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Arts integration professional development: Teacher perspective and transfer to instructional practice

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Jo Garrett

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2010

ABSTRACT

Arts Integration Professional Development:
Teacher Perspective and Transfer to Instructional Practice

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M. M.Ed., Columbia College
B.A., Carson-Newman College

Doctoral Study Submitted in Partial Fulfillment
of the Requirements for the Degree of
Doctor of Education
Teacher Leadership

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ABSTRACT

Limited data connect teacher training in arts integration (AI) to evidence that students benefit from arts integrated instruction. As teachers are challenged to facilitate instruction for a wide continuum of learning needs, and students are challenged to demonstrate learning through high-stakes testing, more data are needed on how teachers learn and transfer AI strategies to classroom practice. Teachers ($N = 38$) from five elementary schools learned multi-modal AI strategies via the Intensive Development through the Arts (IDEA) model. Interview data in this concurrent mixed methods study illustrated the IDEA experience as a positive influence on (a) the learning environment, (b) teacher practice, and (c) addressing student diversities. Classroom observations, with the use of an observation rubric, documented the transfer of AI strategies to classroom practice. A Likert-type survey assessed teacher beliefs of self-efficacy in the practice of AI strategies. Findings revealed that sustained collaboration with artist/educators and student modeling were significant components of the IDEA model, and that Acting Right$^©$ provided the foundation necessary for successfully implementing AI strategies. Results indicated no significant correlations between IDEA level, years teaching experience, and teacher beliefs of self-efficacy. The significance of this study is the connection of teacher AI training to teacher practice, and effective teacher practice to increased student achievement.

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DEDICATION

To each of my students who inspired this endeavor, and to Paul, who lovingly made this

accomplishment possible, thank you.

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SECTION 1: INTRODUCTION TO THE STUDY

Introduction

Since the passage of the No Child Left Behind Act (NCLB) of 2002, teachers have been challenged to close the achievement gap, and students have been challenged to demonstrate adequate yearly progress (AYP). Measured by standardized testing, AYP is primarily an assessment of mathematical and linguistic skills. Yet, student learning needs and student abilities extend beyond this narrow, knowledge-based assessment. To effectively meet the NCLB challenges and the broader spectrum of a holistic approach to student education, teachers need to explore and develop a variety of instructional strategies (Armstrong, 2000; Gardner, 1999).

Stronge (2007) reported that a teacher's effectiveness is significantly influenced by his or her repertoire of instructional strategies. Teachers who successfully implement a range of strategies reach more students by addressing the wide variety of student interests and learning styles that exists in a typical classroom (Tomlinson, 2000). Teacher efficacy is also developed with the use of a repertoire of strategies that have been successful with students of diverse abilities, backgrounds, and interests (Cotton, 2000; Darling-Hammond, 2001). These findings suggest that the use of teaching strategies that engage the student on a number of levels will help accomplish the goal of closing the achievement gap while maintaining a comprehensive education for the whole child (Gibson & Larson, 2007).

Researchers have found positive correlations between arts integrated instruction and student achievement. Findings on the effects of learning through the arts evidence a positive correlation between the arts and academic achievement (Catterall, Champleau, &

Iwagana, 1999; Deasy, 2002; Deasy & Stevenson, 2005; Fiske, 1999; Horowitz & Webb-Dempsey, 2003) and the arts and cognitive development (Efland, 2002; Horowitz, 2004; Psilos, 2002; Rabkin & Redmond, 2005). Other researchers relate arts integration to increased motivation (A+ Schools, 2001; Darby & Catterall, 1994; Eisner, 2002a), positive affective effects (A+ Schools, 2001; Deasy, 2002; Eisner, 2002a), and improved social effects (Deasy, 2002, Rooney, 2004). Researchers have also reported arts-based instruction to be an effective instructional strategy for diverse student populations (Deasy, 2002; Eisner, 2002a, 2002b; Mason, Thorman, & Steedly, 2004; Upitis & Smithrin, 2003).

While multiple arts integration studies have explicitly addressed student learning, more study is needed to connect teacher training in arts integration to the teacher practice that produces improved student outcomes. Additional data are needed on specifics of professional development in arts integration and the efficient transfer of arts integration training to teacher practice as linked to positive student outcomes. Evidence connecting arts-based education to learner achievement (Deasy, 2002; Ingram & Riedel, 2003; Upitis & Smithrin, 2003) along with data on best practices in arts integration (A+ Schools, 2001; Deasy, 2002) suggest that teachers can have greater confidence in investigating arts integration for inclusion in their repertoire of instructional strategies.

This study can contribute to the knowledge base of arts integration professional development by examining the IDEA model's contribution to teacher knowledge in arts integration. The study gives a detailed description of the professional development experience from the perspective of the teacher participants and further examines the

IDEA model through observations of the transfer of arts integration learning to teacher practice. Additional data collected through a Likert-type survey assesses teacher beliefs of self-efficacy in the use of arts integration strategies.

Background for the Study

Teaching to narrow, knowledge-based tests cannot adequately address diverse learner needs, cultivate individual strengths, or serve to prepare the student population for future societal challenges and complexities. Pink (2005) posited the future belongs to those with a different kind of mind; the right-brain thinkers, artists, inventors, storytellers, those that are creative and holistic. Robinson (2001) stated that society needs persons who think intuitively, with imagination and innovation, self-confident persons that are flexible and collaborative. Bernstein and Bernstein (1999) asserted that "We must comprehend the nature of creative thinking if we are to devise an educational system capable of training creative thinkers" (p. viii). Educational reform will incorporate new forms of curriculum and instruction, with meaningful changes in the way teachers think about teaching and learning, developing curriculum, and working as professionals (Darling-Hammond, 1998; Fullan, 1996; Hargreaves, 2005).

