are historical perspectives on the arts and the conceptual framework, as well as key terms and studies relevant to the topic. Chapter 3 presents the methodology, participant and site selection process, data collection procedures and instrumentation, data analysis techniques, and measures taken to increase validity and promote ethics. Chapter 4 presents the findings of the study where the participants responded to three research questions. The results are presented in the form of narrative vignettes, and charts, with explanations. Chapter 5 provides a discussion of the findings, as well as implications, recommendations for future research, conclusions, and significance to the larger body of research.
CHAPTER 2

REVIEW OF THE LITERATURE

“Research is formalized curiosity. It is poking and prying with a purpose.”
- Zora Neale Hurston

“Arts are not only fundamental to success in our demanding, highly technical, fast-moving world, but they are what makes us most human, most complete as people. Arts contribute to our growth as human beings.”
- Eric Jensen

Research is important to academic work. In the field of education, scholars advocate for the arts and arts integration using research to support the specific views. The stage performance is a metaphor for arts integration. Preparation for a stage performance may require a dramaturg, that is, the person responsible for the research relevant to the production, to provide background information that supports the context of the show. When considering the journey of arts integration, the many facets of what is required to stage a production, comes to mind. For example, the director of a play ensures that the actor rehearses his part well, with the expectation of bringing the role to life on stage for the audience. Likewise, the principal of a school ensures that the teacher is well versed in instructional strategies designed to benefit students, such as arts integration. Both classroom and drama teacher must prepare and accept responsibility for what happens during instruction. In creating an engaging learning environment, the teacher’s way of learning may necessitate modifications to facilitate the students’ learning needs (O’Neill & Lambert, 1982) with evidence-based research on instructional
strategies such as arts integration. Therefore, the purpose of this chapter is to offer research essential to shaping the foundations for arts integration as a pedagogical practice in the classroom.

The arts in education provide ways of knowing; however, there were periods in history where the arts disciplines were without reoccurring roles on the education stage. The benefits of the arts and arts integration struggle to stand firmly at center stage, as a viable entity in the education of children (Manea, 2015; Rabkin & Redmond, 2006). Arts advocates have had to continuously tout cognitive claims (Efland, 2002; Wakeford, 2004) with educationalists engaging in discourse emphasizing the resourcefulness of the arts and upholding its social, cultural, and creative value (Manea, 2015).

According to McKean (2001), the major responsibility of a comprehensive education falls on general education teachers in many instances. However, teachers lack training in the arts and the confidence to meet this demand (Garvis, 2009), and even those who possess training often display hesitancy in integrating art (Whitin & Moench, 2015), which are concerns that must be addressed. Additionally, despite the numerous delivery models of the arts in education (Davis, 1999; Gullatt, 2008), many perceive the arts as inconsequential, especially in the current environment of standardized testing, leading to decreased instructional time. This is particularly true in schools with high minority enrollment (Mishook & Kornhaber, 2006), which is unfortunate when there is evidence that minorities show academic improvement from learning in and through the arts (President’s Committee on the Arts and Humanities [PCAH], 2011). Thus, teachers must make informed decisions that reify the importance of arts in the classroom based on
personal perspectives that shape their beliefs about teaching, derived from adult learning influences. The purpose of the study was to examine what influences teachers’ use of the arts integration instructional approach in the classroom and identify how teachers facilitate the pedagogical practice.

The purpose of this chapter is to provide a theoretical framework for arts integration as a sustainable pedagogical practice. Further, it’s purpose is to provide definitions for key terms, relative studies on arts integration, historical perspective of the arts, arts benefits, the ways arts integration aids classroom instruction, necessities for employing the instructional strategy, and how preparing and supporting teachers facilitate the arts integration approach. The objective of this review is to present literature that examines, through research, the evolution of the arts and arts integration in education. Additionally, Chapter 2 offers a discussion of a proposed void in the research that substantiates the focus of the study and aims to answer three research questions:

1. What do teachers view as necessary to implement the arts integration approach in their pedagogical practices?
2. What are teachers’ attitudes about the value of arts integration during classroom instruction?
3. How do the needs of the adult learner of arts integration manifest itself in pedagogical practices?

This chapter also presents a literature review that supports the arts and arts value. Additionally, the chapter discusses training and support that teachers must have to meet the requirements for implementing arts integration in the classroom. The literature
review, which is essential to any academic work, provides a foundation of knowledge (Webster & Watson, 2002) or backdrop for the study.

Organization of the Review

Following the search criteria, the first section provides a discussion of the theoretical lens for teacher preparation for the strategy. Secondly, as a backdrop for this review, is an examination of the history of arts in education through philosophical perspectives that influenced arts in education, beginning with the pre-Socratic period. The next section presents delineations of arts benefits, a representation of arts initiatives, and an evolution of arts integration, followed by arts integration in the classroom. These sections represent main events or the plot of the arts integration storyline. Next, an exploration of the role that prior arts experience, preservice training, professional learning, and arts partnerships play in developing the character and veracity of arts integration for teachers is examined. Finally, research supporting the teachers’ voices, through reflective notes, concerning their role in teaching through arts integration is discussed, followed by a suggested void in the research.

Search Criteria

This study is motivated by practical concerns (Randolph, 2009) for the use and sustainability of arts integration in the classroom. A search of literature is vital for providing a background and current state of knowledge for the framework of the project (Randolph, 2009). The forthcoming literature shares a historical run and instructional benefits of the phenomenon for the learner in the classroom.
The researcher searched databases, primarily EBSCO and ProQuest, which provided a representation of research (Randolph, 2009) to establish the foundation for this review of literature. Qualitative research was the primary focus; however, quantitative or mixed methods were not excluded if the research was deemed valuable to this study. Research was conducted to provide a perspective of various arts integration strategies based on empirical literature. The researcher gathered data and key points from literature in the form of notes and note cards, annotated bibliographies, and charts, which aids in organizing and reducing the massive body of literature (Randolph, 2009).

Research focused on key words and phrases on the subject (Malliari & Togia, 2006; Randolph, 2009) of arts and arts integration in the classroom. Additional searches were also conducted on prior arts learning, preservice training, and professional learning, as well as teacher perspectives, beliefs, and attitudes on arts integration implementation. Supplementary references were traced, based on citations in related literature (Malliari & Togia, 2006) for additional studies and resources. Furthermore, the literature met the following criteria:

- Articles were searched through databases such as ProQuest and EBSCO for peer-reviewed work from professional journals.
- All literature (articles, books, research) were written in English.
- Articles were study-related and research-based.
- Key word searches included *arts, arts integration, arts education, arts integration in the classroom, arts in education, teacher beliefs and attitudes on arts integration, teachers’ prior arts experience, preservice arts and arts*
integration training, professional development and learning in the arts, and arts benefits in education, which lead to relative phrases such as importance of arts integration, learning through the arts, teaching through the arts.

- Articles were vetted, and additional searches were conducted and refined, using subtopics as key terms such as arts partnerships, music education, or arts-based learning, and perusing the references of articles, to access additional literature to determine content significance and inclusion in this review.

- Criteria for exclusion in this body of literature were articles where the content focus of the literature did not show specific relevance to the topic through review of title, key words, abstract review, and deeper perusal of the article.

Historical and Philosophical Perspectives of the Study

This section spotlights the historical and philosophical perspectives that have influenced arts in education. To engage the topic of arts integration, it is important to examine arts history, to inform the reader of philosophical and historical perspectives on the arts, those influenced by the arts, and the evolution of arts integration as it relates to this study. Therefore, in this mainstage production, the arts will take center stage through education biography of the philosophers, theorists, and educators who have played (and are still playing) leading roles in asserting the importance of the arts in education (Gutek, 2011). A close look at the history, the research, and other key players help frame the epistemological, axiological, and ontological position of the arts in education.
History of the Arts in Education

To set the stage, the first scene takes place in the pre-Socratic antiquity of Pythagoras, who lived from 570 to 495 BCE when pre-Socratic philosophers were advancing their ideas about the essence and form of things. Although noted for his scientific and mathematical astuteness, Pythagoras also developed a connection with music in his quest for knowledge (Wedberg, 1982). Particularly, Pythagoras used concepts of mathematics to show that it was possible to express the intervals of music mathematically in the music scale and further linked this principle of mathematical order to the universe (Wedberg, 1982). Pythagoras made connections as well with poetry and art. With his ontological perspective, he and the Pythagoreans consistently set out to prove their beliefs, whether in the arts or mathematics.

Accompanying Pythagoras’ views from Western civilization is the Chinese philosopher, Confucius, born 551 BC of the Eastern Civilization. Confucius received esteem for his wisdom; although his philosophy of education primarily dealt with ethics, Confucius also studied literature, poetry, and music (Gutek, 2011). He learned to play the lute and participated in a singing group because he particularly enjoyed music. Furthermore, he studied aspects of the arts and believed that the study of poetry, among other things, possessed intrinsic, aesthetic values and stimulated the intellect. Confucius emphasized music and perceived it as an important part of a person’s education, as did Plato and Aristotle later in ancient Greece (Gutek, 2011).

The subsequent Socratic period (5th-4th BCE) was fraught with political and social unrest created by the Persian War between Athens and Sparta (Kreis, 2009).
According to Kreis, Athens would later become the intellectual and artistic mecca during the days of Socrates, who has now taken the stage. During the times of Socrates, plays, both comedies and tragedies, were performed at the Dionysus Theater. Also, during the Socratic era came the origin of the word *scene*, which is skene, and the Greek origin of *theater*, meaning to see (Gaarder, 2007). The plays were performed to express notions of right and wrong. The creativity of the Greeks led to this display of their lives through theatre, as well as to the evolution of philosophy. Socrates’ method of teaching called for rigor and critical examination of questions, reaching for that unshakable conclusion (Mitchell, 1999). Socrates would eventually embrace his active, problem-based learning epistemology that posited real understanding came from within, rather than from someone else.

Socrates was later joined by his most renowned student, Plato. As a youth, Plato studied Greek literature at the school of the *citharist* and the arts, including music, dancing, and singing and (Gaarder, 2007). Influenced by the emphasis that Socrates placed on critical thinking, on which the arts had a major impact, Plato wrote dramatic philosophical works. His epistemology was students learn better when teaching methods follow the way humans learn (Gutek, 2011). Plato realized a need for the arts in his ideal school, which stressed literature, art, and drama as important sources of character formation. He was very vocal about what did or did not belong in the curriculum. Thus, Plato’s axiology connected study in the arts, as a valuable tool for developing character (Gutek, 2011).
Aristotle, Plato’s student who lived between (384-322 BC), attended his academy until 367 BC when he stepped away from Plato’s teachings for a period. After tutoring Alexander the Great, he returned to Athens and founded his own school, the Lyceum. Aristotle believed in structured schooling, and his curricula included music, literature, poetry, drama, and other art forms. He felt that the arts could draw students towards other complex areas of learning (Gutek, 2011).

Aristotle was also a great writer and produced such masterpieces as *Categories* and *Poetics*. According to Wedberg (1982), Aristotle wrote about the Pythagoreans concerning the relations between numbers and musical harmony. His breadth of knowledge made him a major intellectual figure during his time (Smart, 2000), and his ideas shaped the schools in Greece (Gutek, 2011). Socrates, Plato, and Aristotle all saw value in the arts. However, despite Plato’s idealism (truth was in the mind) and Aristotle’s realism (the world outside the mind for evidence of truth), both consistently offered reflective observations on aesthetics and philosophy of art (Levi & Smith, 1991).

On the other hand, the Middle Ages, said to have offered little in terms of the arts, including theatre, was only somewhat valid (Brockett, 1974), for theatre was offered on a smaller scale during this period, with the survival of performers, such as actors and jugglers, existing within the guise of small, itinerant companies (Brockett, 1974; Crampton, 1972). However, despite a rift in the previous period (Crampton, 1972), the church revived drama. Furthermore, prior to his death, St. Augustine of Canterbury noted that drama could be a suitable means of education (Crampton, 1972). Although struggles existed, a revival soon followed the Dark Ages.
In the late 14th century, a rich cultural development or renaissance (meaning revival or renewal) began in Italy, and rapidly spread northward during the 15th and 16th centuries, giving rebirth to the art and culture of the ancient past. With the brilliance of the Renaissance man—the genius of a man who would embrace the aspects of life, art, and science, through interest of human anatomy—man’s boldness transcended his inhibitions. Thus, the Middle Ages gave rise to uncontested development along with art and architecture, literature, and music (Gutek, 2011).

The 17th century introduced the Baroque period, a term used to describe a pearl’s irregular shape, reflective of irregular art of the era, as opposed to that of the previous Renaissance art age. The Baroque period represented vanity and the transient nature of things. During this period, the people came together to build St. Peter’s church; they felt it was their cultural duty (Gaarder, 2007). This was also the period that birthed modern theater, where illusions were built on stage. The end of the period came perhaps with the demise of Gustav III, who loved the theatre that eventually cost him his life.

Briefly taking center stage during this period, Rene Descartes grappled with certain knowledge (Bentley, 1956; Gaarder, 2007) and the mind and body relationship, which was new material for philosophers. He did not accept the belief that they were two separate things, but that they were very connected. However, the skeptics did not concur, and this disagreement lasted 100 years (Gaarder, 2007). Deemed father of modern philosophy, Descartes is vital to the study of the arts as embodied experiences because of the related mind and body connection and because all arts involve a physical act.
During the Enlightenment period in the 18th century, the science of pedagogy was founded. People believed poverty and oppression spawned ignorance and superstition. So much attention was given to the education of children and people that the spotlight was truly on education (Gutek, 2011).

With the Enlightenment period came new ways of thinking about nature and human paradoxical in nature. Philosopher Jean-Jacques Rousseau, introduced to music by a Madam he resided with in Savoy in 1728, would eventually be in the spotlight on this evolving stage of philosophers. He later became a tutor, and the experience led him to believe that children learned best when they followed their own interests. He eventually returned to his love of music, which he felt was for all people. He also believed that human expression and appreciation were the positive results of music (Gutek, 2011).

*Emile*, Rousseau’s most popular and influential published work, espoused that the natural environment is one of richness for educative experiences (Gutek, 2011; Power, 1982). Rousseau is important to this research via his plea for natural education, a free and natural development for children (Thilly & Wood, 1957). This concept would later influence Froebel’s 19th century work for kindergarteners, in which he encouraged freedom for children to play, act, and draw without reservation or hesitation.

Art history and science history have like origins in the Enlightenment period during the 18th century learning. Oddly, the two have garnered opposing views, yet both history and science require mind and hand collaboration to produce a product (Kubler, 1962), and both require tools and instruments for a design to become matter. This point
is extremely relevant to the fact that arts and science both have similar needs, and neither should be more important than the other is. According to Levi and Smith (1991), George Washington and Thomas Jefferson both expressed enthusiasm for the arts without apology or regret, noting its value to education.

The end of the Enlightenment era marked a new epoch in the history of the arts. Kant, a philosopher during this time, carried both rationalists and empiricists’ beliefs. On the rationalist side, he believed that an individual could gain knowledge mathematically. On the other hand, his empirical belief about knowledge was that we can only know what we experience (Bentley, 1956).

Some Romantics saw themselves as Kant’s successors since he asserted the importance of the ego and its contribution to cognition. In an objectionable response to Kant’s intellectualism, new words such as *feeling* and *imagination* became widespread, and the concept of artistic genius soared. Beethoven, for example, was his own free artist, as evidenced in the romantic and dramatically free expressions of the compositions “Moonlight Sonata” and “Fifth Symphony” (Gaarder, 2007).

Individuals in the Renaissance and Romantic periods believed that art was important to human cognition. Kant, a great aesthetician of the modern world (Levi & Smith, 1991), later contributed his study of how beauty can be overwhelming. In other words, the more abandonment to a work of art for aesthetics’ sake, the closer one may come to experience *‘das Ding an sich* [emphasis added], or the freedom to play, on one’s own cognition. Only art, according to the Romantics, could bring us closer to what is deemed the ineffable (Gaarder, 2007).
Within this era, art music composed by one person became distinguishable from folk music, which came from the people. Composers tried to bridge the gap between the two by incorporating folk melodies into their work. On the same note, one author would write art tales, while folk tales emerged from the people, which made it difficult to determine the exact point of origin (Gaarder, 2007). There are implications here for arts in education in that students collaborate on creative assignments to develop authentic products. This period focused on arts value as a means of nurturing creativity and imagination. For the Romantics, this genre was ideal for its era, cultivated with passion, just as the theater was for the Baroque period.

Through his work, another philosophical figure who embraced the arts was Friedrich Froebel, born April 21, 1782 in Germany. He offered a fresh and profound perspective on early childhood education and its implications for the arts. According to Gutek (2011), Froebel had a lonely and unhappy childhood; his mother died before he could really know her, and his father thought little of him, so he ultimately led a life plagued with low self-esteem. He attended the University of Jena for approximately two years, learning all he could to discover the key to knowledge. He later studied architecture for only a short while, but long enough to influence his idea of gifts for kindergarten when he saw children as young architects. After receiving an opportunity to teach at a Pestalozzian school, he seized an opportunity to make a change for children. He connected with play and stressed its importance in a loving environment for children (Gutek, 2011).
Between 1836 and 1844, Froebel focused on the importance of play, and during that time, he founded the Kindergarten, which included his creations of the Gifts, Occupations, Movement Games, and the Mother-Song Book. The Gifts were objects given in fixed form for children to explore; Occupations were an extension of the Gifts that aided assimilation expressions, as were Movement Games that added freedom to child’s play. *Mother’s Songs* was a collection of nursery rhymes designed to keep the child happy (Gutek, 2011; Liebschner, 1992). Although the arts possessed complexities in its philosophical stance, Froebel deemed play, acting, and drawing as a means of exploring our culture, with play providing a social outlet to children (Gutek, 2011; Liebschner, 1992).

Another key figure in education was Horace Mann, who grew up as a farm boy directly involved in meaningful work and later graduated valedictorian, class of 1819 from Brown University. Benjamin Franklin, Thomas Jefferson, and Noah Webster all influenced Mann’s philosophy of education. Appointed president of Antioch College in 1852, Mann shaped and molded an innovative curriculum that included art (Gutek, 2011). Although art started as an elective, Mann, who learned by doing, saw the need because in the arts one must be engaged. Mann, a staunch supporter of public education as were many others, was deemed the foremost statesman for the common school movement. Through this movement, a curriculum with its basis in Mann’s philosophical beliefs was developed, which states:

The common school curriculum should provide the same basic knowledge and skills equally to all its students. It should provide the elementary subjects and
skills that prepared persons to function successfully as responsible citizens of the community, as economically productive managers and workers and as ethical persons who shared common values. The common school curriculum designed to prepare people for everyday life, included reading, writing, arithmetic, history, geography, health, music, and art—the skills and subjects needed by practical businessmen, skilled workers, and competent citizens alike. (Gutek, 2011, p. 238)

Thus, Mann’s belief that art and music should be taught were introduced to elementary and college curriculums in the mid-nineteenth century, this line of curriculum development still resembles our elementary curriculum today. By 1870, the Drawing Act (the Massachusetts Drawing Act of 1870) was passed to compete with other industrialized nations; this benchmark legislation led to the requirement of art being taught along with eight other subjects (Brolin, 1995). Such an unprecedented move would later cause the National Endowment for the Arts to create an art department specifically dedicated to developing an art curriculum for industrial drawing (Wakeford, 2004).

Stepping onto the stage in the 20th century is John Dewey, the father of progressivism, whose work forms a foundation for arts-based curriculum. Although the growth of capitalism had been a powerful influence in the development of the museum as the proper home of artwork (Dewey, 1959), the research world now had to consider the work of John Dewey and his progressive education that considered the needs of the learner (Edgar, 2009). In his book, *Experience and Education*, Dewey (1938) expressed his views on developing a philosophy of education: “Just because progressive schools...
cannot rely upon established traditions and institutional habits, they must either proceed, haphazardly or be directed by ideas which, when they are made articulate and coherent, form a philosophy of education” (pp. 28-29). Integration, then, is an old idea, and therefore correlated approaches to curricular were used to design instructional practices. Victor D’Amico, an artist and advocate of a balanced philosophy in art education (Conant, 1964), did not mind teaching art with other subjects if art was not subordinate to the other subjects. In the Dewey experience, he too was concerned with too heavy a focus on individual expression (Dewey, 1938; Wakeford, 2004). That is, art teachers should break down the barriers that caused fragmented curriculum by relating their subject to other disciplines like mathematics or science and strive for an amiable balance in instruction.

Student interests, interdisciplinary subject content, and projects drive progressivism. The teacher facilitates and guides students in making meaning of constructed experiences. This embodied learning allows the students to become engaged in activities, keeping the focus on learning rather than off-task behavior. This style of learning is a unique American conception in education that places the students’ interests at the forefront (Bresler, 1995; Dewey, 1938) and shifts the focus away from subjects taught separately, such as reading and arithmetic (Edgar, 2009). Dewey’s (1938) theory was grounded in the notion that authentic learning necessitates having children engaged with real-world activities and real-world problem solving. These pragmatic beliefs of John Dewey fortify arts integration as a pedagogical practice.
However, essentialists such as Bagley did not necessarily agree with Dewey and his pragmatic beliefs. They (the essentialists) felt that fundamental and (what we now refer to as) core academic courses should be taught, as opposed to Dewey’s philosophy of education. Efland (2002) disagreed as well, stating that the arts class would be subordinate to the other subjects. Dewey (1938) argued for the need for learning environments that would allow for quality learning experiences for students. By the mid-1900s, most middle and high schools were including arts courses in the curriculum (Edgar, 2009).

Arts Perspectives: Jensen, Efland, and Eisner

Although tension existed continuously between assessment and the arts, heightened conflict due to other demands such as content or large-scale assessments, implied a lack of value for the arts as a discipline. However, Jensen (2001) made a case for the arts using seven criteria to expound on how the arts are a discipline and that dance, drama, vocal and instrumental music, and visual art measure up with the core subjects of language arts, mathematics, science and social studies. To summarize his beliefs, Jensen (2001) asserted that a discipline is measurable, brain-based, culturally necessary, inclusive (has the capacity to engage all), necessary to survival, and wide ranging (having breadth, depth and credibility), with minimal downside risks. Jensen maintained that the arts meet these criteria as disciplines in every way, just as much as any of the core subjects do. Therefore, Jensen (2001) claimed assessment of the arts should include a performance component such as those of content area evaluations.
On the other hand, Efland (2002) suggested three problematic reasons for treating arts as subjects. One was that many deem the arts as frivolous and lacking value for cultivating the mind. The second reason was that the arts have limited cognitive benefits. Thirdly, if arts biases are overcome, educators struggle with the usefulness of arts to cognitive development.

However, Efland (2002) made a case for art and its effect on cognition. He cited as a concern, students’ inability to transfer knowledge from one setting (the one in which they learned) to the next (a current, real-life context), and therefore, he focused his work on cognitive development through the arts learning. Efland (2002) stated, “A work of art becomes meaningful when it is seen in the context of the culture and the culture becomes understandable as read through the arts” (p. 164). He recommended positioning the arts centrally as the focal point of the curriculum.

Although he has stated that arts should be taught for the sake of what it offers and not for what it can do for other subjects, Elliot Eisner, who left his work as an artist to help build the minds of children (Cerveny, 2001), shared yet another perspective on the role of arts and education. While presenting a lecture to the Dewey Society, Eisner (2002) stated, “In many ways, the idea that education has something to learn from the arts cuts across the grain of our traditional beliefs about how to improve educational practice” (p. 4). He added that if core teachers utilized the same instructional methods as used by arts instructors, they would provide a more conducive learning outcome for students. Eisner further promoted and described six forms of thinking to create and craft artistic work, among which was the idea that not everything knowable can be verbally
articulated, and that students must think and work within the constraints of the materials afforded them. Eisner’s (2005) beliefs, which led him to the conclusion that teacher training must facilitate the cognitive need of students, included educating the whole child, relinquishing standardization as goals, and addressing differences in people.

Jensen explained how the arts equate to the same standards as core academic subjects. Efland situated the arts as a cultural focus within the curriculum to foster cognitive development. Eisner discussed educating the whole child, teaching core subjects the way the arts are taught, and teacher learning beyond the diploma. These three perspectives targeted one primary goal: help the child to become functionally educated within the classroom and beyond.

Conceptual Framework

The philosophical and theoretical underpinnings that support the conceptual framework for this research encompasses an amalgamation of two theories, rooted in pragmatic beliefs, of the progressivism education movement, based in the work of John Dewey. That is, children should be engage in real-life learning and problem solving (Dewey, 1938). Furthermore, he believed that education is a product of experience (Knowles et al., 1998). These views address adult learners who, for the purposes of this study, strive to gain new knowledge and skills as teachers of arts integration. The principles of Knowles’s adult learning theory are the primary basis for this study, supported by self-actualization from Maslow’s (1943/2013) hierarchy of needs, both of which are rooted in Dewey’s pragmatic views. Adult learning is “the process of adults gaining knowledge and expertise” (Knowles, Holton, & Swanson, 2005, p. 174). This
research is an investigation of teachers as adult learners, exploring their journey to the arts integration approach, primarily from personal arts experiences, preservice training, and professional development, which shaped the framework of this study.

Adult Learning Theory

For centuries, educating adults has been a concern. Influenced by the philosophical beliefs of John Dewey, Lindeman, a theorist who posited the artistic stream of inquiry (Thorndike supported the scientific) for adult learning, offered key assumptions for the theory (Knowles et al., 2005). Additionally, the concept of andragogy (the antitheses of pedagogy), laid the foundation for the adult learning theory (Knowles et al., 1998; 2005). Teachers are adults who learn, as adults, to teach children. Arts integration is an instructional approach that can be taught, with the possibility of becoming a preferred pedagogical practice, the basis for this study. The adult learning theory offers the underpinnings for the framework that guides this study.

Over a period of 20 years, the adult learning theory transitioned from four to six principles, with the four original assumptions remaining intact: learner self-concept, learner’s experience, readiness to learn, and orientation to learning. Knowles and Maslow’s theories are deeply rooted in humanistic psychology. In 1978, Knowles made four assumptions about the characteristics of adult learners (andragogy). By 1984, a fifth assumption, motivation to learn was added, and finally the theory rested on six principles, adding need to know, to the list (Knowles et al., 2005). Based on these assumptions, the following sections are a discussion on Knowles’s theoretical perspective of necessary principles for guiding the adult learner.
Knowles added the need to know principle, which is based on the premise that adults should be involved in shared planning processes for their learning, to the four original assumptions of 1984. According to Knowles et al. (2005) the need to know principle is three-dimensional: there is “the need to know how learning will be conducted, what learning will occur, and why learning is important” (p. 184). The implications of the principle’s how, what, and why dimensions are that adults, as mutual planners in their learning process, is a sound prescription that should take place before facilitating the learning. Any teacher engaged in preservice training or professional development for arts integration may apply this principle to their learning.

