Attitudinal Factors of Teachers Regarding Arts Integration

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ABSTRACT

ATTITUDINAL FACTORS OF TEACHERS REGARDING ARTS INTEGRATION

by Sara Elston Williams

December 2013

The integration of the arts provides an enriched learning and teaching environment where teachers become facilitators of meaningful and engaging activities and lessons that increase student achievement. This study examined the attitudinal factors possessed by educators in schools who participate in the Whole Schools Initiative and those who do not. This study also reported the perceptions of arts integration by classroom teachers who participate in the Whole Schools Initiative and those who do not participate in the Whole Schools Initiative. The Teaching With the Arts Survey (TWAS) was used to determine if statistically significant differences exist on teacher attitudes, self-efficacy, and personal characteristics concerning their use of the four major art forms – dance, music, theater, and visual arts – in their teaching practice. This study included both quantitative and qualitative components. The qualitative components of the study were two open-ended questions included in the TWAS survey. In the absence of more current literature the foundational studies involving the three constructs of this study were still explored. Research discussed in this study provided an overview of educational trends, the history of arts integration, and an examination of research involving the three constructs included in this study. The goal of the research was to present information to educators, administrators, and arts organization directors to use when determining the attitudes of teachers regarding arts integration.
ATTITUDINAL FACTORS OF TEACHERS REGARDING ARTS INTEGRATION

by

Sara Elston Williams

A Dissertation
Submitted to the Graduate School
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for the Degree of Doctor of Philosophy

Approved:

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December 2013
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CHAPTER I
INTRODUCTION

The challenge to American Education has never been simply to raise test scores—that is a relatively recent and limited goal. The challenge has always been to raise citizens who are capable of active participation in the social, cultural, political, and economic life of the world’s longest experiment in democracy, an experiment demanding free, educated and committed citizenry. (Stevenson & Deasy, 2005, p. xiv)

The 2001 passing of the No Child Left Behind (NCLB) Act has caused states to reexamine their academic standards and to ensure that all schools make adequate yearly progress (AYP). Legislation demands continue to bring about high states assessments, causing many schools to see the results of such testing as the goal, losing sight of the higher level thinking skills and real work application that are so necessary for students today (Daggett, 2005). Many district and building level administrators, in efforts to meet the demands of high stakes accountability testing, have directed their focus to the academic subjects that are tested. There is a direct correlation between the decreased emphasis on how fine arts affects students’ abilities to make connections between the arts and academic subject matter learned in the classroom (Caughlan, 2008). Many schools, nationally and internationally, have embraced arts integration as an effective instructional tool to increase students’ ability to acquire and retain information. Schools and school systems that embrace the integration of the arts into the core curriculum must provide adequate professional development to assist their faculty and staff in the implementation of arts integration. (McDonald & Fisher, 2002; Snyder, 2001)
The arts contribute to student achievement in many ways—student engagement, academic motivation, and social interaction skills (Cattrell, 1998). Teachers who effectively integrate the arts enjoy an increased display of student cognitive skills, participation in class, and attendance (Cattrell, 1998; Horowitz, 2005; Rooney, 2004; Stevenson & Deasy, 2005). The integration of the arts provides an enriched learning and teaching environment where teachers become facilitators of meaningful and engaging activities and lessons that increase student achievement.

Students and teachers who possess a strong arts foundation can build creativity, concentration, problem solving, self-efficacy, coordination, and self-discipline (Jensen, 1998). Lamb and Gregory (1993) found a high correlation between musical pitch discrimination and reading skills. Mohanty and Hejmadi (1992) found that dance training boosted scores on the Torrance Test of Creativity. Furthermore, the researchers concluded that listening to music has a positive effect on the development of intelligence (Husain, Thompson, & Schellenberg, 2002; Jensen, 1998). Some learning theories suggest that individuals acquire information through different learning styles and integration. Jung (1927), for example, argues that many learning styles could be found within one classroom environment because individual students tend to acquire information differently. It is the teachers’ responsibility to seek and assess their students’ learning in ways that give an accurate overview of each student’s strengths and weaknesses (Brualdi, 1998; Jung, 1927). Drama, visual arts, music, and dance are effective tools for developing pedagogy that encompasses multiple intelligence activities across the curriculum and understanding students’ learning styles increases students’ acquisition of information and achievement (Gardner, 1983; Jensen, 1998).
Statement of the Problem

Teachers, principals, and school district administrators are under a tremendous amount of pressure to improve the academic achievement and show growth of all students in their classrooms, schools, and districts. This study will investigate the attitudinal factors exhibited by teachers in schools who participate in the Whole Schools Initiative. The initiative revolves around using arts integration strategies to maximize instructional practices.

Research Questions

1. What are teachers' attitudes about the importance of using the arts with content area instruction?
2. What are teachers' attitudes about self-efficacy in using the arts?
3. What are teachers' attitudes about the support for using the arts with content area instruction?
4. Do teachers in Whole School Initiative Schools believe the arts play an important role in content area instruction?

Hypotheses

Although only approximately 20 school districts in the state participate in the Whole Schools Initiative, the researcher chose to compare attitudinal factors exhibited by teachers in schools who participate in the Whole Schools Initiative with educators who do not teach in Whole Schools Initiative schools. Whole Schools Initiative Schools use arts integration strategies to maximize instructional practices. The contribution to literature and hypothesis testing will offer more insight to the true strength and academic influence arts integration has on education. The following hypotheses were formulated:
H1: There is a significant difference in attitudinal factors (importance, self-efficacy, and support) regarding arts integration among teachers that participate in the Mississippi Arts Commission Whole-School Initiative (WSI) and schools that do not participate.

H2: There is a significant difference in attitudinal factors (importance, self-efficacy, and support) regarding arts integration among teachers that participate in the Mississippi Arts Commission Whole-School Initiative (WSI) at elementary, middle, and high school levels.

H3: There is a significant difference in attitudinal factors (importance, self-efficacy, and support) regarding arts integration among teachers that participate in the Mississippi Arts Commission whole-school initiative (WSI) at the Arts in the Classroom, Whole School, and Model School classification levels.

Definition of Terms

The following terms are used throughout this study and are defined as follows for the purposes of this research.

*Arts curriculum, arts discipline, art forms, and fine arts curriculum*- These terms refer to curriculum relating to theater, music, visual art, and dance. It is recognized that each of these encompasses a wide variety of forms and sub disciplines (Matthews, 2001).

*Art specialist*- Art specialist refers to a teacher trained in an art form in undergraduate and/or postgraduate programs and licensed by their state to teach the arts (Stevenson & Deasy, 2005).

*Arts integrated curriculum, integrated arts lessons, arts-based learning*- These terms describe curriculum that consciously creates a connection between one or more art
forms and one or more other subject areas (math, science, social studies, and/or language arts) in order for students to master the learning of objectives in both art forms and the other subject areas. Arts and non-arts content and skills are taught in tandem, with the content and methods, of the disciplines woven together for mutual reinforcement (Barrett, 2001; Stevenson & Deasy, 2005; McDonald & Fisher, 2002).

*Arts integration*- The John F. Kennedy Center defines arts integration as "an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process that connects an art form and another subject and meets evolving objectives in both" (Kennedy Center, n.d., p. 2).

*Arts in the Classroom School*- Arts in the Classroom (AIC) is a program designed to primarily provide professional development for teachers and administrators of pre-kindergarten through eighth grade schools in the foundations of arts integration as a teaching tool to enhance teaching skills and improve student achievement through the infusion of the arts into the basic curriculum. Pure arts experiences in visual and performing arts are brought into the school by artists and teaching artists to enrich the lives of students and teachers by increasing their skills and knowledge in all arts disciplines (Mississippi Arts Commission, n.d.).

*Common Core State Standards*- The Common Core State Standards provide a consistent, clear understanding of what students are expected to learn, so teachers and parents know what they need to do to help them. The standards are designed to be robust and relevant to the real world, reflecting the knowledge and skills that our young people need for success in college and careers (National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010).
Core Curriculum- This term is related to English, math, science, social studies, reading, language arts, physical education, and electives (National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010).

Curriculum integration and interdisciplinary lessons- Refer to instructional techniques that increase student understanding by teaching across the disciplines and teaching subject areas, according to their natural connections rather than in isolation from one another. Curriculum integration focuses on making learning reflect life so students see the value of what they are being taught; furthermore, curriculum integration enhances learning in all subject areas, making learning more relevant, less fragmented, and more stimulating for students (Jackson & Davis, 2000).

Importance of using the arts- If someone believes the arts are important, they believe: 1) the arts are languages that all people speak; 2) the arts provide opportunities for self-expression; 3) the arts develop both independence and collaboration; 4) the arts make it possible to use personal strengths in meaningful ways and to bridge into understanding; 5) the arts improve academic achievement; 6) the arts exercise and develop higher order thinking skills; and 7) the arts provide the means for every student to learn (Dickerson, 2011).

Mississippi Arts Commission (MAC)-The official grant making and service agency for the arts in Mississippi. The Commission’s role is to be an active supporter and promoter of the arts in community life and arts education (Mississippi Arts Commission, n.d.).

Model School for the Arts- These schools are committed to arts integration and changed the culture of their school through the arts. Model schools have been a
Whole School for at least five years. Model Schools have an integral role in the Whole Schools Initiative and carry many responsibilities. Model Schools are required to host site visits for new WSI schools and other guests who will observe model arts integrated lessons, view the school’s environment, and converse with staff. Model Schools are expected to pilot new strategies in the classroom in preparation for demonstrating at future WSI professional development workshops. Model Schools identify lead teachers to present or take on a leadership role at WSI professional development workshops. Model Schools assign either one person or a team of people to serve as an advisor to one or more WSI schools in the region. Model Schools make the school available for hosting local, regional or statewide WSI events such as workshops, exhibits, or other related events (Mississippi Arts Commission, n.d.).

No Child Left Behind (NCLB)- A United States Act of Congress that is a reauthorization of the Elementary and Secondary Education Act, which included Title I, the government's flagship aid program for disadvantaged students. NCLB supports standards-based education reform based on the premise that setting high standards and establishing measurable and attainable goals can improve individual outcomes in education. NCLB requires states to develop assessments in basic skills. States must give these standardized assessments to all students at select grade levels in order to receive federal funding. NCLB expanded the federal role in public education through annual testing, annual academic progress, report cards, teacher qualifications, and funding changes (Ellis, 2007).

Self-efficacy- The belief in the ability of yourself to achieve a goal (Ramey, 2005).
Support using the arts- Provision, pedagogical coaching, and motivation are all forms of support received by teachers from administrators, coaches, and teaching artists (Oreck, 2006).

Teaching Artists- Artists from the local community who work with classroom teachers to develop and deliver effective arts integrated instruction (Stevenson & Deasy, 2005).

Whole School- The decision to become involved in the WSI is made by local school leaders and staff. Discussions and awareness sessions are held with the school and the school is invited to attend the Summer Institute through the Arts in the Classroom program prior to the invitation to apply for Whole Schools and begin an initial planning year. Schools wishing to become a part of WSI must successfully complete the application process that includes a meeting with school and district personnel, a follow-up meeting with the school faculty and a grant application that is reviewed by the MAC board. The first year of the grant is a planning year and the five years that follow are implementation years. Schools must re-apply annually. The educational experiences of students in WSI schools are enriched by the infusion of the arts in a variety of ways. Artist consultants are brought to the schools. Classroom teachers are supported in the development of thematic units that incorporate the arts. The schools plan special arts-related events both on and off campus. WSI schools are encouraged to employ certified arts teachers to provide sequential, comprehensive arts instruction. Personal and professional growth opportunities for teachers are provided through two annual retreats and a Summer Institute. WSI schools also utilize consultants for teacher workshops and technical assistance. MAC has also designed exemplary learning
experiences that are modeled in the schools by trained presenters. Release time for collaborative planning and training and stipends for after school, summer and weekend training may be funded through the grant. Principals and superintendents are involved in the retreats and Summer Institute. The assistance with planning also guides principals toward more inclusive leadership. A one-day session for superintendents is also part of the Summer Institute. The WSI grant application process requires planning and creation of an annual timeline. MAC also provides assistance with strategic planning for all WSI schools. Each Whole School is assigned a Field Advisor who interacts with the school on an ongoing basis. The Field Advisors are both artists and educators who are trained in the WSI philosophy. They work with the schools to identify needs and resources and to provide general support. The arts provide a natural avenue for community involvement. Parents and the community serve as volunteers within the classrooms, as members of the advisory teams, and are invited to student performances and exhibits. Businesses partnering with the schools offer financial and technical support. Community artists serve as consultants and volunteers. Local arts councils support WSI schools in many ways, including technical assistance with grant writing. Local newspapers and television stations report the school activities. The Mississippi Arts Commission funds the support of the Whole Schools Initiative, as well as from private, state, and federal sources. Whole Schools match their WSI grant with local funds (Mississippi Arts Commission, n.d.).