According to Molnar, Smith, Zahorik, Palmer, Halbach, and Ehrle (1999), the overall skill or effectiveness of a teacher is based in part on his or her repertoire of teaching strategies. As teachers investigate arts integration, they will discover how to work with professional artists and educators to make meaningful changes in how they think, learn, and develop curriculum. Not only will students show increased engagement through a teacher's use of various strategies, they will also experience greater gains on

standardized tests than students who receive rote, skills-based instruction that is intended

specifically to prepare them for such tests (Consortium on Chicago Public School

Research, 2003). Ingram and Seashore (2003), reported that disadvantaged learners, the

group of students that teachers must reach to close the achievement gap, actually showed

the greatest academic benefit from arts integrated instruction (p. 3-4). Multiple art

initiatives indicated the following:

> While the methods and purposes of the studies varied widely, there is little doubt
> that the integrated programs had significantly greater effect on student
> achievement, teacher practice, and school culture than the standards-based
> programs. The implications …are clear: schools, districts, and communities
> struggling to close the achievement gap are well served by arts integration.
> (Rabkin, 2004, p. 12)

While researchers have reported a wide range of arts integration practices and

approaches, limited data are presented on the quality and/or specific strategies of teacher

training in arts-based education (Burnaford, Brown, Doherty, & McLaughlin, 2007).

Additional research in arts integration training will provide teachers with data needed for

making decisions to include arts-based strategies in their personal instructional repertoire.

Problem Statement

Students present a continuum of learning needs, many of which are not easily

measured by standardized testing. Mandated assessments requiring students to

demonstrate academic yearly progress (AYP) predominantly assess mathematical and

linguistic abilities. These assessment emphases can distort the curriculum, and fail to

address student needs and individual student strengths that exist beyond areas of math

and language arts. Researchers suggest that educators need to continually balance

standardized instruction with differentiated instruction to holistically educate each child

in the classroom (Rothstein, Wilder, Jacobsen, 2007). From these findings, teachers should be encouraged to explore and build a repertoire of strategies that will connect diverse learner needs, teaching curriculum standards, the accountability of high stakes testing, and individual student strengths to positive outcomes. Although research connects arts-based education to student achievement (Deasy, 2002; Deasy & Stevenson, 2005; Ingram & Riedel, 2003; Upitis & Smithrin, 2003), data connecting teacher training to the evidence that students benefit from arts integrated instruction are limited. With a variety of models and approaches available for teaching through the arts (Burnaford, Aprill, & Weiss, 2001; Ingram & Seashore, 2003) teachers need data on quality arts integration training and how to effectively transfer such learning into their classroom practice for student benefits.

<center>Purpose of the Study</center>

The purpose of this concurrent mixed methods study was to describe teachers' perspectives of the IDEA arts integration professional development experience and the transfer of arts integration strategies to classroom practice. IDEA teachers from five elementary schools described how the professional development experience influenced their instructional practice and examined their beliefs of self-efficacy in the practice of arts integration strategies. The purposes for conducting this study were similar to a typology outlined by Teddlie and Tashakkori (2009. p. 12)—namely, to personal interest in the topic, the need for additional research connecting professional development and student achievement through arts integration, and societal reasons associated with improving or empowering society and its institutions. Arts integration professional

development was defined as the experiential learning of how to implement art modalities (music, visual arts, drama, dance, and literary arts) in teaching content across the curriculum so that in-depth learning and assessment occurred in both areas.

Nature of the Study

A mixed methods design was chosen for the study to allow a combination of qualitative and quantitative approaches (Creswell, 2003; Tashakkori & Teddlie, 1998). Positioned between the qualitative and quantitative approaches, and referred to as "the use of multiple methods to study a single problem" (Patton, 2002, p. 247), the mixed methods approach also permits the researcher to implement the design concurrently, and give priority to either the qualitative, quantitative, or equally to both strategies. In addition, data from the mixed method design can be integrated during data collection, data analysis, or data interpretation (Creswell & Plano Clark, 2006; Creswell, Plano Clark, Guttman, & Hanson, 2003; Johnson & Onwuegbuzie, 2004; & Tashakkori & Teddlie, 1998).The rationale for using both qualitative and quantitative data was to allow each of the data sources to expand the findings of the other. Likewise, collecting multiple data using different strategies, approaches, and methods allowed the resulting data to complement the strengths and nonoverlapping weaknesses (Johnson & Onwuegbuzie, 2004, p. 18).

Research Questions

The research questions that guide this study include:

1.   How do teacher participants describe the IDEA arts integration professional development experience?

2.   How are teacher instructional practices influenced by arts integration professional development through the IDEA model? Teacher response included beliefs and classroom practice in the following areas:

    a.   Instructional strategies,

    b.   Instructional design,

    c.   Instructional materials,

    d.   Assessment strategies,

    e.   Collaboration, and

    f.   Learning environment.

3.   How are teacher beliefs of self-efficacy in the practice of arts integration strategies influenced by the IDEA professional development experience?