The learner self-concept or the self-directed learner has gleaned much attention because of a debate on two prevalent conceptions regarding the principle. In one conception, self-directed learning is viewed as self-teaching, where the learner is in control of the mechanics of teaching themselves a specific subject. On the other hand, self-directed learning is perceived as personal autonomy where the learner takes control of learning by setting personal goals (Knowles et al., 2005). However, it cannot be assumed that all adults have full capacity for both. Garrison noted three core components for self-directed learning: management, motivation, and monitoring. It is important to be aware of both perspectives of self-directed learning, but educators should be cautious not to impose any single set of goals on everyone (Knowles et al., 2005).

People carry a set of schemata that reflects their learning experiences and forms a basis for constructing new knowledge. This concept closely aligns to mental models or “cognitive structures that arise from an individual’s experiences” (Knowles et al., 2005,
The prior experience of adult learners does impact their learning process. Furthermore, along with the existing schema may be the challenge of unlearning prior knowledge when faced by the new. For example, in 1951, Kurt Lewin discussed three stages for changing prior knowledge: unfreezing, change, and refreezing (Knowles et al., 2005). That is, a change derived from new knowledge cannot happen without first releasing or unfreezing the existing beliefs.

A person’s maturity aids in their preparedness to gain new knowledge. Embedded in this belief is the need to know, based on the learning situation. That is, a situation can dictate a person’s readiness to learn. Readiness can also be determined by the competence level of an individual in their ability to function more independently than others do. Additionally, support for adult learning can vary as well, depending on the need that exists, based on readiness (Knowles et al., 2005).

The need to know surfaces in the orientation to learning construct of the adult learning theory. Adults prefer problem solving to subject-centered orientation, as they tend to prefer a real-life, experimental approach to learning. The need to know helps to shape this learning because problem solving occurs in the context of real life situations (Knowles, 1990; Knowles et al., 2005).

Adult learning conveys many motivators, with factors that drive the motivation. Wlodkowski (1985) delineated four factors: success, volition, value, and enjoyment. Within the first two, adults want to succeed in learning and feel that they have a voice in their learning, respectfully. Then, adults want to value and find pleasure in what they learn.
Wlodkowski (1985) recommended that adult learning facilitators possess and display the characteristics of expertise, empathy, enthusiasm, and clarity. Knowles et al., (2005) based the motivation to learn assumption on the factors noted by Wlodkowski, adding that adult learners show most motivation when they sense it is possible to learn new material.

Hierarchy of Needs

Maslow (1943/2013) conceptualized a hierarchy of needs that directly related to human motivation. Its hierarchical perspective is depicted by a triangle which places basic survival needs such as hunger and thirst as foundational and necessary before moving on to the next level of safety. After foundational needs are met, safety was critical to advancing in the learning process. Maslow emphasized safety because he felt that the learner must feel fearless in the desire to attempt unfamiliar or complex experiences (Knowles, 1990). From safety, the learner can aspire toward esteem, cognition, aestheticism, and self-actualization (Maslow, 1943/2013). Although Maslow posited that his identified needs exist within a hierarchy, achievement of these needs may not necessarily occur in the order he initially noted. Furthermore, depending on the individual’s circumstances, these needs may fluctuate (Maslow, 1943/2013).

Maslow (1943/2013) contended that aspiration, or need of self-actualization, is the ultimate learning goal. Self-actualization has its basis in an individual’s potential and talents (Knowles, 1990; Merriam & Bierema, 2014) and, according to Maslow’s theory, forces motivation in man’s behavior. This aligns with the motivation to learn principle from the adult learning theory in that an internal need is satisfied (Knowles et al., 2005).
The assumptions made by Knowles in the adult learning theory and the goal to reach self-actualization in Maslow’s Hierarchy of Needs may reveal a connection between teachers and their needs to be trained as adult learners, which may lead to sustainability of arts integration in the classroom.

Benefits of an Arts Education

According to Davis (1999), hard evidence is necessary to convince macro- and micro leadership that schools need the arts. Policymakers, superintendents, and administrators must be vigilant in securing arts programing. The research in this section provides literature on evidence-based research that strengthens the argument for arts education, regardless of the delivery model. First is a discussion of brain-based research on movement, motivation, cognition memory, and attention, followed by discussions targeting the arts’ influence on creativity, aesthetics, engagement, cultural responsibility, and social emotional effects.

Researchers such as Eric Jensen and Howard Gardner have entered the mainstage of instruction to discuss research-based studies on the brain and learning. Their work has been critical to the value of the arts in education. This section spotlights their work and others who have studied noteworthy connections for learning through the arts.

Jensen (2000), a leading figure on the body and learning, emphasized that “active learning has significant advantages over sedentary learning” (p. 37). Some of the reasons for incorporating movement in the learning process include episodic encoding (changing the location in the room), system maturation (time for the brain to prune and make room for new brain cells), and a break from learning (students have an opportunity to digest
what has been taught). The arts are a form of embodied learning that requires active participation. In *Arts with the Brain in Mind*, Jensen (2001) analyzed the arts disciplines, detailing how equitably each meets the same standards as the core subjects such as mathematics or science. Later, he authored *Teaching with the Brain in Mind*, which focused on the cognitive benefits of movement (Jensen, 2005).

Gardner (1983) stated that competences of human intellect must be accounted for eventually by biological sciences. As a student of the human mind (as he referenced himself), it was reasonable to him that the operations of the wide range of intellectual functions accounted for various capacities (i.e., language or music) in individuals. On the other hand, Robinson and Aronica (2015) discussed three principal elements of academic work: propositional knowledge (knowing *that* or *factual* type knowledge), procedural knowledge (knowing *how*), and the academic study of either. While some are engrossed in academic work, others find their passions in practical procedural work. Although Gardner (1983) and Robinson and Aronica (2015) approached intellect differently, both were resolved that human intelligence is found in more than academic ability. Gardner’s (1983, 1991) identified intelligences, such as musical or bodily/kinesthetic, suggest strong acknowledgment for the arts.

Neuroscientist and teacher, Judy Willis, revealed a strong connection between movement and cognition in her work. That is, specific brain imaging techniques showed parallels between movement structures and cognitive structures (Willis, 2006). When the brain is enriched and activated, learning ensues, and research has shown that the arts are a source of activation and enrichment for the brain (Jensen, 2005; Willis, 2006). Benefits
of an arts education can be explored through brain-based research, as the arts offer a means of embodied learning, since one must engage and construct meaning during learning.

Improved cognition is a benefit of learning through the arts. If practice is often and consistent, focus on an art activates the learning pathways—the same ones designed to improve cognition (Efland, 2002). Music training can change brain circuitry, and in some instances, improve general cognition (Hetland & Winner, 2001).

A report presented by the Dana Foundation discussed the development of multivariate approaches for analyzing neuroimaging data that more directly supports the network model of cognition (D’Esposito, 2008). The objective was to quantify the effects of arts training on the brain of a young person. Previous empirical studies laid the foundation for this research. Four research approaches were employed: (a) functional MRI multivariate analyses, (b) functional MRI biomarkers, (c) neural mechanisms underlying practice, and (d) neural mechanisms underlying slow and fast learning. The experiment supported the hypothesis in each approach specified, leading to the recommendation of more interventions to support evidence that formal arts training can create cognitive and brain function changes (D’Esposito, 2008).

Zull (2004) also addressed ways to change the brain. He claimed that the teachers’ responsibility is to challenge the learner by the conditions offered in the classroom. For example, Zull (2004) found success in utilizing an instructional strategy where he allowed errors to guide the lesson by giving fewer explanations, but more time to analyze those errors, where both practice and emotion were engaged in the brain. To
further this understanding, Zull (2004) identified and explained the four major cortex regions and their function in the brain. The sensory cortex gathers information; the integrative cortex (near sensory cortex) makes meaning; the integrative cortex (in the front) creates new ideas; and the motor cortex implements or tests ideas.

In another example, Zull (2004) conducted an experiment for three weeks where participants were taught to juggle. As a result, MRI images showed increased density in a small region if the brain. For Zull, these findings were encouraging due to the implications it had for how students are taught. That is, the movement and observation of the movement caused a deeper learning to occur, as he stated. From this perspective, participants experienced engagement, which made a case (although admittedly small) for embodied learning (Zull, 2004).

The following literature provides evidence-based research to support the need for teachers to value and support the delicate, yet necessary nature of the relationship between cognition and motivation. The teacher should understand that the state of current classroom management calls for total inclusion of students with a multiplicity of behaviors, diagnosis, exceptionalities, and challenges (Ross & Sliger, 2015). To address these behaviors, classroom management is vital to a positive and successful instructional setting. While evidence exists that supports positive classroom environments, the research continues to be ignored (Maag, 2001). To create and sustain a positive environment, essential also to the classroom setting, is the students’ affect, that is, interests, values, and attitudes (Popham, 2012).
It is imperative that teachers understand their role and importance in identifying and effectively using motivational strategies (Hardré, 2012). Cognitive and affective learning are important to education. Visconti (2012) stated, “The development of intelligence through personal relevance is balanced by developing the cognitive processes of students to help them learn” (p. 48). For example, Gamwell (2005) found in his research that personal relevance affected student engagement. This finding has resounding value in that it reflects the essence and purpose of the literature about embodied learning through the arts, since personal relevance is a true motivator. Stancato and Hamachek (2001) argued that it is not possible to separate affective and cognitive dimensions of learning. Although this resonates throughout the literature, one may still consciously attempt to do so.

According to Guay, Marsh, Senecal, and Dowson (2008), the highest degree of self-determination is intrinsic motivation, where an individual engages in an activity for self-derived satisfaction. One example is the study of visual arts as described by Visconti (2012), who asserted that the visual arts enrich instruction through cognitive development and personal dimensions. Distinctions have been made between the two domains of student affect and cognition. The notion that the two, function independently in the class setting should be dispelled, with the realization that one impacts the other (Stancato & Hamachek, 2001). This belief leads to the understanding that classrooms tend to lack what science offers as evidence-based practices for motivation and learning (Ross & Sliger, 2015).
As Stanaco and Hamachek (2001) stated earlier, the distinctions between students’ affect and cognition need not exist. Without the understanding of the connective nature of cognitive and affective learning, teachers may be led to believe that one occurs independent of the other. Cognitive refers to the comprehending of subject matter and the thinking processes that accompany it. It affects motivation and, ultimately, learning.

Instructional practices that incorporate motivational strategies effectively can—and do—translate into cognitive dimensions of motivation. Helding (2012) stated that to learn, one must be able to remember. Memory is short term or long term, and long-term memory has two dimensions, explicit and procedural. Helding (2012) added that both explicit and procedural memory are associated with physical skills that occur outside of our awareness, with the arts and other physical activities. Visconti (2012) further discussed the impact of the visual arts, which also serves as a motivator, asserting that both visual and performing arts promote procedural memory, another benefit for cognition and learning.

As neuroscience continued to grow, new discoveries evolved such as neurogenesis, or the birth of brain cells and neural plasticity, which are physical changes in the brain caused by experience (Helding, 2012). More specifically, Masson and Foisy (2014) defined neuroplasticity as “the capacity of the brain to change its structure (its neuronal connections, more precisely) through learning” (p. 502).

According to Helding (2012), learning cannot take place until a person attends to something. Forming and keeping (or firing and wiring) new connections between brain
cells, the neural substrate of learning, are dependent upon attention, as new input is received by the learner. Therefore, learning cannot happen without attention. Helding (2012) further asserted that learning cannot happen without memory, and memory happens, according to Hebb’s rule, because “neurons (nerve cells) that fire together, wire together” (Helding, 2012, p. 321). To clarify, any tasks, whether mental or muscular, creates space or synapses between neurons. The repetition of the task eventually creates synaptic links in the pathway of neurons. When the same neurons are fired repeatedly, memory happens, and there is a fundamental connectivity between memory and learning, that is, they are essentially one (Helding, 2012).

Synapses are gaps between nerve endings where dopamine carries information across the space that separates axon extensions of one neuron from the dendrites leading to the next neuron in the pathway (Willis, 2006). Dopamine is a neurotransmitter most associated with attention, and attention increases learning. However, it is important to note that because neurotransmitters need rest and time to rebuild, they should not be overloaded.

Experienced teachers know that boredom, stress, anxiety, and specifically low motivation can interfere with learning. If students are stressed and anxious, information that needs to get in will not (Willis, 2007). The amygdala, located in the temporal lobe of the brain, acts as an “affective filter” (Willis, 2007, p. 34) for students. For example, PET and fMRI scans show that when participants receive information through reading or listening to sentences, the amygdala, in its proper state, allows information to reach the storage banks. However, if conditions are stressful and emotional, neural activity
profoundly reduces, blocking sensory input from entering the cortical areas of memory storage that lie beyond the amygdala.

On the other hand, when an ideal balance of instruction promotes challenge and stimulates students’ curiosity and engagement in lessons, it optimizes the efficiency of the filter that allows information to flow freely to the learning centers of the brain (Willis, 2007). Through neuroimaging, researchers have found that brain activity and learning occur when classroom opportunities give active voice to students. Classroom participation of this nature produces strong motivation that helps to encode memory by boosting attention and promoting learning.

Although various evidence-based research studies encapsulate and explain how learning takes place in the brain, Sternberg (2008) argued that educators should use caution when referencing and accepting brain-based research. He did not question whether there were implications for education—his concern was whether the implications were unequivocal. Sternberg (2008) claimed brain research was erratic and inconsistent. He used the example of the left and right brain hemispheres working completely in different ways. He mentioned the work of Stephen Gould and Paul Broca regarding the possible correlation of brain size and intelligence. Researchers and authors use data to support their claims, but is it enough to jump to definitive conclusions and invest in new programs? Jensen (2000) cautioned educators not to misrepresent the research, adding that no research justifies all good teaching strategies.

One reason that arts integration has a rightful place in the classroom is that it nurtures creativity. Webb and Rule (2012) offered a research study on creativity entitled,
Creativity: Important, But Neglected. As indicated by the title, such is the case in some instances during instruction in the classroom. This section makes a case for arts integration and its potential to affect creativity. In their article, Webb and Rule (2012) first introduced the Creative Pedagogy Theory, followed by a discussion on the integration of creativity with core content learning. It is important that teachers develop this quality in students, based on two major tenets of creativity education as noted by Lin (2011), which states that “creativity can be developed” (p. 150) and “everyone has the potential to be creative” (p. 151).

The model for creative pedagogy is depicted by a threefold design, based on the teachers’ ability to create lessons, the students’ ability to respond to the lessons or developing skills, and the freedom and spontaneity of the learner (Lin, 2011). Rowlands (2011) supported the belief by asserting his argument that the teaching of creativity is better through integration of academic subjects, rather than separately. Through the arts, individuals can begin thinking in a lively and creative way.

Webb and Rule (2012) conducted a study on 22 (7 male, 15 female), mixed ability second graders that involved one-week lifecycle lessons, alternately, for four weeks. This counterbalance (participants alternated between control and experimental conditions) study approach sought to ascertain which condition (if any) appealed to the students and whether greater retention and growth would be shown in vocabulary. Based on their findings, Webb and Rule (2012) concluded that there was some growth with a medium effect size with a p value of 0.04, which indicated that the difference was statistically significant. Students also preferred the experimental condition to the control,
noting motivational and creative problem-solving benefits. Consequently, Webb and Rule (2012) recommended that creative tasks be integrated into content teaching. It is also important to note that high interest in the topic may have been a contributing factor for a slightly higher level of enjoyment expressed for the control setting.

Torrance (1962) stated that there was a need to develop strategies for implementing creativity. Rowlands (2011) offered a perspective on creativity in the classroom. He contended that creativity must not simply be made of novel ideas. Rowlands (2011) further noted that the arts have had input to creativity in education and its place. His claim was that many individuals are truly capable of creative arts beyond novel ideas, but that those ideas must transform within the boundaries of the instructional environment. Rowlands (2011) argued four key points: (a) no separation between promoting creativity and subject matter; (b) the link between creativity and intrinsic motivation; (c) ways to foster creativity in the transformative sense; and 4) creativity as a construction process involving insight and perception.

Rowlands (2011) stated that creativity is more than just novel ideas. Typically, creative teachers are interested in knowledge, yet they are more interested in skills. Where creativity and subject matter are concerned, some teachers may want to focus on the classroom activity, whereas others may want to attend to the children’s use of imagination and ingenuity. That is not to say that creative teachers are not interested in knowledge; they are also interested in the attitudes of the children. Bresler (1995) spoke about the arts having a subservient model in the classroom, however teaching for that intrinsic value is the real challenge of the teacher. Rowlands (2011) noted also that the
creative person has an ability to explore knowledge to the point of exhaustion, similar to a Socratic approach to questioning and inquiry.

Rowlands (2011) believed that if the teacher did not know what was going on within the context, then he or she could not advise within the context of that discipline. To allow for original insight, the student cannot be restricted, and therefore must be free to see what is viable to him—and what one pupil sees as viable, another may not. However, the freedom to make those connections with creativity is where the learning truly starts.

To conclude his study Rowlands (2011) stated,

All this is quite consistent with Vygotsky’s (1978) point that instruction has to proceed ahead of development if it is to lead to it, which means that the teacher who has embodied the subject matter can ‘arouse the mind to life’ by creating a cognitive response to the subject matter. This way the learner can internalize the subject matter and become creative within it. (p. 54)

This statement captures the essence of creativity and its development, and through the arts, creativity can be manifested.

Lin (2011) proposed and presented a rationale for a creative pedagogy theory containing three elements: “creative teaching, teaching for creativity, and creative learning” (p. 151). The objective of the three-element creative pedagogy theory, which utilizes the confluence approach, was to build a theory for teaching creativity. The two elements of creative teaching and teaching for creativity are distinguishable in that the foci for creative teaching is on the instructor, and teaching for creativity is on the learner.
Torrance (1962) explained the third element, “We have long known that it is natural for man to learn creatively, but we have always thought that it was more economical to teach by authority” (p. 4). This statement lends justification to the student who engages in creative learning (natural through inquiry) verses one who learns by authority (told what to learn) as explained in Lin (2011). In this framework, the premise is that creativity can be developed, and that everyone has the potential to be creative.

One concern for teachers may be that of choosing the correct activity for a given lesson. Torrance (1970) said looking for correct defies creativity. Instead, he suggested that teachers seek specific characteristics for activities, rather than specific activities. For example, “incompleteness or openness” (Torrance, 1970, p. 7) are fundamental. That is, incompleteness motivates the learner to continue learning and exploring.

Torrance (1970) then suggested pre-activity strategies, such as provocative questioning or looking at one thing from several viewpoints. Relevant to this literature, in his list of assignments was the suggestion to elaborate on some element of the lesson “through drawings, dramatics, imaginative stories, and the like” (Torrance, 1970, p. 8). A favorite of the author, noted also in Torrance and Myers (1970), was the strategy behind ideabooks, or “producing something and [using it] then doing something with it” (Torrance, 1970, pp. 8-9; Torrance & Myers, 1970, p. 56). In this instance, the learner first works with peers to produce the idea (drawing, story), engages in personal reflection on the product and subject, and then finds a use for the product. Activities such as this foster motivation and creativity in the classroom. By looking for responses of students and teacher, creativity is amenable to teaching. Everyone can be creative, and the
framework suggested by Lin (2011) fosters creativity and reduces the chances that teachers may overlook it.

The need to support creativity is obvious; creative environments support the imagination and innovation of children. Toivanen, Halkiahti, and Ruismäki (2013) also sought to characterize the terminology of creativity, but in the context of the drama class. Toivanen et al. (2013) used the Lin’s (2011) critical pedagogy theory as a basis to examine learning environments that support creativity. They sought to answer two questions that arose based on self-reflection and research:

- What kind of learning environment supports pupils’ creativity in school?
- Which aspects of drama education nurture pupils’ creativity?

In the study, Toivanen et al. (2013) considered creative theories and drama education that nurtured the theories. They noted that while the stage is the creative environment, it must be more than a positive environment, needing support from parents and teachers. Drama activities offered an environment void of an evaluative atmosphere, leaving the students free to become immersed in the socio-constructive way of learning. Toivanen et al. (2013) further noted that original, unique ideas link to creative thinking and concluded that all creative processes are based on thinking.

As noted earlier, Willis (2006) asserted that a balance of instructional practices helps to promote stimulation and engagement in the classroom. Saraniero, Goldberg, and Hall (2014) conducted a mixed-methods study for approaching professional development in arts integration and offered a deeper learning for classroom teachers in their use of
theater and visual arts in the reading curriculum. Saraniero et al. (2014) found theater to be particularly effective for engaging students in the learning process.

Similarly, Fitzgerald (2012) explored and highlighted teacher and student perspectives of dance as a way of knowing, using Orff instruments, a project that requires high levels of engagement. The qualitative research required classroom observations and participation of teachers and students, interviews, and some photography from one research site. Fitzgerald (2012) examined the rationale for reconceptualizing the New Zealand Curriculum by incorporating embodied experiences into their instructional practices.

Fitzgerald (2012) specialized in the performing arts and studied the Orff-Schulwerk approach, a holistic, discovery method to integrating music, dance, and drama disciplines, founded by Carl Orff. Her experience with this course of study was an influential factor in conducting the research. A primary objective of the research was to help teachers experience the effects of embodied learning on themselves, as well as on their students, by expanding the purpose and understanding of dance in education. The cognitive, motor, and affective domains achieve full integration through the engagement of instruction of the arts processes, as they constitute a form of embodied knowledge. Fitzgerald (2012) sought to know what dance as an embodied way of knowing could contribute to 21st-century teaching and learning in New Zealand.

Fitzgerald (2012) implemented several strategies, such as professional development for participating teachers, emphasizing arts-based integration, followed by solicited evaluations and reflections from the participants. She served as the third
participant in the research, along with two other teachers, Lulu and Marcy, who were immersed in a minimum of a three-day workshop in dance. The interviews and active involvement with the participants lasted 20 weeks. Both teacher participants experienced shifts in their understanding and learning. For example, Marcy, a second-year teacher, realized that the students were learning as they engaged in their activities, rather than receiving information. Lulu, a first-year teacher, realized the importance of questioning to guide and to facilitate learning. Other learning outcomes included, “be yourself in it-teacher as artist,” “be in the moment and be responsive to students’ ideas,” “allow reflection time,” and “acknowledge the /chaos of the creative process” (Fitzgerald, 2012, pp. 15-16). The implications for this research were the New Zealand Curriculum had the potential to move their teachers toward wider contexts; however, to function in such capacities required trusting personal instincts during the creative process. Also, Gamwell (2005), in his qualitative study of 26 eighth graders, found that personal relevance fostered student engagement. The next section presents the influence of culturally responsive teaching tenets, as well as its use in integrating the arts.

Purnell, Parveen, Begum, and Carter (2007) stated that the diverse backgrounds of students present both a challenge and an opportunity for teachers who have the responsibility of teaching to diversity, and that teachers can embrace the differences in the classroom to benefit the students, rather than allow them to serve as a detriment to those who are culturally different. Manning (1994) advanced this position, stating that culture and gender differences influence learning styles, socialization, and motivation. The culturally responsive teacher must bring a willingness to share knowledge and
diversity to effectively embrace and promote harmony and mutual respect in the classroom. Teachers must give attention to students’ affective needs to avoid a cognitive shutdown. According to Manning (1994), genuine learning happens best when students learn and create meaning through integrated experiences. Manning provided sample multicultural units, inclusive of the arts.

The teacher has the responsibility of using pedagogical skills to engage students in activities that are relevant and meaningful to the child (Gamwell, 2005; Melchior, 2011). The arts provide opportunities for multicultural learning. For instance, Melchior (2011) used multicultural dance as a primary unit of study in the dance curriculum. Students who experienced dance wanted to explore their culture as well as others. Melchior’s research offered new insight for integrating multicultural dance in the learning environment.

In addition, Brooks and Smith (2013) conducted a study of an extended classroom, arts partnership project. The community-based arts program involved performing arts tasks as literary experiences and produced personal reflection from students. One of the student responses represented an extension of the understanding garnered from the experience, as well the value that the student placed on the learning.

Sousa (2015) posited that neuroscience research revealed impactful results of arts instruction on students’ cognitive, social, and emotional development. Sousa added that although the arts are the first to feel the effects of budget cuts, brain-based research continues to show its positive affects on learning. For example, Felber (2003) used the arts as a catalyst for building character. Among the topics of moral development that
needed addressing were violence and vandalism, cheating, peer cruelty, and self-destructive behavior. Students read books where children face moral decision-making choices to emulate or avoid. Through drama, they choose from multiple intelligence activities (which embrace drama, music, visual art, and large and small motor hands-on activities) to report or explore. Lessons were designed to develop moral character while teaching the content of the subjects (Felber, 2003).

Based on the studies and research, there are reasons to employ arts instructional approaches, that is, arts integration in the classroom. Furthermore, those who embrace an understanding for the arts can also find practical values within the arts (Conant, 1964). Conant (1964, p. 29) delineated some of those values:

- Willingness to be uniquely expressive
- Recognition of importance of personal expression and the appreciation of others
- Improved mental alertness
- Improved concentration, interest span, and work habits, and
- A vision to understand and appreciate values in literature, drama, music, the dance, and artistry

The human values offered by the arts make it imperative that students have access to the arts in their formidable elementary and secondary years of school. The literature from this section discussed value and beneficial factors for arts and arts integration in the classroom. The next section reviews research on arts initiatives and organizations that help advocate for arts in the classroom.
Arts Initiatives and Organizations

Near the mid- to late 20th century and the beginning of the 21st century, arts initiatives emerged in advocacy for the arts. For example, in the 1960s during the John F. Kennedy administration, the National Endowment formed to place artists in schools (McKean, 2001). However, with this support came the challenge of creating partnerships for artists, teachers, and specialists. By 1999, under the direction of the John F. Kennedy Center for the Performing Arts, Changing Education through the Arts (CETA) formed to add arts partnerships in schools.

Subsequently, three studies (1999-2009) were conducted to examine the impact of its work through three independent multiyear evaluations, shedding light on the students, teachers, schools, and the CETA program design (Duma, 2014). All of the quasi-experimental studies sought to show why arts integration was a capacity-building approach for instruction. Extending the learning process through multiple modalities increased the possibility of retaining information. By offering professional development opportunities for teachers and schools, the culture could change. Arts integration fostered more engagement and motivation from students and more collaboration among teachers. Also, important to note is that the teachers felt that arts integration gave them more tools to reach and engage all learners (Duma, 2014). As indicated in the study, the CETA goal was to maintain an ongoing evaluation of the program and to make improvements for future initiatives.