**Whole Schools Initiative (WSI)**- Mississippi’s first comprehensive statewide arts education program, uses the arts as a vehicle for promoting high-quality instruction and learning for students in all disciplines. This unique program goes far beyond art for art’s
sake and applies the learning power of the arts across the entire curriculum (Mississippi Arts Commission, n.d.).

Delimitations

This study analyzed the attitudinal factors exhibited by educators in schools who participate in the Whole Schools Initiative at any of the three levels: Model School, Whole School, and Arts in the Classroom Schools within the Mississippi Arts Commission Whole Schools Initiative and those that do not. Furthermore, this study also verified the perceptions of arts integration by classroom teachers who participate in the Whole Schools Initiative and those that do not. The quantitative research was obtained at the Mississippi Arts Commission Whole Schools Initiative Summer Institute. The institute took place July 15th through 18th of 2013. While the topics of attitudinal factors and arts integration are ones that are relevant across the country, this study focuses only on the schools that participate in the Mississippi Arts Commission Whole Schools Initiative. The findings are generalizable and there is potential to offer insight for the Mississippi Arts Commission or other arts integrated educational establishments. The qualitative component of the study was obtained through the teacher responses to the open-ended questions on the survey instrument.

Assumptions

This study assumes that teachers are able to effectively determine the efficacy of arts integration in meeting individual student needs and state standards. This study assumes that teachers are knowledgeable about their own needs and motivated to seek out appropriate professional development opportunities. This study assumes that the teachers responding to the survey can be generalized to the general population. This study
assumes that all participants will answer the open-ended questions with fidelity and will be willing to share specific ideas regarding the implementation of arts integration. This study assumes that the teachers who teach in a Whole Schools Initiative school understand the meaning of the Whole Schools Initiative. This study assumes that all participants will share a variety of information linking their current attitudes, teaching practices, and implementation procedures. This study assumes that all participants (both those that are part of a Whole School Initiative School and those that are not) do not have a common understanding of arts integration. This study assumes that all participants attending the 2013 Whole Schools Initiative Summer Institute were part of a Whole School Initiative school.
CHAPTER II
LITERATURE REVIEW

Introduction

The theoretical and research basis for arts integration in education, curriculum, and historical foundation will be discussed in Chapter II. The remainder of Chapter II will examine in more detail the following components involved in this topic: curriculum and arts integration, art preparation in elementary teachers, limitations of implementing arts programs, affects of arts integration on student achievement, and research involving arts integration.

Educational Trends

As the 21st Century continues, new challenges to education arise. The International Reading Association (2005) has posited that the direction of future literacy education should embrace an arts integration model in an expanded view of literacy. In his article *Rigor Redefined* Tony Wagner (2008) named seven 21st Century *survival skills* students today need to “master [in order] to thrive in the new world of work: (a) critical thinking and problem solving; (b) collaboration and leadership; (c) agility and adaptability; (d) initiative and entrepreneurialism; (e) effective oral and written communication; (f) accessing and analyzing information; and (g) curiosity and imagination” (pp. 21-22). Students and teachers alike should be held to a new, higher standard of rigor, defined according to 21st Century criteria (Wagner, 2008). Teachers should embrace and use arts integration as an instructional tool that will help their students thrive and achieve the seven *survival skills*. 
Learning Theory

Psychological research has shown that student learning is complex. The various ways the arts can be intertwined into the classroom to support student learning is complex. Many extenuating factors influence student learning (Alexander & Murphy, 2002). Intelligence no longer needs to be viewed as something that is general and one-dimensional; it can also be seen as a complex set of dimensions (Sternberg, 1985). That is, intelligence is multidimensional (National Academies Press, 2005), and students have varying processing predispositions (Dunn & Griggs, 1995). The processing predispositions refer to a student’s ability to develop understanding. Arts integration allows students multiple ways to develop understanding, and inadvertently satisfies students’ processing predispositions. Cognitive structures provide meaning for students (Bruner, 1996) and are influenced by non-verbal and sensory output (Gardner, 1993). Non-verbal forms of arts integration are visual art, dance, aspects of theater, and aspects of music. Howard Gardner’s theory of multiple intelligences addressed various ways in which human beings are smart (Gardner, 1993). “Intelligences, such as visual-spatial, musical-rhythmic, bodily kinesthetic, and verbal validate the need to use the arts for addressing students’ varied and multiple ways of knowing” (Dawson, 2007, p. 29).

Factors affecting students’ learning include students’ knowledge base, their motivation and affect, their strategic processing, developmental and individual differences, and the situation or context in which the learning occurs (Alexander & Murphy, 2002). Unlike earlier ideas that young children are merely blank slates, recent cognitive research has revealed that even the youngest children have intuitive understandings of their world, based on their past experiences (National Academies
Press, 2005). Teachers must place any new knowledge in context, for it to be meaningful to students (NAP). Morrow and Tracey (2006) asserted that the arts are a wonderful way for students to not only share their own understandings, but also to build new knowledge.

Benjamin Franklin can be considered one of the first American arts education advocates. Concerning the education of youth in 1749, he wrote:

As to their studies, it would be well, if they could be taught everything that is useful, and everything that is ornamental. But art is long, and their time is short. It is, therefore, proposed that they learn those things that are likely to be most useful and most ornamental; regard being had to the several professions. (Wright, 1990, p. 120)

According to Bresler, during the 1970s and 1980s, two advocates for arts integration emerged: Harry Broudy and Elliot Eisner. Broudy advocated for the arts on the basis of strengthening the imagination and thought processes. Broudy viewed imagination as an essential component of learning that should be cultivated in schools, and he advocated the integration of aesthetic education into all subject matters in his work, *Enlightened Cherishing*. Eisner followed Broudy, citing that the arts were important to varying types of cognition. He believed that arts brought about a deeper understanding of the world due to their interactivity. Cognitive research and the study of intelligence are both multidimensional (Bresler, 1995). Schools tend to focus on logical analysis and language; however, there are other valuable learning modalities that need to be addressed as well (NAP, 2005). Student learning has been extensively studied by observing their processing inclinations (Dunn & Griggs, 1995).
In 2007, Robert Marzano updated the list of research-based effective teaching strategies in *The Art and Science of Teaching: A Comprehensive Framework for Effective Instruction*. In this book, he emphasized that it was equally important for educators to know the latest research on effective instruction and also understanding students’ learning strengths and weaknesses, as well as their learning styles. Marzano addressed that a variety of learning styles, not merely logical and linguistic, are present in the process of constructing new knowledge. “Students, using the arts, are learning through multiple learning modalities, making creative decisions, adding to the direction of the lesson, and helping to sculpt its form” (Kelner, 2010, p. 229). A number of studies conducted have found the achievement of students tends to increase when teaching methods match their learning styles (Dunn, Beaudry, & Klavas, 1989). By a teacher providing multiple pathways to success for students, arts integration can be a valuable support for student learning in any content area (International Center for Leadership in Education, 2005).

**Constructivism**

A constructivist theoretical framework describes how cognitive structures such as schema and mental modes provide meaning and organization to student learning experiences. Constructivism and arts integration are very similar in that students are allowed to construct their own understanding, and are facilitated by a teacher who knows the end result. Such an approach is based on active-learning, higher order thinking skills, and real world learning applications (Bruner, 1996). “Learning is not discovering more, but interpreting through a different scheme or structure” (Fosnot, 1993, p. 1193). Barzun (1992, p.20) believes “anyone who has ever taught knows that the art of teaching depends
upon the teacher’s instantaneous and intuitive vision of the pupil’s mind as it gropes and fumbles to grasp a new idea.”

When students work with adults who continue to view themselves as learners, who ask questions with which they themselves still grapple, who are willing and able to alter both content and are proactive in the pursuit of meaning and who treat students and their endeavors as works in progress, not finished products, students are more likely to demonstrate these characteristics themselves. (Brooks & Brooks, 1993/1999, p. 9)

Arts integration and constructivism unite when a teacher employs the arts in the classroom. Transformation of understanding in the mind of a learner occurs through the creation of new understandings (Jackson, 1986) that result from the emergence of new cognitive structures. Nonetheless, the principles of this theory provide insights for nurturing educational environments, rich with arts integration exposure, that maximize students’ potentials for learning. Constructivist learning environments are student centered (Marlowe & Page, 2005). Within a constructivist educational environment, students construct new skills and understandings through social interactions with teacher and peers (Palinscar, 1998). The constructivist learning theory challenges teachers to create environments in which they and their students are encouraged to think and explore (Brooks & Brooks, 1993/1999, p. 30). Students in a constructivist environment do more than simply provide the right answers to teacher-initiated questions; they are challenged to guide their own investigations in personal quests for new meaning. As a result, students are motivated to take ownership of their learning and to extend their skills and knowledge in ways that have personal meaning to their lives, both in and out of school.
The arts provide a wealth of experience related to forms of human expression found in language as well as various forms of non-verbal and sensory communication such as gesture, emotions, feelings, sounds, symbols, movement, shapes, colors, patterns, and designs (Gardner, 1993). In these ways, the arts can focus on students’ strengths and interests (International Center for Leadership in Education, 2005).

Curriculum

Wiggins and McTighe (2005, pp. 5-6) define curriculum as:

The specific blueprint for learning that is derived from desired results—that is, content and performance standards. Curriculum takes content (from external standards and local goals) and shapes it into a plan for how to conduct effective and engaging teaching and learning. It is thus more than a list of topics and lists of key facts and skills. It is a map for how to achieve the desired student performance, in which appropriate learning activities and assessments are suggested to make it more likely that students achieve the desired results.

In 2009, Creating and Sustaining Arts-Based School Reform: The A+ Schools Program was written to explore in detail how the incorporation of the arts into the identity and curricular boundaries of a school can be the key to its resilience. The A+ Schools Program and its original 24 implementing schools are testaments to how the arts in schools play a central role in both improving teaching and learning. The transformation program was established on the assumption that a curricular area that is often devalued in education, the arts, can be the basis of an entire school reform. A+ Schools Programs use curriculum integration to invigorate and energize schools and
serve as a springboard to wider reforms. The A+ Schools Program is a whole school reform movement. One of the critical elements of the A+ project is the importance of the arts (Corbett, Noblit, McKinney, & Wilson, 2009). Arts integration became a centralized theme for each of the schools. The schools placed arts integration on a level of equal importance with all other subject areas. The effects described in this report show that the A+ Schools Project schools clearly addressed their educational goals and realized the benefits of giving the arts a higher status in the curriculum.

The Mississippi Department of Education has visual and performing arts frameworks.

The Mississippi Visual and Performing Arts Framework (2003) provides direction, focus, coordination, and guidance for schools in the areas of dance, music, theatre, and visual arts to meet the challenges of providing the quality arts education that our students need and deserve. The frameworks are designed to ensure that students know and experience the uniqueness of the arts, understand themselves and their world by creating, expressing, and communicating through the arts, and value the arts. (MDE, 2003, p. 12)

The Common Core State Standards are sweeping the nation. Teachers throughout classrooms in most states are looking at the end in mind, examining what students need in order to be college and career ready. The Common Core State Standards offer teachers and parents a concrete understanding of what students are expected to learn within specific grade levels. The standards have been developed to be well rounded and applicable to settings found in the real world. As students are fully prepared for the future, our schools and systems will be able to compete in the global economy (National
Governors Association Center for Best Practices, 2010).

In Grant Wiggins’ (2011) article titled “A Diploma Worth Having” he makes the statement: “There’s only one valid measure of the high school curriculum: How well does it prepare students for their adult lives” (p. 29). Wiggins (2011) goes on to illustrate the concept:

We are on the verge of requiring every student in the United States to learn two years of algebra that they will likely never use, but no one is required to learn wellness or parenting. The current standards movement, for all its good intentions, is perilously narrowing our definition of education, to the great harm of not only students but also entire fields of study: the arts, the technical arts and trades, and the social sciences. Gone are excellent vocational programs—as powerfully described by Matthew Crawford in Shop Class as Soul Craft, arguably the best book on education in the last five years. Threatened are visual arts, theater, music, and dance programs despite their obvious value. Indeed, there are more musicians in this country than mathematicians, but you would never know it from the work of standards committees. (p. 30)

David Coleman, one of the authors of the Common Core State Standards, developed the seven Guiding Principles for the Arts to guide progress of curriculum modules and accompanying materials. It is crucial to note the connections drawn in these principles to literacy, arts, and other areas of study. The seven Guiding Principles are as follows:

(a) Studying works of art as training in close observation across the arts and preparing students to create and perform in the arts; (b) Engaging in a deep study
of works of art across arts disciplines and preparing students to develop arts literacy and develop their own art; (c) Studying the social, political, cultural and economic contexts of works of art while maintaining an in depth focus on each work, allowing students to gain a deeper understanding of the works of art, including their connections with other areas of knowledge and in the evolution of the art disciplines; (d) Integrating the appropriate USNY cultural institutions to promote a rich study of the arts; (e) Providing an explicit learning progression in the arts disciplines along the pre-K – Grade 12 continuum that is developmentally appropriate; (f) Studying the arts associated careers, including the choices artists make as they design solutions and how aesthetics influence choices consumers make; (g) Developing a lifelong curiosity about the arts, and understanding that art transcends time. (Coleman, 2011, pp. 1-6)

The intertwining and integration of the arts are naturally embedded in the Common Core State Standards. Riley (2011, p.1) directs his audience of readers to consider the Common Core Standards as a place responsible for the word and in the phrase “the teaching and learning.” Furthermore, he deduces that students must master the skills and demonstrate understanding of the processes that support those skills. He describes this as the magical place where knowledge is transformed into practice. Yet, it is difficult for teachers, administrators and even artists to translate that into their everyday teaching.