The independent variable, arts integration professional development through the IDEA program, was described through teacher responses to open-ended interview questions. Research indicated that while the arts positively influenced student achievement, (Catterall, 1999, Ingram & Seashore, 2003; Marron, 2003) the arts also influenced teacher practice (Catterall & Waldorf, 1999; Nelson, 2001; Werner, 2002; Hefferen, 2005). Research has linked professional development training with teacher practice, allowing teachers to think differently about instruction (Stevenson, 2006) and effecting change in instructional practices (Fullan, 1990; Guskey, 1986; Joyce & Showers, 1988). Project Zero (2003) stated that arts integration training is based on the idea that the arts provide engagement for all learners and teachers should learn to facilitate arts-based instruction.

Dependent variables of the study were (a) the transfer of arts integration strategies to instructional practice, measured by observation and (b) teacher beliefs of self-efficacy in the practice of arts integration strategies, measured with the use of a survey. Research indicated that teachers teach what they know, and expanding teacher knowledge produces a substantial impact on student achievement (Darling-Hammond, 1998). Furthermore, research showed that significant involvement in the arts narrowed the achievement gap, especially among students from low-income backgrounds (Catterall, 2003; Deasy & Stevenson, 2005).

IDEA teacher beliefs of self-efficacy aligned with research by Ashton and Webb (1986):

> If teachers' low sense of efficacy is based on the belief that they lack skills needed to teach low-achieving students, their sense of efficacy will be altered only if they learn teaching skills that they can see from experience make a difference in student learning. (p. 6)

Teachers in the IDEA arts integration professional development indicated that learning new strategies empowered them to create an environment conducive to learning. Teachers further indicated specific areas of positive impact on student achievement as a result of their arts integration skills.

Theoretical Perspective

With evidence that students benefit from an arts integrated curriculum (Deasy, 2002; Efland, 2002; Eisner, 2002; Horowitz, 2004; Rabkin & Redmond, 2005), teachers are challenged to explore arts integration strategies for inclusion in their instructional repertoire. IDEA offers teachers an opportunity to explore arts integration strategies through collaboration with artist/educators for the successful transfer to classroom

practice. As teachers master arts skills and behaviors, they develop a sense of self

efficacy and decide whether to initiate or sustain the learned behaviors. With a strong

belief of self-efficacy, the teacher's personal sense of efficacy influences student

behaviors and motivation greater than other factors (Ashton & Webb, 1986; Bandura,

1997). Hence, students have increased opportunities for learning that is actively

constructed, experiential, reflective, evolving, collaborative, and problem solving for

greater achievement (*Artists as Educators*, 2008, p. 29-30).

 With appropriate professional development, educators can increase their

repertoire of instructional strategies to include arts-based learning and increase student

capacity.

> Integrated arts education is a strategy that is within reach for many and perhaps
> most schools, districts, and communities. It works because it keeps the focus of
> change on learning, which is where it belongs. Given the proper support,
> incentives, and time, it has profound benefits that a wide spectrum of reformers
> can agree on. It can contribute to the broader cultural changes necessary for deep
> improvement in American education…integrated arts represents a serious strategy
> for improvement and change. (Rabkin, 2004, p. 13)

As teachers learn effective arts integration strategies and transfer them to their

instructional practice with strong beliefs of self-efficacy, teachers increase positive

student experiences—both in and outside the classroom—and thereby create the potential

for social change through educational reform (see Figure 1).

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                        Social Change

                    Student
                    Outcomes

                Teacher
            Practice/ Beliefs
            of Self-Efficacy

            Arts Integraton
            Professional
            Development
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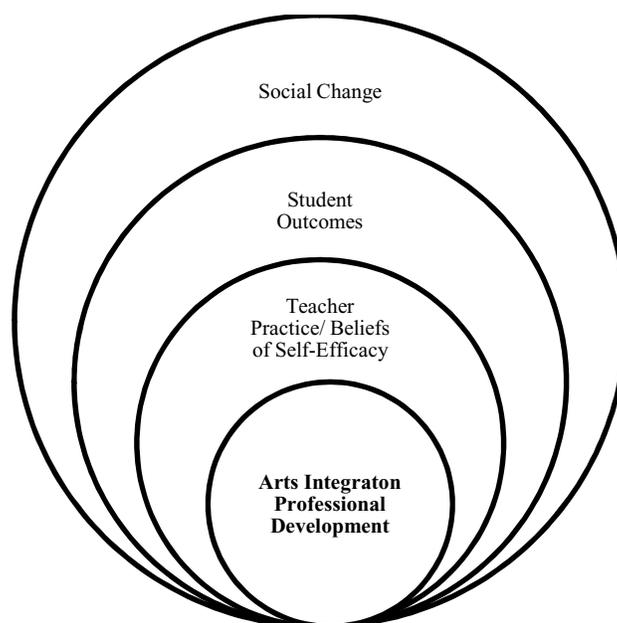
Figure 1: Theoretical perspective of arts integration professional development.
Garrett, J. A. (2008).

Population and Sample

The Intensive Development in Education through the Arts (IDEA) model is the

professional development program of a local performing arts center. Originally modeled

after the Kennedy's Center Changing Education through the Arts Program (CETA),

IDEA is in its fifth year. All teacher participants in their second (Level II), third (Level

III), or graduated year (Level IV) of the IDEA program were invited to participate in the

study. All participants for this multi-site study are from five elementary schools in

partnership with a performing arts center located in a southeastern state. The single-stage,

convenience sample of teachers were IDEA participants, ($n = 38$) who volunteered to

participate as part of the 2009-2010 IDEA curriculum.

Definition of Terms

Literature did not offer a consensus on a single definition of arts integration.