Harvard University launched an initiative called Project Zero in 1967 to promote artist residences (Burnaford, 2007; Efland, 2002). The work of Jean Piaget guided the
initial interests of the project, later supplemented with an emphasis on issues concerning the arts. The National Education association furthered the Project Zero commitment to the arts by adding artists in schools, which created opportunities for projects between school and community, and made teaching and learning more visible to the arts and education scene. Thus, community arts programs reached out to the disadvantaged to provide educational and social programs to participants, and those programs looked to improve arts-based teaching and learning within the community (Burnaford, 2007).

Glass (2010) supported an enriched, arts learning environment. His assertion was that through research, the evidence is there, yet arts educators constantly find themselves rationalizing the value of their curriculum. U.S. Secretary of Education Arne Duncan wrote of the value of arts training and its role in children’s development. Glass noted that a study conducted by the Center for Arts Education (CAE) examined high schools in New York and realized that schools where the arts were accessible experienced higher graduation rates.

The Arts and No Child Left Behind

In 2001, the No Child Left Behind (NCLB) federal legislation sought to close the achievement gap between rich and poor students (Springer, 2011) and affirmed the arts as core subjects. Along with the legislation came accountability and funding priorities (Burnaford, 2007). Legislation mandated the teaching of the arts in schools; however, the degree of the implementation varied at the local level. For example, according to Spohn (2008), the arts program in Ribbon Valley experienced less time and access to the arts
due to NCLB. This study represented how mandates and budget cuts can impact the future of the arts.

Spohn (2008), an arts education teacher, conducted a mixed methods case study using teacher interviews to glean context on the perspectives of their experiences under NCLB. The six participants were all highly qualified arts and general education teachers; of the six teachers, four were arts specialists, one was a mathematics teacher, and the other was a language arts teacher. Spohn (2008) conducted and audiotaped individual, semi-structured interviews to gather qualitative data on NCLB in the school district and compared the data to that gathered from the district.

Themes emerged from triangulation-supported analyses; biases were made known (bracketed) due to the arts background of the researcher. An analysis of the data indicated an alteration in classroom instructional time to accommodate NCLB, as well as curriculum and instructional time and funding for the arts. The researcher felt that teacher voices were important to the future of arts education, as the mandate did not necessarily work in their favor. That is to say, the proverbial one size fits all premise can be detrimental (Spohn, 2008).

The compromise or dismissal of arts programs implies that less value is placed on the subject disciplines, which can lead to potentially marginalizing effects (Spohn, 2008). This can also jeopardize the future of the arts. When the arts curriculum is deemphasized, educators forego opportunities to improve math and language arts skills, since the arts increase academic achievement through active engagement.
The President’s Committee on the Arts and Humanities (PCAH) conducted 18 months of in-depth research to inform the President on the status, challenges, and opportunities of the arts in the schools and make recommendations to the president. In his 2008 report, President Obama called for a reinvestment in the American arts education. Despite the foundations set forth by great minds of philosophers and educators of the past, the arts did not have a stable and recurring role in education that other subjects maintained. The field needed supportive research to rationalize its use. In other words, the arts were still at the audition stage.

Arts Integration in the Classroom

Identifying the style of arts integration is important to the success of the teacher’s mode of implementation. Bresler (1995) suggested four styles of classrooms for arts integration: the subservient approach, the co-equal cognitive integration, the affective approach, and the social integration approach. The role of these delivery models for arts in education is to allow students to learn beyond rote and recall classroom methods; however, some educators misrepresent arts integration, deeming the approach as simple time fillers during instruction (Bresler, 1995). The next section focuses attention on arts integration in the classroom to foster a deeper understanding of its use in attaining the previously noted benefits and value.

The arts add value to classroom instruction and impact learning when teachers receive proper training in implementing the arts integration approach. Studies conducted on arts integration revealed growth in student cognition and motivation, social interaction, and engagement that positively impacted learning in the classroom.
However, despite research efforts, the arts continue to struggle to affirm its place on the mainstage (a daily instructional approach in the classroom) in education and instruction. Following are research-based studies that teachers can use to support pedagogical practices of arts integration. Some studies have been included to provide foreground information to set the stage for the research-based, arts integration strategies.

This section contains research on how dance, drama, music, and visual arts can enhance the learning process during instruction. While the arts may not represent an indisputable remedy for all of a teacher’s concerns or solve a problem of confidence during instruction, it is imperative that the empirical and replicated studies inform teachers in today’s classrooms. Furthermore, the research serves as a reminder that teachers who utilize arts integration are neither self-proclaimed experts in one or more arts discipline, nor attempting to replace the arts specialists. Teachers must be able to face fears, if that is in fact what hinders their efforts, and proper training can assist in the process. Metaphorically, the goal is to place more actors (teachers) on the stage (in the classroom) who are well rehearsed (prepared) and ready to perform (teach) using arts integration.

Gallagher and Ntelioglou (2011) designed a qualitative study that embraced the notion that drama thrives on melding diversity for a common cause, and in this instance, engaging students to make meaning within the classroom setting; that is, using drama promoted engagement. For example, the researchers validated prior knowledge by activating it via personal and cultural narratives (Gallagher & Ntelioglou, 2011). Within this ethnographic research, the researchers utilized one technical school’s field notes and
teacher reflections to delineate the diversity of the students engaged in the literacy project through writing, dialogue, and performance. By activating prior knowledge, teachers encouraged and promoted opportunities for student engagement during the project. The findings resulted in several implications for use in other classrooms as well, indicating the potential of using similar strategies in other content areas.

Gallagher and Ntelioglou’s (2011) research involved a multicultural population. Conversely, Brooks and Smith (2013) investigated a literacy-infused, history-based arts program called the Arts Asylum (pseudonym), designed for African-American urban adolescents. Through interviews and field notes, the researchers collected data, observing episodes or units of instructional time. Students embraced the cultural knowledge and its value to learning. One student explained:

(Arts Asylum) is not just a place to dance or write but a place to learn stuff that you didn’t learn in school. When we do the dance, we don’t just do it; we learn the history behind the dance. . . . So we just don’t learn the dance; we learned about why we dancing and what drums we using, what the song’s about, what it means, and what does the dance mean to our ancestors. (Brooks & Smith, 2013, p. 55)

The student elaborated to make a connection to the real world:

So, like, just learning about not only dance because we go so many dances today that kids just do just to do; they don’t know the research or the history about it. But when we learn our history, it makes us, like, feel comfortable with the dance and want to dance it more, because we know not only that we dancing, but what
we dancing for and what we representing when we do that dance. (Brooks & Smith, 2013, pp. 55-56)

The student’s commentary represents a powerful realization. The words acknowledged the value in learning through culture and the mode of learning. When students can make a connection to the real world that is when we know that they are learning.

Gamwell (2005) and Peck and Virkler (2006) realized similar student engagement benefits from their research, understanding that increased engagement in the classroom increases literacy learning. For example, in Gamwell’s (2005) qualitative study, the researcher used 26 eighth-grade students in a language and literature class to collect reflective journals, video, and audio recordings. In this study, the students were actively engaged in the construction of their own learning leading Gamwell to conclude that personal relevance affected student emotional engagement. The students’ closeness to the project and their diverse modes of learning supported Gardner’s (1983) notion to negate the idea of a person’s intelligence to be singular in nature.

According to Brouillette (2012), English and drama should have a conversation, considering the overlap in standards. Imagine if teachers from both disciplines merged their efforts for children’s sake. In her research, Brouillette (2012) interviewed 24 teachers and measured engagement by attendance based on days with and without scheduled arts lessons. The San Diego Teaching Artist Project, comprised of nine lessons each in dance, theater, and visual arts in conjunction with content standards, consisted of arts integration and literacy for primary students at 15 elementary schools. The students possessed limited abilities to speak English; however, dance played a
significant role in the study due to its engaging quality for students with language challenges. Dance served as a form of literacy. Based on teachers’ responses, Brouillette (2012) concluded that introducing art in early years builds a foundation for later years.

Peck and Virkler (2006) explored puppetry and reader’s theatre to enhance literacy and examined the use of drama as engagement for student activities. They found that students realized personal ownership in the project and worked together for the good of the group. Furthermore, performance study made visible the cognitive, kinesthetic, aesthetic, and communicative processes of learning. The findings showed that students engaged in more reading time and made significant gains in reading and cooperative learning (Peck & Virkler, 2006).

Engaging the visual arts during English and language arts instruction can be effective in improving critical thinking skills as well. DeFauw and Taylor (2015) conducted a mixed methods study to evaluate teachers’ perceptions on arts integration. A 10-question survey of closed-ended and open-ended questions accompanied 180 surveys completed by elementary, middle, high school teachers. DeFauw and Taylor (2015) analyzed the responses to the open-ended questions through constant comparison, an inductive method of analysis from specific to broad (Creswell, 2012), along with the analyses of the closed questions to consider teacher’s views of the arts integration approach.

The results of DeFauw and Taylor’s (2015) research revealed that 84.8% of the teachers agreed or strongly agreed that students’ interest in the content area increased through arts integration. Furthermore, the arts helped to increase understanding, develop
critical thinking skills, foster engagement, and increase cultural awareness. Although 73% of the teachers surveyed were high school instructors, their input represented a valuable voice to the advocacy of arts education.

Holdren (2012) also found benefits of arts integration. In a study of 21 participants of mixed abilities from three different classes, Holdren coded and analyzed anecdotal notes, class films, some photos, and follow-up focus discussions by 12 invited students. Holdren (2012) noted that higher order thinking skills were evident as students discussed project choices. In addition, students demonstrated understanding of reading through the visual arts medium.

A comparison of three studies with different methodologies reveals similar outcomes. Melnick, Witmer, and Strickland (2011) conducted a longitudinal study that followed students from kindergarten through fifth grade, but, did not include students with diagnosed disabilities. Peck and Virkler (2006) conducted a study with a class of second graders and required the students to collaborate using reader’s theatre and puppetry. In the third study, Brinda (2008) used the appeal of theatre in conjunction with a pre-reading strategy to motivate the reluctant reader. In each study, significant gains in reading occurred. Although the various approaches yielded promising outcomes, each study had issues of weaknesses or conflict. For instance, Melnick et al. (2011) did not include students with disabilities, which could have impacted the results. Peck and Virkler’s (2006) choice of literature may have led to questions regarding the results of the study. Finally, Brinda’s (2008) prereading strategy may have facilitated the increase in reading scores instead of the use of drama. While these issues concerning the studies
may leave the reader in a quandary, the unifying factor was the use of arts disciplines and positive reading outcomes.

In another study, Leijen, Lam, Wildschut, and Simons (2009), explored the challenges that students encounter during the pedagogical practice of reflection in tertiary dance education. The results of the study showed four main categories of difficulties for students during reflection activities: general, describing an experience, evaluating an experience, and relating to multiple perspectives. The researchers concluded that reflection skills can be taught through activities such as learning journals, discussion groups, and modeling. Furthermore, as DeLuca (2010) suggested, teachers can add value to learning by infusing a creative aspect to assessments, where performance plays a major role as well.

Training and Arts Integration

This section focuses on three influential factors for implementing arts integration is the classroom. The purpose of this section is to reveal how the adult learning theory can impact these learning elements. The factors addressed are prior arts experience, preservice training, and professional learning.

Prior experience can be a source of knowledge and guidance for teachers who use arts integration. However, as part of a mixed methods study, Oreck (2001) surveyed a participant pool of 423 teachers and found that teachers who view the arts as important rarely use them. The strongest motivating factor was arts benefits, including meeting the diverse need of students. Among the dominant constraints for arts use was time and
training, with self-efficacy ranking high as a personal influential factor for arts use in the classroom (Oreck, 2001).

Prior experience is a means of gaining knowledge that teachers can use to inform their future pedagogical practices (Garvis & Pendergast, 2010). In a study conducted by Garvis and Pendergast (2010), the researchers used seven cues to activate prior experiences in teachers. They asked participants with three years of experience or less to respond in writing to specific cues concerning their recollection about arts experiences. Garvis and Pendergast (2010) focused on positive and negative arts experiences that may have occurred during the seven identified stages. The results of the study indicated that preservice arts training was found to be negative, with teachers citing reasons such as the need for a place to apply new knowledge, conflicting views with facilitators, and limited exposure to arts subjects (Garvis & Pendergast, 2010). The study also revealed that as young adults, most of the teachers’ personal arts experiences were enjoyable, but this was not the case with teaching art experiences, which the researchers stated could lead to minimal use of arts instruction (Garvis & Pendergast, 2010).

From a 10-year study conducted by Duma (2014), the initial findings from a survey revealed the majority of respondents noted prior experience as an arts knowledge source. However, according to Duma (2014), the more teachers participated in various aspects of the CETA program, taking classes and working with arts coaches (which became the frequent choice for arts knowledge), the more arts integration became a part of their instructional practice. The results of these studies indicate a need for additional
conclusive research on prior arts experiences as an influential factor of teachers who use arts integration in the classroom.

Preservice Training for Arts Integration

Preservice training in the arts is imperative if the expectation for teachers is to instruct students with confidence. One reason for this training is that teacher candidates receive encouragement to consider students’ learning styles, whether they are inclined to be kinetic, spatial, or visual learners (Gardner, 1991). Additionally, preservice teachers must become culturally responsive, because culture, as well as learning style, is essential to the success of learning for students (Garcia & Willis, 2001) to improve student achievement (Gay, 2000).

Evidence has shown positive effects of arts-based instruction in social, emotional, intellectual, and cultural development (Manea, 2015). For example, Brouillette (2010) noted how one teacher saw improvement in her students’ ability to analyze and evaluate. The significance here is that students who receive instruction through arts-based learning tend to do better on comprehension tests than they would had they engaged in learning through textbooks (Otten, Stiger, Woodward, & Staley, 2004). However, Vetere (2016) stated that the Common Core curriculum does not stress the importance of arts integration; this lack of exposure affects the desire of preservice teachers to engage in arts education as part of their training (Hallam, Gupta, & Lee, 2008), which results in low efficacy, confidence, and engagement (Garvis, 2009).

Garvis (2009) investigated the theoretical constructs that align with self-efficacy of preservice teachers. She reiterated the significant research and significant findings on
the positive results of an arts education; however, teacher competence remains a concern. Garvis cautioned that negative thoughts on self-efficacy should not be allowed to settle. Garvis (2009) stated,

Self-efficacy beliefs are lowered if a teacher perceives their performance in teaching arts education is a failure, contributing to the expectation that future performances teaching arts education will also fail. Teacher self-efficacy beliefs are raised if a teacher perceives their performance in teaching arts education a success, which then contributes to the expectations that future performances teaching arts education will also be proficient. (p. 31)

Therefore, it is important to advocate for preservice training in the arts for classroom teachers. Furthermore, the advocacy argues for the centrality of arts integration in the classroom, starting with arts in our schools for the very young to arts in preservice teacher programs, which in turn, brings the arts back to the classroom.

While the potential for preservice training appeared promising, teachers have also expressed a concern of support (or the lack thereof). Garvis and Pendergast (2011) conducted a study to compare the support received by beginning teachers of regular education (math and English) and the arts. The participants included 21 general education teachers, both male and female between ages 21 and 52. More specifically, teachers were in their first three years of teaching and employed by government and independent schools of Queensland, Australia. The researchers solicited beginning teachers from professional organizations, conferences, and schools in 2008. Interested individuals contacted the research team and, in turn, each received the questionnaire.
Garvis and Pendergast (2011) disaggregated the data via content analysis. With an Alpha reliability for the scales, the evidence showed that, overall, music had the lowest self-efficacy scores, and math and English both ranked highest in self-efficacy. The arts ranked lower collectively in perceived support, and again math and English received the highest ratings. This raised more questions and suggested the need for future research on self-efficacy and support of beginning teachers.

If teachers are expected to instruct students using arts integration with confidence, it is imperative that preservice training programs find value in instituting well-designed courses that support the influence of the arts during instruction. McKean (2001) raised the concern of how prepared classroom teachers view themselves as teachers of the arts and what is offered in preparing them. Purposeful professional development (Garvis, 2011; Grant, Hutchinson, Hornsby, & Brooks, 2008) is one possible solution, as noted by McKean (2001).

McKean (2001) conducted a yearlong study, which involved a university arts program and an urban school district, to examine elementary classroom teachers in an arts partnership model encouraged by the National Endowment for the Arts and the Kennedy Center. The partnership sought to offer arts experiences for both students and teachers. Of 76 elementary schools in the specified district, only nine had a fulltime music specialist, visual arts specialist, or both.

McKean (2001) observed the 12 teachers selected for the project during workshops and teacher instruction, interviewed them, and gave them opportunities to share reflections. Transcribed audiotapes, field notes, and program artifact data were
analyzed for a collective perspective on teachers’ experiences. From the data, McKean (2001) explored three main recurring concerns of the teachers:

- teachers’ perceptions of their expertise;
- the cultural and social lens through which the experiences were viewed; and
- the social and political context for curricular change. (p. 28)

For the first concern, teachers acknowledged inadequacies and lack of accessibility. They felt that they could not adequately teach the arts and lacked the resources to do so. McKean (2001) noted this as a prevailing concern among the teachers.

The cultural and social lens was the basis of the second concern. As a part of an arts partnership to expose the teachers and students to dance in the classroom, two different teaching artists taught two dance classes depicting two different styles to teachers and students. Following this, teachers expressed feelings of anxiety based on their inability to execute the movements. Teaching artist “A” received rave reviews because the classroom teacher felt accomplished in getting the movement, and the experience was enjoyable (McKean, 2001). In the second scenario, the teachers revealed frustration because they focused on the fact that they did not quickly grasp the movement. In this instance, they nearly missed the point of the lesson because of their excessive focus on getting the dance steps. This presented a pivotal concern because teachers almost missed the arts experience and its value due to concerns of mastering the dance. The teachers needed a redirected focus to get the point of the lesson.
The third issue, involving social and political contexts, was teachers’ concerns with time allotment for implementing the requirements, along with a fear of instituting a minimal arts program. The intent was not to have artists and arts organizations bear the brunt of arts education in the school at the sacrifice of art for art’s sake and the value it holds as a standalone entity. Teachers must be reminded that for arts integration that they are not to try to become the acclaimed dancer, actor, visual artist or musician, but rather they are to facilitate arts in the classroom, by providing experiences for students that offer a rigorous, robust, and challenging atmosphere.

Professional Learning in Arts Integration

If teachers are expected to instruct students with confidence, training in the arts is imperative at the preservice stage, as well as ongoing preparation through professional development. Additionally, the school leader’s role is vital to the success of professional learning initiatives (Bradshaw, Reinke, Brown, Bevans, & Leaf, 2008; Marzano, Waters, & McNulty, 2005). Finally, a need exists for teachers’ voices to be heard.

For teachers who are interested in arts integration or required to implement the approach, there is a general concern regarding training or the lack thereof, in education. If teachers have not been privy to preservice training, then staff development must take on the role of providing substantial, quality training. For example, Alter, Hays, and O’Hara (2009) conducted a qualitative study on a snowball sampling of 19 teachers from 12 schools. They held 70-minute focus groups and in-depth interviews during a six-month period. The findings revealed that teachers felt gaps existed in their knowledge regarding social and cognitive effects of the arts. Teachers also expressed concern with
the expectations regarding the curriculum and felt that expectations of teachers to do this [arts integration] seemed unrealistic. Furthermore, they expressed that the quality of arts teaching was variable; some teachers even avoided speaking about the unfamiliar arts areas. Collectively, the teachers expressed their lack of confidence (Alter et al., 2009; Garvis, 2011).

Saraniero et al. (2014) also conducted a mixed-methods study for approaching professional development in arts integration. Third and fourth grade teachers were asked to integrate visual arts and theater with their reading program. The focus was to compare three groups: one group that had experienced the summer institute model; one group that had experienced the summer institute model and instructional coaching; and one group that served as the control group. The demographics included such credentials as years of teaching and arts class experience.

The arts partnership model for the professional development initiative, DREAM (Developing Reading Education with Arts Methods), offered a deeper learning for classroom teachers in their use of theater and visual arts in the reading curriculum. Theater is particularly effective for engaging students in the learning process (Gallagher & Ntelioglou, 2011; Gamwell, 2005; Peck & Virkler, 2006). The quantitative analysis process used ANOVAs and t-tests to determine significance of differences between tests, while descriptive and content analyses involved interviews and triangulation for confirmation of findings (Saraniero, Goldberg, & Hall, 2014).

Teachers for both treatment groups reported high student engagement, and 95% of both groups reported arts integration as an effective reading strategy (Saraniero et al.,
The teachers reported that they were more creative, more excited, and more engaged. The group that received coaching was more confident in integrating the arts than the institute only and control groups, thus offering promising data for the coaching model for teachers using arts integration (Saraniero et al., 2014).

Although the coaching model proved worthy in the study conducted by Saraniero et al. (2014), McKean (2001) noted that when the seemingly threatening variable (expert artists observing classroom teachers teaching the arts) was removed, teachers engaged themselves more as collaborators among themselves to get the job done. That is, the teachers brought their expertise and resources, such as collaboration and peer observations, to the forefront to make this project workable and sustainable for them. That is, less focus should be placed on general education teachers becoming experts. Instead, utilizing time for exposure to the arts and allowing teachers to include their personal and collective resources to find success in implementing arts in the classroom were more beneficial and worthwhile.

Fortnam and Pybus (2014) suggested that there is an undercover curriculum. In other words, teachers do not always stick to the official or unofficial script. Classrooms are set up without challenge or predetermined design, depending on the institution. The increased demand for technology raises questions of instructional methodology. However, since the arts are characterized by problem solving, explaining, articulating, and justifying, which often calls for collaboration, Fortnam and Pybus (2014) agreed that these characteristics are important to the future of fine arts. The next section discusses the benefits of arts partnerships and artists in residence, for arts integration.
Arts Partnerships, Artists in Residence, and Arts Integration

Artist-in-residence and art partnerships programs can be beneficial to both the student and teacher through professional learning, and they can work conjointly or separately to meet the needs specific to school cultures. For example, the multimodality focus of Brouillette’s (2010) research proved beneficial to the English Language Learners who participated in a study using an artist-in-residence program. The multimodal learning allowed the students to express themselves in ways other than the English language. The research included in-depth interviews and observations of teachers who had participated in an artist-in-residence program for at least one semester. The arts integration activities, according to the teachers, fostered prosocial behavior, and the bonding activities affected classroom climate and collaboration.

Walker, Tabone, and Weltsek (2011) saw similar benefits through multimodal drama-based strategies. In this instance, the researchers randomly selected schools, four for the arts integration treatment and four as control schools, for a year-long project. The number of teachers selected totaled 28, 14 each for both the control and treatment groups. District objectives for the middle grades served as guideposts. The data, analyzed using previous and current scores district and local data sets, revealed that 56% of the students passed language arts assessments compared to 43% of the control group (Walker, Tabone, & Weltsek, 2011). Although the study had a mathematics component, the primary focus was the language arts and drama study, and while the results may not appear to be astounding, improvement was shown over the control group, which does indicate benefits of learning through the arts.
Two studies employed a K-8 arts partnership (Andrews, 2006; Smith & McKnight, 2009) and found that drama in the classroom showed positive effects on student learning. Andrews (2006) conducted in-depth interviews on 13 teacher candidates from the fourth phase of a four-part study. These Canadian teachers were expected to instruct students in music, art, dance, and drama. Andrews (2006) noted that beginning teachers realized the benefit of the specialist in how they assisted them in preparation for arts instruction their own classrooms. Smith and McKnight (2009) formed a partnership that worked with teachers in the schools, holding two sessions at the school. Student artifacts were collected over a six-month period at the company site. After reviewing notes from classroom observations, interviews, and student artifacts, Smith and McKnight (2009) found that teachers felt pressures to improve standardized test scores. They also found a direct correlation between drama and theatre activities, the standards, and the test scores (Smith & McKnight, 2009).

Although drama has a direct link to English and language arts (Brouillette, 2012), that is not to say that music and dance cannot play a vital role in literacy instruction. For example, Grant et al. (2008) investigated collaboration between university professors and classroom teachers. The workshop was designed to check the effect of the arts (dance, drama, music, visual art) on the learning of literacy. More specifically, an approach to teaching music and movement developed by the pedagogy of Orff Schulwerk informed the study. The Orff instruments consist of various percussion instruments, such as steel and conga drums, castanets, bells, and xylophones. Grant et al. (2008) found that teachers are more apt to take up the arts discipline if it is modeled for them, a mode of
treatment that Bandura (1977) referred to as vicarious experience. Furthermore, participant realized that artful connections in general can enhance children’s learning experiences in reading and writing, and that introducing the arts in early years builds a foundation for later. However, time was a significant concern in the study (Grant et al., 2008).

The arts are marginalized in some settings. Callahan and King (2011) conducted a four-week study on two creative writing teachers. Interviews, video footage, and classroom artifacts generated data during the Techno-literacies Poetry Unit (literacy practices and related new, technology events); digital experts were positioned throughout the room to lend support. Callahan and King (2011) felt the project possessed merit because of implications for classroom practices in the area of digital modes, based on the belief that the world is different; therefore, education must be different.

Teachers’ Perspectives

Teaching artists and arts partnerships, professional development opportunities, and preservice training can be assets in implementing arts integration. However, teachers expressed concerns about the availability of time to meet the demands of arts integration. For example, teachers experienced anxiety in trying to fulfill the requirement of the curriculum quantity and the broad scope of the arts content (Alter et al., 2009). Grant et al. (2008) discovered that, despite the established timeline, the project team participants spent less time with the teachers, and the teachers had less time to give. Additionally, funding did not include release time, which impacted other responsibilities. Grant et al. (2008) concluded that, for professional development of this magnitude, change takes
time. Therefore, school systems and staff development departments must continuously address this critical concern of time.

Teachers’ voices should be heard concerning their role and facilitation of arts integration as well. Teachers have voiced concerns such as the need for resources (McKean, 2001) and gaps in teacher knowledge (Alter et al., 2009). In a qualitative study conducted by Garvis (2012), a small sample size of 21 participants revealed insightful experiences of the teachers, from lack of belief in the children’s abilities to the lack of support from administration (Garvis & Prendergast, 2010), which provided little encouragement for the teachers. They also noted that before teachers graduate, they should receive more training in the arts. The more they understand, the more they are able to present pedagogical content with more self-efficacy. Bandura (1977) believed that much of human behavior is attained through modeling. Further, behavior can be motivated cognitively or perceptually.