History of Arts Integration in Schools

The public education system in the United States originated with three basic subjects each student was expected to master. These subjects were math, reading, and
writing. Educators focused on these subjects to the exclusion of other subjects such as science, health, and social studies. During the 1840's and 1850's, subjects other than the basic three were excluded from academic programs across the United States.

As European countries continued to produce quality artwork and fine arts education programs in schools, schools in the United States fell behind in the arts integration movement. Industrial leaders recognized the importance of arts education and began to demand student exposure to arts as part of job qualification requirements. In 1870, Massachusetts developed the first state law, the 1870 Massachusetts Act Relating to Free Instruction in Drawing; requiring students to take drawing as a required subject. As people migrated to the United States from different countries, other forms of art were introduced into schools (Purnell, 2004). In response to this demand for arts integration, Walter Smith, a relatively unknown historical figure in the art world for his artistic endeavors, initiated a class in 1871 in which arts skills, specifically related to industry, were taught.

It was not until 1899, the state of Utah initiated the first public arts education program. By 1900, educators across the nation began to realize the importance of incorporating arts into the academic program in public schools (Remer, 2010). Innovative thinkers such as John Dewey began to theorize the future of arts integration in schools. According to Dewey, educational opportunities and curricula would expand when students are given the opportunity to expand their knowledge through creative thinking merged with authentic experiences. Dewey (1958) argued that imagination is what drives social change because integrating the arts offers an “incomparable organ of instruction.” Arts education thrived in public schools in the early part of the 20th century, especially
among the middle class, with an emphasis in music, theater, and visual arts as a means of helping students develop character traits in regard to advancing the Protestant religion (Dewey, 1958, as cited in Miller, 2011).

For most of the 1950s arts education was forced into the background of curriculum development. In 1957 the launching of the Russian satellite, Sputnik, inspired a return to basics of reading, writing, and arithmetic among the majority of the American public (Johanningmeier, 2010). A need existed in education to improve the curriculum and develop academic agendas that would allow American students to compete with other industrialized nations throughout the world. Later, in the 1960s, arts education regained momentum with the efforts of a professor at Ohio State University named Manuel Barkan. Basing his work on the research of Jerome Bruner, Barkan developed a plan in which arts education became as important in the core curriculum as math and science (Miller, 2011). Barkan's work placed a renewed emphasis on arts integration in schools as a link to higher academic performance among students. In 1970, the Aesthetic Education Program published the Curriculum Guidelines for Aesthetic Education that included curriculum packages for elementary schools. Throughout the 1970s and 1980s arts education was virtually non-existent in public schools in America. In 1983 a report called A Nation at Risk divulged the unhealthy condition of students in America and led to drastic educational reform (Johanningmeier, 2010). Many programs were initiated by Congress to help improve the educational system and provide resources for schools in the United States from elementary to universities. Government officials became advocates for the teaching of basic subjects: math, English, science, social studies, and computer science (U. S. Department of Education, 1983). Art enthusiasts began to use this
opportunity to plug the arts into classrooms in efforts to improve education, but faced
limited recognition from government officials, educators, and other stakeholders in
education.

In 1988, *Toward Civilization* criticized educators and described arts as being in
danger of not being present within the core school day. The report stated that the arts
were considered frill and not as important to academia as math, reading, and science.
Also, the report stated that school districts and state departments of education disagreed
on what students should know and be able to do concerning arts curriculum. Finally,
existing arts programs focused on performing and producing art rather than a
comprehensive approach that ensured arts literacy for students (Herbert, 2004).

After decades of deleting or limiting arts from core curriculum programs, the
1990s ushered in renewed interest in integrating art objectives with academics.
Testimonies from arts education advocates before the National Education Goals Panel
and Consortium of National Arts Education Association inspired the development of
national voluntary standards for arts education (Herbert, 2004). More emphasis was
placed on arts education after President Bill Clinton signed the Goals 2000: Educate
America Act in 1994 that expanded the core curriculum in schools to include arts
education programs (Heymsfeld, 1997).

Although Goals 2000 granted federal support for arts education, each state needed
to determine how to incorporate and support arts education throughout individual school
districts (Herbert, 2004). Advocates for arts integration continued to encourage school
officials to implement fine arts into the core curricula. The No Child Left Behind Act of
2001 provided a surge in arts education programs by requiring arts teachers to be highly
As arts programs began a more upward climb in educational systems throughout the United States, significant increases in student academic performance materialized. After analyzing data from various schools that integrated arts into the core curriculum, educators realized that test scores improved in schools where the arts were emphasized. These findings led to progressive increases in the number of schools incorporating various arts programs into the curriculum (Herbert, 2004).

Arts Integration

Education exists as a main priority for maintaining the American culture. Children attend school to learn skills that help them grow into active, competent, and contributing members of society. School officials develop curriculum standards that structures and guides students to learn and achieve high academic standards and master objectives that enable them to compete in a constantly involving global environment. Research studies suggest a positive correlation between arts integration into core curricula and increases in student cognitive and social development (Huckabee & Paige, 2005). Arts integration in schools allows students to make real-world connections, improve reasoning abilities, increase critical thinking skills, and infuse academic skills with arts concepts (Huckabee & Paige, 2005). Dawson (2007) reported that research over the past two decades reveals areas where effective arts education strategies, especially arts integration techniques, have yielded practical and impressive results. (p. 30)

The arts are intertwined with culture through the artistic languages and expressions of people around the world. Stories are told through the languages of dance, music, theater (the spoken word and acting), and the visual arts (Cornett, 2007; Goldberg,
2006, as cited in Dawson, 2007). The arts involve interacting with concepts, processes, and materials (Dawson, 2007). “Art is not taught as a separate discipline with a designated class time and classroom. Instead, art instruction is carried out in the content classroom, with or without the guidance of professional art education faculty” (Thompson, 1995, p. 43).

Arts integration provides cognitive connections, differentiated instruction opportunities and social emotional benefits for students. Geurts (2008) conducted a qualitative mixed method study to investigate arts integration as a bridge between meeting individual student needs and meeting state standards. The study also focused on the related professional development experiences of 20 teachers at an elementary magnet school. Results of teacher interviews, researcher-created surveys, and artifacts (photographs and documents) indicated that piloted lessons provided motivation and encouragement for teachers and helped align arts-based activities with subject matter and state education standards. The implications for social change are improved student performance in classrooms involving arts integration and increased professional development plans for teachers who do not have arts backgrounds (Geurts, 2008).

The Arts Education Partnership published Critical Links in 2002 to capture the best work being conducted on arts learning experiences (Deasy, 2003). The report heightened the awareness and need for keeping the arts in classrooms across the United States. This compendium contained analysis of over 60 research studies, both qualitative and quantitative, revolving around the arts and education. The research studies all proved to show six critical links between the arts and education. The compendium is a significant report that helps educators, leaders, and researchers understand the theory
behind why the arts hold a valuable place in classrooms. The first critical link found between the arts and education is how the arts promote literacy among students at all levels of education. The second critical link justifies how the arts increase conceptual and abstract thinking among mathematical practices in education classrooms. The report concluded that the arts engage students in higher order conceptual and critical thinking skills. There were many specific quantitative studies that focused on overall student motivation. A review of the literature related to arts integration in schools in the United States will be discussed in the remainder of this chapter. The attitudinal factors affects of arts integration will also be considered. The topics under investigation include: (1) importance of the arts at the elementary, middle, and high school level, (2) self-efficacy found with teaching through the arts, and (3) supporting teachers to teach through the arts.

Importance of the Arts

The benefits of an integrated arts curriculum in kindergarten through 12th grade are numerous (Edwards, 2002; Gelineau, 2004; Goldberg, 2006, as cited in Dawson, 2007; Fiske, 1999). Goldberg describes that teachers are able to engage in activities that in turn promote a sense of self-awareness and discovery of teaching strategies for utilizing the arts disciplines (as cited in Dawson, 2007). Arts integration proponents further note that multicultural issues can be addressed and explored through the arts (Edwards, 2002; Gelineau, 2004; Goldberg, 2006, as cited in Dawson, 2007; Fiske, 1999). Teachers who use arts integration to teach core curriculum allow students to acquire vital learning skills by engaging in the arts and their human development is strengthened cognitively, physically, socially, personally, and aesthetically (Cecil &

Research shows that when the arts are integrated in the school curriculum (a) higher level thinking occurs and the interest levels of the students are high (Burton, Horowitz, & Abeles, 1999; Cornett, 2007); (b) students' attitudes about learning appear to be more positive (Cornett, 2007); (c) students’ self-esteem is built by allowing for expression and performance through different learning styles (Goldberg, 2006); and (d) personal expression from the students is encouraged (Cecil & Lauritzen, 1994; Edwards, 2002). Cornett (2007) adds, “children with exceptionalities can flourish by participating in the arts” (as cited in Dawson, 2007, pp. 29-30). Cornett (2007) identified fourteen unique contributions that the arts make to learning. These contributions included communication, content of the arts, cognitive/intellectual capacities, social capacities, and personal/emotional capacities. Cornett (2007) further describes the arts as being unparalleled communication vehicles; they are symbolic languages that exist because all thoughts cannot be captured with words (as cited in Dawson, 2007).

Cognitive/intellectual capacities develop higher-level thinking through creative problem solving, critical thinking, comprehension, and composition. “The measure of a satisfying life rests on social relationships. The arts make significant contributions to our social development as individuals and groups” (Cornett, 2007, p. 18 as cited in Dawson, 2007). “The arts engage the emotions” (Cornett, 2007, p. 17). Under the category of personal/emotional capacities, the arts help children develop emotionally through commitment/interest, concentration, confidence, and competence/control (Dawson, 2007). Henry (2002) and Villaverde (1998) assert that such engagement allows students
to understand who they are, express themselves, and build knowledge about others and their environment.

Engaging in the arts sparks creativity and provides students with ample opportunities to critically interpret the world around them. “Teaching the arts adequately requires sensitivity, improvisation, and an ability to respond well to the unpredictable” (Egan, 2005, p. 50). The 2002 CAPE research study *How Arts Integration Supports Students Learning* found strong evidence that arts integrated instruction increased student willingness to tackle “difficult” academic content, turning difficulty from an obstacle into a positive challenge. Arts integration helps create what Lauren M. Stevenson and Richard J. Deasy call a “Third Space”—where learning, not testing, matters. (Aprill, 2010, p. 10).

Oreck’s (2001) study of teachers’ attitudes found that although teachers believe that the arts are important in education, their practice (use) was limited by a lack of professional development and high-stakes accountability. In Eisner (2002) it is argued that too little instruction in the arts is present in schools. According to Eisner’s (2002) research, the arts allow learners to imagine virtual worlds and develop empathy.

According to surveys administered to teachers and administrators by Carey, Kleiner, Porche, and Farris (2002), arts integration in schools help students combine arts related skills into academic concepts. The research data suggest arts integration is essential in raising the academic achievement levels of students based on survey results. The results also concluded that higher percentages of schools in urban areas implemented arts programs (78%) than in rural schools (31%) (Carey et. al, 2002).
There is a significant importance and connection between integrating the arts across the educational curriculum and improved achievement in school (Appel, 2006). Appel (2006) also mentions the findings of an educational research study, *Champions of Change* that reveals the different ways in which arts can cultivate the cognitive and behavioral skills of students that are necessary for his educational success.

*Champions of Change* researchers found that learners can attain higher levels of achievement through their engagement with the arts. Moreover, one of the critical research findings was that the learning in and through the arts help “level the playing field” for youngsters from disadvantaged circumstances. (Fiske, 1999, p. viii)

The arts reach students who are not otherwise being reached. The arts reach students in ways that they are not otherwise being reached. The arts connect students to themselves and each other. The arts transform the environment for learning. The arts provide learning opportunities for the adults in the lives of young people. The arts provide new challenges for those students already considered successful. The arts connect learning experiences to the world of real work. (Fiske, 1999, p. ix)

**Importance of Using the Arts in Elementary School**

In 2001, McBee carried out in-depth interviews with 10 elementary teachers and compared the findings of her qualitative study with an extensive literature review.