Grummet (2004) referred to the Latin root "integrare" meaning to make something

whole. The term "*arts integration*" is a reference to

> a process of curriculum development and instruction that enriches relationships
> among students, teachers, and parents, as well as relationships within each of
> these groups. (It) is an approach to teaching and learning that lives in lessons and
> curriculum. When a teaching community embraces arts integration, and children
> meet it in different classes and experiences it with various teachers over time, arts
> integration is a process that profoundly changes schools embracing its approaches
> to instruction, and assessment, to individualization and differentiation, to values,
> community relations, and ultimately, to spirit. (Grumet, p. 50)

As such, "arts integration" has evolved over the past 15 years, implementing a variety of

models or approaches. Deasy acknowledged that the term means different things to

different people in various contexts and situations, but referred to arts integration as "the

effort to build a set of relationships between learning in the arts and learning in the other

skills and subjects of the curriculum" (2003, p. 2). Concepts such as learning "in" and

learning "through" the arts defined arts integration as "the potential for the transfer of

learning between the arts and other subjects" (Rabkin & Redmond, 2004, 2006). For

purposes of this study, definitions are as follows:

Arts integration: an "approach to teaching in which students construct and

demonstrate understanding through an arts modality. Students engage in a creative

process that connects an art form and subject area and meets in-depth objectives in both"

(Artists as Educators, 2008, p. 5).

Arts modality: the use of visual arts, music, drama, dance/movement, or literary

arts. Each modality includes a variety of techniques or processes. Examples of each

modality include: visual arts-mural, collage, painting; music-song writing, music listening; drama-tableau, story-telling, monologue, pantomime; dance/movement-creative movement, cultural dances; literary arts-script writing, writing poetry, stories or song texts (Cornett, 2007; Artists as Educator, 2008).

Multi-arts: the approach used when choosing from among all the art modalities for the most natural connection to the content being taught; whether it is visual arts, music, drama, dance/movement, or literary arts (Artist as Educator, 2008).

Sense of Personal Teaching Efficacy (PTE): the dimension of teacher self-efficacy that refers to one's individual assessment of their own teaching competence; and therefore influences the choices they make in instructional strategies and classroom management. A teacher who doubts his or her level of competence may quite often experience stress and be distracted by the concern for lacking competence. In generalized beliefs about perceived self-efficacy, there are assumed reciprocal relationships between various levels of self-efficacy. If a teacher is successful in helping students understand a concept thought to be too difficult to learn, then the teacher may modify their personal sense of self-efficacy and their belief of self-efficacy, possibly increasing their generalized belief about the relationship between action and outcomes and their personal sense of self-efficacy (Aston & Webb, 1986, pp. 4-5).

Sense of General Teaching Efficacy (GTE): refers to specific beliefs about teachers' abilities to motivate students. If a teacher possesses a low sense of Teacher Self-efficacy, and is resistant to change, then the teacher may credit student achievement

to factors other than their teaching ability, and remain unchanged in their perception of self-efficacy (Aston & Webb, 1986, pp. 4-5; Tschannen-Moran et al., 1998, p.4).

<div align="center">Assumptions, Scope, Limitations, and Delimitations</div>

I assumed the veracity of teachers' responses to the survey items and interview questions. I also assumed SPSS software to be appropriate for analysis of the quantitative data. In addition, I assumed that all teachers in the convenience sample volunteered to participate in the IDEA professional development program.

Limitations of this study included the sustained time factor of the professional development experience—a three year commitment by the teacher participants. A longitudinal study would be more appropriate for observing teacher success in transferring arts integration strategies to classroom practice, and provide time for sustained practice with implementing arts integration strategies in order to achieve a high level of self-efficacy. The current number of teacher participants did not allow for multiple observations for viewing observable growth in the use of arts integration strategies. Additionally, the sustained professional development experience did not allow me to secure pre- and post treatment data, observe instructional strategies in use prior to implementing arts integration strategies, and examine teacher beliefs of self-efficacy in the use of arts integration strategies prior to the IDEA model experience. Professional development or instruction in the arts may have occurred for individual participants prior to the IDEA experience. It is also possible for a change in teacher perspectives to have occurred during the program experience.

The findings of this study may have been limited by the degree of arts integration understanding, the level of expertise attained by the teacher, and the consistency with which arts integration was practiced. Teachers who did not feel comfortable or attain competence in integrating the arts may have limited the transfer of the professional development learning to classroom practice. The limited practice of arts integration strategies may have also negatively impacted the beliefs of self-efficacy. Other limitations were the failure of some participants to personally collaborate with the artist/educators. Transfer may have been more successful if the teachers had attained basic arts literacy and the artist/educators demonstrated an understanding of content standards and best pedagogical practices. Other limitations included time constraints and limited access to the participants. In addition, teachers who chose to participate in the professional development may have already possessed a highly developed sensitivity to student diversity and willingness to take risks in developing their pedagogical practices. An additional limitation was the need to collect interview data via e-mailed and hand delivered hard copy responses as well as face-to face interviews. Written responses proved more difficult to obtain detailed data than when speaking with the teacher.

<p style="text-align:center">Significance of the Study</p>

This study contributes to the body of knowledge on professional development in arts-based instruction, linking teacher training in the arts to positive student outcomes through teacher practice of arts-integration strategies. Study findings align with prior research supporting a relationship between the arts and the following benefits:

1	Increased academic achievement (Aprill, 2001, Catterall, Champleau & Iwagana, 1999; Clinton, 2005; Deasy, 2002; DeMoss & Morris, 2005; Fiske, 1999; Horowitz & Webb-Dempsey, 2003);

2	Cognitive benefits (Efland, 2002; Psilos, 2002; New American Schools, 2003);

3	Affective benefits (A+ Schools, 2001, Eisner, 2002a);

4	Motivational benefits (Deasy, 2002); and

5	Social benefits (New American Schools, 2003) for the learner (A+ Schools, 2001; Darby & Catterall, 1994; Eisner, 2002a; Jensen, 2001).