Summary

The purpose of this review of literature was to provide background information to support arts integration and to investigate the teachers’ voice for implementing the arts integration approach. Moreover, this review was to discuss value of the arts and the arts integration instruction. First, a discussion of theorists for a proposed framework for teaching through arts integration was provided. Next, the stage was set with historical and philosophical perspectives that influenced arts education through time, from the pre-Socratic antiquity of Pythagoras’ influence on music, to the influences of Socrates, Plato, and Aristotle of the Socratic period, who studied and wrote about the arts. Then, the
Renaissance period in history which gave rise to art and architecture, literature, and music was discussed. Thereafter, the Baroque period, one deeply immersed in cultural identity which brought about the birth of modern theater was reviewed. The Enlightenment period, then presented new ways of viewing human nature, and both the Renaissance and Enlightenment periods saw the importance of human cognition. Later discussed was Kant’s intellectualism that met resistance, and new words such as feeling and imagination emerged, and free artists became widespread, spawned from the concept of this free artistic movement. This historical review also discussed Froebel, who Pestalozzi influenced; Froebel expressed the importance of allowing children the freedom to draw and play in their early years, in what became known as kindergarten. Finally, this section discussed Horace Mann and the common school movement, along with the ideals of John Dewey, which continue to influence educational practices.

Next, the literature reviewed value and beneficial factors inherent to the arts, art’s advocacy through initiatives and organization, the effects of federal legislation of NCLB and historical perspectives of arts integration, followed by arts integration in schools. Then the focus of the research was directed towards preservice training, professional development, and partnerships for arts integration. Finally, teachers’ voice and concerns received consideration, particularly for preparedness and training for utilizing the arts integration approach.

In this research, I am seeking stories from teachers about arts integration and their journey to use this pedagogical practice. As adult learners, I investigate the role of teachers’ prior arts experience, preservice training, and professional learning as
influential factors for implementing arts integration. The delineation of the history of the arts in education, benefits of the arts, background on arts integration, and initiatives that support the arts provide evidence that arts integration warrants sustainability as a pedagogical practice, rather than continuing to remain offstage. Although concerns exist, teachers’ voices may be rendered more melodious as needs of the adult learner are met, casting a veil of vibrant colors on a classroom canvas that captures the essence of the instructional approach. Yet, the curtain continues to rise, fall, and feature on stage, a brief run of arts integration as a pedagogical practice in the classroom.
CHAPTER 3

METHODOLOGY

“In many ways, the idea that education has something to learn from the arts cuts across the grain of our traditional beliefs about how to improve educational practice.”

—Elliot. Eisner

“The number of choices you make in the event that you see on stage, those choices are sometimes largely determined by the rehearsal process and the experiments that you go through and the choices that you make in the rehearsal room, not in front of an audience.”

—Ben Kingsley

Teachers have used arts integration as a pedagogical practice, though not a standard practice, in some school settings, yet reaching that mainstage status has not been achieved in the elementary classroom. To reach a mainstage status in the classroom, the teacher should realize and accept benefits of using arts integration as an instructional practice and make a conscious effort to use it with fidelity. To complicate matters, continuous debates overshadow arts value in schools (Peppler, Powell, Thompson, & Catterall, 2014), causing challenges for the arts to reach that mainstage status in the elementary classroom. Additionally, teachers have voiced concerns, such as time availability and massive curriculum content (Alter et al., 2009), as reasons for inconsistent use of the arts integration. It may, however, be attained based on a myriad of factors that influence its implementation and stability, as a part of the signature set of pedagogical practices by prospective teachers.
This chapter represents the rehearsal metaphorically, where the script (represented by Chapter 1) is first brought to life by conducting the research and planning actions that will take place to eventually detail teachers’ stories about arts integration. Just as stage directions are a valuable aspect of a play’s progression, arts experiences of prospective teachers may be a valuable backdrop for the development of pedagogical content knowledge. Stage directions give clues to the actors on when and from where people should enter and exit. In turn, the directions give some understanding as to the motivations and actions of the character. To ensure a credible study before stepping out in the field, it is necessary to study and rehearse aspects of the investigative stage. The contents of this chapter are likened to the practicing of data collection, by performing interviews, observations, and gathering artifacts. Just as the play is open to the interpretation of the director, so are the data and the revelations presented. Therefore, during this phase of the study, the researcher describes the processes for investigating the arts experiences and training of participants, which may be a valuable backdrop in development of pedagogical content knowledge for teachers who use the arts integration instructional approach.

Historical Perspective of the Methodology

Around the late 1960s, the term qualitative research was used in the social sciences; data that described people, places, and conversations were referred to as soft (Bogdan & Biklen, 2007). The qualitative researcher designs questions to investigate and report topics descriptively rather than make use of variables, assumes that nothing is trivial (Bogdan & Biklen, 2007), and prepares or rehearses for the investigation.
According to Bogdan and Biklen (2007), “Qualitative researchers assume that human behavior is significantly influenced by the setting in which it occurs, and whenever possible, they go to that location” (p. 5). Qualitative research shares with quantitative research the disciplined process of data collection but differs in how and what is collected.

Narrative inquiry, one of several approaches for qualitative research, best suits studies seeking to capture detailed experiences of one individual or a small number of individuals situated within a personal context (Creswell, 2013). Furthermore, Creswell (2013) suggested that themes may evolve from the storied experiences of individuals as well as dramatic turns or epiphanies. On the other hand, Clandinin and Connelly (2000) stated the three-dimensional narrative inquiry space may be included within the story line, which is comprised of the personal and social; the past, present, and future; and the place. The three dimensions represent interaction, continuity, and situation, respectively (Clandinin & Connelly, 2000; Creswell, 2013). The story, then, is the object of investigation (Riessman, 1993). During analysis, preliminary themes and stories are deconstructed to probe for meaningful categories or messages conveyed between researcher and participant (Creswell, 2013) to be reported by the researcher, which is, in this study, primarily through the lens of Knowles’s adult learning theory.

Qualitative researchers embrace the importance of writing about beliefs and theories that inform our studies and follow philosophical assumptions embedded within the beliefs that guide the researchers’ actions (Creswell, 2013). The philosophical, assumptions, epistemology, axiology, ontology, and methodology tell why we think the
way we do and guide the research in a specific manner (Creswell, 2013). The epistemology, which is the study of knowledge, tells how we know what we know, while the axiology allows us to reveal our values within the study. The ontological aspect of the study is revealed through realities that evolve from the study (Creswell, 2013), and methodology guides how we go about conducting our studies (Creswell, 2013; Lichtman, 2013).

Overview of Chapter

Essential to setting the stage for arts integration as a sustained pedagogical practice is providing strong, evidence-based studies that validate the approach. After all, a stage performance that receives rave reviews is more likely to have a successful run. Studies have shown that classroom instruction involving arts integration has a positive impact on student learning. For example, in a qualitative study conducted by DeMorris and Moss (2002), fertile arts environments were studied—not to determine whether the arts impact learning, but to ascertain how learning is impacted through the arts. Researchers dissected and analyzed the database of the National Education Longitudinal Study of 1988 (NELS) and found substantial connections between students who participate in the arts and academic achievement (Rabkin & Redmond, 2006). Additionally, Peppler, Powell, Thompson, and Catterall (2014) used the Learning and Achieving Through the Arts (LATA) model of arts integration and found the program to be among the most valuable for collaborating arts experiences for improved academic achievement. Each study was motivated by foremost literature on arts value, presented from a massive body of evidence. For instance, in the study conducted by Peppler et al.
NELS offered a foundation for the exploration of the LATA intensive arts integration program.

According to the President’s Committee on the Arts and Humanities (2011), “Arts integration models, the practice of teaching across classroom subjects in tandem with the arts, have been yielding some particularly promising results in school reform and closing the achievement gap” (p. vi). Yet despite such initiatives, teachers do not use this instructional strategy with fidelity. McKean (2001) advised listening to teachers to determine the barriers of art integration.

Moreover, Robinson and Aronica (2015) stated that arts integration in the classroom offers a less conventional education that potentially reaches low achievers or those who are less optimistic about their future (Catterall, 2012; Rabkin & Redmond, 2004). Rabkin and Redmond (2004) utilized standardized test scores to tout their positive findings of the effects of the arts on students who struggle in conventional programs. Catterall (2012) focused his study on low-income, high school students and found that the students with high arts engagement score equal to or better than those with little or no training in the arts. Additionally, regardless of the delivery model presented in a school or district, arts integration allows classroom teachers to focus on their core content while exposing students to the arts (Peppler et al., 2014). Furthermore, it is important to understand that teachers are not expected to replace the arts specialists, but instead, act as knowledgeable facilitators in and of the process.

Despite the evidence, sustainability is not commonplace in the classroom. Through this research, teachers may shine a critical spotlight on their arts integration
journey, experience, and training that can assist other teachers who desire to utilize the approach with more persistence. Such consistency of its use may eventually lead them to the point of self-actualization, where they may become mentors of the pedagogical practice.

The following sections explain the conducting of this study. The research questions are reiterated in the Study Purpose, followed by a description of the rationale for the use of a multiple case, narrative inquiry in the Research Design and Rationale section. An explanation of the Sample of the Study precedes the Site and Participant Selection Process, providing the specific characteristics of participants and a description of the setting. The Data Collection and Timeline section provides the process for conducting interview protocol with a description of how the questions aligned with my conceptual framework, and the rationale for the observations and artifacts examined throughout the study. The Data Analysis section describes the Three C’s method of analyzing the data, using dramaturgical and provisional coding, and narrative analysis for storying. My position as the primary researcher is in the Role of the Researcher segment. In the Dependability and Credibility section, I described the steps taken to ensure that the participants felt that the study was accurate, using a specific model, supported by triangulation and member checking. Finally, the Ethical Safeguards section includes the method of maintaining the confidentiality and authenticity of the subjects.

Study Purpose

The purpose of this study was to examine the current motivation for teachers’ use of arts integration and whether background arts experience, preservice training, and
professional learning influence their motivation to use it as a pedagogical practice. Additionally, this study explored classroom teachers’ reflections on the use of arts integration as an instructional approach and what teachers feel they need to implement the strategy successfully. The intent of this narrative study was to investigate the arts experiences and training for teaching through arts integration as an augmentation for student learning and pedagogical diversification. More specifically, the study sought to describe the experiences of and impediments to teachers’ use of the arts, drama, dance/movement, music, or visual art when teaching core content subjects of reading and language arts, science, mathematics, or social studies.

This study is important for several reasons. The arts integration approach, for example, appeals to students’ learning modalities (Duma, 2014; Pool, Dittrich, & Pool, 2011). Furthermore, arts integration in the classroom promotes engagement (DeFauw & Taylor, 2015; Gamwell, 2005), attentiveness, and memory. Additionally, the arts contribute to aesthetics, academic performance, embodied learning as a way of knowing (Snowber, 2012), and culturally responsive instruction, which is further justification for their placement in curriculum (Baker, 2013). This study is also significant because it can serve to highlight the needs and concerns of teachers on the implementation of arts integration (Duma, 2014) in its current showing on the educational stage. Once known and understood, the challenges can be addressed, bringing arts integration closer to becoming a norm rather than an afterthought as a pedagogical practice.

Gay (2000) noted a need for consciously responsive teachers who understand the learning styles of students for improving academic achievement. Similarly, Riener and
Willingham (2010) asserted that an important step in fostering learning is to consider the background knowledge and interest of students. Studies have shown that arts-based instruction results in higher academic achievement scores as opposed to those who study from textbooks (Otten et al., 2004), laboring to grasp new knowledge. For example, the use of arts integration has been explored through the application of Gardner’s (1983) Theory of Multiple Intelligences. Pool and colleagues (2011) explored the application of this theory as a hands-on approach to arts-based integration in the classroom and chose a condensed version of the Artful Learning model (experience, inquire, create, and reflect) to facilitate arts integration lessons. Several themes emerged from the project that supported the need for more learning activities that model best practices. The data revealed positive results with participants realizing the benefit that the method could have on a wide range of learners.

Some school cultures and classroom teachers, such as those involved with Changing Education Through the Arts (CETA), have embraced the arts integration approach to instruction (Duma, 2014). Others have been met with concerns of time constraints and unrealistic curriculum demands (Alter et al., 2009) or lack of funds (Strand, 2006)—obstacles that can hinder sustained use of arts integration. Thus, capturing, retelling, and positioning at the center, the stories of teachers and school environments that have embraced the arts integration approach to instruction, instead of relying heavily on traditional textbooks as their main pedagogical resources, may reveal future implications for teacher training programs, ongoing professional development, and
implementation strategies. Therefore, this researcher asked teachers to share their arts integration instructional training, experiences, and practices.

Research Design and Rationale

This investigation utilized a narrative inquiry design (Clandinin & Connelly, 2000; Creswell, 2013), which illustrates written or spoken words of individuals as interpreted by the researcher (Clandinin & Connelly, 2000). This study, designed to examine teachers’ journey for the use of arts integration in the classroom, utilized the conceptual framework of Knowles’s adult learning theory and self-actualization from Maslow’s hierarchy of needs. Interview protocol aligned to the three research questions that guided this study:

1. What do teachers view as necessary to implement the arts integration approach in their pedagogical practices?
2. What are teachers’ attitudes about the value of arts integration during classroom instruction?
3. How do the needs of the adult learner of arts integration manifest itself in pedagogical practices?

The goal was to examine teachers on their sustained use of arts integration. To facilitate this study, the researcher employed narrative inquiry, a method that starts with lived experiences shared by one or a small number of chosen individuals. This approach was best suited for the study because the researcher sought to garner insight on teachers’ use of arts integration through their detailed stories.
Sample of the Study

The researcher conducted a purposeful sampling of teachers who had engaged their students in arts integration during instruction of specific core content subjects. *Purposive sampling* (Bazeley, 2014), or *purposeful sampling* (Bogdan & Biklen, 2007), is well suited for this research design in that it is the method of choice for analytic induction (Bazeley, 2014). That is, the participants were selected for this study because they can “facilitate the expansion” (Bogdan & Biklen, 2007, p. 73) of the conceptual framework, which centers on the belief that teachers (adults) have specific needs and ways of learning, primarily based on the six assumptions set forth by Knowles’s adult learning theory. To reiterate, these needs are: need to know, learner self-concept, learner’s experience, readiness to learn, and orientation to learning, and motivation (Knowles, Holton, & Swanson, 2005). The theory was investigated with a focus on teachers’ arts background, preservice training, and profession learning. The assumptions set forth by Knowles address the characteristics of adult learners who strive to learn in settings that meet their instructional needs for gaining new knowledge. This adult learning theory, supported by the concept of self-actualization from Maslow’s hierarchy of needs, served as the framework of this study.

Site and Participant Selection Process

The setting for this research took place in a small school district in the southern United States. The suitability of the setting was appropriate in that the targeted school embraced and encouraged teachers’ use of arts integration. The district in which the school resided had protocol for research studies for public school; however, the private
school of choice abided by individual guidelines. Therefore, the researcher requested permission and gained access according to school requirements.

Phase 1 of the Selection Process

The researcher became familiar with the sample population at a place of part-time employment after realizing the possibility as a research site. Accepting a position as a fine arts coordinator, the researcher worked one day per week and more during production week. She engaged in informal conversations with the teachers when students were brought to class or when there was an opportunity in the hallway or at lunch. Eventually, the researcher began visiting the classrooms to understand the student population better. In time, the researcher visited the classes to observe, in a nonthreatening manner, the teacher’s classroom management strategies. Upon returning to school after a summer break, the researcher learned arts integration was now one of their three pillars that guided the vision of the school.

Phase 2 of the Selection Process

Although the school had a very small teacher and student population, the researcher’s familiarity with the teachers made Creative Temple Academy (pseudonym) an ideal site for the study. The principal welcomed the proposed research study on art integration. The researcher discussed several teachers with her and narrowed the decision to three, with one alternate in mind in case someone decided not to participate or withdrew from the study after agreeing to participate. The basis of teacher participant selection was the researcher’s observations of their teaching practices, informal conversations with them, and the principal’s recommendation.
Phase 3 of the Selection Process

While awaiting approval from the Mercer University Institutional Review Board (IRB), the researcher discovered one potential participant did not return in the fall. After discussing this matter with the principal, the researcher decided to include the alternate as the third teacher participant. Upon IRB approval (see Appendix A), the researcher approached the three teachers during the week of September 5, 2017 about the project. After requesting and receiving their willingness to participate, the researcher administered the initial interview protocol to confirm their appropriateness for the study, provided consent forms (see Appendix B), and requested that they review and return the forms with their decisions within the week. Subsequently, the researcher assigned a pseudonym for each participant (Pam, Resa, and Amy) to protect their identity.

Data Collection and Timeline

Since researchers in the field encounter various shifts and changes, it is necessary to negotiate relationships. To accomplish this, the researcher developed a professional relationship as a faculty member with the participants. While serving as a teacher in the arts department for one year prior to joining the setting, the researcher became familiar with the participants. Once the researcher decided to use the school as the research site, her familiarity with the participants allowed her to remain in the field, preventing any unnecessary voids in the study and aiding the triangulation of data.

Procedure

Data for the study was generated from interviews, observations, and artifacts. This research took place over a period of 12 weeks to collect, transcribe, analyze, and
report data. The researcher interviewed teachers to gain their stories, perspectives, and experiences on the use of the arts integration approach within the classroom. Inquiries solicited information about their training, both past and present, and any other experiences that led them to their status as an arts integration instructor. As recommended by Creswell (2013), the researcher utilized an interview protocol (see Appendix C) designed for the study to guide questioning during the semi-structured interviews. The researcher presented the data transcriptions gathered over the course of the study to each participant for member checking. Pam returned two minor corrections, Resa returned one, and Amy did not submit any. The researcher asked each participant the same questions unless there was no need for a specific follow-up question. In addition, if a participant introduced something that was exclusive to her story, the researcher requested additional information from the subject for clarity.

During the first week, the researcher conducted the initial interview protocol to confirm the participants and collected consent forms. Over the next three weeks, the researcher scheduled and conducted an interview with each of the three participants. Using the interview protocol, the researcher interviewed Resa and Amy face-to-face. Two of the three interviews were held at the school; the third was conducted by phone for the convenience of the participant. Pam’s interview was rescheduled as a telephone session, since medical concerns caused her to miss the original appointment.

Following the interviews were the class observations, scheduled over a period of six weeks. Participants provided input for class visits, but the schedule was not so definitive as to avoid any “special” presentations. From the observations, the researcher
requested specific artifacts to review. These included a sample lesson plan from each participant, pictures of student work on display, pictures of students working to aid in recalling the session, lyrics to songs/chants used during instruction, and a sample copy of chapel programs. Gathering the copies of the artifacts took approximately two weeks. Finally, the researcher reserved two weeks for follow-up questions, clarifications, and member checking, with some data collection overlapping during the 12-week period.

Interviews

The interviewer generally governs interviews and focus groups, but the participants can control them as well. To prevent the latter, the researcher exercised caution in displaying overfamiliarity with the participants and avoided turning the interview into a conversation wherever possible. However, this offered an additional means of acquiring field texts through face-to-face discussions. The interview questions served as discussion prompts to help frame the accounts of the experiences that the participants shared. Oral history is a common interview format for narrative inquiry; therefore, by using a structured set of questions, the researcher utilized oral history to hear the participants’ stories (Clandinin & Connelly, 2000). Additionally, the researcher employed the concept of the three-dimensional narrative inquiry space, which moves from the remembered past, to the present to a future identity (Clandinin & Connelly, 2000). This concept was critical to the depth of the study to examine past and current experiences of the participants, as well as make projections for their future practices in arts integration. The participants agreed to provide feedback on their transcribed interviews and respond to follow-up questions that required clarification.
Observations

Often associated with anthropology, the observation provides opportunities to view a culture of people in their natural setting (Lichtman, 2013). Lichtman (2013) defined culture as “a system of shared beliefs, values, customs, and behaviors that individuals use to cope with their world and with each other” (p. 224). In addition to deciding to observe, the researcher had to consider her position as an observer. Understanding that challenges could arise, regardless of her position (Creswell, 2013), the researcher made the decision not to engage in the class sessions; this seemed to minimize the observer effect, a confounding problem that occurs during research that changes the behavior of those being studied (Bogdan & Biklen, 2007). Therefore, to examine and produce field notes on the teachers’ use of arts integration that provided data for triangulation, the researcher observed teachers during instruction as a nonparticipant.

Fieldwork evolved from anthropology, which came to the United States at the beginning of the 20th century from England and Europe (Lichtman, 2013). The experiences in the field produced field texts, which consist of the participants’ statements and actions in their ongoing experiences. Clandinin and Connelly (2000) emphasized the importance of retaining and consulting field texts constantly and consequently, the researcher faced the challenge of finding a balance between closeness, full involvement, or distance in the research space while spending time in the field. Clandinin and Connelly (2000) described these distances in the field as elastic, and the participants and the researcher shared the responsibility of balancing that distance during time in the field.
The teachers selected for the study agreed to unannounced observations during instruction of their specific content, based on the information provided from the initial interview protocol. The fieldwork also consisted of a scheduled observation during the instruction of an arts integrated lesson agreed upon by both researcher and participant. The teachers had the flexibility to modify the submitted lessons to meet the needs of the teacher and students, but the researcher asked for justification of the changes to gain in-depth perspective.

**Artifacts**

Artifacts, which are tangible articles that people make and use (Creswell, 2013), are important to triangulating the data. The researcher requested and gathered artifacts to propel the stories told by the participants. The items requested included lesson plans, song lyrics, and sample copies of chapel programs observed. Additionally, the researcher received permission to take pictures of students’ work samples and project displays created by teachers and students. The researcher selected samples of these specific artifacts to determine their alignment with observations of the participants’ instruction.

**Data Analysis**

According to Clandinin and Connelly (2000), narrative inquiry requires the presence of the researcher in the field and the use of field notes. Furthermore, the field notes and texts derived from fieldwork and observations can be complex and difficult to disentangle. By being in the field and acting as an observer, the information that the participants provided just may be what other teachers need to propel them to the next level in utilizing the arts integration approach during instruction. Bazeley (2014)
maintained, “When we as researchers observe a scene, a story unfolds before us; when we interview people in an open and flexible way, they provide us with short stories embedded within a larger narrative of their lives” (p. 113).

Riessman (1993) contended that recording and transcribing are “absolutely essential to narrative analysis” (p. 56). Thus, the researcher wrote field notes during observations and transcribed the audiotaped interviews personally to remain close to the data and to cross-reference written notes taken during the interview. Transcribing recordings involved choices (Kvale, 1996), and the process was labor and time intensive (Creswell, 2012). Therefore, I chose to keep the interview content familiar by listening to the recordings often until they were completely transcribed and edited. Riessman (1993) also suggested that the researcher’s first transcription be a rough draft. Once the researcher created the draft, she edited and inserted details and asides to complete the document.

Qualitative research also allows for more than one form of data analysis. For this study, the researcher employed the Three C’s of data analysis: codes, categories and concepts, which comprises six steps, delineated as follows (Lichtman, 2013, p. 252):

Step 1. Initial coding. Going from responses to summary ideas of the responses

Step 2. Revisiting initial coding

Step 3. Developing an initial list of categories

Step 4. Modifying initial list, based on additional rereading

Step 5. Revisiting your categories and subcategories

Step 6. Moving from categories to concepts
Coding

Bazeley (2014) stated that following transcription, coding takes place through preexisting protocols, such as dramaturgical or other literacy codes (Bazeley, 2014; Bogdan & Biklen, 2007; Saldaña, 2009). Because qualitative data take various forms, the researcher must utilize various forms of procedures and analysis. Therefore, the researcher employed both dramaturgical (Literary and Language) and provisional (Exploratory) methods (Saldaña, 2013) for coding. Provisional coding and dramaturgical coding (Saldaña, 2013) were aligned with the stage performance metaphor, selected for this study, with dramaturgical coding using terms linked to stage conventions.

Provisional coding uses a start list for what might appear in the data. By pairing provisional coding with dramaturgical coding, the researcher generated a start list of codes using stage terms, then expanded the list based on what the literature revealed, the content of the teachers’ stories, and what the data showed. In keeping with three-dimensional inquiry (Clandinin & Connelly, 2000), the researcher examined each narrative based on the past, present, and future implications of the individual’s personal experiences with arts integration.

Since more than one coding family was used (Bogdan & Biklen, 2007), coding choice varied because each sought a different emphasis, and both choices required review and concept revisions. Characteristics of the referenced codes are as follows:

- explores inter/intrapersonal participant experiences
- connects case studies leading to narratives or arts-based work
- helps the researcher get to perspectives and what drives the participant
• recommends that stories or episodes or vignettes be referenced as “scenes” (Saldaña, 2013, p. 124)
• associates definitive categories—objectives, conflicts, tactics, attitudes, emotions, subtext—internal perspectives of the participant (Saldaña, 2013)
• possibly transforms interview into a stage monologue or dialogue (Saldaña, 2013).

Narrative Analysis

The researcher also employed narrative analysis to help the reader understand the events experienced by the participants. For this study, the structural elements of Labov’s narrative model were used to construct stories using temporal organization of the data (Bazeley 2013) and for comparisons among the subjects. According to Labov (as cited in in Bazeley, 2013), the six elements of abstract, orientation, complicating actions, evaluation, resolution, and coda that comprise his structural model are best applied to relatively concise personal experience narratives. Narrative structure is also important because it tends to support how events are portrayed in each participant’s story, while revealing personal nuances and commonalities or differences in the experiences (Riessman, 1993).

Role of the Researcher/Researcher Bias

For this narrative inquiry, the researcher was the primary investigator and responsible for conducting all interviews and observations, gathering relevant artifacts, and analyzing the data. The researcher’s qualifications to conduct research is based on
meeting the rigorous requirements of the Mercer Institutional Review Board (IRB) and holding a current Collaborative Institutional Training Initiative (CITI) certificate.

At the time of the study, the researcher was a retired arts specialist, employed by the school that was the site of the research. Although the researcher possesses an affinity for arts integration, she was not in any supervisory or evaluative position of the teachers who agreed to participate in the study. The researcher’s interests in this study were solely that of gaining insight on the factors that led the teachers to utilize arts integration in the classroom. Although difficult, the researcher bracketed her passions and opinions regarding arts integration to gather the teachers’ real-life experiences, free of any biases she possibly held. Because the researcher realized that the teachers’ trust and confidence to gain true, uncut stories was necessary and teacher autonomy was essential to the success of this research project, she purposefully concentrated on gaining support through evidence-based research for the use of arts integration as a pedagogical practice, instead of advancing a personal agenda. Therefore, the researcher recorded and reported data as presented by the teachers. During the interview process, she made a concerted effort to avoid influencing the participants’ responses. During the observations, the researcher removed herself from the scene as one of the players to become an audience member.