She concludes that curriculum integration "has never really taken hold in the nation's classrooms due to obstacles such as lack of time, lack of materials and congruent standards and assessment tools, and the deeply entrenched school
cultures and attitudes that support more traditionally segmented, by-the-book approaches to curriculum and instruction. (p. 260)

McBee (2001) also pointed out that, "Despite these obstacles, some teachers have discovered and adopted curriculum integration as their preferred way to teach, because, ultimately, it has such a powerful impact on students' literacy gains and overall academic performance" (p. 260). Moore and Caldwell (1993) conducted a study that found when the curriculum is designed to develop specific writing skills and the teachers are trained on the substance and implementation of the planned exercises, drama and drawing can significantly improve the quality of narrative writing for second and third graders. This is consistent with a limited number of other studies that have used drawing to enhance writing, and a more abundant array of studies that connect dramatic activities with verbal skills. In general, the differences between the program and control students were substantial and significant.

In 1997, DeJarnette performed an experimental study and found that students reveal more history knowledge when their knowledge is assessed through a combination of writing plus drawing than when it was assessed through writing alone. This finding held not only for students with limited English skills but for typical students as well. This study leads researchers to believe that drawing may be one way to reveal what students know, but cannot put into words.

Rose (1999) completed a study that explored the use of improvisational movement exploration to discover how sounds can combine into words. The development of linguistic abilities mirrors the development of dance phrase making. Therefore, the study reveals that, more than merely reinforcing letter-shape recognition;
dance can help children discover the *music* of language. The use of divergent approach, where children have a choice of multiple correct solutions, as opposed to the convergent approach such as simple imitation of shape, is an example of the kind of active learning that will improve young children’s skills. In the study, the experimental group scored lower on the pre-test, and therefore came further along using dance movement as the modality for reading skills.

In 1995, Wilhelm presented a study that demonstrated the value of the arts as an intermediary in the educational process. The author used visual art to engage two students in reading that had previously been extremely reluctant to do so. This study is the kind that can give meaning to research that simply establishes correlations between arts education practices and student achievement. Correlational research suggests promising instructional strategies and activities for educators to use; studies like this one promote understanding about what those actions concretely look, sound like, and reveal the meanings those actions have for students.

In 2011 Education Digest performed a case study on Benton Heights Elementary School. After the school became partners with the Blumenthal Performing Arts Center in Charlotte, North Carolina, over three years (2007-2009), the test scores of the second grade class increased from 45% to 71% in reading, and from 68% to 84% in math. The school’s fourth grade leapt from 25% in science in 2008 to 62% in 2009 (“Reinvesting in Arts Education”, 2011).

*Importance of Using the Arts in Middle School*

Study results in reference to secondary schools determined that students in secondary schools participated in arts education through the elective process. Surveys
completed by middle school principals concluded that students have the opportunity to select arts integrated electives as part of their class schedules (Carey et al., 2002).

In the Champs Report (Fiske, 1999), researcher Dennie Palmer Wolf generated qualitative data from observations, interviews, student ethnographies, and collections of student work in four classrooms. Then he asked the teachers to identify evidence of student learning that was directly related to their students’ participation in creating an original opera. Wolf determined from a process of data analysis, conducted with the teachers, that there was more sustained and coherent collaboration over time when students were engaged in creating the opera than when working in other aspects of the curriculum. The author used analytical tables and verbatim transcripts of classroom dialogue and interview responses to show the specific features of collaborative interactions. In the end, Wolf constructed the idea that qualitative research can play a deeper role in providing a more profound, if not yet conclusive, understanding of what effects arts education programs have and why these effects may occur.

*Importance of Using the Arts in High School*

In 1998, Cattrell performed a study on the data collected from more than 25,000 students contained in the 10-year database of the National Educational Longitudinal Survey. Cattrell examined the relationships between students’ arts participation and their achievement, attitudes, and behavior in secondary school. The analysis establishes a significant correlation between eighth and 10th grade students’ arts activities and their grades, standardized test scores, staying in school, and being interested in school. This study lays the groundwork for a viable rationale for arts inclusion in the schools. The research shows that an arts-rich learning environment is associated with a host of positive
educational measures. The study connects the arts to academics and to other \textit{valued-added} outcomes.

It was reported, in \textit{Champions of Change}, that substantial and significant difference in achievement and in important attitudes and behaviors between youth (ninth through 12th grade) highly involved in the arts and those who were not (Fiske, 1999). In 2000, Vaughn performed a study that helped to confirm the relationship between music study and performance on standardized mathematics tests. The analysis adds substance to the widely publicized correlation between music and SAT scores by synthesizing 10 years of SAT analysis with 10 other studies chosen through stringent selection criteria. The study shows positive, unanticipated benefits of music learning that should be of interest to school administrators and policy-makers. Sustained participation in music education programs likely supports the development of thinking skills applicable to mathematical reasoning, which may in turn, be reflected in mathematics scores.

It was reported in 2008, by Gullatt, that arts-integrated programs in U.S. high school education are associated with academic gains of the high school curriculum. They showed powerful effects on the achievement of high school students, compared to conventional arts education programs. They are included in U.S. school curriculum through eight ways: namely arts-based, arts-injected, arts-included, arts-expansion, arts-professional, arts-extra, aesthetic education model, and arts-culture.

\textbf{Self-Efficacy Using the Arts}

“Teachers get to use their imagination. Stimulated and motivated, their creative abilities come to the forefront. They have the opportunities to develop their own curriculum, viewed as an exciting process” (Dawson, 2007, p. 29). Teachers’ multiple
intelligences are put to use by linking ideas and concepts to make relevant and meaningful learning experiences for students (Cecil & Lauritzen, 1994; Cornett, 2007; Edwards, 2002; Gelineau, 2004). Teaching to diverse learning styles of the students becomes more natural for teachers when the arts are integrated (Gangi, 2004; Goldberg, 2006, as cited in Dawson, 2007). “Learning seems more fun, students and teachers are more engaged, and the whole school seems more creative” (“Reinvesting in Arts Education”, 2011, p. 33).

The Champs of Change reported to find specific dimensions of ability within teachers at high-arts integrated schools. These teachers had the ability to:

Express ideas and feelings openly and thoughtfully, form relationships among different items of experience and layer them in thinking through an idea or problem, conceive or imagine different vantage points of an idea or problem and to work towards a resolution, construct and organize thoughts and ideas into meaningful units or wholes, and focus perception on an item or items of experience, and sustain this focus over a period of time. (Fiske, 1999, p. 42)

Hull (2003) looked at teachers’ beliefs about arts integration in Oklahoma’s K-12 schools. Four factors emerged from the quantitative data analysis. Findings indicated that the arts had merit (enhance learning and have fun making connections and communicating) and were valued but that administrative support and teachers’ self-efficacy were both lacking, thus limiting change in their practices.

In a 2004 study current arts integration practices in the classroom were examined. Purnell reported that out of 75 third, fourth, and fifth grade teachers, 94% play subject related music during class, but 45% of those teachers report the frequency they use music
is less than once a month. It was also reported that 94% of teachers reported having used arts projects as performance tasks. Of those same teachers, 78% use drama in their class once a month. This study found the resource least used to support arts integration in the classroom was bringing in outside teaching artists. Fifty-five percent of the teachers reported never bringing an artist into their classroom.

In 2011, a study was performed using teachers in a Maryland school district in efforts to gather more information about the need for arts integration training.

When asked in the survey if teaching in, about, and through the arts is valuable for students, 68 out of 68 reported they agreed or strongly agreed. However, when asked if they felt confident in their own artistic talents, 56 out of 68 educators surveyed reported that they disagreed or strongly disagreed. The interview data further supported teachers’ need for confidence when teaching through arts integration. The interview data revealed that they did not have enough confidence in their knowledge of the arts to be able to integrate the arts. The interviewees also reported that many teachers do not feel creative. One interviewee indicated that, “there was a lot of apprehension about not understanding art objectives.” Another interviewee stated, “Confidence level is definitely a barrier. Comfort level in understanding the curriculum of the arts. I don’t think it is that complicated, but if you know nothing, it appears complicated.” In answering the survey, 20 out of 68 teachers indicated that they disagreed with the statement, “I am familiar with the Maryland State Standards for the arts.” (Terrill, 2011, p. 29)
Supporting Teachers to Use the Arts

If arts specialists exist in the school, it is ideal that working collaboratively with them should take place. Knowledge bases of the specialists are grounded in a specific art discipline—they are the experts. According to Donmoyer (1995), elementary art teachers instruct so many children, trying to function with fragmented schedules, that providing meaningful arts encounters for the students is nearly impossible. He stated, “Their time would be better spent if they could serve as consultants to other classroom teachers who are struggling to integrate the arts into their teaching” (p. 19). Planning integrated arts curriculum together would allow the arts specialists to develop more meaningful relationships with the students and assist in broadening the classroom teachers’ knowledge base about the arts. Art specialists, having available resources could serve as a motivator to a classroom teacher to increase the use of the arts with content instruction. If the two teachers, art specialist and a classroom teacher, could participate in co-teaching lessons together, the students would reap the benefits of infused instruction from both sources.

External artists and performers from the community and cultural institutions can provide a plethora of opportunities, experiences, and knowledge foundations (Dawson, 2007). Schools can and should develop partnerships with various organizations, such as museums, community theaters, dance companies, college arts departments, community arts agencies, and local arts affiliates (Remer, 2010). Teachers need to know what the community offers for the arts. Such exposure could motivate the students to participate in arts activities or attend performances and view exhibits. These experiences may then extend to future involvement with the arts as they get older.
There are numerous books available with lesson plans, ideas, and activities from which teachers can design lessons and thematic units. Cornett (2007) and others (see Cecil & Lauritzen, 1994; Edwards, 2002; Gangi, 2004; Gelineau, 2004; Goldberg, 2006; Piazza, 1999, as cited in Dawson, 2007) have written textbooks designed for prospective teachers, as well as experienced teachers new to the concept of arts integration.

Technology is the most prevalent resource in today’s educational world. Complete lessons and an insurmountable amount of units are readily accessible within minutes.

Goldberg (2006) discusses the use of community art agencies and their printed materials and props that can be used to enrich instruction and make learning more meaningful for students (as cited in Dawson, 2007). If one looks hard enough, free or reasonably priced instruction in the art forms is available in the community.

Another recent study, *Gaining the Arts Advantage: Lesson from School Districts that Value Arts Education*, found that the “single most critical factor in sustaining arts education in (their) schools is the active involvement of influential segments of the community in shaping and implementing the policies and programs of the district.” Similarly, effective arts learning out of school also requires the active engagement of the community. (Fiske, 1999, p. xi)

Networks are developed as a result of teachers’ planning with arts people such as arts specialists, community arts agencies, dance schools, and universities (Cornett, 2007). “Since the arts are not just process, readily available arts products and works such as virtual tours of museums on the Internet, music on CDs, and performances by local artists can be used as arts texts” (Dawson, 2007, p. 30).
Administrators and teachers in high-arts schools attributed many positive features of their in-school climate to the arts. We found that schools with strong arts programs had supportive administrators who played a central role in ensuring the continuity and depth of provision. They encouraged teachers to take risks, learn new skills, and broaden their curriculum. (Fiske, 1999, p. 40)

In 1996 the National Commission on Teaching and America’s Future published the report *What Matters Most: Teaching for America’s Future*. The first of three premises reported by the Commission stated, “What teachers know and can do is the most important influence on what students learn” (National Commission on Teaching & America’s Future, 1996, p. 1).

NCLB required teachers to be highly qualified. All teachers, novice and veterans, must pass state mandated licensure tests and hold a minimum of a bachelor’s degree to have a teaching license.

Teachers in command of their subject understand its substance, factual information as well as its central organizing concepts, and the ways in which new knowledge is created, including the forms of creative investigation that characterize the work of scholars and artists. (NBPTS, 1999, p. 9)

Traditional teacher education programs for elementary education certification typically include courses in music and art (Damm, 2006).

The way in which teacher candidates are educated to utilize the arts in the classroom varies greatly in special methods courses of teacher education programs. The instruction they receive may occur in “stand-alone” courses such as “Music for the Classroom Teacher” and “Art in the Elementary School.”
courses are taught by arts specialists and are usually housed in the specific arts department. A team of arts specialists combining their expertise within one course is the focus of the integrated model. (Dawson, 2007, p. 36)

The escalation of arts integration in K-6 education demands that pre-service programs be more systematic in developing the arts knowledge base of elementary teachers.