The examination of the IDEA model of arts integration training provides educators with a framework for exploring arts integration training to determine its value as a foundation for differentiated, interdisciplinary instruction. Study findings provide evidences of the influence of arts integration training on teacher practice, and direct implications for teaching required content standards that will be measured by standardized testing. Social change implications of the study include the potential to inform teachers of significant strategies that support holistic instruction. These strategies extend student learning beyond content areas narrowly addressed by standardized testing. Study data may also contribute to social change by developing teacher efficacy in arts integration. Such efficacy facilitates student achievement, bringing meaning and relevance to all learning styles and ability levels by enabling teachers to cultivate the creative, problem-solving, and collaborative skills necessary for students to successfully

meet the economic and societal demands of the 21st century (Darling-Hammond, 2005; Pink, 2005; Robinson, 2006).

Summary

Teachers are challenged to explore instructional and assessment strategies that address diverse learner needs, cultivate individual student strengths, and prepare students for societal challenges. Standardized curriculums and student assessment, which consist primarily of standardized test scores, do not always document student learning or promote a curriculum for educating the "whole" child (Landsman & Gorski, 2007; Rothstein, Wilder, & Jacobsen, 2007). Because a teacher's effectiveness is based, in part, on a repertoire of teaching strategies (Danielson, 2007; Stronge, 2007) and research reveals a connection between arts-based strategies and student achievement (Deasy, 2002; Fiske, 1999; Horowitz & Webb-Dempsey, 2003, teachers have reason to investigate the arts in an effort to close the achievement gap and for holistic instruction (Ingram & Seashore , 2003).

The purpose of this mixed methods study is to describe the arts integration professional development of the IDEA model from the teacher participants' perspective, determine the influence of the training on the transfer of arts integration strategies to classroom practice, and measure teachers participants' beliefs of self-efficacy in using the arts integrated strategies. Supported by the theoretical perspectives that form the framework of the IDEA model and definition of arts integration, the study focused on IDEA teacher participants ($N = 38$) from five elementary schools. Teacher participants were in Level II (second year), Level III (third year), or Level IV (graduated) of the three

year training program. The study has the potential to contribute to the body of knowledge supporting a relationship between the arts and increased student outcomes. The study also provides information for comparing other arts integration professional development models as teachers investigate arts integration for inclusion in their instructional repertoires for effective teaching.

In the literature review in section 2, I define arts integration, place it within its historical context, and discuss the role of arts integration in student learning. A review of literature provides research findings in the areas of teacher practice and professional development as well as information regarding teacher beliefs of self-efficacy. I also present an overview of the IDEA framework and instructional approach for arts integration professional development.

In section 3, I address the design and rationale for choice of study paradigm. I discuss the study methodology with an explanation of population, sampling, data collection procedures, and an analysis of qualitative and quantitative data. In section 4, I present data findings and discuss the collection of each data source. Detailed findings are reported, followed by the analysis of each data source as it addresses the research questions. In section 5, I conclude the study by reviewing the IDEA model and addressing each study question with an interpretation of the findings. Conclusions, implications for social change, and recommendations are made in view of the outcomes. I also offer a reflection of my experience.

SECTION 2: LITERATURE REVIEW

Introduction

The literature review on arts integration addressed six broad areas of arts integrated teaching and learning: the definition of arts integration, historical context of arts integration, the role of arts integration in the classroom, the implementation of arts integrated teaching and learning (models, practices, and approaches), the influence of arts integration professional development on teacher practice, and arts integration research findings. The review concluded with empirical support of the six IDEA model tenets for integrating the arts in the elementary classroom—namely, that learning is actively constructed, experiential, reflective, evolving, collaborative, and problem-solving. A brief overview of the chosen methodology design is also presented.

Researchers have described the arts integration process as teaching and learning "with" and "through" the arts (Cornett, 2007; Remer, 1996). Researchers have illustrated how arts integration occurred—either with a multiarts use or a single art modality—connecting with specific content (Burnaford, Aprill, & Weiss, 2001). Various arts integration definitions and concepts have been extracted from these descriptions.

Multiple frameworks were examined and compared to the IDEA model. The literature review revealed diversity in arts integration research, and evidenced the need for evaluation and research in the area of sustained arts integration professional development for classroom teachers. Most researchers centered on whole school reform with teachers receiving arts training from professional artists. Numerous integrated art approaches were reported, but without demonstrable evidence. Researchers also reported

studies of a single art modality within specific content areas (e.g., music and math, drama and reading, visual art, and writing).

Research in arts integration professional development had varied foci. Studies included partnerships formed to evaluate preservice teachers' ability to teach a particular art modality in the elementary classroom (Berke & Colwell, 2004), connect preservice art education to service-learning (Jeffers, 2005), and collaborate with elementary school teachers by university faculty to teach arts integration (Damm, 2006). The limited action study on teacher development in arts integration by McCammon and Betts (1999) reported the need for more investigation of professional development regarding arts integration processes and approaches that affect teacher practices and impact student learning. Additional studies included the collaborative methods courses designed for both preservice and inservice teachers wherein an emphasis was placed on the collaborative efforts of students solving problems through creative projects (Zwirn & Graham, 2005).