Dependability, Credibility, and Trustworthiness

It is important to validate qualitative research. According to Creswell (2013), the achievement of validation occurs through extensive field time, detailed description, and the achieved closeness of researcher and participants. Validity helps the researcher establish credibility for the conclusions of the study. Audiotaping interviews helps to
ensure accuracy during transcription and enhances the evolution of detailed or thick description for more credibility (Creswell, 2013). Thick description also adds to credibility by providing detail that can transport the reader to the setting or situation (Creswell & Miller, 2000). Bracketing in research is critical in alleviating biases; although Resa was most familiar, she did not expect or receive special concessions that could alter the outcome of the study. Member checking provided an opportunity for participants to check and confirm the written interpretation of the data (Creswell, 2013; Creswell & Miller, 2000). Therefore, to add credibility to the study, the researcher audiotaped interviews, kept an audit trail of data collection and analytic strategies, bracketed preconceptions, and triangulated data through multiple sources (interviews, observations, and artifacts) of data collection for accuracy (Bazeley, 2014; Creswell, 2013). Each evaluation strategy added to the trustworthiness of the study.

Establishment of trustworthiness, within and throughout the study, by the qualitative researcher is of utmost importance. The evaluation of all qualitative data by the same criteria can be as problematic as applying quantitative or rationalistic evaluative criteria to qualitative or naturalistic situations (Guba, 1981; Krefting, 1991). However, the ultimate objective for the research must be to maintain the integrity of the study (Krefting, 1991). This section describes a conceptual model utilized throughout this research to substantiate its quality.

The model for trustworthiness referenced for this study was that of Guba (1981) since it was, in comparison, heralded as conceptually sound (Krefting, 1991).
This model of trustworthiness discussed four criteria (Guba, 1981; Krefting, 1991; Morrow, 2005): true value, applicability, consistency, and neutrality, each of which aligns to credibility, transferability, dependability, and confirmability, respectively. *True value* reveals confidence in the findings using strategies such as member checking. *Applicability* ties the phenomena to time (Guba, 1981) and the degree to which it is applicable in other contexts (Krefting, 1991). The trackable variances of the findings align to the *consistency* of the data (Guba, 1981), as through a code-recode procedure (Krefting, 1991). Finally, *neutrality* confirms the data within itself to render it free of biases (Krefting, 1991; Morrow, 2005) through strategies, such as triangulation and reflective journaling. This model of trustworthiness for naturalistic research has expanded to become more acceptable over the years since Guba’s (1981) delineation.

**Ethical Safeguards**

Ethics in research involve major tenets that must be upheld (Lichtman, 2013), those which concern privacy and anonymity, confidentiality, informed consent, rapport and friendship, intrusiveness, inappropriate behavior, interpretation, shared ownership and rewards, and above all, no harm to participants. Bell and Nutt (2002) claimed, “All researchers have to be self-regulating in their standards of ethical behavior” (p. 81). However, ethical dilemmas, simply unpredictable during the interview process, often emerge and overlap (Duncombe & Jessop, 2002). Rapport and friendship are examples of issues requiring handling with deliberate care and concern. Therefore, this researcher strove to be genuine in interacting and building rapport with participants, rather than compromising authenticity for the sake of the interview. This effort added more
credibility to the data. Another safeguard implemented by the researcher was the assigning of pseudonyms to all participants, schools, and districts for privacy, anonymity, and confidentiality.

Summary

Knowles’s adult learning theory and Maslow’s self-actualization, based in underpinnings of John Dewey’s progressivism served as the framework of this narrative inquiry. Narrative inquiry was best suited for this research because it provided a means for the participants’ arts and teacher training experiences to examined, based on the stories they shared. As a narrative inquirer, it was important that the researcher expose enough of her personal story and utilize intuition to recognize possible tensions between participants’ histories and those they undertake to avoid any research conflicts (Clandinin & Connelly, 2000). Hence, this methodology was also selected because qualitative researchers are concerned about the processes of studying people and places, beyond statistics and a given result (Bogdan & Biklen, 2007).

The methods for this study include purposeful sampling because the researcher sought specific characteristics of the participants (Lichtman, 2013) that allowed for the expansion of the conceptual framework. Interviews, observations, and artifacts generated data from which to review for later triangulation. Teachers from a private school within the southern United States shared their stories and experiences that brought them to the use of arts integration. The researcher chose the school because of its focus on a school culture that embraces arts integration.
The role of the researcher was to collect and analyze the research data and retell the stories of the participants’ experiences as they related to becoming arts integration teachers. To avoid bias, the researcher bracketed and tempered her passion for the arts. Furthermore, due to her familiarity with some of the teachers in the school and the need to present herself as credible researcher, the researcher selected participants who would fulfill the requirements of the study in an ethical manner, while building trustworthiness throughout the process. The researcher strove to remember, at all times to be self-regulating in her ethical behavior (Bell & Nutt, 2002). All participants, school settings, and districts received pseudonyms for privacy, anonymity, and confidentiality.

Chapter 3 of this study is akin to the rehearsal for a production. During the rehearsal phase for a performance, the details of the show are scrutinized, reviewed, and put into action. In the methods section, the setting is clearly defined, the events of the participants or actors are explained. Just as the rehearsal is where the actors work towards the evolution of the show, so must the participants understand their roles and events that are to take place within the study.
CHAPTER 4

DATA ANALYSIS

“Following Dewey, our principal interest in experience is the growth and transformation in the life story that we as researchers and our participants author. Therefore, difficult as it may be to tell a story, the more difficult but important task is the retelling of stories that allow for growth and change.”

-Clandinin and Connelly

“The stage is not merely the meeting place of all the arts, but is also the return of art to life.”

-Oscar Wilde

Now showing, Arts Integration: Stories Lived and Stories Told. The participants, the actors, now have an opportunity to share their stories, which is the purpose of this chapter. The task of the performers is to bring forth to the audience, the essence of the rehearsal (Chapter 3); the audience sees the results of the rehearsal efforts. Similarly, in the classroom, as the teacher develops in arts integration practices, lessons are facilitated to an audience of students. This chapter represents an occasion for the participants to expound on their personal arts integration episodes. The episodes, then create meaning that develops into themes that become mentionable and perhaps memorable, in the eye of those interested in the arts integration approach.

Much like the performance that evolves from the rehearsals of a theatrical production, the contents of this chapter will report the results of the data collected and analyzed for this study. Teachers’ attitudes on influential factors were investigated to discover the use of arts integration in the classroom. Teachers, as adult learners gain
knowledge on how to use instructional strategies in the classroom to fortify the knowledge of students. However, arts integration, the focus of this study is one such instructional approach that lacks sustainability in the classroom (Duma, 2014). Therefore, factors that influence teachers’ use of the approach as viewed through the lens of Knowles’s adult learning theory, supported by Maslow’s self-actualization from his hierarchy of needs was investigated. Participants in the study were asked to describe their experiences that led to the use of arts integration as a pedagogical practice in the classroom.

Chapter 1, metaphorically the script, provided the guiding text of the study, carefully plotted, scene by scene, from Background to Summary. Historical perspectives to support the script were detailed in Chapter 2, as the dramaturg is employed to present relevant research in the literature review. In Chapter 3, the script was first brought to life by conducting the research, where the details and nuances of the study are rehearsed, to ensure a credible study before stepping out in the field; the investigative stage, is likened to the practicing of data collection, by performing interviews, observations, and gathering artifacts. This chapter, which represents the performance, consists of a presentation of lines from stories told by teachers, delineating their personal experiences and training that lead to the use of arts integration in the classroom. Based on the data collected through interviews, observations, and artifacts for this narrative inquiry, the stories of each participant are reported and analyzed. The participants’ experiences are featured through episodic monologues that assist in revealing their stories.
This chapter is dedicated to a reporting of the findings by first reviewing the questions that guided the study, followed by the rationale and procedures used. Demographics for the population and sample selection will then be reported and conclude with details of the study and the data analysis. This chapter provides an opportunity for the participants to reveal and share their dramaturgical prowess by investigating the experiences and training that led them to becoming arts integration teachers. The perspectives disclosed may provide specific insight to professional training needs and concerns that when addressed, may lead to improved facilitation of the arts integration approach.

Review of Questions

This study presented three questions that served as a guide for the participants to share their personal journey to becoming proponents of arts integration. The following questions were the basis for the semi-structured interviews.

1. What do teachers view as necessary to implement the arts integration approach in their pedagogical practices?

2. What are teachers’ attitudes about the value of arts integration during classroom instruction?

3. How do the needs of the adult learner of arts integration manifest itself in pedagogical practices?

Rationale and Procedures

Data were collected over a period of eleven weeks, taking into consideration teacher’s schedules, their availability, and the school activities. Although I collected
schedules to plan the visits as researcher, I made the necessary adjustment to meet the needs of teachers and the school. For example, when I made plans to observe a class and a special event was taking place that involved the students, I made the adjustment to avoid any inconvenience to the teacher. When I was scheduled to conduct an interview and the teacher was out due to medical reasons, I requested a phone interview instead and was accommodated. Such improvisational acts allowed the research to continue, because the show must go on! Moreover, pictures of students’ work were taken and documents such as lesson plans were gathered as additional sources of data to deepen the study. Although Bogdan and Biklen (2007) advised against the term triangulation, it is used to denote the qualitative practice of using three or more data sources. I will, however triangulate to present a more thorough study.

Demographics of the Population

The Creative Temple Academy (pseudonym) was in a small town in the southern part of the United States. The private school opened its doors in the summer of 2014 with less than 20 students. At the time of the study, the enrollment was approximately 70 students, all of whom were African American, grades K-8. The goal of the school was to develop students who were highly competitive on a national level. The school environment was immersed in vibrant pastel colors on the walls, where student work was exhibited throughout the building. The Creative Temple Academy (CTA), with its arts integration focus, was on a mission to enthusiastically engage students in learning through excellence, within a Christian environment of creative and hands-on learning.
The students, who at some point during the day recited in unison the name of the school that they attended, were greeted at the front door to enter the building. They were offered both breakfast and lunch daily. The parents could receive additional academic support upon request during afterschool care and extracurricular activities are available one day per week.

The instructors of the core content each taught two grade levels and up to two subjects. Students also received instruction in physical education, Spanish, Christian education, and performing arts, which consisted of mime, music, dance, and drama. The mime teacher had class five days per week, and music, dance, and drama are held one day each week. I served as Drama Instructor and Fine Arts Coordinator. Three mainstage productions were held each year in addition to other performing opportunities; the school boasted of enriching learning through the arts. Students took field trips monthly and participated in chapel service each Friday, where a diversity of artistic talents was exhibited.

The principal of the school was very accommodating toward this project. She provided insight on the potential participants after I presented the prospects to her. She worked tirelessly to present the school in a positive light, by working long hours, counseling with students and parents, soliciting community support, and reinvesting in the school. She welcomed the study because an arts integration culture fit the vision of the school.
Details of the Study

Through purposeful sampling, the three teachers agreed to participate in the project; each received consent forms during the first week to read, ask questions, sign, and return. I then asked for schedules to plan my observations. However, the interviews presented a challenge. I preferred that they all be face-to-face; nevertheless, I managed to perform two in the school setting and one by phone. Although I requested class schedules, I wanted unannounced class observations; the teachers accommodated that entreaty. I then solicited lesson plans, preferably of a class I had observed. Additionally, I took pictures of student work for later perusal and acquired sample programs from the Friday chapel service.

Sample Selection

Two elementary and one middle grade teacher agreed to work with the study. The three female participants were African American teachers with less than six years of teaching experience. Each participant teaches two or more grade levels and one to two core content subjects to classes ranging in size from 6 to 16 students. During the initial interview protocol, each teacher claimed to use arts integration as a pedagogical practice. I assigned pseudonyms to provide confidentiality for the teachers. See Table 2 for specific demographics on each participant.
Table 2

Demographics for Participant Sample

<table>
<thead>
<tr>
<th>Participant/ Pseudonym</th>
<th>Ethnicity</th>
<th>Grade(s)</th>
<th>Subject(s)</th>
<th>Years teaching, including current year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participant 1/ Pam</td>
<td>African American</td>
<td>K/1</td>
<td>ELA/Math</td>
<td>2</td>
</tr>
<tr>
<td>Participant 2/ Amy</td>
<td>African American</td>
<td>2/3</td>
<td>Science/Social Studies</td>
<td>5</td>
</tr>
<tr>
<td>Participant 3/ Resa</td>
<td>African American</td>
<td>4-7</td>
<td>ELA/Academic Coach</td>
<td>6</td>
</tr>
</tbody>
</table>

Pam was a kindergarten and first grade teacher in her second year; she taught English/language arts and mathematics. Before coming to Creative Temple Academy, she worked at a daycare for three years. I had observed Pam with her students over the past year and found her to be passionate about what she taught; she was concerned about how students gained knowledge and wanted her students to understand why they were learning specific content. Pam’s classes were well managed, and her students in general had been observed to be very focused.

Amy was in her second year of teaching primary grades second and third, science and social studies. Prior to accepting a position at Creative Temple Academy, she taught Pre-K for three years, working with students with challenging behaviors. Over the past year, I had found her to be a highly, energetic teacher who kept her students engaged. She proudly displayed her students’ science and social studies work both inside and outside of the classroom.
Resa was in her sixth year of teaching; we worked together for one year prior to coming to Creative Temple Academy. In this small school setting, Resa served in a dual capacity: middle grades English/language arts teacher and academic coach. Prior to accepting this position, she worked in two larger school districts. She and I worked together for one year prior to accepting positions at CTA. In my observations, Resa appeared to have a special ability for motivating students to learn, in the classroom and beyond.

Rewrites and Dramaturgical Positioning: Improving the Audience’s Reception

This section explicates each participant’s story that led to arts integration. It is important to shed light on the journeys that set the stage for arts integration. I reveal in stages the participants’ path to sustained arts integration practices. To organize the data, questions that guided the study and the conceptual framework were aligned to the research questions and interview protocol (see Tables 3-5, p. 125-129). Organizing and reducing the data using research questions and the framework is necessary to focus the study (Saldaña, 2013).

Research Question 1: What do teachers view as necessary to implement the arts integration approach in their pedagogical practices?
<table>
<thead>
<tr>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Pam</td>
<td>NO</td>
<td>Not Applicable</td>
<td>No</td>
<td>Not Applicable</td>
<td>Yes, one of the pillars/principles of the school; encouraged to use arts for chapel preparation and to facilitate arts; teachers love to sing, dance, draw; hands-on; leadership celebrates arts integration and acknowledges teachers’ interests; school desires arts instruction.</td>
<td>Yes definitely; use it daily; Music and rhythm is paramount to teaching; helps with retention; song in lessons; repetition saturates their minds; more engaged; can do formative assessments as they recite facts.</td>
<td>Ideas find me/my desires to grow in curriculum growth/ and to tech better, creative ideas happen-using arts in my background.</td>
</tr>
<tr>
<td>Amy</td>
<td>NO</td>
<td>Not Applicable</td>
<td>Yes=Starlight/State Pre-K/ hands on in the arts</td>
<td>It allowed me to see displays, so its okay to do more displays, see kids dressed</td>
<td>It has (yes) because we have different types of children with different types of learning styles; behavior problems; the arts and singing helps; arts integration outside.</td>
<td>Yes-all the singing</td>
<td>Pinterest, Teachers Pay Teachers, to support instruction.</td>
</tr>
<tr>
<td>Resa</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
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<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Preservice training?</td>
<td>No</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use preservice?</td>
<td>Not Applicable</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional learning development?</td>
<td>Yes-City Performing Arts School (pseudonym) systematically/specific times for training</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Were needs met?</td>
<td>Yes: questions about standards/I redirected the question=Yes, visual learner, had to do it</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>School culture affect use?</td>
<td>Sets the tone for expectations; fully utilize the arts; dynamic of the school-vision of the school; find their special gifts.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use background/ Professional learning training?</td>
<td>Applied music after arts integration training; transitions; ticket out the door; uses specific moves for understanding; borrowed ideas; formative assessment</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Actively seek arts integration?</td>
<td>Music in background; music as transition; hand bells for punctuation</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

TV, listening to music, from my background, plays, musicals, quiet reading; reflection on the mind of kids; think of ideas. Yes!

Research Question 2: What are teachers’ attitudes about the value of arts integration during classroom instruction?
### Table 4

**Research Question 2 Correlation: Participant References**

<table>
<thead>
<tr>
<th>Participant</th>
<th>Benefits?</th>
<th>Advice to others?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pam</td>
<td>Retention; interest</td>
<td>Seek what comes naturally; find that perfect freedom to implement whatever the students . . .; appeal; understand value and relevance</td>
</tr>
<tr>
<td></td>
<td>Culturally relevant;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Academic performance</td>
<td></td>
</tr>
<tr>
<td>Amy</td>
<td>Develops creative;</td>
<td>Stay motivated; creativity is the key; stay busy not a lot of sitting (student involvement); capture child’s attention</td>
</tr>
<tr>
<td></td>
<td>develops awareness;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Student involvement.</td>
<td></td>
</tr>
<tr>
<td>Resa</td>
<td>Student engaged:</td>
<td>Pull out excitement/love for learning; tap into creative side of every teacher; bring classroom alive; tap into what you learn and pull it out</td>
</tr>
<tr>
<td></td>
<td>different learning styles;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>it’s a love of mine; makes me passionate about teaching.</td>
<td></td>
</tr>
</tbody>
</table>

Research Question 3: How do the needs of the adult learner of arts integration manifest itself in pedagogical practices?
### Table 5

**Research Question 3 Correlation: Participant References**

<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes, one of the pillars/principles of the school; encouraged to use arts for chapel preparation and to facilitate arts; teachers love to sing, dance draw; hands-on; leadership celebrates arts integration and acknowledges teachers’ interests; school desires arts instruction.</td>
<td>Ideas find me/my desires to grow in curriculum growth/ and to tech better, creative ideas happen-using arts in my background</td>
<td>Dance/liturgical dance, mime, ballet, stepping Music/after school/instruments (elementary) Dance thru PE/choir. afterschool rehearsal (high)</td>
<td>School culture embraced arts integration</td>
<td>Arts integration; project</td>
<td>Benefits to students; school culture; finding best teaching practices</td>
<td>Retention; interest Culturally relevant; Academic performance Seek what comes naturally; find that perfect freedom to implement whatever the students…; appeal; understand value and relevance; personal?</td>
</tr>
<tr>
<td>Amy</td>
<td>It has(yes) because we have different types of children with different types of learning styles; behavior problems; the arts and singing helps; arts integration outside</td>
<td>Pinterest, Teachers Pay Teachers, to support instruction</td>
<td>Creativity / behavior management/magnet program for engineering &amp; architecture/hands on Band-clarinet(elementary) Softball/choir/liturgical dance(middle) Magnet gifted class in architecture because of the drawing/choir(high)</td>
<td>School culture embraced arts integration</td>
<td>Arts integration; project</td>
<td>Benefits to students; school culture; being recognized for her artistry</td>
<td>Develops creative; develops awareness; Student involvement. Stay motivated; creativity is the key; stay busy not a lot of sitting (student involvement); capture child’s attention</td>
</tr>
</tbody>
</table>
Table 5 (continued)

<table>
<thead>
<tr>
<th>Resa</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Need to know?</td>
<td>Sets the tone for expectations; fully utilize the arts; dynamic of the school-vision of the school; find their special gifts.</td>
</tr>
<tr>
<td>Self-concept/directed learning?</td>
<td>TV, listening to music, from my background, plays, musicals, quiet reading; reflection on the mind of kids; think of ideas. YES!</td>
</tr>
<tr>
<td>Prior arts experience?</td>
<td>Played flute(elem.) started piano at 5 thru high sch./continued instruments went back to dance in 2nd year of college 4th-flute(elementary) Flute(middle) Band/dance/(high)</td>
</tr>
<tr>
<td>Readiness to learn?</td>
<td>School culture embraced arts integration</td>
</tr>
<tr>
<td>Orientation to learn?</td>
<td>Arts integration; project</td>
</tr>
<tr>
<td>Motivation?</td>
<td>Benefits to students; school culture; teacher passion</td>
</tr>
<tr>
<td>Self-Actualization?</td>
<td>Student engaged: different learning styles; it’s a love of mine; makes me passionate about teaching. Pull out excitement/love for learning; tap into creative side of every teacher/bring classroom alive; tap into what you learn and pull it out</td>
</tr>
</tbody>
</table>

A Tale of Three Teachers

Narrative Inquiry is a way of understanding and inquiring into experience through “collaboration between researcher and participants, over time, in a place or series of places, and in social interaction with milieus” (Clandinin & Connelly, 2000, p. 20). The goal of data interpretation is to facilitate the interviewee's experience in a narrative form, in a story-based process or method. From the data, following are the transcribed stories of the three teachers in their unique and individual voices explaining their journey to embracing the arts integration approach as a pedagogical practice. The stories revealed a sustained interest and a sustained act of moving toward arts integration’s reoccurring role as an instructional practice in the classroom.
Pam was a kindergarten and first grade teacher of ELA and mathematics in her second year of teaching. She became familiar with arts integration by seeking her best way of teaching. She saw value in this approach and revealed how she arrived at this point.

Pam had arts experiences that started at church, where she was exposed to liturgical dance, mime, ballet, modern, and stepping. Inclusive of the exposure, she had been dancing at her church since she was 12 years old. However, in elementary school, music was her arts focus, while continuing her connection with dance through physical education. She also participated in afterschool instrumental music at the elementary level and choir enrichment in high school. Pam felt honored as she frolicked into a “professional like” dance opportunity that she received because of her training at church. She recalled,

I was able to dance with the company and (we were treated as if) we were still students of my instructor. However, we were treated as professionals in the dance world, so we had a play to perform. We had to incorporate acting and dancing as well.

Pam experienced arts opportunities prior to preparing to teach. She took a nontraditional route to teaching, with a degree in sociology and an associate degree in middle grades, which focused on the core content. She did not recall any professional learning in arts integration. When considering Pam’s background, particularly in the arts, and despite the disparity in teacher training in arts integration, she found her way to the instructional approach by honing her desires to grow in curriculum and to teach better. It
is interesting that she would believe that her best way of teaching includes the arts from her background.

Along with the arts background, Pam aligned with the school culture and vision for arts integration, as she noted that it was a pillar of the school.

Yes, the school culture does because one of our pillars that we focus on is arts integration, so not only do we have it as an actual class, it is encouraged that we mesh what they are learning in class in some way with what we are doing in our classroom...

She explained that the leadership celebrated and acknowledged the teachers’ interests and the desire for the arts, which is paramount to teaching. She relied on her arts background to incorporate music and rhythm in her lessons. For example, her class transitions utilized the affective model to aid cognitive growth. She viewed the arts integration approach as culturally relevant, appealing to the interest of the students, and advantageous for retention. She further expressed her value of arts integration and offered advice to others, and that is, to seek what comes naturally, understand its value, and make the arts connections relevant.

Pam, an educator who took the nontraditional route to teaching, brought her arts background into the classroom. She sought her best way of teaching, through strategies that employed the use of arts integration approach. Ultimately, she accepted that the approach was beneficial to students.
Amy, in her fifth year of teaching, taught second and third grade science and social studies. She became familiar with arts integration because of the school’s vision. However, she taught “from within” without knowing the arts integration term.

Amy played clarinet in elementary school and moved on to choir and liturgical dance in middle school. Additional training was fostered through a magnet, gifted program in architecture, which she proudly attended because of her drawing abilities. She continued to sing in the church choir, outside of school during her high school years. The acceptance of a position as an art teacher and later recognition for her artistic abilities at CTA were among her memorable arts experiences.

Interestingly, Amy did not receive arts training while preparing to teach, but she did gain some experiences in professional development through Starlight (pseudonym), the state Pre-K program, and a field trip through CTA. The exposure through the programs confirmed her belief that students’ work should constantly be on exhibit.

Teaching experiences for Amy took place through programs such as the state Pre-K program. Amy depended on her internal, aggressive desire to reach and teach students. She believed in the school culture and the pastor’s vision for the school. Therefore, to compensate for what she did not have in training, she searched the internet for popular teacher sites to complement and support instruction. Her desire to use arts integration was manifested in class, and was observed during instructional topics such as the BP oil spill. As observed in the lesson, she utilized the co-equal and subservient arts integration models. In this instance, science and visual arts met as a formative assessment to reflect the students’ understanding of the repercussions that resulted from the oil spill.
Amy was adamant about teaching, using hands-on, student-involved lessons, and one reason was that arts integration addressed learning styles. She consistently used her background in the arts, specifically music and visual arts, to teach. She believed that the arts develop creativity, increase awareness of content, and foster student involvement. Her advice to those seeking to use arts integration was to stay motivated, remember that creativity is paramount, and keep students involved to capture their attention.

Amy nurtured her desire to teach by utilizing the arts in her background and seeking training through online educational programs. By embracing the vision of the school, she used arts desires from within to bring out the best in her students. To those seeking the approach, she attested the ways arts integration addressed different learning styles and positively affected behavior.

Resa, in her sixth year of teaching, taught middle grades ELA and served part-time as academic coach at CTA. Arts integration was introduced to Resa during professional learning at her former school, City Performing Arts School.

Resa started playing the piano when she was five years old, and she continued through high school. She also played flute at the elementary through high school levels. That is, she played flute in school and studied piano outside of the school day. Resa also started dance classes outside of school at the age of five and continued through high school, and later returned during her second year of college. During that time, she collectively studied ballet, tap, and jazz at a local school of performing arts. Resa recalled one of her most memorable arts experiences as her first piano recital and stated that the melodious activity had a calming effect on her. Resa reflected,
I enjoyed learning how to play; however, I did not like to practice! I found myself mostly at the piano practicing when I was in a bad mood, feeling overwhelmed, or frustrated. By the time I had mastered the piece I was playing I had come back to a calm space mentally.

Resa’s arts experiences stayed with her in college, but the preservice training did not involve the arts in the education track. She did receive systematic professional learning in arts integration at City Performing Arts School (CPAS), through Art Right Theatre Company (ARTC, pseudonym). She stated that the setting for the professional learning allowed her to learn by doing.