In the previously discussed study by Purnell (2004), a majority of the respondents (59%) took at least one arts-related class in college. Also noted, 84% of the teachers in the study never took an arts-related, in-service professional development workshop. Critics of arts education state that the time and effort used to research arts effectiveness can be better used in determining the benefits of academic programs to student achievement to help teachers improve standardized test scores (Garvis, 2009). Even when schools make the effort to fully infuse arts programs into the core curriculum, educators fully trained in arts instruction represent the most effective teachers of fine arts curriculum. Efforts to revise teacher educator programs in universities across the nation provide indications that future teachers may receive quality training in arts instruction. Although arts educators play a valuable role in the learning experience of students when such programs are fully implemented, beneficial qualities for students directly attributes to the quality of preparation with teacher training programs (Garvis, 2009).

Summary

In the absence of more current literature the foundational studies involving the three constructs of this study were still explored. This chapter examined the theoretical and research basis for arts integration in education, curriculum, and the historical foundation. Further emphasis was placed on the importance of the arts at the elementary,
middle, and high school level, self-efficacy using the arts, and supporting teaching to use the arts. Using the arts to teach content should not eliminate arts instruction; general classroom teachers cannot replace arts specialists. However, integration of the arts in collaboration with arts specialists offers elementary school teachers a way to help students create deeper meaning from what they learn in school. Both professional standards and curriculum standards are calling for teachers to be better prepared in terms of their knowledge, skills, and dispositions related to the arts. While teachers’ beliefs in the importance of arts integration are critical, they also need support from the administration in the form of resources and professional development in order to effectively practice arts integration.
CHAPTER III

METHODOLOGY

Overview of the Research Design

The purpose of this study was to determine the attitudinal factors possessed by educators. The sample included educators from schools that participate in the Whole Schools Initiative (WSI) and those that do not (non-WSI). This study also verified the perceptions of arts integration by classroom teachers who participate in the Whole Schools Initiative and those who do not participate in WSI. The dependent variables throughout the study were attitudinal factors: 1) importance of the arts; 2) self-efficacy; and 3) support using the arts. The independent variables were a compilation of the data collected from: 1) status (WSI schools or non-WSI schools); 2) school grade level (elementary, middle, and high school); and 3) Whole Schools Initiative level (Model School, Arts in the Classroom, and Whole Schools.) Upon approval from the IRB (Appendix A) the researcher tested for significant differences between teachers who were employed by schools that participated in the Whole Schools Initiative and teachers that do not using a survey methodology.

The Teaching with the Arts Survey (TWAS) instrument was used in this mixed measure study with permission from the author (Appendix B). In addition to demographic information included in the TWAS, the researcher gained permission (Appendix B) from the author of the questionnaire, to add additional demographic information questions to provide more background information about the participants. The version of TWAS (Appendix C) used in this study sought demographic data relative to: grade taught, art specialist, classroom design, ethnicity, average class size, gender,
highest academic degree, major, number of years in education, number of years in a
school that participates in the Whole Schools Initiative, self contained or
departmentalized, number of Whole School summer institutes attended, number of
fall/spring Whole School cluster meetings attended, number of spring Whole School
cluster meetings attended, and whether or not attendance was voluntary.

Participants

Approximately 300 educators were invited to participate in the survey component
of this study. The researcher identified two groups of participants in this study. Group 1
was identified as teachers that attended the 2013 Whole School Summer Institute and
Group 2 was identified as teachers who teach in non-WSI schools.

The researcher solicited approximately 150 participants who have a vested
interest in the arts, based on their voluntary enrollment in the Whole Schools Initiative
Summer Institute. The participants with a vested interest in the arts and that were
involved with a Whole School Initiative school had the opportunity to be administered
the survey during the 2013 Whole School Summer Institute in Meridian, Mississippi.
History showed that approximately 150-175 teachers in grades kindergarten through 12th
grade attend the Whole Schools Summer Institute each year. The institute took place
July 15th-18th. Demographics of the participants were obtained through the TWAS
instrument. The survey instrument was also administered to three that were not
participants in the Whole Schools Initiative.

The researchers solicited approximately 150 non-WSI participants to be surveyed.
The participants of non-WSI schools had an opportunity to complete their surveys during
a faculty meeting. The non-WSI schools were chosen because of their specific grade
levels and the relationship the researcher had with the building level administrators. The researcher desired to have a total population of 200 participants taking the survey.

Instrumentation

*Teaching with the Arts Survey (TWAS)*

The Teaching With the Arts Survey (TWAS) was designed to gather data on teacher attitudes, self-efficacy, and personal characteristics concerning their use of the four major art forms – dance, music, theater, and visual arts – in their teaching practice (Oreck, 2001).

The TWAS employed a five-point Likert-type scale with 31 items related to attitudes toward the arts (23 items) and frequency of use of the arts in teaching (8 items). The 23 attitude items encompassed three general constructs identified from the literature as important contributors to the implementation of arts integration. These constructs included: 1) importance of using the arts; 2) self-efficacy: confidence in facilitating arts integration; and 3) support (sense of autonomy and support from supervisors or the institution for creativity and innovation.) The eight *frequency of use* items describe two general types of arts activities in the four major art forms: 1) active participation in, and 2) exposure to the arts.

Research Questions One (What are teachers' attitudes about the importance of using the arts with content area instruction?) and Four (Do teachers in Whole School Initiative Schools believe the arts play an important role in content area instruction?) relate to the construct *importance of the arts*, and were measured through the analysis of items 1-8 and 28 on the TWAS. Research Question Two (What are teachers' attitudes about self-efficacy in using the arts?) relates to the construct *self-efficacy and image*, and
were measured through the analysis of items 17, 19, 21, 24, 26, and 30 of the TWAS. Research Question Three (What are teachers' attitudes about the support for using the arts with content area instruction?) relates to the construct *support for using the arts*, and was measured through the analysis of items 22, 2, and 29.

**Instrument Construct Validity**

During a pilot study, Oreck (2001) detected alpha reliabilities of .87 for the importance of arts construct, .79 for self-efficacy, and .83 for support for using the arts. The pilot study a fourth construct *constraints* was analyzed, but did not produce a strong enough alpha reliability to be included in this study.

**Procedures**

Permission to collect data from teachers (Appendix D) was obtained from the Whole Schools Initiative Director, Jodie Engle, and principals (Appendix E and Appendix F) of participating schools. The participants in this study received the TWAS survey in one of two ways. The participants at the 2013 Whole Schools Initiative Summer Institute received a survey (Appendix C) and cover letter (Appendix G) in their welcome packet and were provided reminders to participate through daily announcements during the general sessions by the Whole Schools Initiative Director, Jodie Engle. Participants were encouraged to voluntarily complete surveys. The participants of non-WSI schools had an opportunity to complete their surveys during faculty meetings at their respective schools. Non-WSI schools were chosen because of their specific grade levels and the relationship the researcher had with the building level administrators. The questionnaires were delivered by the researcher to the principals at the three non-WSI schools. An envelope containing the survey and cover letter (Appendix G) were provided
for each teacher participating. The cover letter explained the purpose of the study as well as the process of selecting participants and reasons for participating (Bourque & Fielder (2003), as cited in Dawson (2007). The cover letter ensured that all participants were informed of their rights and responsibilities, as well as risks and/or benefits associated with their voluntary participation in the study. At any time during the study, subjects had the right to completely withdraw their participation from the study and their survey would not be included in the data analysis. All forms of the collected data were kept private and secured in a technology database. The data remained secure and in a secure location at all times throughout the duration of this study.

Data Analysis

Data were analyzed using descriptive and inferential statistical procedures. Descriptive statistics included measures of central tendency (the mean) and measures of variation (range and standard deviation). Inferential procedures for all three of the hypotheses included in this study included multiple analyses of variance (MANOVA) and Pearson’s correlation coefficient (Pearson’s $r$).

The responses listed for the two open-ended survey items were categorized, coded, summarized, and examined for theme and content using a form of grounded theory. Grounded theory was used to generate or discover a theory the researcher believed was prevalent. The focus was to obtain an abstract analytical schema of a phenomenon that related to a particular circumstance or situation (Creswell, 1998). The researcher performed open-coding based on the four features Glaser (1978) recommends: 1) a theory must have fit; 2) a theory must have relevance; 3) a theory must work; and
4) a theory must be readily modifiable. The researcher performed an initial exploratory analysis of the responses to become familiar with the data. The researcher made connections to the research questions, created a coding scheme, and continued to code the data found within the open-ended responses. A code in qualitative analysis is most often a word or short phrase that representatively assigns a combined, relevant attribute for a portion of a response (Saldaña, 2012). In order to ensure reliability of the coding scheme, the researcher sought out the perspective of three other people. These people were colleagues of the researcher and were selected based on their involvement with the arts at their respective schools. The open-ended questions were located page six of the TWAS (Appendix C). The researcher copied page six of the TWAS for each of the readers who reviewed the open-ended questions. Each person reviewed both of the open-ended questions for all of the respondents and used the same open-coding scheme to code the data. The group of reviewers then shared any discrepancies and discussed and resolved them before the final coding analysis took place. Once the final coding analysis took place, the researcher developed theories based on the open-coding that was performed during the qualitative analysis.
CHAPTER IV
ANALYSIS OF DATA

Introduction

Approximately 20 school districts in the state of Mississippi participated in the Whole Schools Initiative at the time of this study, which compared attitudinal factors exhibited by teachers in schools that participated in the Whole Schools Initiative with educators that do not teach in WSI schools. Whole Schools Initiative Schools use arts integration strategies to maximize instructional practices.

This study involving kindergarten through 12th grade teachers was designed to examine possible relationships between attitudinal factors teachers possess regarding the arts and levels of importance, self-efficacy, and support. A previously validated instrument the Teaching with the Arts Survey (TWAS) was adapted for use in this study. Responses were analyzed using descriptive and inferential statistics. Components of the demographic information are summarized in Table 1. The following constructs were clearly defined in this study (a) beliefs about the importance of the arts, (b) beliefs about self-efficacy in using the arts, and (c) beliefs about support for using the arts. The researcher conducted multiple analysis of variance tests (one-way MANOVAs) with the subscales derived from the factor analysis. Patterns that emerged from analysis of the two open-ended questions on the questionnaire are also explained in this chapter.

Descriptive Statistics

The first page of the TWAS solicited demographic information. Summary statistics of these data are presented in Table 1. A total of 203 participants returned the TWAS. A majority, 70.9% of the respondents were from the elementary school setting.
Art specialists were 11.3% of the respondents. The classroom design of the respondents was equal, 49.5% teach in a self-contained atmosphere and 49.5% teach in a departmentalized atmosphere. The highest degree obtained by 52.7% of the participants was a bachelor degree. The number of female participants was considerably higher than male participants. Most of the respondents received their degrees in education, but 8.9% received their degrees in a particular art form (dance, visual art, theater, or music.) Comparable numbers of participants from WSI schools (49.8%) and non-WSI schools (50.2) participated in this study.

Table 1

*Summary Statistics for Demographic Data*

<table>
<thead>
<tr>
<th>Demographic</th>
<th>n</th>
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</tr>
</thead>
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<tr>
<td><strong>Current Grade</strong></td>
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<td></td>
</tr>
<tr>
<td>Pre K-5</td>
<td>144</td>
<td>70.9</td>
</tr>
<tr>
<td>6-8</td>
<td>37</td>
<td>18.2</td>
</tr>
<tr>
<td>9-12</td>
<td>22</td>
<td>10.8</td>
</tr>
<tr>
<td><strong>Art Specialist</strong></td>
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<td></td>
</tr>
<tr>
<td>Yes</td>
<td>23</td>
<td>11.3</td>
</tr>
<tr>
<td>No</td>
<td>180</td>
<td>88.7</td>
</tr>
<tr>
<td><strong>Art Specialist Type</strong></td>
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<td></td>
</tr>
<tr>
<td>Visual</td>
<td>12</td>
<td>5.9</td>
</tr>
<tr>
<td>Music</td>
<td>8</td>
<td>3.9</td>
</tr>
<tr>
<td>Dance</td>
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<td>.5</td>
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</table>
Table 1 (continued).

<table>
<thead>
<tr>
<th>Demographic</th>
<th>n</th>
<th>%</th>
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</thead>
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<tr>
<td><strong>Art Specialist Type</strong></td>
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<td></td>
</tr>
<tr>
<td>Theater</td>
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<td>1</td>
</tr>
<tr>
<td>N/A</td>
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<tr>
<td>Departmentalized</td>
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<tr>
<td>Gifted</td>
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<td><strong>Number of Students</strong></td>
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<td>10-15</td>
<td>37</td>
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</tr>
<tr>
<td>16-20</td>
<td>67</td>
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<td>21-25</td>
<td>79</td>
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<tr>
<td>more than 25</td>
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<td>9.9</td>
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<tr>
<td><strong>Gender</strong></td>
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<tr>
<td>Female</td>
<td>194</td>
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<td>3.9</td>
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<td><strong>Ethnicity</strong></td>
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<td>Latino</td>
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<tr>
<td>White</td>
<td>168</td>
<td>82.8</td>
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<tr>
<td>Other</td>
<td>1</td>
<td>.5</td>
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Table 1 (continued).