This review began with a broad search of journal articles and abstracts on the general topics of arts-based education, arts integration, professional development, teacher practice, and student outcomes using the arts. Keywords and descriptors, included *arts integration*, *arts-based education*, *arts infusion*, *professional development, multiple intelligences, interdisciplinary curriculum, holistic learning, brain research and the arts, arts for art's sake,* and *arts partnerships.* Author, types of publications and publication dates were used to conduct and prioritize searches through computer databases available through local academic libraries and on-line search engines such as Google Scholar, ERIC, JSTOR, ProQuest, and Dissertation Abstracts International. Priority was given to

journal articles and books. Reference citations within selected literature provided additional resource information. Books and conference papers were secured through an interlibrary loan system within the state library system. Additional books and on-line articles were secured through personal purchase.

Identifying appropriate literature was primarily anchored in Arts Education Partnership (AEP) resources and citations. A review of these resources allowed me to initially organize the literature search by (a) large scale arts integration research; (b) meta-analyses of arts and non-arts learning; (c) discrete, small-scale arts integration studies conducted 2003-2007; (d) arts integration dissertations; (e) teacher professional development and arts integration research; and (e) international research and arts integration for a thorough literature search. A closer review of abstracts and study summaries allowed me to prioritize and organize resources by categories of arts integration professional development, teacher practice using the arts, and student achievement through the arts.

With personal beliefs shaping perceptions and determining behaviors, a person's framework of beliefs has been shown to extend to one's classroom practice (Guskey, 1986). Schon (1983) stated, "When a practitioner becomes aware of his frames, he also becomes aware of the possibility of alternative ways of framing the reality of his practice" (p. 310). Research has confirmed that teachers are the single most important factor in raising student achievement (Parental Education Network, 2004). Teacher practice should be informed by both research and judgment that comes from experience in view of how they support student outcomes (Nodding, 2005, p. 5). Berghoff,

Borgaman and Parr indicated that exploring interdisciplinary strategies aligned with research and best practices for in-depth learning. This strategy also offered teachers the opportunity to understand and implement arts integrated strategies to promote cross-curricular learning (2003). Werner and Freeman (2001) found that arts integrated strategies could also be used to change teacher practice.

This review focused on components of the IDEA framework as situated in research, educational theory, and classroom practice. Defining arts integration and arts integration approaches were important for understanding the various concepts and levels of integrating the arts. A focused definition of arts integration, as positioned in the IDEA framework, guided my understanding of the relevance of arts integration in today's classrooms for preparing students for future societal demands.

The review was extended to position arts integration within its historical context and to determine the role of arts integration in content instruction for student achievement. The literature search included a review of various arts integration professional development models, which provided information for comparison with the IDEA model. The literature search further documented research on the relationship between professional development and teacher practice. Beliefs of self-efficacy were defined and related to classroom practice. The literature review encompassed findings on the effects of integrating the arts with content learning and included a focus on the IDEA model, outlining its definition of arts integration, perspective, and instructional approach. The review also includes information used to determine the most appropriate methodology for answering the research questions.

Defining Arts Integration

The term "arts integration" has been related to the structure, concepts, and philosophies of school curricular movements and reforms (Fowler, 1996; Remer, 1996). The review revealed categorical definitions rather than a singular definition for integration of the arts. The categories included arts integration as learning "with", "in and about", and "through" the arts, as "definitions in action" (Burnaford et al., 2007) and a process of curricular connections, and collaborative engagement (Cornett, 2007; Remer, 2003).

With the arts represents the level of arts integration with the least depth of integration. The arts are used for enjoyment and "chances to work creatively" (Cornett, 2008, p. 57). Art experiences are usually isolated, with minimal teacher direction in the use of art tools and materials. Art, at this level, is not necessarily aligned with content standards or related to curriculum content. An example of this level is singing holiday songs or drawing without a curricular connection (Cornett, 2007).

In and About the arts provide more meaningful integration. At this level, teachers have had opportunities to observe artists and to co-plan with art specialists. Art content connects naturally with content in another area, such as language arts, math, science, or social studies. Teachers have begun to build an arts knowledge base, enabling them to plan instruction for students to learn *about* the arts and do work *in* the arts. The goal at this level is to provide students with creative problem solving opportunities through the arts as well as develop personal artistry. An example of learning in and about the arts is the use of music, dance, or art works from a particular culture or historical period in

social studies. Students are engaged in experiential learning in both art and curricular content as they explore, create, respond, perform, evaluate, and reflect. Lessons are connected to content standards and assessment is connected to the arts and curricular content.

Learning through the arts provides the fullest degree of integration. The teacher and arts specialist co-plan a unit utilizing standards and assessment in both the art and content areas. The arts are prominent through daily routines, an aesthetic classroom environment, and explicit creative problem solving applications. "The emphasis in teaching *through the arts* is making meaning *using* the arts" (Cornett, 2007, p. 58). Examples of this level of arts integration include analyzing a piece of art as a basis for creative writing or using tableau to demonstrate understanding of a written text.

Arts integration has also been viewed as a process that connects curriculum by focusing on a "big idea" or a shared, larger concept, rather than specific concepts in any one content area. The "big idea" concept, while fitting well into the elementary curriculum, required more than generic instructional skills when infusing the arts (Conway, Hibbard, & Hourigan, 2005). The curricular connection has been viewed as a more complex, but unified approach to the design of integrated curriculums (Burnaford, Aprill & Weiss, 2001; Ingram & Seashore, 2003; Kelner & Flynn, 2006; Krug & Cohen-Even, 2000). Some educators argued that "integration" inherently reduced learning to simplistic connections or ideas (Parsons, 2004). Others posited that beginning with a shared concept supported the idea that arts integration can address larger curricular issues rather than minimizing the importance of the connections (Beane, 1997).