Despite having no preservice training in arts integration, Resa incorporated music throughout her instructional class period. As I noted the students’ well-behaved demeanor, I had to wonder if the music benefits that Resa experienced as a child was the impetus for the ongoing music theme in the class; a sense of calmness appeared to fill the room. Then, she referred to her dance training to use specific movements to assess learning; she ignited learning through her formative assessment strategy. Additionally, I observed Resa as she taught a lesson that focused on drama; it was actually one of the standards. She embellished that lesson with a word art gallery, and an activity that required the student to become artists. Such lessons are valuable because they engaged students and appealed to various learning styles; furthermore, it made Resa passionate about teaching. She advises the aspiring arts integration teacher to display the excitement and love for learning, tap into your (the teacher) creative side, and bring the classroom alive.
Resa, a traditionally educated teacher, embraced arts integration after learning of the approach through professional learning. Her arts background came to the forefront to make her classroom come alive. She stood by her belief that engaged students learn and benefit from her passion for teaching.

Findings

The following sections report the findings of data gathered from observations of each participant during class instruction; information gathered from artifacts (lesson plans, sample artwork, sample copies of chants and songs, and displays of student work); and interviews of the participants. The findings report data collected and analyzed on participants’ stories about the use of arts integration and its manifestation as adult learners.

The observations for the study were to specifically view the teachers using arts integration as they understood it in their normal instructions setting and to see in action what they described in the interviews. During the observations, it was not my intention to go into the classroom to see a show. However, I was seeking authentic instruction using arts integration that the teacher would do whether I was there or not. In each setting as requested, the teacher and the students moved through their lessons with little regard for my presence. I was able to conduct at least three observations of each participant, with most lasting at least 25 minutes or longer.

The artifacts for this study included pictures of students’ artwork, pictures of displays of student work, lesson plans, and sample lyrics to chants and songs. I looked for links in the students’ artwork between the core content topic and how the arts process
may have served as a contributing factor to the students’ understanding of the core subject. According to Bazeley (2014), artifacts, such as photographs, offer additional data that interviews may not reveal.

The purpose of the individual interviews was to provide a platform for participants to voice their experiences and training as teachers of arts integration. The interviews were semi-structured in that I allowed the responses of the participants to guide the interviews, with guiding interview protocol to address the three main questions. In order to present each teacher’s unique story about arts integration, after transcribing the interviews, I correlated the three guiding research questions, aligned to interview protocol and framework reference. Then, narratives were sorted to establish experiences that revealed their beginnings in the arts, which depict a past that offers plotlines that lead us to our future (Clandinin & Connelly, 2000); the training and implementation narratives followed. Prior to the interview, the participants were not privy to the questions; however, they were aware that the project involved arts integration.

The following sections report the results of the data, presented as a performance with acts and scenes to tell the story as a narrative script. An act may stand alone or consist of two or more scenes. For the purposes of this study, the narratives retell each teacher’s stories on their background in the arts as Act I. Next, Preservice Training and Professional Learning were presented in Act II; the two were paired and reported in Act II as the participant reflects an adult learner in each instance. Act III presents stories told by participants on implementation of art integration based on training. Act IV will then
report information revealed from the observations and artifacts, followed by an Analysis of the Data in Act V.

Act I: Prior Arts Experience

According to Knowles’s assumption about the learning experience, we all have past experiences that make us uniquely different (Knowles, Holton, & Swanson, 2005). I asked each participant to reflect on their personal arts experiences. Following are the stories they revealed.

Pam’s Exposition

When Pam was asked to describe her arts background she immediately started with the arts discipline that she felt was her strength. Pam recalled these arts experiences in her background.

Oh, great, so my arts experience in my background, I have a very strong background in dance, I have been dancing at my church since I was 12 years old. So (sigh) that’s just about, wow, that was about 15 years almost of dance experience, and I’ve explored different forms of dance from liturgical to mime ballet, a little bit of modern, and at one point I was doing stepping as well.

Important to this study is the teachers’ arts experiences in the elementary school setting as well as middle and high school. Therefore, I asked her to specify what she learned at each grade level in school. She reflected on her arts experiences in elementary school:

Okay, so in elementary school I would have been introduced to chorus or choir or singing. We had music class; we had a lot of singing and singing primarily in a music class setting; however, if there was ever a program that the school was
putting on, I would go to that sort of extra afterschool practice, so whether it be choir or chorus. And I also had a lot of music; we did a lot of instruments as well. That was the basis of a lot of our classes, but then again, it wasn’t integrated into the class—into the regular classroom—it was in the music classes.

For middle school, she recalled:

Middle school, middle school . . . I don’t remember doing a lot with any arts at all. I don’t think my school offered much arts integration at all with music or fine arts or visual arts or any of that in my school.

Her high school experiences were as follows:

In high school, however, I would take classes, like dance classes I was able to take, and dance class was a physical education type of class, so I was able to take dance. I remember being in the choir, specifically afterschool hours; however, in all those experiences, we never had arts integrated into the classroom setting.

Although it was not part of the question, she referenced arts integration and added that dance experiences were outside of school. Of the experiences she shared, Pam reflected on what she recalled as her most memorable arts experience. Such experiences cause us to recall joy, and if we recall joy, we may want to relive this experience by telling them or looking for opportunities to help others create their own (Clandinin & Connelly, 2000). Pam responded to sharing her most memorable experience in this manner:

You know what I’d say my most memorable arts experience—my dance instructor at my church called me and invited me to dance with the dance company for a—it was a season, it was about a good six or seven months maybe, and I was able to
dance with the company, and we were treated as we were still students of my instructor. However, we were treated as professionals in the dance world. So, we had a play to perform we had to incorporate acting and dancing as well the to act. Dancers had to learn to a how to act, and the actors had to learn how to dance, and we had to do both fold, and for about six or seven months, I got to see that. I got to experience putting in several hours of rehearsals and and being able to dance in the performances, and we were also paid returns as professionals. So, that was my most memorable experience because it showed that it wasn’t a quick event. It took several, several months and rehearsals for those productions to be put on.

Memorable experiences create lived stories and indelible imprints in our minds and remain available for recall throughout our lives.

Amy’s Exposition

Amy recalled her prior arts experiences, in terms of school years, but not necessarily in order of elementary, middle, and high school. In her background, she explained:

Well, my arts experience in my background consists of creativity within the school, or my original arts and creativity experience was in a non-school setting in a children’s facility with behaviors, so the mission and the goals was to work with their behaviors, but try to stay active and positive through redirection, so the arts has been integrated.
I asked her to provide greater specificity in her descriptions of her prior arts experiences, in her background for example, in elementary school when she was a child. She responded,

*Oh, me, okay, okay, growing up, I was actually in the . . . in the magnet program in high school, and it was actually for kinda like engineering and architecture, but it was hands on, and we were doing a lot of building houses, structure and develop buildings, so that was high school.*

I probed further and asked if there were any arts experiences in her elementary years, such as band or dance classes, and if so, what grade. Amy responded,

*I was also in band. I was a band member, and I played the clarinet. . . . In clarinet I’m sorry in sixth, seventh, and eighth grade, softball in middle school and high school the arts being outspoken. I was homecoming queen in always kinda like on a platform to lead because of my schooling or because of, like at home, activities with the church or different things like that.*

For more clarification, I asked if she took dance at the age of two or three, and Amy answered, “No, I just did activities like softball like ROTC, structure. . . .” When I probed further to see if her actual arts training started with the band at sixth, seventh, and eighth grade, as well as what she took in high school, she replied,

*The magnet, it was the magnet portion, and it was architecture. It was the gifted classes blended with the magnet, and you had an option of the arts as far as the medical ’cause I was with kind of like work, you know. They wanted to take us on field trips if you decided to do the medical, or you would go on a field trip to like*
an architecture building for a field trip, so I decided to go like the architecture route because of the drawing and because of the hands on.

Amy added that she was in the choir in high school and at church. When asked to share her most memorable arts experience, Amy responded:

Okay. Well I feel like when I accepted a position at a school in [sic] as an art teacher, that was my platform two years ago, to be, to enrich the children through art and craft because I’m fitting in, you know in the art, but that was basically my first platform besides being in the choir, you know, with the church on Sunday or when we would travel to go to different concerts and stuff like that. But to me, I feel like my biggest was introduced through the school, you know, you guys like the way that I write, or you like the way that I—you guys call me an artist (researcher and participant chuckle), so I think when the school started recognizing my abilities.

In this case, recognition for her gifts and visual artistry created the teacher’s memorable occasion.

Resa’s Exposition

Resa recalled her arts experiences through high school. She began sharing her story by offering details in this manner, starting at the age of five. She stated:

Okay, so as a young child, I started dancing—ballet tap jazz—at the age of five, and I danced with Doris Russell School of Performing Arts all the way up until my last year of high school, and during that time, we competed, I competed nationally as well as regionally, and once I graduated from high school, I was in
the band, marching band, so I also . . . and I’m sorry I’ll go back. In elementary school, I started playing the flute as well as the piano. I started playing the piano at age five; I started playing the flute in fourth grade. I maintained all of those skills all throughout grade school, as well as high school. Once I got in college, I continued with the instruments. I did that while simultaneously in my second year of college going back to dance, and so that is my background with the arts.

Resa’s dance training was outside school and the instrumental (flute and piano) lessons were both in and outside the school setting.

Resa provided this explanation when asked about her most memorable experience. The first was as a teacher:

Okay, one of my most memorable moments was with my second grade class at [sic] Elementary School of the Arts, those students, we actually read a book called Chicken Little, and then we read another book called Chicken Big, and they had to go through the different stages of both books and acting it out. And the kids were so (very expressive) into it, and I think its most memorable for me because they gained so much from it. They were able to really show that they understood the book in a deeper understanding, and this was all throughout actually just showing what they know, and so, me seeing them actually do these movements and not even saying a word (more expressive voice change) while they were doing it, and then when the product was finished, they were able to tell me from beginning to the end about characters . . . characters traits . . . why the
characters felt this way all throughout just them acting it out, so that was very memorable for me.

Then Resa recalled memorable experiences as a child:

One was when I first started playing the piano, when I initially started playing, my mother—because my both my parents my grandparents all have a musical background—my mother was a piano teacher, and my first piano recital, I was so excited and proud of myself at the same time. I also learned in that period of time that I did best playing the piano when (voice whispers) I was angry or if I was sad (chuckles); the piano was kind of my escape, and that’s when I best played.

Nobody had to tell me. . . . My next memorable experience was the first year I competed . . . in dance we competed with . . . I was about to say NEA but that’s not it . . . DEA—Dance Educators of America—and we competed in Los Vegas, and it just opened up my eyes to dance, like there was a whole ‘mother level of love for dance from so many people I trained under, so many different instructors.

I remember one of the instructors was of the Radio City Rockettes. He was the dance teacher for them, and they actually hired him to come in and teach us the actual winning number that year, so it just really opened my eyes to dance.

According to Knowles et al. (2005), prior experiences, such as those shared by Resa, can enrich the adult learner. Therefore, I asked the participants to share pertinent arts experiences in their background (see Table 6, p. 168). Pam’s experiences, for example, included dance at church, ballet, instrumental music, and choir after school. However, Amy relied on her innate abilities and desires to explore the arts through band,
liturgical dance, choir, and drawing. On the other hand, Resa played flute and piano and danced competitively at some point through her second year of college. Each participant eagerly shared the unique experiences that offered the arts.

Act II: Preservice Training and Professional Learning

Preservice training can help set the stage for arts integration as a pedagogical practice. Professional learning can provide continuous education for the adult learner in the workplace. Teachers who strive to use arts integration should assess where their strengths lie and embrace continuous training for implementing the strategy. The participants reflected and shared their arts integration training experiences.

The participants collectively had no arts integration preservice training. Each teacher experienced different programs that led her to the classroom. Pam, for example stated that she had a degree in sociology and took the non-traditional route. However, the focus of her Associate Degree was early and middle grade core content subjects. She explained:

I actually did not receive preservice training in preparation for teaching because I took the nontraditional route to education, so my experience is education, but my experience is in education. However, actually getting my degree—my degree is in sociology, so taking the nontraditional route, I did not receive that preservice training. . . . However, my associates is in early education middle grades education, but even in that associates program, we did not have any arts integration because we were doing primarily just the core courses and then just a
Amy had no preservice training in arts integration, as her background was in working with students with behavior challenges and Pre-K before coming to Creative Temple Academy (CTA). Conversely, Resa, who completed a traditional teacher education program, did not receive arts integration during her training.

Professional learning should be designed to constantly educate teachers on new strategies for teaching or to refresh or update current strategies. Pam said she had no professional development. However, Amy described her arts integration professional learning at CTA to include a field trip to another school (CPAS) with an arts integration focus to keep the vision of the pastor; the field trip referenced was a collaboration between Resa and the principal at CPAS, her former school. Amy also noted that the experience confirmed for her that creating displays, one of her interests for showing students’ artwork, was acceptable; after she viewed several displays during the field trip, she should continue to do so at CTA.

Amy felt that the online experiences from Starlight and the school visitation aided her current abilities to use arts integration in the classroom. Resa recalled her professional learning experience from her former school and referred to that training from the local theatre company as systematic. She described the principal’s efforts towards that initiative in this manner: “I would say that the training was systematic; I do believe that the principal had specific times and dates that she had those trainings scheduled, yeah.”
During the professional learning sessions, which were conducted in the school setting, Resa felt that her needs were met because she was a visual and hands-on learner; she said that the sessions had them “up and moving”. Resa also felt that the sessions answered her questions about using standards and finding more ways to use her gifts.

When life presents a situation where the adult must engage in learning, adults acquire a *readiness to learn* because of their *need to know* (Knowles et al., 2005). Moreover, the *orientation to learning* is problem-centered, preferring the presentation of new information in real life settings. In other words, the reasons for gaining new knowledge influence the adult’s readiness, and the learner’s orientation has foundations in prior experience. I sought to explore these assumptions by asking the participants to describe their training and preparation for arts integration (see Table 5, p. 128). In response, none of the participants had preservice training, and Amy and Resa shared professional learning preparations. Resa felt that her needs were met as a learner, while Amy noted that continuous displays of student’s work were acceptable.

**Act III: Stories Told about Arts Integration**

In this section, teachers discussed how they became familiar with arts integration; this varied among the participants. Nevertheless, they each reached a common goal and that was to find an engaging instructional approach for teaching. Collectively, their journey moved from not being familiar with the term to seeking their own ideas.

**Scene One: Seeking Arts Integration**

Pam expressed the desire to seek her best way of teaching as the catalyst for leading her toward arts integration. Although arts integration was not in her training and
she was not familiar with it, Pam was adamant about using the arts in her background to create teaching strategies for her students. She stated:

I actually became familiar with arts integration inadvertently, so I basically began to implement my best way of teaching without knowing that there was a name for it. So just knowing that I had a strong background in the arts dancing, or I had a great desire to sing, I had to add rhythm to the classroom. That’s what caused me to incorporate arts integration. However, it wasn’t until I knew that there was a name for it that I actually began to learn more about how powerful and beneficial it could be in the classroom.

Amy credits the school’s vision and a field trip to a school with an arts integration culture for her familiarization with arts integration. By her own admission, she had no formal arts training, and she was not well versed in the concept. She explained: “I probably just never knew like the exact terms for everything as far as the arts because I was never in musicals and different plays like that, but I’ve always had it in me.” She believed, however, that the arts come from within and stated that she works from that perspective.

Resa, on the other hand, had professional learning through an arts partnership as her first exposure to arts integration. Following lessons and workshops through the partnership, teachers were expected to emulate what they were taught. She explained:

So arts integration actually came to me about two years ago when I started teaching in Sands County schools. I was exposed to it through the Art Right theatre. There was a program that they had which was Arts—I want to say arts
for learning was the name of it, and its where the Art Right Theatre actually partnered with the school and specific teachers, and I had to go and do their workshops and learn more about arts integration. They had a arts integration teacher from the Art Right Theatre to partner with me for about three months, and she would come in and do things with my class, and then I was expected for a period of time to do those same things that I learned with my students.

Conversely, rather than seek ideas for arts integration, according to Pam, ideas for arts integration find her. She explained:

Okay, well, I actually would not actually seek them, I would say that they find me so . . . (chuckles) . . . most of my growth as an educator, it’s me learning, it’s me being grown in the area of curriculum, or me learning other strategies for maybe teaching new material. However, as the arts portion, that’s the piece that I organically drop into my growth like, so I mostly seek ways to learn how to teach better or how to explore other curriculum and anything else that’s arts related or class. Generally, it just comes from creatively; it just finds me. I don’t seek it; just, it really finds me.

I asked her for an example and she explained further. Pam explained that because she was naturally gifted in the arts, “I teach with those strengths. . . . Whenever we scaffold or use a hook for the lesson, it is generally arts-based.” For an example of an idea finding her, she said recently the students had to hear the story, illustrate it, and then go to the standard. Thus, as a hook she had them illustrate their own stories first, so that once they were required to respond to the standard with the literature provided, they were already
invested. Therefore, by “It finds me,” she meant that she did not use this idea because she studied or researched it, but rather the idea evolved as she was reviewing the standard and her goal of having the students meet the standard.

To get ideas for arts integration, Resa watched plays, musicals, and television shows and relied on her background for ideas. Additionally, she listened to music, read quietly and thought like a kid, watching kid shows. On the other hand, Amy sought additional resources online from Pinterest and Teachers Pay Teachers for worksheets that served as evidence for parents. She used them to support instruction and to reduce parental confusion on class content.

Scene Two: School Culture and Use of Arts Integration

Seeking ideas for arts integration is representative of the teacher’s initiative. However, the school’s culture may have influenced their pedagogical habits as well. The participants each explained their view of the school’s arts integration culture. When asked how the school impacted her instructional practices, Pam stated:

Yes, the school culture does because one of our pillars that we focus on is arts integration, so not only do we have it as an actual class, it is encouraged that we mesh what they are learning in class in some way with what we are doing in our classroom as well as we have chapel on Friday. So, oftentimes, if we are learning something in chapel—whether it’s in their dance class or their mime class or their music class—we are encouraged to facilitate that or integrate that little bit into our classroom, get a little bit of practice, and get the kids prepared to lead on their chapel Friday, and it’s also just part of the culture that develops in our
school. We have several teachers that just love singing, teachers that love dancing, teachers that love drawing and make students do a lot of hands on activities.

Amy, however, viewed the impact of the school’s culture on her arts integration practices in this way:

*It has an impact because we have different types of children, and they have different types of learning styles. Some kids may come in with behavior problems or issues, and my arts and my singing helps them, and we don’t have behavior problems in (little chuckle) the classroom. . . . Yeah a lot of singing, but pretty much every chapter, there’s a song . . . and it keeps them busy and the rhythms and the beats and the movement and the paint . . . and outside we do a lot of arts outside integration as far as watching what’s going on outside and observations outdoors and out, you know, we do a lot of listening and different things like that.*

Resa explained her perspectives on the school culture as well. She stated:

*I would say yes, the culture, definitely kinda sets the tone for what I’m expected to do here. We are expected to fully utilize the arts in the classroom, and because that is the dynamic of the school, that is the vision of the school, that we can take the arts and use that in the classroom, that’s inside of each student and find their special arts gift and utilize that as they learn, and so, that being the vision of the school, we are expected to do it in the classroom.*

The participants then, shared examples of how the arts background and training was manifested in the classroom. Pam said:
Oh, definitely, I use it daily! I realize that music and rhythm is paramount to teaching my younger learners, not to say that it is not paramount to the older students, but I know that its paramount to my younger learners; it helps with their learning; it helps with their retention, so I use it daily, and I like do it, I actually incorporate song, song into almost any lesson that I’m teaching, so that that repetition allows it to really saturate their minds and also causes it to be a little bit more engaged in the arts more, so that allows me to be able to do my formative assessments just by seeing them sing or recite the facts that they learned.

Amy shared this response for how she utilizes her background and training: “Yeah . . . all the singing (laughter).” Resa, on the other hand, offered this response when asked if she uses her arts background and training:

Resa: Okay, yes ma’am, yes I have.

Me: Now we talked a little bit about the music, what about the dance?

Resa: The dance, yes, so I would say I was really, I would say the music piece actually came when I got the arts integration training; the dance was always there, that was there before I even understood what arts for learning was and arts integration was, so the dance utilized in the same way I used to one was transition, so yeah transition, ticket out the door what they used in [sic], so we had to basically see what the students knew, and so my kids knew it was maybe three or four moves, maybe four moves for them to tell me either I didn’t get it, I somewhat got it, I’m okay, but I still have questions, or this was okay, I know
I’m good, and so I would put on the music, and they would basically do those moves throughout the song, and then another one I actually used inside of the lesson, but this one I used more of football moves (chuckle) with the lesson, and this is something that I saw that another teacher had done, and I implemented it in my classroom. And then lastly, I used to always love for—again going back to the ticket out of the door—for my students to have like a five-second party, and so with the five-second party, I would teach them the moves, so okay, these are the moves, this is how it goes if you can get the question correct, then you get your five-second party before you go out the door, and so we would do our little soul train line, and if they got it correct, they could have their moves out the door, and many of them really worked hard during that time to get the question correct because they wanted to do the moves; they liked the little moves that I came up with.

The participants were able to use background experiences as a basis for creativity and arts integration in the classroom.

Scene Three: Participants’ Validation of Arts Integration

The three participants shared some of their arts integration strategies and offered advice for teachers interested in utilizing the arts integration approach as a pedagogical practice in the classroom. Pam advised:

*I would say for a teacher who is interested in using it, I would first wonder if arts integration, if arts, fine arts, the arts visual arts is something that comes naturally or organically to them. If it does, I would say that teachers really want to allow*
yourself that perfect freedom to implement whatever the students are trying to do, whatever they are trying to do, whatever floats their boat, allow that just to lead much of what you do. However, if you are not inclined toward the arts, I would say that you definitely want to open your understanding as to why arts integration is so valuable, it’s so valuable, and then I would say to teachers who are interested to explore the arts themselves, and as a as an educator you’ll be able to see how this particular art might be relevant to what you teach and how that particular demonstration might be relevant and how you can be able to apply them to the classroom. I think that it’s something that should be really received by any teacher that’s basically open to receive as much as they can about arts integration.

Amy suggested:

Stay motivated, to always capture the children’s attention . . . and try to always stay busy . . . stay motivated, stay positive, creativity is the key to success. I like to do a lot of singing, and we create the lyrics in class, and we get student involvement; we don’t do a lot of sitting around; we try to stay upbeat, and that will decrease student problems in the classroom.

Resa recommended:

My advice would be that arts integration is a way to really pull out the excitement and a love for learning for teachers and for students. I would tell a teacher that this is one way that they can tap into their love, I guess for not even their love for arts, but just their love for teaching because somewhere in there there is a
creative side, I feel, to every teacher. So that there is a piece of you that you can always pull out if there is a love for abstract art, a love for music, this is how you can bring your classroom alive, and it’s not hard, so people really think when they hear it, it’s like, “Aww, man, this is something else that’s gonna be difficult; I have to learn it”; and it’s not, it’s just tapping into what you love and pulling it out because there is some piece of art inside of everyone.

In addition to sharing advice with other teachers, the participants stated three reasons for implementing arts integration. Pam said,

*Ok this is straight to the point. I would say the first one would be retention. The second would be interest—it’d be interest, because in education, understanding that anything culturally relevant to students poses a big role in everything in their academic performance, in their social development, all of that that so it peaks their interest, and I would also say that it taps into different parts of the brain in a way that you can’t really (sigh) a single disciplinary would do if that makes sense, so mixing two different two disciplines together—math and reading—may seem like its activating their minds. However, arts integration does it in a way that you’re not replicated in any way, just the way that the brain functions, and just the brain works, activates different parts of the mind, it . . . I think that it ma . . . it helps the students academically improve their performance.*

Amy stated these three reasons: “To develop creativity more in my students (long pause) to develop student awareness, and student involvement.”

I asked, “Alright, so what do you mean by student awareness?” Amy replied:
I would like for them to be aware of the subjects that we are doing, just like when we are walking outside and looking at the moon, for them to be aware whether we’re doing hands on activities or outside, same thing for the student involvement. Instead of them just sitting behind the desk and just reading books, I would like for them to be more involved by asking questions or looking at the projectors or television with the YouTube integration as well.

Resa stated her three reasons for using arts integration in this way:

Three reasons, my first reason would be to keep students engaged, my second reason would be to tap into the different learning styles, and then my third would be because it’s a love of mine, so it helps me to push my lessons because I love the various arts, so something that I love makes me passionate about teaching it, which then in turn makes my kids excited about learning.

To describe experiences for implementing arts integration based on training and support (see Appendix D), the participants shared stories on school culture, validation for the approach, and seeking arts integration. The narratives shared on acquiring the new ideas for arts integration are relative to the tenet self-directed learning, or learner self-concept (Knowles et al., 2005). One perspective of self-learning is taking control of the learning process, as each teacher has personalized their means of gaining new ideas. By discussing the school culture, participants revealed school and administrative expectations. Then motivation (Knowles) and self-actualization (Maslow) work in concert or in tandem with one another, and one who is self-actualized. The teachers shared motivation for the arts integration implementation and the ways they apply it as a
pedagogical practice. Furthermore, potential actualization can occur through teachers’ validation of arts integration when they engage in sharing their perspectives on the topic.

Act IV: Notes from Observations and Artifacts

Observations and artifacts are important to the study because they aid in triangulating the data. For the interviews, specific data generated via a semi-structured interview session with each participant. Each session was analyzed using the Three C’s of data analysis, codes, categories, and concepts (Lichtman, 2013) as a guide, along with provisional coding, to seek anticipated and emerging themes. For the observations and the artifacts, I employed inductive analysis to see what themes would emerge.

Findings from Observations

Reviewing the data from the teacher observations, which were conducted over a period of 11 weeks, revealed themes noted in this section. I coded the data using provisional and dramaturgical codes; I then narrowed the list to reflect what emerged from the observations. I observed the use of the arts integration models note by Bresler (1995) which included the **subservient approach**, the **co-equal cognitive integration**, the **affective approach** and the **social integration approach**, and music being the arts discipline of choice.

Students were focused and on task within each class setting. Through hands-on activities, students were engaged, as noted during the observations. During each interview, the teachers shared examples of how they utilized arts integration; the examples were evident during at least one observation. Findings that emerged from the artifacts are discussed next.
Findings from Artifacts

The artifacts for the study included lessons plans, pictures of student work and displays, and sample copies of songs used for instruction. Each participant submitted a sample lesson plan; the research photographed pictures of student work and displays. Amy submitted copies of two songs created for the class, and Resa provided a copy of the play that the class was reading during one of my observations. To analyze the artifacts, I created a matrix with each participant’s submission to chart my findings, using what was first evident, such as the core subject, setting, and the arts focus, to organize the data into manageable information. Other identifiers that emerged during coding were arts integration models; drawing; students in action; display; beginning, middle, and end of lesson; and performance.

Based on the submissions, lesson plans revealed that arts integration took place most often during instruction (the middle). The primary art focus was visual arts. The arts integration delivery model most often used was subservient, the first noted by Bresler (1995) and one of two used most often.