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<tr>
<th>Demographic</th>
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<th>%</th>
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<tr>
<td>Highest Degree</td>
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<tr>
<td>Bachelors</td>
<td>107</td>
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<tr>
<td>Masters</td>
<td>86</td>
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<tr>
<td>Specialist</td>
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<td>2</td>
</tr>
<tr>
<td>Doctorate</td>
<td>1</td>
<td>.5</td>
</tr>
<tr>
<td>Other</td>
<td>5</td>
<td>2.5</td>
</tr>
<tr>
<td>Major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Education</td>
<td>129</td>
<td>63.5</td>
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<tr>
<td>Art</td>
<td>18</td>
<td>8.9</td>
</tr>
<tr>
<td>Administration</td>
<td>5</td>
<td>2.5</td>
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<tr>
<td>Other</td>
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</tr>
<tr>
<td>Number of Years Teaching</td>
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<td></td>
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<tr>
<td>0-3</td>
<td>39</td>
<td>19.2</td>
</tr>
<tr>
<td>4-7</td>
<td>48</td>
<td>23.6</td>
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<tr>
<td>8-12</td>
<td>40</td>
<td>19.7</td>
</tr>
<tr>
<td>13-16</td>
<td>25</td>
<td>12.3</td>
</tr>
<tr>
<td>17-20</td>
<td>21</td>
<td>10.3</td>
</tr>
<tr>
<td>20-25</td>
<td>16</td>
<td>7.9</td>
</tr>
<tr>
<td>More than 25</td>
<td>14</td>
<td>6.9</td>
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</table>
Table 1 (continued).

<table>
<thead>
<tr>
<th>Demographic</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Years Teaching in a WSI School</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-5</td>
<td>70</td>
<td>34.5</td>
</tr>
<tr>
<td>6-10</td>
<td>24</td>
<td>11.8</td>
</tr>
<tr>
<td>11-25</td>
<td>7</td>
<td>3.4</td>
</tr>
<tr>
<td>Not Part</td>
<td>102</td>
<td>50.2</td>
</tr>
</tbody>
</table>

Analysis of TWAS Constructs

A factor analysis measured the level of importance teachers attributed to the use of various art forms and artistic activities to help students learn and demonstrate acquired knowledge. Items 1-8, and 28 of the TWAS were included in this subscale. Scores for this scale ranged from 1.1 to 5.91, with a mean of 4.26 and a standard deviation of .72.

q1. view a video tape of a dance (e.g., to study a culture, concept, or time period)?
q2. listen to a piece of music (e.g., to study a culture, concept, or time period)?
q3. engage in dance activities (e.g., create a short movement study to explore natural processes such as the water cycle, or the movement of planets)?
q4. read or attend a play (e.g., to study a culture, concept, or time period)?
q5. engage in music activities (e.g., create a sound score to accompany a story, write and sing a song in the style of a different time period)?
q6. look at works of art (e.g., to study a culture, concept, or time period)?
q7. engage in theater activities (e.g., play a role from a piece of literature, write a play with characters students developed)?
q8. engage in visual arts activities (e.g., draw a cartoon of a current political situation, create a storyboard of the major events of a book)?

q28. I feel that there are many students in my class who would especially benefit from more arts activities in the curriculum

The second construct defined through a factor analysis was the level of self-efficacy teachers possess to the use of various art forms and artistic activities in the classroom. Items 17, 19, 21, 24, 26, and 30 of the TWAS were included in this subscale. Scores for this scale ranged from 1 to 5, with a mean of 3.19 and a standard deviation of .96.

q17. I feel confident in my ability to facilitate dance activities.

q19. I consider myself an artist.

q21. I feel confident in my ability to facilitate music activities.

q24. I feel confident in my ability to facilitate visual arts activities.

q26. I feel confident in my ability to facilitate theater activities.

q30. I consider myself a highly creative person.

The third construct defined after a factor analysis was conducted measured the level of support teachers have to the use of various art forms and artistic activities in the classroom. Items 22, 27, and 29 of the TWAS were included in this subscale. Scores for this scale ranged from 1 to 5, with a mean of 4.19 and a standard deviation of .97.

q22. My supervisor encourages teacher creativity.

q27. In general, my school is supportive of innovative teaching approaches.

q29. I am free to use new teaching approaches in my classroom as I see fit.
Statistical Analysis

A general linear model was used to test Hypothesis 1 and determine the significance of the constructs on WSI and non-WSI schools. H1: There is a significant difference in attitudinal factors (importance, self-efficacy, and support) regarding arts integration among teachers that participate in the Mississippi Arts Commission Whole-School Initiative (WSI) and schools that do not participate. Descriptive data, means, and standard deviations for the three constructs: importance, self-efficacy, and support for WSI and non-WSI schools are presented in Table 2.

Table 2

*Descriptive Statistics: WSI and Non-WSI*

<table>
<thead>
<tr>
<th></th>
<th>WSI (n=101)</th>
<th>Non-WSI (n=102)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mean</td>
<td>SD</td>
</tr>
<tr>
<td>Importance</td>
<td>4.50</td>
<td>.54</td>
</tr>
<tr>
<td>Self Efficacy</td>
<td>3.50</td>
<td>.81</td>
</tr>
<tr>
<td>Support</td>
<td>4.49</td>
<td>.70</td>
</tr>
</tbody>
</table>

Note: \(p<.001\)

The means for the three constructs are higher in WSI schools compared to non-WSI schools. Pillai’s Trace was used to determine \(F(3, 199)=13.920, p <.001\). The researcher found significance in all three constructs when looking at WSI and non-WSI schools. For the constraint of Importance of the Arts, the researcher found \(F(1,201)=25.376, p<.001\). For the constraint of Self Efficacy, the researcher found \(F(1,201)=23.078, p<.001\). For the constraint of Support, the researcher found \(F(1,201)=21.411, p<.001\).
A general linear model was used to test Hypothesis 2 and determine the significance of the constructs on grade level. H2: There is a significant difference in attitudinal factors (importance, self-efficacy, and support) regarding arts integration among teachers that participate in the Mississippi Arts Commission Whole-School Initiative (WSI) at elementary, middle, and high school levels. The Whole Schools Initiative does not currently have any high schools participating in the program. Hypothesis 2 was analyzed at the Pre-K-fifth grade level and sixth-eighth grade level. Table 3 contains descriptive data, means, and standard deviations for the three constructs: importance, self-efficacy, and support for Pre-K-fifth grade level and sixth-eighth grade.

Table 3

*Descriptive Statistics: Grade Level*

<table>
<thead>
<tr>
<th>Construct</th>
<th>Pre K – 5th (n=144)</th>
<th>6th – 8th (n=37)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mean</strong></td>
<td><strong>SD</strong></td>
<td><strong>Mean</strong></td>
</tr>
<tr>
<td>Importance</td>
<td>4.52</td>
<td>.53</td>
</tr>
<tr>
<td>Self Efficacy</td>
<td>3.52</td>
<td>.80</td>
</tr>
<tr>
<td>Support</td>
<td>4.50</td>
<td>.71</td>
</tr>
</tbody>
</table>

Note: *p*=.705

The means for the three constructs are higher in Pre-K-fifth grade respondents compared to sixth-eighth grade respondents. Pillai’s Trace was used to determine the $F(3, 97)=.469, p=.705$. The researcher found no significance in any of the three constructs when looking at Pre-K – 5th grade and 6th - 8th grade.

There were not enough data collected to test Hypothesis 3. H3: There is a significant difference in attitudinal factors (importance, self-efficacy, and support)
regarding arts integration among teachers that participate in the Mississippi Arts Commission whole-school initiative (WSI) at the Arts in the Classroom, Whole School, and Model School classification levels. There was not a specific question included in the TWAS to allow the researcher to collect enough data to test this hypothesis. In regards to this hypothesis, the researcher has made a suggestion for further studies in chapter V.

Analysis of Qualitative Data

Two open-ended questions were included at the end of the TWAS. One hundred seventy of the two hundred three (84%) participants opted to complete the two open-ended questions. Out of the one hundred seventy open-ended respondents, 54% (ninety two participants) were from WSI schools and 46% (seventy eight participants) were from non-WSI schools. The majority of the respondents who opted not to write a response to the two open-ended questions ranked questions one through eight on the lower end of the 5 point Likert scale. The researcher performed an initial exploratory analysis of the responses to become familiar with the data. The researcher performed open-coding. The researcher made connections to the research questions, created a coding scheme, and continued to code the data found within the open-ended responses. In order to ensure reliability of the coding scheme, the researcher sought out the perspective of three other people. These people were colleagues of the researcher and were selected based on their involvement with the arts at their respective schools. Each person reviewed both of the open-ended questions for all of the respondents and used the same open-coding scheme to code the data. The group of reviewers then shared any discrepancies and discussed and resolved them before the final coding analysis took place. Once the final coding
analysis took place, the researcher developed theories based on the open-coding that was performed during the qualitative analysis.

Item 32 asked: What do you feel is the strongest current motivation for you to use the arts in your teaching? The following common themes emerged from an analysis of the question:

*Learning Styles*

Many respondents acknowledged the different learning styles their students possess. The responses to this question indicated that teachers recognize that all forms of the arts support various learning styles. (e.g., “No child learns exactly the same way as another child. You will never have a class that all learns in the same style.” [sic] “Teaching through music helps auditory learners. Teaching through visual arts helps visual learners. Teaching through theater helps kinesthetic and tactile learners. Teaching through dance helps kinesthetic and tactile learners as well. It is my duty to ensure all of my students receive the information I am trying to teach them.”)

It is apparent in the responses that teachers possess some knowledge of the different learning styles. “Students who are not academically motivated, sometimes thrive in art, music or drama.” The teachers’ responses indicate they relate learning styles to the various art forms.

*Common Core State Standards*

It is well indicated through the responses that teachers are widely aware that the Common Core State Standards are on the horizon over all of education. The common thread that teachers conveyed is that subject material will need to be cross curricular and the students will need to make connections between multiple experiences. (e.g., “The
Common Core State Standards are going to make all educators strive to be more creative.” “Common Core is my main motivation. I believe the depth can only be achieved through the arts.”

**Motivating Students**

Respondents who conveyed they believe the arts motivate their students also stated they thought their students responded differently to the arts than they did traditional instructional methods. (e.g., “I think I am motivated by the arts because my students are motivated by the arts. They would much rather paint a replica, perform a tableau, create a choreographed dance, or write the lyrics to a song than complete a worksheet any day of the week.”)

**Less Threatening Way to Learn**

Teachers who have embraced the arts have facilitated students in discovering their inner talents. The arts are a way for students to experiment with their own learning and take risks. (e.g., “The arts allow the students to take risks and take a chance that they will connect to one of the arts and ‘get’ whatever I am teaching. I love to see their reaction when they have an Ah-ha moment!”)

**Engagement**

Many respondents stated that the arts assist students in their ability to stay engaged and focused on a topic, project, or activity. It was dually stated that when the arts are involved the students are having fun, which some teachers correlate with strong engagement. (e.g., “My strongest motivation is that the arts engage my students and motivate them to learn.”)
Item 33 asked: What do you feel would motivate you to use the arts more often than you already do? The following common themes emerged from an analysis of responses to this question:

*Constraints*

Responses involving constraints pertained to space, the need for more instructional time, the need for more planning time, lack of supplies, and lack of funding (e.g., “I need the supplies necessary to carry out the engaging arts integrated lessons. I know that most classrooms have crayons, paper, glue, etc., but I am talking about the non-traditional art supplies that would accompany elaborate lessons.”)

*Support*

One of the most prevalent responses to this question included learning new ideas and the desire to receive support. (e.g., “I would love to have a resource where I could go to find lesson plans with arts already integrated that goes along with my standards.”). The responses indicate that teachers are eager for arts integration training that includes example lessons, modeling, seeing how a lesson can cover multiple objectives, being able to talk with successful arts integration teachers, collaborating with contracted teaching artists, and learning about the elements and principles of specific art forms (e.g., “I would be more motivated by seeing other sample lesson plans and activities and also having teaching artists come in to our school.”)

Respondents also addressed the need for school wide implementation with the administrator at the nucleus of the initiative (e.g., “I feel that I would be more motivated if all the teachers incorporate the arts.” “I would gladly use the arts more if I was not put under such a tight pacing guide and testing schedule. It would also be feasible if the
administration had an understanding of what arts integration looks like when they enter our classrooms.” Teachers want to be able to communicate and have time to collaborate with art specialists found in their own schools.