Nixon and Akerson (2002) discussed "equal development" in using the arts, referring to the goal of a "mutual integrity" of the disciplines. An "elegant fit" (Burnaford, Aprill, & Weiss, 2001) described integrating the arts and content as a process of common concepts:

> An elegant fit implies that separate pieces of the curriculum have been brought together to create a new and more satisfying whole. The elegant fit occurs when teachers find the right forms and processes to deliver ideas and when students are engaged in the learning process. The arts are ideally suited for unifying curriculum because they help give a form and shape to knowledge. (p. 25)

As described by one arts partnership teacher in the Chicago Arts Partnerships in Education project, "Our definition of arts integration was strict; integration does not occur unless both the art form and the other academic subject(s) are taught so the students learn more than if they learned them separately; when true integration happens, $1 + 1 > 2$" (Burnaford et al., 2001, p. 26).

Another category, the "parallel process" (Burnaford et al., 2001), was identified as the process that used the arts as tools for student engagement and learning. The IDEA model, aligned to this definitional category, identifies connections between the specific arts modality and the curriculum content or area of need or concern as the first and most critical step in planning arts integrated instruction (Artists as Educators, 2008, p. 36).

"Collaborative engagement," another category given for arts integration, integrated the arts as a collaborative process. Participants involved in arts collaboration differed according to the model or the approach, with collaborative parameters varying from site to site. One approach reported that a teaching artist from the community needed to be the heart of the arts integration endeavor; representative not only of the art content,

but also of the community that the artist represented (Booth, 2003). Arts partnerships

were often involved in the arts integration processes, bringing the community into the arts

integration framework. Other collaborative engagements involved shared planning

between school arts teachers and classroom teachers (Cornett, 2007). Still, other arts

integration initiatives affirmed collaborative planning with the involvement of parents

and the community to engage the students (Bresler, 1995; Cornett, 2007; Grummet, 2004;

Heath, 2001; Hefferen, 2005; Mason & Steedly, 2006; Myers & Scripp, 2007; Stokes,

2001; Strand, 2006; Werner, 2001).

Authentic arts-based learning was characterized by student engagement, or

experiential learning. Grumet (2004) expressed the need to distinguish arts integration

processes from arts experiences that did not deeply connect to the core of the curriculum.

Grumet further stated that it is not enough to interest students with activities that do not

transfer into knowledge or experiences

> not intertwined with their academic subjects. In contrast, these integrated arts
> programs have rescued the arts from educational cul-de-sacs where they have
> been sequestered…And they have rescued the academic curriculums from their
> dead ends in the flat, dull routines of schooling that leave students intellectually
> unchallenged and emotionally disengaged. (p. 49-50)

The IDEA model provides such authentic arts-based learning through strategies that

engage students in experiential learning that connect to the core of the curriculum by

connecting art and content standards.

A generally accepted definition of arts integration corresponded with "the

meaningful use of arts processes and content to introduce, develop, or bring closure to

lessons in any academic area" (Cornett, 2007, p. 12). For purposes of this study, and in

keeping with the definition used by the IDEA model, arts integration has been specifically defined as "an approach to teaching in which students construct and demonstrate understanding through an arts modality. Students engage in a creative process that connects an art form and another subject area; meeting in-depth objectives in both" (Artists as Educators, 2008, p. 6)

Historical Context for Arts Integration

Historically, the arts have not been given a solid place in the curriculum. Art education has predominantly been outside the core curriculum and viewed as having questionable value for its inclusion. Seen as subjective, the arts have been consistently viewed as less than essential to student learning for life skills (Wakeford, 2004). An exception to this position occurred for a period in the 1920s and 1930s, when the arts were funded by philanthropists as a means for inquiry into artistic processes and programs to prepare teachers of the arts.

In the 1930-1940s and earlier, art and music in the public school curriculum was the responsibility of the classroom teacher, the occasional specialist in the elementary school, or perhaps a certified secondary teacher. Any available dance instruction was part of physical education. Theater, if available, was provided through the English curriculum (Remer, 2003).

By the middle of the 20th century, museums and symphonies began to regularly schedule educational activities as part of their missions. Students in the 1950s experienced brief, usually single encounters with the arts. Such encounters were usually through field trips, music programs, or school lecture-demonstrations (Remer, 2003).

Even though the New Deal provided public support of the arts, which created opportunities for artists to work with schools, the arts were considered as enrichment, or primarily for the talented or wealthy.

The 1960s experienced an educational favoring of the sciences which left the arts and humanities dangerously underfunded. Arts education in the United States continued to need to be justified to be included in the core curriculum. Public support for the arts was developed through a special consultant for the arts during the J. F. Kennedy administration. This support continued through President Johnson's administration. The 1960's saw the formation of the National Endowment for the Arts (NEA) which led support efforts for artists in schools. These efforts contributed to the arts integration interest, but it also heightened the challenge for artists, teachers, and specialists to find ways to act as instructional partners.

Harvard University launched research in the arts, education, and human cognition in 1967 with Project Zero. In contrast to single artist visits, artist residency programs were initiated. The NEA initiated the Artists-in-Schools Program that included class and student projects, teacher workshops, community performances and classes for local artists.

The federally legislated No Child Left Behind Act (NCLB) affirmed the arts as a "core academic subject" in 2002. The arts were legislated to be taught by all schools (NCLB, 2002). However, the degree to which the arts were integrated seemed to be a matter of differing priority at the local level.