Viewing picture or photo content can be useful as a means of recalling some noteworthy details (Bogdan & Biklen, 2007). Amy used photos to create displays of instructional activities; I took photos of students’ artwork in progression. Amy also submitted two copies of songs with rewritten lyrics using popular tunes; this represented the subservient model of arts integration through science and music. Pam’s displays reflected lessons or symbols for instructional centers. For example, shapes with a rainbow of brilliant colors marked centers throughout the room, and she taught her
students to identify their workstations based on the shapes. I captured two photos of work (projects) completed by Resa’s students. She required the students to create and present a book report. They had to create a presentation of something edible, so they constructed foods such as pizza, cake, and fries. Each piece, slice, or layer represented a requirement for the book report: title, illustrator, plot, or the favorite part of the story, for example.

Pam indicated in her interview that chapel reflected arts presentations. This was evident during each Friday chapel service. The program bulletin indicated when and where the presentations were to take place.

Observations and artifacts, as additional sources from which to collect data, provide the researcher with opportunities to triangulate and deepen the study (Bazeley, 2014; Creswell, 2013). Investigating teachers’ arts integration practices included viewing them while teaching in their natural setting. Implementation (the basis of research question #3) is important to the study, because here, theory meets practice and supports the claims of the participants. Thus, I attempted to see evidence of those claims for clarity and possible validation. Through observations and artifacts, I noted the use of background experiences. Knowles et al. (2005) posited, “It is likely that experience enables adults to apply their learning more effectively” (p. 210). I observed each participant using some form of music in the classroom, which they indicated as having had prior experience; however, the lesson plans indicated visual arts. The observations also revealed that the teachers varied in their use of arts integration models.
Results of Data Analysis

The data for this project were analyzed for themes and concepts. The purpose of this research was to investigate teachers’ attitudes on the use of arts integration during instruction and its manifestation as adult learners. Using the stories of the participants, the researcher sought to discover emerging patterns, concepts, and narrative threads to report. The data were charted to delineate initial categories and themes that emerged from the interviews. Concepts and themes that resonated throughout the study are reported in this section. I utilized the three Cs, which consists of six steps, to spotlight themes and categories and see stories emerge from the participants. Following is an overview of my data analysis.

Step 1: The first step initiates the coding process for the researcher; these codes can be words or phrases (Lichtman, 2013). Sample codes from the interview included: creativity, behavior management, middle school, school vision, arts from within, arts experience, nontraditional route, one of our pillars, curriculum growth, teachers love to sing, expected to emulate, outside training, music as transition, sets the tone, pull out the excitement.

Sample codes from the observations included: drama, expressive, critical thinking, teaching strategy, gallery walk, shapes and colors, colorful aprons, move like the wind, music and movement, teacher question, arts integration model, evident expectations, student task, classroom management, routine, music.
Sample codes from the artifacts included: display, class activity, setting, dark colors, projects, drawing, instructional activity, dance/movement, ELA, Science, lyrics, kids in action, during the lesson, subservient model, visual arts

Step 2: This step included revisiting the initial codes. In this step, I reviewed the codes and cross-referenced them to my provisional/dramaturgical codes, which included: Need to know, self-directed learning, learner experience, readiness to learn, orientation for learning, motivation, self-actualization (framework); dance, drama, music, visual arts (arts disciplines); subservient, co-equal cognitive, affective, social integration (arts integration delivery models); elementary, middle, high school (experience); character, action, emotion, and setting (dramaturgical).

Step 3: An initial listing of categories started to emerge in this step, so I considered each list began collapsing and reducing. For example, I looked for repetition, then referred to the text or artifact to clarify the interpretation of the meaning, and began to categorize, using themes form the interview protocol questions.

Step 4: I continued to modify the list, merging the context of questions with the responses, observations, and artifacts. Included in this step was an additional analysis, aligning each protocol question, participant, and framework implications (see Tables 7-9).

Step 5: From the charts, I extracted the following concepts: Implementation of models, dance and music in prior arts experiences, no preservice training, music in the classroom and classroom management, obtaining strategies, school vision and culture, and validation of arts integration.
Step 6: Moving from categories to concepts, the final step of the process was to reflect on meaning, attached to data and the framework.

Spotlight on Emergent Concepts

This section presents the emergent patterns revealed by the data. The patterns that evolved reflect the analysis of the data. Data sources were reviewed repeatedly for accuracy.

Implementation of Arts Integration Models

The participants’ implementation of arts integration was evident during the interview, class observation, and the artifacts; the lesson plans reflected limited use of what I consistently noted during observations or discussed during the interviews. The subservient model for arts integration was most evident; however, all were observed during the study. Amy seemed to utilize the subservient model primarily. Resa, on the other hand, employed the co-equal model most often during the observations. Pam utilized the subservient model with a drawing activity at the end of a lesson and during transitions. Amy was consistent with her use of visual art for science and social studies instruction, using the subservient, co-equal, and affective models noted in observations and artifacts. Resa used the co-equal arts integration model during ELA instruction with her fifth graders through the integration of drama where standards were met for both core content and arts disciplines (ELA and drama). Evident during chapel was the social integration model, primarily using music. The use of the models reflected the teachers’ prior arts experience and training in arts integration.
Dance and Music

Dance and music resonated in the participants’ prior learning experiences. This required a temporal reflection on the part of each participant. Pam for example elaborated on her music and dance stating,

Okay, so in elementary school I would have been introduced to chorus or choir or singing. We had music class; we had a lot of singing and singing primarily in a music class setting. . . . I have been dancing at my church since I was 12 years old. So (sigh) that’s just about, wow, that was about 15 years almost of dance experience, and I’ve explored different forms of dance from liturgical to mime, ballet, a little bit of modern, and at one point I was doing stepping as well. . . . In high school, however, I would take classes, like dance classes I was able to take, and dance class was a physical education type of class, so I was able to take dance. I remember being in the choir, specifically afterschool hours.

This training gave Pam the confidence needed to utilize her talents in the classroom. On the other hand, Amy’s arts training was manifested through choir and instrumental music. Amy recalled, “I was also in band. I was a band member, and I played the clarinet. . . .” and added that choir was in high school and at church. Then, Resa explained her experiences with music and dance,

Okay, so as a young child, I started dancing—ballet tap jazz—at the age of five, all the way up until my last year of high school. . . . In elementary school, I started playing the flute as well as the piano. I started playing the piano at age five; I started playing the flute in fourth grade. I maintained all of those skills all
throughout grade school, as well as high school. Once I got in college, I continued with the instruments. I did that while simultaneously in my second year of college going back to dance, and so that is my background with the arts.

Each teacher made an effort to share when she studied specific arts disciplines. Music, which included vocal and instrumental, was noted during the interviews of all three participants, while dance was noted in two of the three participants.

Nonexistent Preservice Training

Music and dance were reflected in arts experiences. However, there was no preservice recall, as preservice training was nonexistent for the three participants, and professional learning was not collectively explicit. I asked Pam, Amy, and Resa about their preservice training. Pam explained,

I actually did not receive preservice training in preparation for teaching, because I took the nontraditional route to education. . . . However, my degree is in sociology, so taking the nontraditional route, I did not receive that preservice training. Nope, never touched on any art at all.

Resa’s response of “No, I did not” implied that she did not have any preservice training in arts integration, and Amy simply said, “No”. Although I was surprised (and tried very hard not to show it), I moved on to the next question. The conceptual framework explicates the importance of prior experience, which the participants did not receive during preservice prior to entering the workplace.
Music and Classroom Management Connection

Although there was no preservice training, the teachers used their prior arts experiences in music regularly in the classroom setting. Pam explained how she valued the use of music:

*I realize that music and rhythm is paramount to teaching my younger learners, not to say that it is not paramount to the older students, but I know that it’s paramount to my younger learners. It helps with their learning; it helps with their retention, so I use it daily, and ... I actually incorporate song, song into almost any lesson that I’m teaching, so that that repetition allows it to really saturate their minds, so that allows me to be able to do my formative assessments just by seeing them sing or recite the facts that they learned.*

Resa utilized hand bells to represent grammatical markings, such as commas, periods, and exclamation points. Musical transitions were a reoccurring concept as well. Pam utilized sounds, chants, and the “Jeopardy song” to move students from one activity to the next, while Amy allowed students to sing songs with science or social studies subject matter as rewritten lyrics. Resa described her early use of music for class transitions, recalling,

*When I first started teaching, I would use the music as transition, so I would use the piano, so the kids, if they would hear a certain song, they knew to stop where they were they were or whatever they were doing if they were in a specific task, and they knew that time was up. Then we would move on to another song, and*
they knew that song was the signal to move to either the next center or to move back to their seats.

The music resonated throughout the instructional periods, not only with content, but also in classroom management, which was evident among the three participants. Amy created songs using core content and popular tunes, and further explained the impact of the school culture:

*It has an impact because we have different types of children, and they have different types of learning style. Some kids may come in with behavior problems or issues, and my arts and my singing helps them, and we don’t have behavior problems in (little chuckle) the classroom. Yeah, a lot of singing, but pretty much every chapter, there’s a song . . . and it keeps them busy and the rhythms and the beats and the movement.*

During class, I noted very little redirection for behavior in any of the classes observed. When redirection was necessary, the student responded and continued to work.

Obtaining Teaching Strategies

The participants creatively managed the class through music and explained how they actively seek new ideas for the arts integration approach. Amy utilized online resources to support classroom instruction. She explained,

*Sometimes I just go online if I need worksheets because I always have the ideas in my head, but I always want a writing piece for the parents to see, so that it doesn’t just look like we’re just drawing or singing, so we can have that writing piece to go along with what we do.*
Resa, on the other hand, used diverse methods, such as reading plays, watching musicals, or taking on the mindset of a child to create ideas for the students’ instruction. She responded:

_A lot of my ideas have come from either watching television or stage plays and musicals concerts; a lot of it comes from that, and then I like to tell people that my mind is like a kid sometimes, so I really will just spend time just to myself listening to music or just literally in a quietness, reading over something and taking my background and what I know, and using it._

Pam, however, took a different approach. She explained:

_So, I mostly seek ways to learn how to teach better or how to explore other curriculum and anything else that’s arts related or class. Generally, it just comes from creatively, it just finds me. I don’t seek it; it just really finds me._

When she commented, “I don’t seek it it just really finds me,” I asked her to elaborate on that, and she explained that because she was naturally gifted in the arts, “I teach with those strengths. Whenever we scaffold or use a hook for the lesson, it is generally arts-based.” For example, when she reviewed one of the ELA standards and realized that the students would have to illustrate the story from the literature, as a hook, she had them illustrate their own stories first. Therefore, by “it finds me” she meant that the idea was not something that she studied or sought, but rather one that evolved as she understood the task of the standard.
School Culture Influence

Regardless of how the teachers acquire ideas, all participants felt that the culture of the school played a major role in their use of the arts integration approach. At some point during the interview, each participant cited the school’s vision as the catalyst for the arts integration culture. Furthermore, Pam added that the teachers were an influential factor in the development of the culture, supported by the administration; the teachers’ willingness to employ arts integration seemingly granted them autonomy to explore and diversify the approach.

Benefits and Value of Arts Integration

The participants shared rationales for using arts integration and offered advice to teachers as guidance to benefit students. The recommendations included, “seek what comes naturally” (Pam), “capture the child’s attention” (Amy), and “bring the classroom alive” (Resa). These statements are representative of how the participants valued arts integration. Moreover, the teachers held specific reasons for using arts integration in the classroom. Table 6 displays the responses from the participants. Pam, for example explained,

Okay, this is straight to the point, I would say the first one would be retention.

The second would be interest because in education understanding that anything culturally relevant to students poses a big role in everything in their academic performance in their social um development.

Amy discussed reasons for using the approach, stating:
[I use it] to develop creativity more in my students. I would like for them to be aware of the subjects that we are doing just like when we are walking outside and looking at the moon for them to be aware whether we’re doing hands-on activities or outside. Same thing for student involvement, instead of them just sitting behind the desk and just reading books, I would like for them to be more involved by asking questions.

Resa, then, answered concisely, but nonetheless, offered valuable motivations as well, explaining,

*My first reason would be to keep students engaged. My second reason would be to tap into the different learning styles, and then my third would be because it’s a love of mine, so it helps me to push my lessons because I love the various arts, so something that I love makes me passionate about teaching it, which then in turn makes my kids excited about learning.*

The participants’ motivations for using arts integration were explicit, and their responses implied benefits to both student and teacher.

Table 6

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<thead>
<tr>
<th>Teacher Reasons for Using Arts Integration</th>
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<tbody>
<tr>
<td>Reason 1</td>
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<td>Reason 2</td>
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<tr>
<td>Reason 3</td>
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Epilogue

The purpose of this chapter was to report the influential factors for sustaining art integration in the classroom. Following the chapter overview, each participant is introduced narratively, followed by data analysis. The chapter continues with the patterns and themes that emerged during this study. Several of the themes that emerged are reflections of the teachers’ training experiences. For example, the arts integration delivery models were present in each teacher’s class and utilized based on the training they had experienced on the approach. Likewise, the arts discipline that was evident for each teacher, such as music, directly correlated to the participants’ experiences. While this was evident, there was no preservice training in arts integration to connect to their teaching practices.

Additionally, the participants used music or rhythm consistently in each classroom, particularly as transitions during class. The teachers claimed to seek strategies for the instructional approach actively, which is indicative of self-directed learners. Furthermore, the teachers clearly espoused specific reasons for using arts integration and offer advice for teachers. Sharing with others are motivating factors that lead to self-actualization.

When actors deliver lines, the character developed can be the result of prior personal experience. Similarly, the learning experiences and other influential factors from the past that contributed to shaping the participants’ attitudes concerning the arts integration approach likely drives how they deliver instruction in the classroom. Chapter 5 will present the discusses the findings.
CHAPTER 5

SIGNIFICANCE

“I have been impressed with the urgency of doing. Knowing is not enough; we must apply. Being willing is not enough; we must do.” —Leonardo da Vinci

“Arts integration is not simple or easy work. The educators and artists who have developed it have worked with meager resources ad have swam against the tide of stereotypes that keep the arts in the margin, despite their demonstrable and dramatic success in raising student achievement.” —Rabkin and Redmond

Arts integration in the elementary classroom can be a sustainable instructional approach for teachers, yet this approach has struggled to earn and maintain blocking on stage within the classroom setting. Bringing arts integration to center stage can be established through arts experiences and pedagogical content knowledge of classroom teachers. The intent of this study was to set the stage for sustainability of arts integration in the classroom by examining classroom teachers’ attitudes on its use as an instructional approach during instruction, and its manifestation as adult learners. Teachers responded to three questions on prior arts experience, training (including preservice and professional learning), and implementation of arts integration. This chapter shares the significance, implications, and reflections of the study, as the critic would after a play, based on the metaphoric performance of Chapter 4.
Organization of Chapter

The chapter contains the summary of themes that developed from interview protocol, aligned to the research questions. The unexpected that evolved will then be elucidated based on stories told through interviews, observations, and artifacts. Benefits and advice are offered, followed by implications and concluding thoughts. In a critic’s review, the reader may get an overall impression of the show. Then, from its opening act, the critic may blast highlights of any show stopping performances, the congratulatory and the derogatory, and perhaps implications for the show and its actors.

Review of and Problem with Research

The data were generated from interviews of the participants, observations of each participant during class instruction, and information gathered from artifacts, which included lesson plans, photographed sample artwork, sample copies of chants, songs, and chapel programs, and displays of students’ work. The purpose of the individual interviews was to provide a platform for participants to articulate their arts experiences, training, and implementation of arts integration. The interviews were semi-structured in that I allowed the responses of the participants to guide the interviews, using my interview protocol to address the three main questions.

The observations for the study were to specifically view the teachers in their normal instructional setting, integrating art as they understood it and to see in action what they described in the interview. During the observations, it was not my intention to go into the classroom to see a show. However, I was seeking authentic instruction using arts integration that the teacher would naturally enact whether I was there or not. In each
setting as requested, the teacher and the students moved through their lessons with little regard for my presence. I conducted at least three observations on each participant, with most lasting at least 25 minutes or longer.

The artifacts included one sample lesson plan from each participant, and pictures of both students at work and of students’ work. A sample of lyrics to chants, songs, and sample chapel programs were also submitted. With the students’ art work, I looked for links between the topic of the core content subject and how the arts process may have served as a contributing factor to the students’ understanding of the core subject.

During data collection, problems arose which required immediate attention. First, my intention was to interview each participant fact-to-face; however, when I arrived at the site to interview Pam, I found that she was absent for medical reasons. Consequently, there was a slight delay with data collection in that I preferred to complete the interviews within a three-week period. To resolve the situation, I requested a telephone interview, and she agreed.

A second problem was maintaining the focus of the study with Amy; she had much that she wanted to share, and although I did not mind, as researcher, it was my job to maintain focus and to avoid being drawn into conversation. Therefore, I waited for a break to redirect the focus of the discussion.

A third problem occurred during the transcription of Resa’s interview when the tape recorder malfunctioned. Important to the interview was to get candid responses from the participants; therefore, my fear was whether I would need to repeat the interview or replace the participant. Fortunately, I worked with the machinery and
played the recording enough to salvage it on a digital device. While the problems illustrated did not alter the data, they did cause discomfort during the process.

For the research design, my decision not to record the observations may have affected the details gathered in the setting. However, I felt that it was a sound decision in that recording during the session may have caused an unnatural perspective of the instructional setting. Another possible shortcoming in the research design is that it may have been useful to request three sample plans from each participant instead of one. I examined the plans to see the template format and determine if the teachers entered arts integration activities specifically.

Limitations and Delimitations

Limitations define the factors that the researcher cannot control that may affect the validity or generalizability of the study results. I was the sole investigator, and I did not have control over the teachers’ use or delivery model of arts integration during observations. My analysis focused on the stories of three participants whose interviews occurred individually and without prior knowledge of the questions to attain the most natural responses. I should further make clear that I intentionally sought teachers who practiced arts integration regularly in the classroom. Class sizes were predetermined based on enrollment and attendance at the study site.

Delimitations are the factors chosen by the researcher that may affect the results of the study. I selected the research site of a private school within a small district based on the current arts integration culture and my familiarity with the school. I also chose teacher participants based on core subject taught, grade level, their frequency and use of
the arts integration approach, and their willingness to participate in the study. The small participant pool and single site can impact the generalizability of the study.

Although the school principal encouraged arts integration for teachers, I did not aim to interview all core content teachers. Three participants from the population allowed me to garner deeper, richer stories based on my time in the field. Furthermore, I should make clear that I intentionally did not use extensive and multiple surveys in this study due to my objective to hear stories from teachers about their arts integration experiences. While the science, technology, engineering, arts, and mathematics (STEAM) program is immersed in the concept of innovation and arts integration (Radziwill et al., 2015), it was not the focus of this study, as STEAM is not the evolving school initiative or present culture.

Recap of Purpose and Findings

The objective of my study was to investigate teachers’ attitudes and to reveal their stories on the use of arts integration during instruction and its manifestation as adult learners. Arts integration is an instructional approach that teachers can utilize to activate student learning. The study findings suggest that student benefits are a strong motivational factor for teachers’ use of arts integration in the classroom. I found that teacher passion was a perceived influence on its use as well. Resa noted one of her favorite activities which reflects her passion for teaching. She stated,

*I used to always love for—again going back to the ticket out of the door—for my students to have like a five-second party, and so with the five-second party, I would teach them the moves, so okay, these are the moves, this is how it goes if*
you can get the question correct, then you get your five-second party before you go out the door, and so we would do our little soul train line, and if they got it correct, they could have their moves out the door, and many of them really worked hard during that time to get the question correct because they wanted to do the moves; they liked the little moves that I came up with.

The participants displayed a preference for using music and visual arts in applying the strategies. One of the themes that emerged from my analysis was musical transitions during instruction. The participants collectively showed use of the four arts integration models with a preference for *subservient* and *co-equal*, despite the lack of extensive training. Also resonating throughout the study among the participants were teacher creativity and hands-on activities.

Research Question 1

Regarding implementation of arts integration, the findings in Chapter 4 seem to support the arts integrated models delineated by Bresler (1995)—subservient, co-equal, affective, and social integration. Each teacher seemed confident with blending the arts discipline and the core content, as evidenced during class observations and through the display of students’ work. During the interview, the participants noted how arts integration ideas evolve for them, as well as how they became familiar with the approach. For example, Pam said,

*I actually became familiar with arts integration inadvertently, so I basically began to implement my best way of teaching without knowing that there was a name for it. So just knowing that I had a strong background in the arts dancing,*
or I had a great desire to sing, I had to add rhythm to the classroom. That’s what caused me to incorporate arts integration. However, it wasn’t until I knew that there was a name for it that I actually began to learn more about how powerful and beneficial it could be in the classroom.

This statement represents a powerful voice for a teacher who consciously works to improve her teaching artistry.

Although the teachers did not note arts integrated activities consistently in the sample lesson plans, each participant stated that they actively sought fresh ideas for class activities. This initiative is characteristic of self-directed learning (Knowles, Holton, & Swanson, 2005). The desire to learn more arts integration strategies is the learner’s motivation to become self-directed learners.

Research Question 2

In terms of the second research question the participants affirmed specific reasons for including arts integration in the daily instruction, and these findings are consistent with the research of several experts who have studied the benefits and value of the arts. For example, Pam specified retention and interest as motivation for its use. Helding (2012) noted that explicit and procedural memory is linked with engaging activities such as the arts. Visconti (2012) further asserted that the arts impact procedural memory, thus rendering benefits to cognition and learning. Interest, another reason noted by Pam, is supported by Robinson and Aronica (2015), as they believed that in order to allow students to pursue interests, the teacher must be prepared to create an environment for students to thrive. She added to her list, culturally relevant, and according to
Purnell et al., (2007) it poses both a challenge and an opportunity for teachers who are held accountable for teaching diverse populations. Manning (1994) further espoused that integration instruction offers genuine learning, which addresses diversity in the classroom.

Three reasons for using arts integration in the classroom, placed creativity at the top of Amy’s list. According to Lin (2011), creativity can be nurtured, and everyone can be creative. Webb and Rule’s Creative Pedagogy Theory (2012) first addresses the teacher’s ability to produce creative lessons, which I believe is linked to the need for preservice training for all aspiring teachers. She also discussed awareness and involvement as reasons for her instructional approach. DeFauw and Taylor’s (2015) study revealed benefits of cultural awareness and critical thinking while engaging in activities, which are a testimony to her use of arts integration.

Resa named engagement, learning styles, and teacher passion to support the way she teaches. The arts require active learning, and students should be able to learn in the way that best suits them. Manning (1994) advanced this position, stating that culture and gender differences influence learning styles, and therefore need to be addressed to avoid a cognitive shutdown. Furthermore, there are benefits of student engagement through integrating the arts (Gallagher & Ntelioglou, 2011; Gamwell, 2005; Peck & Virkler, 2006). As I witnessed the willingness of the participants to employ this instructional approach, I was most surprised by Resa’s response about teacher’s passion. She said emphatically, “It’s a love of mine . . . so something that I love makes me passionate about
teaching it, which then in turn makes my kids excited about learning.” Arts integration as a sustainable, pedagogical practice seems beneficial to both the student and teacher.

Research Question 3

In considering the third research question, the assumption pertaining to the learner’s prior experience (Knowles et al., 2005), revealed a multifaceted, plethora of arts experiences for teachers, from elementary school to experiences with professionals in the field. According to Knowles and colleagues (2005), adults bring a greater volume and quality of experiences to any new learning situation, even though it could present adverse effects. This however was not the case for the participants; that is, the data confirmed that music for example, resonated throughout the interviews, for prior learning experience, and was expressly denoted during observations. Additionally, these experiences seemed to transfer to the classroom in the form of musical transitions in which teachers utilized the arts, especially music, to structure and manage the class activities.

Comparable to prior arts experience, teacher preparation in arts integration can impact sustained use of arts integration. However, according to the teachers, preservice training was nonexistent during their course of preparation (one traditional, two nontraditional). Professional learning was systematic for one participant, limited for another, and absent for the third teacher. Although they lacked preservice training and had limited professional learning, readiness to learn, and orientation assumptions (Knowles, Holton, & Swanson, 1998) have critical implications in the workplace. That is to say that the school setting, a developing arts integration culture, provides the impetus
for alacrity and motivation to pursue the arts integration approach. Furthermore, both assumptions are linked to the learner’s need to know (the arts integration approach), an assumption of Knowles’s adult learning theory that resonates throughout the theory.

A note of conflicting data is that one participant did not claim to have had professional learning at the school. The differences in definitions that teachers have for the term may explain this phenomenon. As noted in Drago-Severson (2004), who concurred that the term lacks clarity, six professional development models were charted, each having unique characteristics. Therefore, when professional development is conducted at the school or in any setting for that matter, it is recommended that the facilitator identify the training as such, and elucidate the model being utilized.

Implications

Significant to readers, andragogy influences pedagogy. Since we are not only referring to adults who are learning for themselves, but also learning for the sake of children, from this study, I can deduce that andragogy affects pedagogy. The implementation noted from the participants in this study presented a means of setting the stage for arts integration in the classroom. They first started with a willingness that may not be taught, although it can be developed by seeking and understanding the epistemology, axiology, and ontology of arts integration and its influence on the learner. Additionally, the teachers had a personal desire to seek further knowledge, not mandated by a negative force (i.e., you better do it or else). I admire their fortitude that I witnessed in them. I feel exposing students to the arts within the classroom sparks creativity and critical thinking will help to prepare them globally as well as within their immediate
communities. Although the population was small, findings from this study do have transferability, and that is significant to note. I think that when the teacher is motivated to learn, the students are as well, which can ultimately lead to lifelong learning.

Recommendations for Research

This study revealed insight from the voices of teachers who willingly and thoughtfully utilize arts integration. Unfortunately, we are not there yet. Either the curtain is slowly opening, or the stage lights are dim. The knowledge shared through research and those who advocate for the arts through arts integration, however, surely know that the work is not ended. Therefore, several thoughts emerged as possible recommendations for future research. These are not listed in any hierarchy, as all resonated as this study progressed.

- Replicate a study that investigates what happens in professional learning specifically for arts integration.
- Select a population (region, state, university, private college) and investigate the preservice programs for arts integration.
- Investigate teacher passions and how it affects student learning
- Determine if an arts integration approach can ignite a passion for teaching.
- Consider investigating a school that uses a hybrid of the arts integration models, and its impact on sustainability.
- Investigate how musical interludes facilitate transitioning from one class activity to another and how it may affect student learning.
• Conduct a study framed through Webb and Rule’s Creative Pedagogy Theory, to examine how the arts may facilitate learning.