**Self-efficacy**

Many responses included a desire to obtain more self-efficacy related to using the arts. Some teachers acknowledge they may be strong in one art form, but are aware that all students may not learn through that particular art form. (e.g., “I am strong visually. I can integrate music a little. As far as theater and dance are concerned, I am weak. I would be more motivated to use those two art forms if I had some specific training in the art form and then how to incorporate in appropriately. I think it would make my class for engaging, and all students would have an opportunity to learn.”).

**Importance**

Many teachers who responded that they are currently teaching in a WSI school acknowledge that arts integration does enhance student learning (e.g., “I teach in a school that has already seen the direct results of the arts on our test scores. We attribute our students’ performance on their engagement with the arts and the way the arts push them to think outside of the box.”).

**Summary**

Chapter IV reported results from 203 responses found within the TWAS. The version of TWAS (Appendix C) used in this study obtained demographic variables relative to grade taught, art specialist, classroom design, ethnicity, average class size, gender, highest academic degree, number of years in education, number of years in a school that participates in the Whole Schools Initiative, number of Whole School summer
institutes attended, number of fall Whole School cluster meetings attended, number of spring Whole School cluster meetings attended, and whether or not their attendance was voluntary.

Analysis of items 1-31 on the TWAS generated three main conclusions regarding the attitudes of teachers who teach in WSI schools and those who do not, regarding the arts: (a) Using various art forms and types of artistic activities as part of the classroom curriculum is believed to help students learn and communicate what they know; (b) different types of artistic activities are used, on average, once week; and (c) teachers did not convey they were strong in the area of arts integration, but they also did not convey they were weak in it either.

Based on the MANOVA performed to test H1: There is a significant difference in attitudinal factors (importance, self-efficacy, and support) regarding arts integration among teachers that participate in the Mississippi Arts Commission Whole-School Initiative (WSI) and schools that do not participate. The researcher found significance in all three constructs (importance, self-efficacy, and support) when looking at WSI and non-WSI schools. Based on the MANOVA performed to test H2: There is a significant difference in attitudinal factors (importance, self-efficacy, and support) regarding arts integration among teachers that participate in the Mississippi Arts Commission Whole-School Initiative (WSI) at elementary, middle, and high school levels, The researcher found no significance in any of the three constructs when looking at Pre-K-fifth grade and sixth-eighth grade.

A qualitative analysis of the responses for the open-ended questions were coded and analyzed, yielding the following five themes for the first question (What do you feel
is the strongest current motivation for you to use the arts in your teaching?): 1) learning styles, 2) Common Core State Standards, 3) motivating students, 4) less threatening way to learn, and 5) engagement. Four themes became prevalent in the analysis of the second open-ended question (What do you feel would motivate you to use the arts more often than you already do?): 1) constraints, 2) support, 3) self-efficacy, and 4) importance.
CHAPTER V

SUMMARY

This study determined the attitudinal factors of educators in schools that participate in the Whole Schools Initiative and those that do not. This study also verified the perceptions of arts integration by classroom teachers who participate in the Whole Schools Initiative and those who do not participate in WSI. The dependent variables throughout the entire study were 1) importance of the arts; 2) self-efficacy; and 3) support using the arts. The independent variables were a compilation of the data collected from: 1) WSI schools and non-WSI schools and 2) elementary, middle, and high school teachers.

Conclusions and Discussion of Research Questions

The researcher tested and found a significant difference in attitudinal factors between teachers who are employed by schools that participate in the Whole Schools Initiative and teachers that do not use the TWAS instrument. The researcher also found no significant difference in attitudinal factors between pre-K-fifth grade teachers and sixth-eighth grade teachers.

Research Questions

1. What are teachers' attitudes about the importance of using the arts with content area instruction?

2. What are teachers' attitudes about self-efficacy in using the arts?

3. What are teachers' attitudes about the support for using the arts with content area instruction?
4. Do teachers in Whole School Initiative Schools believe the arts play an important role in content area instruction?

The benefits of an integrated arts curriculum in kindergarten through 12\textsuperscript{th} grade are numerous (Edwards, 2002; Gelineau, 2004; Goldberg, 2006, as cited in Dawson, 2007, p. 29; Fiske, 1999). Overall, the respondents indicated that using the arts was important. Some teachers indicated in their responses to the open-ended questions, their knowledge of research which conveys that the arts can increase student achievement and should be connected with core content areas. The findings in this study convey that individual attitudes and beliefs influence one’s perceptions and ultimately impact exhibited behaviors (Pajares, 1992).

Tschannen-Moran and Woolfolk-Hoy (2001) defined teacher efficacy as a teacher’s judgment of his or her capabilities to bring about desired outcomes of student engagement and learning, even among those students who may be difficult or unmotivated. The findings within this present study indicated that self-efficacy within teachers using the arts in their classroom should be strengthened. Many teachers desire training in arts integration. “Current evidence suggests that teacher efficacy is indeed malleable, but that change will likely occur only via engaging and meaningful professional development opportunities, particularly activities such as teacher research initiatives that capitalize on teachers’ critical thought and human agency” (Henson, 2001, p. 12). Receiving such training could actually build their self-efficacy when using the arts in their classroom which could enable them to become more proficient arts integration teachers. Bandura (1997) cautioned that positive changes in self-efficacy only come through “compelling feedback that forcefully disrupts the preexisting disbelief in
one’s capabilities” (p. 82). The findings in this research study imply that a strong number of administrators are not willing to provide the necessary feedback to help teachers’ self-efficacy rise. The findings in this current study mirror the perceptions of self-efficacy found in the 2011 study performed in the Maryland schools. The responses indicate that individual teacher confidence level is a profound barrier for teachers. “Teacher efficacy research must grapple with the issue of efficacy change. Again, experimental studies are desperately needed. Longitudinal designs are also warranted” (Henson, 2001, p. 12).

Teachers reported that if they receive more support (arts integration training that includes example lessons, modeling, seeing how a lesson can cover multiple objectives, being able to talk with successful arts integration teachers, collaborating with contracted teaching artists, and learning about the elements and principles of specific art forms) they would be more motivated to use the arts more regularly in their classroom. This finding supports the Catterall (1995) assertion that teachers who are supported for integrating arts activities make a noticeable change in their teaching. Support for the arts can occur at the school level, colleague level, and administrative level.

Many of the respondents noted that knowing they would have the support of their administrator would motivate them to use the arts more frequently as an instructional strategy. This finding supports the (Fiske, 1999) assertion that schools with strong arts programs had supportive administrators who played a central role in ensuring the continuity and depth of provision. Those administrators encourage teachers to take risks, learn new skills, and broaden their curriculum. As indicated in the qualitative analysis, teachers in WSI schools convey that their administrators do not support their efforts to use the arts in their classroom.
It was also found that teachers desire to learn from other teachers. Teachers at schools which house art specialists want to have opportunities to plan and learn from those teachers. Art specialists’ time would be better spent if they could serve as consultants to other classroom teachers who are struggling to integrate the arts into their teaching (Donmoyer, 1995). Many teachers conveyed their desire to receive feedback and specific training using the arts. The more exposure and professional development teachers receive, the stronger a teacher they will become.

The findings of this study determined that teachers who teach in WSI schools found the arts to be more important than teachers at non-WSI schools. This difference was statistically significant. Another difference was that teachers who taught in a non-WSI school were less likely to respond to the open-ended question asking: What do you feel is the strongest current motivation for you to use the arts in your teaching? The teachers from non-WSI schools were more inclined to either not respond or to report that there was no motivation to use the arts in their teaching. Teachers who taught in WSI schools were more likely to respond and generally acknowledged that the importance of the arts was related to their motivation to use the arts.

Limitations

There are many schools within the state that offer aspects of fine arts, but they do not participate in the Mississippi Arts Commission Whole Schools Initiative. The researcher limited the sample of this study to the teachers who attended the Mississippi Arts Commission’s 2013 Whole Schools Initiative Summer Institute. This was an opportunity to survey many teachers from all WSI schools. The sample of non-WSI teachers was obtained from three schools who were not participants in the Whole Schools
Initiative. However, no attempt was made to measure the degree to which those teachers unknowingly employ Whole School Initiative methods. Participants contributed data on a voluntary basis and, therefore, self-selected to participate. It can be assumed that the participants who completed the survey at the Mississippi Arts Commission’s 2013 Whole Schools Initiative Summer Institute would be more comfortable integrating the arts or becoming more involved in the process of arts integration than non-WSI teachers.

After the survey was conducted and the data were analyzed, it was identified that there was no specific demographic question requesting information regarding which level of the Whole Schools Initiative the participant was employed with at this specific time. This limitation inhibited the researcher from being able to test Hypothesis 3. There was an overall lower response rate for the open-ended questions. The study included disproportionate numbers of WSI participants at specific grade levels. A large number of respondents were female. This was not surprising considering that the majority of respondents were elementary teachers.

The researcher was a participant in the 2013 Whole Schools Initiative Summer Institute. Anytime the researcher is a participant-observer there may be concerns regarding the subjectivity of the researcher role. While participation in the conference gave the researcher greater access to the desired population, no attempts were made to influence the responses of the participants in the current study. Every effort was made to report the data in an honest, unbiased manner.

Recommendations for Policy or Practice

This study set out to determine the attitudinal factors of teachers regarding the arts. The results of this study can be used by teachers, administrators, and arts
organization directors. The findings in this study can suggest that teachers assume the leadership role within their own classrooms and teach their curriculum using instructional practices that work for them. Specific responses from teachers who currently use the arts lead the researcher to believe that the arts are put on a pedestal when the teacher is an advocate for the importance of the arts in the classroom. The findings in general suggest that the teachers who believe the arts make an impact in their classroom choose to integrate the arts in multiple ways and across multiple core subject areas.

The evidence from this study suggests that teachers who have weak self-efficacy regarding the arts desire to make it a priority to grow and learn from their colleagues in their own school buildings. The results of this study indicate that teachers enjoy teaching their colleagues and receiving ideas from other teachers. Taken together, these results suggest that the biggest form of flattery should be when someone wants to copy what another teacher has done.

This study validates the assertion made in (Sloan, 2009) that administrators bemoan the fact that they can no longer find room in the school day for classes outside of core content areas because so much time must be spent preparing students for standardized state assessments. The relevance and need for administrator support is clearly evident within the findings of this study. A profound number of respondents identified administrator support as a motivator to use the arts in their classroom. The results of this study indicate that more training for administrators could help the situations taking place in not only non-WSI schools, but WSI schools as well. Based on the findings, it can be assumed that many administrators acknowledge the arts as something extra that takes time away from the core subjects.
The findings in this study could provide valuable information for arts organization directors. The strongly conveyed desire for continued professional development opportunities that have been identified assists in the understanding of the role of arts organization directors. The most obvious finding to emerge from this study is that teachers who have attended the 2013 Whole Schools Initiative Summer Institute want more ideas, lessons, and opportunities to learn about arts integration. There is, therefore, a definite need for continued support arts organizations.

Recommendations for Future Research

Due to the ever growing interest in arts integration and with the new Common Core State Standards (CCSS), there is very little research on arts integration that is correlated to the CCSS, and what studies are available need to be updated and expanded to include the new standards. States will be required to implement the new CCSS by 2014. Additional studies should explore arts integration in CCSS classrooms and ways arts integration can support CCSS. Additional suggested recommendations for future research are listed below:

- This study should be replicated, to include a demographic question which asks the participant to provide what level of the WSI program they are involved (Arts in the Classroom, Whole School, or Model School.) This addition will allow for analysis of attitudes of teachers at all three levels as well as at non-WSI schools.
- The study should be expanded to test for a relationship between arts integration and student achievement. Therefore, it is recommended that
future studies incorporate actual standardized test results of schools that are involved with arts integration and schools that are not.

- There is also a need to analyze self-efficacy more on the specific art form level. This type of research could help make conclusions about strengths and weaknesses of faculty members and also serve as a resource tool to guide professional development needs.

- The findings in this study resulted in profound responses in the two open-ended questions. The responses given for the two open-ended questions provided significant insight into teacher motivations to use the arts as well as what holds teachers back from using the arts. The responses the teachers gave were more descriptive and more conclusive results could be gained involving the attitudes teachers possess regarding the arts. A study based solely on grounded theory has the potential to produce even significant findings involving the attitudes of teachers regarding arts integration.
APPENDIX A
IRB APPROVAL

The project has been reviewed by The University of Southern Mississippi Institutional Review Board in accordance with Federal Drug Administration regulations (21 CFR 26, 111), Department of Health and Human Services (45 CFR Part 46), and university guidelines to ensure adherence to the following criteria:

- The risks to subjects are minimized.
- The risks to subjects are reasonable in relation to the anticipated benefits.
- The selection of subjects is equitable.
- Informed consent is adequate and appropriately documented.
- Where appropriate, the research plan makes adequate provisions for monitoring the data collected to ensure the safety of the subjects.
- Where appropriate, there are adequate provisions to protect the privacy of subjects and to maintain the confidentiality of all data.
- Appropriate additional safeguards have been included to protect vulnerable subjects.
- Any unanticipated, serious, or continuing problems encountered regarding risks to subjects must be reported immediately, but not later than 10 days following the event. This should be reported to the IRB Office via the “Adverse Effect Report Form”.
- If approved, the maximum period of approval is limited to twelve months.