• Consider the adult learning theory in a study that investigates the consistent use of various arts integration models, and how they may impact learning and encourage sustained use of arts integration as a pedagogical practice.

Recommendations for Curriculum Leadership

The participants in this study consistently used arts integration in instructional practice, without the benefit of preservice training. This implies that the prior arts experiences were an influential factor in its use. The teachers’ willingness and initiative to embrace the approach is commendable; however, an instructional approach that offers value to both students and teachers, such as arts integration, should not be left to chance. Therefore, I would suggest that higher education leadership reevaluate the preservice curriculum for teachers. One suggestion would be to offer at least one course on arts integration, inclusive of time to construct and apply lessons, and certainly learn of its value. Another suggestion would be to embed at least one arts integration unit in each core content methods class, offering exposure throughout preservice training. This could require that leadership within the institutions assure that arts integration units are delineated in the course syllabus.

To reiterate, arts integration should not be left to chance. Connecting core content and arts disciplines should be found at the national, state, and district level standards to help ensure sustainability in the classroom. Then, micro leadership can support the
efforts of teachers through various models of professional learning to encourage and maintain consistency within the local school.

My advice to any leadership, both micro and macro, is to provide arts integration training that teachers need to navigate through curriculum to maximize pedagogical practices. During the training, more time should be spent expressing the value of arts integration and less time on how easy it is to implement. The need to know and motivation assumptions of the adult learning theory speaks volumes to the strategy in that teachers who know why they should learn and utilize the instructional approach may be motivated to use arts integration, rather than think of it as something they are being forced to do. Then the autonomous nature of each teacher should be released to facilitate an environment that frees students to explore and exhibit their epistemology through the arts.

I recommend that the school scaffold the knowledge and understanding of arts integration, and over time, implement each model as described by Bresler (1995). The models have specific merit, and teachers should have the autonomy to capitalize on the benefits of each model. The school may consider working with the arts specialists within the school or soliciting the expertise of a consultant on designing a unit of study and build from there (DeMoss & Morris, 2002). This would offer the opportunity for teachers and administrators to be consciously responsible (Gay, 2000) in meeting the needs of students. That is, the teacher is free to use the strategy best suited for the class as the administration supports the effort.
Contribution and Significance of the Study

In addition to providing some guidance for future research and curriculum leadership, this study contributes to the literature on teacher training for arts integration. First, the participants in this study had less than six years of teaching experience and did not receive preservice training in arts integration. This implies a gap in teacher knowledge (Alter et al., 2009), which suggests a need for professional development and preservice arts training. Secondly, this study targeted the needs of the adult learner, which is necessary to consider when training teachers. Furthermore, the adult learning theory (Knowles et al., 2005) should be brought to the forefront when planning for training/implementation in developing a culture for arts integration to foster sustainability. The use of the adult learning theory as the basis for the conceptual framework added originality to the investigation.

The significance of this study can be reflected on from three perspectives: experience, implementation, and benefits and value. From the experience perspective, the study revealed that prior learner experience, one of six assumptions of the adult learning theory (Knowles et al., 2005), can be critically valuable to the implementation of arts integration. With no preservice training and limited professional development, the teachers’ willingness catapulted them into a sustained use of the arts integration approach. Additionally, the autonomy afforded them by administration offered latitude for engaging the four models of arts integration, delineated by Bresler (1995). This implementation presented a positive case for the value of all four models. Finally, the following understandings emerged based on the benefits and value in using the approach.
From an epistemological perspective, the study concurs with Gallas (1991) in that students can use the arts as a means of demonstrating knowledge. The teachers’ axiology concerning the use of arts integration resonated in their discussions as to why they have embraced its benefit to students. Ontologically, a teacher can grow and become better because the arts integration approach provides the reality that a consciously responsible teacher is one who has an aura of care and concern about the students being taught.

Summary of the Study

From John Dewey to Elliot Eisner, educational philosophers have long proclaimed the arts as a cornerstone of broad-minded learning and a means to complex intellectual capacity (Gale & Bond, 2007). However, the battle for arts advocacy continues (Hatfield, 2007), with many standing up for student learning instead. The rejection of a unifying vision is due to the belittling of multidimensional dogma. The arts and its importance must remain content-focused, to avoid marginalization of the content and reduction to some secondhand afterthought. If we are not careful, art will soon represent everything except what it is intended to be—art.

Research is important in education, and it must be understood why educators should embrace and engage on the research process. The field of neuroscience and education seeks to make connections between education and the brain. Research helps to facilitate understanding of roles as teachers and artists and therefore lessens the confusion. The value of art remains an unsettling issue, and academic pressures misrepresent the work of researchers, artists, and teachers. Therefore, we must move forward, and continue to research. Greenwood (2012) noted that we are still theorizing
our position in the arts, sometimes to no avail; we are reminded by Greenwood (2012) that the whole human being is engaged through the arts. The use of an arts-based approach to learning, such as arts integration, serves as an impetus for the desire to share understanding and experiences of what the arts offer that is not necessarily found in traditional classroom experiences. Perhaps more leadership will act and build upon the value of what research deems beneficial to children.

This research has shown that the arts have endured the distinguished lineage of philosophers, theorists, and educators to amass its current standing in education. However, it is evident that this stage production is ongoing. Researchers must continue to tout benefits for the arts in the classroom and be relentless in the advocacy for preservice training and professional development for teachers. Rather than forcing teachers into the role of “know-it-all” artist, situate them to become better facilitators of arts integration. When the teachers were free to collaborate and make meaning of the arts integration process among themselves through peer observation and other resources that were familiar to them, they offered more effectiveness to the class setting. The value shown in arts integration is an ontological perspective that should not be ignored, and therefore bears justification for much needed attention on teachers’ self-efficacy. The teachers are ultimately the catalyst for the successes and failures for the implementation of arts integration; thus, they should be the primary focus of research, concerns, and solutions.

Finally, in reviewing this body of literature, some common themes that emerged from the studies supported arts-integration research, benefits for the approach, models for
arts support and partnerships, or a combination of any of the above. The culture matters in a school, and the leader must develop that culture. If arts are important to the curriculum of the school, that message must permeate throughout the building.

Yet, there are still concerns for preservice teacher training in the arts, professional development, and that pivotal body of literature that would move the stakeholders and eminent powers to assure that arts integration has a firm foundation in the way children are educated. Often overlooked is the important role that the arts have played in schools in the United States. The arts are under constant scrutiny, trying to earn a solid place in education. Although evidence shows the arts help achievement scores, Hetland and Winner (2001) suggested that the arts not be required to do more than other subjects, and it should be treated like mathematics and reading and any other subject.

Standalone arts programs strive to exist in education. The concept of arts integration faces challenges as well, due to lack of funding, lack of administrative support (Garvis, 2011), and the lack of teacher knowledge (Alter et al., 2009; Andrews, 2006) due to nonexistent or sporadic preservice training and professional development.

The research showed limited evidence of a guaranteed future for funding or training in the arts. However, through a spectrum of epistemological literature, research has revealed evidence of a positive connection and its powerful impact on arts and learning. With restructured views of pedagogical assessments as suggested by DeLuca (2010), more implementation of arts integration and teacher training and the refinement of ongoing brain research will further show evidence for arts advocacy as a source of embodied learning. Lévi-Strauss (1966) offered his bricolage metaphor for teachers as
bricoleur/engineer dichotomy, one that could meld professional development training for the arts integration approach with the teacher as bricoleur to set the show and raise the curtains to a well-lit stage, rather than one of gloom and despair.

Advocates for the arts integration paradigm must continue to fortify the links between art for art’s sake and art that propels learning. If the gap can be lessened by bridging together our knowledge and an understanding for the response to our knowledge, perhaps more directives for more research can evolve so that the longstanding audition (the trial) of the arts can end; rehearsals (the training) can ensue; and the arts world can build its mainstage production of educating children, and ultimately respond, with an emphatic, “Yes!” to the question of “Are we there yet?”

My Soliloquy

It cannot be assumed that arts integration will simply appear because of preexisting arts experiences or even training. I have no doubt that training through preservice programs and professional learning prepares the adult learners better for bringing arts integration to the classroom and sustaining it. I believe in teaching the arts as standalone subjects. However, the advocacy here is for an instructional approach that, when facilitated, offers a consciously responsible teaching and learning setting for students. Accordingly, whether we are singing the 50 states to a popular tune, staging a tabula rasa to illustrate understanding, or engaging in an embodied experience such as the metamorphosis of a butterfly taking flight and moving through the classroom with grace, the epistemology can be confirmed through these embodied experiences.
Despite the benefits of the arts experiences, I feel that teachers resist arts integration because they are not adequately trained, which adds to the concern for lack of time, or the fear of administrative backlash. I also feel that teachers do not see the value of their prior arts experiences and lack the courage to allow the bricoleur within them to materialize. I have even experienced envy by core content teachers because I was a dance specialist, teaching fulltime in a public school; it would have been more productive to be viewed as a resource. Instead, there was a constant battle in the workplace with teachers and some administrators where I had to remind them that I was not a break for core content teachers! Unfortunately, it seems that the leadership that would vote to remove arts from the schools perpetuated such pervasive thoughts. Fortunately, organizations such as the Center for Arts Education, PCAH, and other arts establishments offer support for the arts.

My transformation through this project is twofold. First, I have always maintained my concern for how children learn. While that remains true, I have now embraced an ontological perspective that was not obvious, and that is my concern for the adult learner. That is, if I am to continue caring about the children, I must be concerned as well for the adult learners who will be teaching them. Secondly, this study has transformed my thinking by reevaluating my definition for arts integration. That is to say, that within my plight to advocate for arts integration, included in that advocacy must be a willingness to embrace an all-encompassing axiological viewpoint by accepting the diversity among the models. This directly ties to my reality that teachers, or adult
learners, need consideration as well when gaining new knowledge because sustainability of arts integration is possible with training that best suits their needs.

In theatre, the element of surprise is witnessed when the unexpected happens. I would argue that one of the significant surprises that evolved while in the field was the teachers’ ingenuity utilizing arts integration. To their advantage, they demonstrated how their classroom was managed through musical transitions. However, to hear three teachers in three different settings state benefits that they see in arts integration was an indication of promise for the instructional approach and definitely a pleasant surprise.

Three teachers with diverse backgrounds stated three reasons for using arts integration in the classroom. Their answers were very different, except for engagement and involvement, which were paired to reflect a similar response. There were eight different responses, one of which referred to an axiology that embraced the teacher’s passion because of how she valued her teaching craft. I referenced these responses to the research, and the correlation with the literature on benefits was evident. Teacher passion was not listed because the rationales were written as benefits for the students, rather than the teacher, but, I believe that if the teacher is passionate about how they facilitate learning, the student does benefit. Nevertheless, the response on teacher passion sparked an implication for future research.

What does not work and should not work is the acceptance of one model. There is diversity in students and in teachers, so why not in arts integration? Furthermore, arts integration should not be an anomaly that makes cameo appearances on stage. It should not be used against the student as a disciplinary measure. Educators need to find the right
balance for the sake of the students by making possible the training that meets the needs of the teacher as an adult learner.

I think if we continue to value one model of arts integration over the other, we unfairly push other models to a lesser role, deeming them less impactful. While it may be important to determine the primary arts integration model before proceeding to develop a school culture, I see it equally important for an administrator to survey or identify the skills in the school as immediate assets and first nurture from within the school. Forcing a matter does not guarantee a fit. In other words, building a school culture despite resistance creates problems in the future, perhaps in the form of stage fright, which may cause one to resist leaving the wings continuously, or if they do make it to the stage, the role is not fully engaged due to memory blocks or basic recall of what should take place. Remember, it is not the intention of arts integration to replace the arts specialist.

Even in its infant stage, the school represents the epitome of engaging students in creative learning settings through arts integration. While it may appear that there is a show-stopping war going on among the advocates, ultimately, what is common is that these researchers have the same goal in mind: bring the arts center stage so that students can benefit from its value, despite the approach or model of arts integration, or the specific reason embraced by a school culture. Educators at all levels can join the fight of setting the stage for arts integration as a pedagogical practice in the classroom, where the billboard in front of the school can resonate a resounding, *Now showing: Arts Integration!*
Utilizing the classroom teacher’s expertise is important to the quality of their facilitation of arts integration (Eisner, 2002). There are several perspectives on the role, the value, and methods for integrating the arts in the curriculum, and it is important to understand the models to inform the decisions for integrating the arts. So, do we really want only one model for arts integration? Consider this:

There is a barrier, a wall, sitting in the middle of our classrooms. On one side is an eclectic conglomeration of teaching and learning strategies that are designed to meet the educational needs of students. On the other side are children craving instruction and desiring to learn. Educators must raise the curtain and bring down the wall or reveal that fourth wall of the classroom stage so that the audience—the students—can receive a full view of the performance showing sustained use of the arts as a pedagogical practice, that is, those teacher-facilitated arts integration strategies that are waiting to engage children who can perform for life within and through the ARTS.
REFERENCES


APPENDIX A

IRB APPROVAL
Tuesday, August 28, 2017

Ms. Donna Maye
Mercer University
Tift College of Education - Atlanta
3001 Mercer University Dr
Atlanta, GA 30341

RE: Setting the Stage for Arts Integration as a Pedagogical Practice in the Elementary Classroom (H1708213)

Dear Ms. Maye:

On behalf of Mercer University’s Institutional Review Board for Human Subjects Research, your application submitted on 21-Aug-2017 for the above referenced protocol was reviewed in accordance with Federal Regulations 21 CFR 56.110(b) and 45 CFR 46.110(b) (for expedited review) and was approved under category(ies) 4, 7 per 83 FR 60364.

Your application was approved for one year of study on . The protocol expires on . If the study continues beyond one year, it must be re-evaluated by the IRB Committee.

Item[s] Approved:
Initial application for qualitative narrative using stories shared by participants’ arts and teacher training experiences to seek to understand how an arts background and teacher training are reflected in elementary teachers’ instructional practices through arts integration.

NOTE: Please report to the committee when the protocol is initiated. Report to the Committee immediately any changes in the protocol or consent form and all accidents, injuries, and serious or unexpected adverse events that occur to your subjects as a result of this study.

We at the IRB and the Office of Research Compliance are dedicated to providing the best service to our research community. As one of our investigators, we value your feedback and ask that you please take a moment to complete our Satisfaction Survey and help us to improve the quality of our service.

It has been a pleasure working with you and we wish you much success with your project! If you need any further assistance, please feel free to contact our office.

Respectfully,

[Signature]

Ave Chambless-Richardson, Ph.D., CIP, CIM
Associate Director of Human Research Protection Programs (HRPP)
Member
Institutional Review Board

"Mercer University has adopted and agrees to conduct its clinical research studies in accordance with the International Conference on Harmonization's (ICH) Guidelines for Good Clinical Practice."

Mercer University IRB & Office of Research Compliance
Phone: 478-301-4101 | Email: CRC_Mercer@Mercer.edu | Fax: 478-301-2329
1501 Mercer University Drive, Macon, Georgia 31207-0001
APPENDIX B

PARTICIPANT INFORMED CONSENT
Setting the Stage for Arts Integration as a Pedagogical Practice in the Elementary Classroom

Informed Consent

You are being asked to participate in a research study. Before you give your consent to volunteer, it is important that you read the following information and ask as many questions as necessary to be sure you understand what you will be asked to do.

Investigators: Donna Maye, B.A., M.Ed., Ed.S., Mercer University, Tift College of Education
3001 Mercer University Drive, Atlanta, GA 30341, 678-547-6000; Email: Donna.M.Maye@live.Mercer.edu or

Dr. Wynetta Scott-Simmons, Ed.D., Ed.S. M.Ed., Faculty Advisor, Mercer University, Tift College of Education, 3001 Mercer University Drive, Atlanta, GA 30341, 678-547-6582

Purpose of the Research

This research study is designed to explore how an arts background and teacher training are reflected in elementary teachers’ instructional practices through arts integration.

The data from this research will be used to assist educators who desire to utilize or implement the arts integration instructional approach in the classroom. The study can also inform administrative decisions for creating an arts integration school culture.

The results of this study will contribute to my course of study by allowing me to complete the final phase of my coursework in the Curriculum and Instruction, Ph.D. program.

Procedures

If you volunteer to participate in this study, you will be asked to be interviewed and observed, and to share artifacts relative to the study without jeopardizing confidentiality or integrity of students. The research focus is on you, the teacher participant.

Your participation will take approximately five hours over a period of 12 weeks.

Potential Risks or Discomforts

Currently, there are no foreseeable risks, and there are no anticipated costs for you. You will be asked to allow the principal investigator to observe you in action in your classroom (up to three times for 30-45 minutes). Additionally, you will be asked to allow the principal investigator to interview you for 10-15 minutes after each observation; the initial and second interviews will total approximately one hour, conducted in two parts.

In the event that you feel any discomfort or wishes to withdraw from the study for any reason, you will have the right to do so.

Potential Benefits of the Research

The potential benefits to the participant will offer the transformative educator an opportunity to reflect on your pedagogical practices.

Mercer IRB
Approval Date 08/29/2017
Protocol Expiration Date 08/28/2018
Because of this study, educators who desire to utilize or implement the arts integration instructional approach in the classroom may benefit from the stories shared. The study can also inform administrative decisions for creating an arts integration school culture.

Confidentiality and Data Storage
The name of your school, as well as the location will be confidential, however, within the research setting, subject identities will not be confidential; this will be clearly explained prior to gaining consent. You will be assigned a pseudonym to protect confidentiality of interview responses and for all data collected. You will also have the right to withdraw from the research at any time. Interviews will be audio taped, however observations will not be videotaped. The primary investigator will plan to transcribe audio tapes within 24 hours of the sessions. I will employ bracketing, member checking, and triangulation to reduce bias and to increase accuracy of the data. Audio tapes will be destroyed after analysis and member checking, at the end of the research period. Initial data will be housed on a password secure laptop during the study. Final analysis and results will remain locked in a file cabinet in the office of the faculty advisor, Dr. Wynnett Scott-Simmons, for three years after the completion of the research study. Only the principal investigator and faculty advisor will have access to all computer passwords and file cabinet keys.

Participation and Withdrawal
Your participation in this research study is voluntary. As a participant, you may refuse to participate at any time. To withdraw from the study please contact Donna Maye at 404-354-3224 or Dr. Wynnett Scott-Simmons at 678-547-6582. Please note however, that since data are anonymous, you cannot withdraw after data collection has taken place.

Questions about the Research
If you have any questions about the research, please speak with Donna Maye at 404-354-3224 or Dr. Wynnett Scott-Simmons at 678-547-6582.

Audio or Video Taping
As a participant, you will be asked to allow audio taping during interviews for accuracy in translation. Audio recordings of interviews will be used for analysis. The audio files will be stored in a locked file cabinet in the office of Dr. Wynnett Scott-Simmons, faculty advisor for Donna Maye, principal investigator. All audio-recorded files will be labeled using pseudonyms so there is no chance for linking content to your identity. Your signature on this form grants Donna Maye permission to record you while you participate in the described study. The recordings will only be used for the purpose discussed in this consent form.

Authorization
You have been given the opportunity to ask questions. As these have been answered to your satisfaction, your signature below indicates your voluntary willingness and agreement to participate in this research study.

Research Participant Name (Print)  Donna M. Maye
Name of Person Obtaining Consent (Print)

Research Participant Signature  Donna M. Maye
Person Obtaining Consent Signature

Date  August 16, 2017

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APPENDIX C

INTERVIEW PROTOCOL
Initial Interview Protocol for Classroom Teachers

1. What is your current position?
2. How long have you held this position?
3. What positions have you previously held?
4. How many years of teaching experience do you have?
5. How would you define arts integration?

#2 Interview Protocol for Classroom Teachers

1. Please describe your arts experience in your background.
2. How did you become familiar with arts integration?

Probing Protocol
(The “probing protocol” is a representation of questions that are an extension of the #2 Interview Protocol, for elaboration on questions one and two.)

3. What kind of arts experiences have you had in elementary school? Middle school? High School?
4. Were you involved in any arts training outside of school?
5. Describe your most memorable arts experience(s)? Why do you consider it a memorable experience?
6. Did you receive preservice training in arts integration? Please share your experience(s) from that training.
7. Do you use any of that training in your classroom? If so, how?
9. Did this training address your needs as an adult learner? I other words, was the information that you received in your session(s) delivered in such a manner that the content was clear? Did you find it useful for your instructional practices that you now have in the classroom?
10. In what setting did you receive your arts integration professional learning?
11. Does the school culture have an impact on your arts integration practices? Please explain.
12. Have you used your arts background and training in the classroom?
13. Do you actively seek arts integration ideas and resources for instruction? Where? How?
14. What advice would you give a teacher who is interested in using arts integration in the classroom?
15. If you had to state three reasons for using arts integration in the classroom, what might those three reasons be?
Data Analysis: Steps 1-3 of Three Cs (Lichtman, 2013)

Tables D1 through D3 contain the data analysis of the interview protocol grouped in three categories: training, arts experience, and implementation.

Table D1

*Training (Sets Stage; Sustainability)*

<table>
<thead>
<tr>
<th>Question/Name</th>
<th>Pam</th>
<th>Amy</th>
<th>Resa</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Familiar with arts</td>
<td>By implementing my best way of teaching didn’t know term arts integration/strong bkgd in dancing &amp; desire to sing led to arts integration.</td>
<td>It was the vision of the school/ went on field trip didn’t know the terms/arts came from within.</td>
<td>Became familiar thru CPAS and local theatre program partnership. Worked with specific teacher, then expected to emulate.</td>
</tr>
<tr>
<td>6 Preservice</td>
<td>No preservice training/ took non-traditional route-degree in sociology associates in Middle grades program-core courses only plus area of concentration No arts</td>
<td>No preservice, but had school visit and hands on experiences/ CTA wants them to see more model schools</td>
<td>No, I did not; there music programs but nothing specifically for education track.</td>
</tr>
<tr>
<td>8 Professional Development/ Learning</td>
<td>No, no professional learning</td>
<td>Yes=Starlight Program/ State Pre-K hands on in the arts It allowed me to see displays, so its ok to do more displays, see kids dressed.</td>
<td>Yes-CPAS systematically/specific times for training Yes- questions about standards/ I redirected the question=Yes visual learner, had to do it</td>
</tr>
<tr>
<td>9 Needs Met</td>
<td>Not Applicable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10 Setting</td>
<td>Not Applicable</td>
<td>Field trip to school; Online through Starlight Program</td>
<td>At school (CPAS) Yes</td>
</tr>
</tbody>
</table>
Table D2

*Experience (Sets Stage; Sustainability)*

<table>
<thead>
<tr>
<th>Question/Name</th>
<th>Pam</th>
<th>Amy</th>
<th>Resa</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Experience in background</td>
<td>Dance/liturgical dance, mime, ballet, stepping</td>
<td>Creativity / behavior management/magnet program for engineering &amp; architecture/hands on</td>
<td>Played flute (elementary) started piano at 5 thru high school/continued instruments went back to dance in 2nd year of college 4th-flute(elementary.) Flute(middle) Band/dance/(high)</td>
</tr>
<tr>
<td>3 Experience: Elementary/ Middle/ High</td>
<td>Music/after school/instruments (elementary) Dance thru PE/choir, afterschool rehearsal (high)</td>
<td>Band-clarinet (elementary) Softball/choir/liturgical dance (middle) Magnet gifted class in architecture because of the drawing/choir (high)</td>
<td></td>
</tr>
<tr>
<td>4 Outside of school</td>
<td>Dance outside school at church (to age 24)</td>
<td>Choir at church=outside</td>
<td>Dance classes outside thru high school/instrumental music outside &amp;inside school Students acted out a story and demonstrated understanding (as a teacher) First piano recital(personal)-played best when angry. Competed in dance with instructor from Rockettes and won.</td>
</tr>
<tr>
<td>5 Memorable Experience</td>
<td>Dance experience/felt like a professional/had to act as well/it wasn’t a quick event-it took time to prepare high school)</td>
<td>Accepted a position as an art teacher; artistic abilities recognized at work</td>
<td></td>
</tr>
</tbody>
</table>
### Table D3

**Implementation (Pedagogical Practice)**

<table>
<thead>
<tr>
<th>Question/Name</th>
<th>Pam</th>
<th>Amy</th>
<th>Resa</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 Use preservice</td>
<td>NA</td>
<td>It’s okay to put up work; should continue to do so; have kids work with hands; sing</td>
<td>Music in background; music as transition; hand bells for punctuation</td>
</tr>
<tr>
<td>11 School culture/use</td>
<td>Yes, one of the pillars/principles of the school; encouraged to use arts for chapel preparation and to facilitate arts; teachers love to sing, dance draw; hands-on; leadership celebrates arts integration and acknowledges teachers’ interests; school desires arts instruction.</td>
<td>It has (yes) because we have different types of children with different types of learning styles; behavior problems; the arts and singing helps; arts integration outside.</td>
<td>Sets the tone for expectations; fully utilize the arts; dynamic of the school-vision of the school; find their special gifts.</td>
</tr>
<tr>
<td>12 Use background/Professional learning training</td>
<td>Yes, definitely; use it daily; Music and rhythm is paramount to teaching; helps with retention; song in lessons; repetition saturates their minds; more engaged; can do formative assessments as they recite facts.</td>
<td>Yeah-all the singing</td>
<td>Applied music after arts integration training; transitions; ticket out the door; uses specific moves for understanding; borrowed ideas; a means of formative assessment</td>
</tr>
<tr>
<td>13 Actively seek arts</td>
<td>Ideas find me/my desires to grow in curriculum growth/and to tech better, creative ideas happen-using arts in my background.</td>
<td>Pinterest, Teachers Pay Teachers, to support instruction</td>
<td>TV, listening to music, from my background, plays, musicals, quiet reading; reflection on the mind of kids; think of ideas. Yes.</td>
</tr>
<tr>
<td>14 Advice</td>
<td>Seek what comes naturally; find that perfect freedom to implement whatever the students…; appeal; understand value and relevance; personal?</td>
<td>Stay motivated; creativity is the key; stay busy not a lot of sitting (student involvement); capture child’s attention</td>
<td>Pull out excitement/love for learning; tap into creative side of every teacher??bring classroom alive; tap into what you learn and pull it out</td>
</tr>
<tr>
<td>15 Benefits</td>
<td>Retention; interest Culturally relevant; Academic performance</td>
<td>Develops creative; develops awareness; Student involvement.</td>
<td>Student engaged: different learning styles; it’s a love of mine; makes me passionate about teaching.</td>
</tr>
</tbody>
</table>