Projects that exceed this period must submit an application for renewal or continuation.

PROTOCOL NUMBER: 13050601
PROJECT TITLE: Attitudinal Factors Teachers Possess Regarding Arts Integration
PROJECT TYPE: Dissertation
RESEARCHER(S): Sara Elizabeth Elston
COLLEGE/DIVISION: College of Education & Psychology
DEPARTMENT: Educational Leadership
FUNDING AGENCY/SPONSOR: N/A
IRB COMMITTEE ACTION: Expedited Review Approval
PERIOD OF APPROVAL: 05/06/2013 to 05/05/2014

Lawrence A. Hosman, Ph.D.
Institutional Review Board
APPENDIX B

PERMISSION TO USE INSTRUMENT

Re: TWAS

1 message

Barry Oreck <barry@baryoreck.com>
To: Sara Williams <saraewilliams@gmail.com>

Mon, Mar 11, 2013 at 10:02 AM

Sara,

Attached is the TWAS instrument and technical report. You have my
permission to use it and to change the background section to fit your
needs.

Good luck and let me know if you have further questions.

All the best

Barry Oreck

Barry Oreck, Ph.D.
Consultant in Arts Education Research and Professional Development
718-622-2176
bary@baryoreck.com

On Wed, Mar 6, 2013 at 10:12 AM, Sara Williams <saraewilliams@gmail.com> wrote:

> Dear Dr. Barry Oreck,
> 
> Thank you for speaking with me this morning. I am pursuing my doctorate
> degree in Educational Administration at the University of Southern
> Mississippi. My research topic is arts integration and the effect on
> student achievement. I have read some dissertations on the topic of arts
> integration and the authors chose to use your survey, Teaching with the Arts
> Survey, as their instrument. I am interested in using your survey as part
> of my dissertation research. In order to properly cite you and your hard
> work, may I obtain permission to use your survey and edit the background
> portion to provide more information about my participants? Your permission
> would be included as an appendix in my dissertation. I will provide you
> with a copy of the results as well as a copy of your survey as it will be
> used in my research. Again, thank you for your time.
> 
> --
> 
> Sara E. Williams
> (601) 319-4250
> 
> --
> 
> --
> 
> Sara E. Williams
> (601) 319-4250

2 attachments

- new teaching with the arts survey.pdf
  310K
- TWASreliability.pdf
  320K
Teaching with the Arts Survey
by Barry A. Oreck, Ph.D.

The Role of Dance, Music, Theater, & Visual Arts in Your Classroom

This questionnaire asks you to consider the role of the arts in your curriculum. Please answer all of the questions honestly and completely. If you leave any blanks your data is automatically excluded from the analysis. Choose an answer even if a specific item seems obvious or does not seem relevant to your current position or practice (i.e., frequency of teaching music if you are a music teacher). Your responses will be kept strictly confidential and will not be reported on an individual basis.

Grade _____ Art Specialist? Y / N (if yes, please circle) Visual Art Music Dance Theater
Classroom Design (please circle) Self-Contained Departmentalized
# of Students in Class (avg.) ______
Gender (please circle): Female / Male
Ethnicity (please circle): African American / Latino / White / Asian / Other
What is the highest academic degree you have earned? __________ Major __________
# of Years Teaching ________ # of years teaching in a Whole School Initiative school ________
Do you currently practice an art form?
Which art form(s)? ________________
How frequently do you practice? ________________
Have you received instruction or performed in an art form in the past, either as a child or as an adult?
Which art form(s)? ________________
For how long? ________________
How many Whole School Initiative Summer Institutes have you attended? __________
How many Whole School Initiative Fall/Spring Cluster Retreats have you attended? __________
If you have attended any, was your attendance voluntary? Yes / No
How would you characterize the arts instruction in your school? (please use a X)

<table>
<thead>
<tr>
<th>Inadequate</th>
<th>Adequate</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theater</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visual Art</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The following questions ask you to rate the importance of using various art forms and types of artistic activities as part of the classroom curriculum to help students learn and communicate what they know.

**IMPORTANCE SCALE**
1 = not important  
2 = of little importance  
3 = somewhat important  
4 = important  
5 = very important

<table>
<thead>
<tr>
<th>How important do you feel it is for your students to:</th>
<th>not important</th>
<th>very important</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. view a video tape of a dance (e.g. to study a culture, concept, or time period)?</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>2. listen to a piece of music (e.g. to study a culture, concept, or time period)?</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>3. engage in dance activities (e.g. create a short movement study to explore natural processes such as the water cycle, or the movement of planets)?</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>4. read or attend a play (e.g. to study a culture, concept, or time period)?</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>5. engage in music activities (e.g. create a sound score to accompany a story, write and sing a song in the style of a different time period)?</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>6. look at works of art (e.g. to study a culture, concept, or time period)?</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>7. engage in theater activities (e.g. play a role from a piece of literature, write a play with characters students developed)?</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>8. engage in visual arts activities (e.g. draw a cartoon of a current political situation, create a storyboard of the major events of a book)?</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
</tbody>
</table>
The following questions ask you to estimate how frequently, on average, you use various art forms and different types of artistic activities in your classroom.

**FREQUENCY SCALE**
1 = never
2 = rarely
3 = once a month
4 = once a week
5 = daily

<table>
<thead>
<tr>
<th>What do you:</th>
<th>never</th>
<th>rarely</th>
<th>once a month</th>
<th>once a week</th>
<th>daily</th>
</tr>
</thead>
<tbody>
<tr>
<td>9. lead a movement activity with your students?</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>10. show a video tape of a dance to your students?</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>11. lead a music activity with your students?</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>12. lead a theater activity with your students?</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>13. actively listen to a piece of music with your students?</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>14. read or watch a tape of a play with your students?</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>15. study works of art with your students?</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>16. lead a visual arts activity with your students?</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>
The following questions refer to your own attitudes and potential concerns about the arts in the curriculum. Please respond to the following statements based on how strongly you agree or disagree with the assertion.

**AGREEMENT SCALE**
1 = strongly disagree  
2 = disagree  
3 = neither agree nor disagree  
4 = agree  
5 = strongly agree

<table>
<thead>
<tr>
<th>Statement</th>
<th>strongly disagree</th>
<th>strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>17. I feel confident in my ability to facilitate dance activities.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>18. I feel that I don't have enough time to teach the arts along with the rest of the curriculum.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>19. I consider myself an artist.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>20. I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>21. I feel confident in my ability to facilitate music activities.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>22. My supervisor encourages teacher creativity.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>23. I don't have enough space to use movement effectively in the classroom.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>24. I feel confident in my ability to facilitate visual arts activities.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>25. My students have trouble concentrating on other work after an arts activity.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>26. I feel confident in my ability to facilitate theater activities.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>27. In general, my school is supportive of innovative teaching approaches.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>28. I feel that there are many students in my class who would especially benefit from more arts activities in the curriculum.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>29. I am free to use new teaching approaches in my classroom as I see fit.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>30. I consider myself a highly creative person.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>31. I feel constrained by the demands of the curriculum I have to teach.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
</tbody>
</table>
The final open-ended questions ask you to consider why you use the arts and what would make you use them more.

32. What do you feel is the strongest current motivation for you to use the arts in your teaching?

________________________________________________________________________________________________________________________________________

________________________________________________________________________________________________________________________________________

________________________________________________________________________________________________________________________________________

33. What do you feel would motivate you to use the arts more often than you already do?

________________________________________________________________________________________________________________________________________

________________________________________________________________________________________________________________________________________

STOP

Thank you for your participation!
APPENDIX D

PERMISSION TO SURVEY AT WHOLE SCHOOLS INSTITUTE

April 26, 2013

Mrs. Sara Williams
PO Box 462
Bay Springs, MS 39422

RE: APPROVAL FOR DISSERTATION STUDY

Dear Mrs. Williams,

You have my approval to conduct your dissertation study at the 2013 Whole Schools Institute. I look forward to hearing and seeing the results of your study.

I appreciate your professional attitude in making this a successful experience.

Sincerely,

Jodie Engle
Whole Schools Initiative Director
Mississippi Arts Commission
501 North West Street
Suite 1101A Woolfolk Building
Jackson, MS 39201
(601) 359-6040
jengle@arts.ms.gov
APPENDIX E

PERMISSION TO SURVEY TEACHERS IN A NON-WSI SCHOOL

PETAL SCHOOL DISTRICT

April 22, 2013

Mrs. Sara Williams
P. O. Box 463
Bay Springs, MS 39422

RE: APPROVAL TO CONDUCT DISSERTATION STUDY

Dear Mrs. Williams,

I would gladly approve you to conduct a portion of your dissertation study at Petal Middle School. I look forward to hearing the results of your study.

Sincerely,

Michael Hogan
Principal

P.O. Box 463
Bay Springs, MS 39422

PETAL MIDDLE SCHOOL
Michael Hogan
Principal
Steven Hampton
Assistant Principal

PETAL MIDDLE SCHOOL
Michael Hogan
Principal

PETAL SCHOOL DISTRICT
www.petalschools.com

263 East Central Ave.
Petal, MS 35945
Phone: 601-584-6301
Fax: 601-584-4716
April 24, 2013

Mrs. Sara Williams
PO Box 462
Bay Springs, MS 39422

RE: APPROVAL FOR DISSERTATION STUDY

Dear Mrs. Williams,

You have my approval to conduct your dissertation study at schools within the Laurel School District. Please understand I expect you to follow any and all guidelines set by the school principals.

Sincerely,

Chuck Benigno, Ph.D.
Superintendent
APPENDIX G

COVER LETTER

July 15, 2013
Dear Potential Participant,
I would like to request your help in a research study I am conducting. In this study, I am surveying participants to gather data about attitudinal factors teachers possess towards arts integration. Participating in this study would afford you the opportunity to reflect on your own attitudes towards arts integration.

The procedures for this study will be as follows: Teacher participants will receive a questionnaire entitled Teaching with the Arts Survey one of two ways: 1) in the welcome packet at the 2013 Whole Schools Institute or 2) teachers will receive the questionnaire during a faculty meeting from their principal. When the questionnaires have been completed they will be turned in one of two ways: 1) placed in a box near the information room, in the lobby of the Riley Center or 2) placed in a box at the front of the faculty meeting. After all the questionnaires have been turned in at each location, they will be placed in manila envelopes and sealed until the time the data will be examined. The surveys will be shredded and the files will be erased five years after the study has been completed. There are no risks involved by participating in this study.

Once participants have completed a survey, they will have the opportunity to complete an entry form to participate in an incentive drawing. The forms and collection bowl will be placed to the box where questionnaires will be returned. The drawing will take place on August 30, 2013. The winner will be contacted by telephone and email.

If you would like to participate, please fill out the attached questionnaire. It should take about 10-15 minutes. Please do not write your name or any information on the questionnaire that could identify you. All data will be collected anonymously. You have the right to not respond to any question that makes you uncomfortable. By reading this consent letter, you agree that you understand the procedures and any risks and benefits involved in this research. You are free to refuse to participate or to withdraw your consent to participate in this research at any time without penalty or prejudice; your participation is entirely voluntary. Any information that is inadvertently obtained during the course of this study will remain completely confidential. The results will be compiled and submitted as a doctoral study.

The University of Southern Mississippi Institutional Review Board, which ensures that research studies involving human subjects follow federal regulations, has approved the research and this consent letter. Questions regarding your rights as a participant in this study should be directed to the chair of the Institutional Review Board, The University of Southern Mississippi, 118 College Drive #5147, Hattiesburg, Mississippi 39406, (601) 266-6820. Mrs. Sara E. Williams, a USM Educational Leadership doctoral student, will answer any questions regarding the research itself by calling (601) 319-4250. Any new information that develops during the study will be provided to you if the information might affect your willingness to continue participation in the study. By completing the questionnaire you are acknowledging you have read this consent letter and agree to participate in this study.

Sincerely,

Sara E. Williams
REFERENCES


*Dissertation. Walden University. UMI # 3486989.*


Mississippi Department of Education. (2003). *The Mississippi visual and performing arts framework.* Jackson, MS: Mississippi Department of Education


UMI# 3465827.