Now as a core curriculum subject, attention has shifted to the *role* that the arts should serve in student learning and education. Although the role of the arts has not been constant in the past, education and the arts have slowly and steadily converged. The debate about the arts in learning included differing views of the arts; art for art's sake (the intrinsic value of self-expression), use of the arts for cultivating a social force, arts education as an end in itself, and giving students arts experiences and artistic knowledge to equip them with competencies for more general learning (Wakeford, 2004).

A "discipline-based" approach to arts education, also known as Discipline-Based Arts Education (DBAE) has emerged in recent years in the role of the arts as a stand-alone discipline. This approach has placed an emphasis on the cognitive and the academic characteristics of the arts. An alternate role of arts education has been that of the "integrated" approach. This approach was not the usual disciplined approach or one of being set apart from the rest of the curriculum, but rather an approach that facilitated the cognitive learning process. As an interdisciplinary approach or methodology, not only are the arts learned, but the arts help form learning as well. By integrating the arts for content learning, the purposes of both art and content in other curricular areas are served. As Wakeford (2004) stated,

> Not only do the arts foster a set of transferable academic competencies such as creativity, intellectual risk-taking, or the ability to see multiple solutions to a problem, but arts-rich curricula also appear to enhance a student's likelihood to self-identify as a 'learner'. Within this frame, the arts are not only learned, they help constitute the process of learning itself. (p. 102)

As such, arts integration is credited with possessing value for learning arts, learning academic competencies, and learning how to learn.

Just as the word "integration" means to make something whole, "arts integration" has represented a process of curriculum development for the whole child and curriculum reform for entire schools. Integrating the arts as an approach to teaching has been viewed as a process that profoundly changes schools that embraced arts integration methodologies, from "approaches to instruction, and assessment, to individualization and differentiation, to values, community relations, and ultimately, to spirit" (Grumet, 2004, p. 50). Rabkin (2004) further stated,

> At its best, arts integration makes the arts an interdisciplinary partner with other subjects. Students receive rigorous instruction in the arts and thoughtful integrated curriculum that make deep structural connections between the arts and other subjects. This enables students to learn both deeply. The practice of making art, and its performance or exhibition, become an essential part of pedagogy and assessment, but not just in art or music class. These activities become part of the routine of studying history, science, reading and writing, and math. (p. 8-9)

Positioning the arts as an essential part of learning serves to address and develop competencies within the individual student's continuum of needs.

Role of Arts Integration

The No Child Left Behind Act (NCLB) settled the ongoing debate as to whether the arts have a place in education when it designated the arts as "core academic skills" with other core subjects such as math, language arts, and science. In recent years, it is the *role* of the arts in education that has become a focus of inquiry by researchers in the field of arts integration. An additional outcome of NCLB was the requirement that students demonstrate adequate yearly progress (AYP). In meeting diverse learner needs and heightened student accountability, teachers need instructional strategies that successfully facilitate student learning and enable students to effectively translate their learning for

measurement. "Just as students differ in their preferred ways of taking in and processing information, so do they vary in the manner by which they best show what they have learned" (Tomlinson & McTighe, 2006. p. 73). Use of arts based instructional strategies can help meet the challenges of academic accountability, standardized testing, and No Child Left Behind mandates.

The current system of accountability testing has placed a focus on achievement in math and reading. Such emphases on these content areas has created the opportunity for teachers to distort the curriculum; heavily emphasizing math and reading instruction. Such efforts to boost scores have caused some educators to realize a lack of balance in the curriculum and education of the whole child.

For centuries, American education policymakers have embraced educational goals that include more than basic academic skills such as: critical thinking and problem solving, social skills and work ethics, citizenship, physical health, emotional health, arts and literature, and preparation for skilled employment (Rothstein, Wilder & Jacobsen, 2007). Grumet (2004) asserted that the issues from "it takes a village to raise a child," to "no child left behind", especially in times of fiscal stress, "need to support excellence and creativity as well as basic literacy and numeracy" (p. 76). She further stated,

> Curriculum that can contain these tensions must be broad and deep. It must have room for imagination as well as information. It must offer opportunities for expression as well as attention. It must acknowledge individual creativity as well as group achievements. Arts integration meets these challenges as it brings powerful ways of learning to our nation's schools. (p. 76)

Ken Robinson argued the need to "mine the human resources of creativity and imagination to transform education to meet the challenges of the 21st century" (2006). Daniel Pink (2006) proposed the idea of

> 'high-concept' (the ability to create artistic and emotional beauty, to detect patterns and opportunities, to craft a satisfying narrative, and to combine seemingly unrelated ideas into a novel invention) and 'high touch' (the ability to empathize, to understand the subtleties of human interaction, to find joy in one's self and to elicit it in others, and to stretch beyond the quotidian in pursuit of purpose and meaning). (pp.51-52)

as a way to meet the demands of the 21st century economic and societal changes. He described the progression of societal change as being "from a society of farmers to a society of factory workers to a society of knowledge workers" (p. 50) to the present conceptual society that is in need of "creators and empathizers, pattern recognizers and meaning makers" (p. 50). He called for a "whole new mind" to address the demands of the Conceptual Age; demands that have implications for constructing meaning through the arts modalities.

Gardner (1993) explained that it is often the unconventional "creative spirits" who make the breakthroughs in math and science. Therefore, it is necessary to engage the creative thinkers who might dismiss traditional pedagogical practices. Educators can learn to facilitate student learning through the arts; teaching to student interests and developing student creativity in the process of providing new entry points and ways of presenting content for student achievement.

Through the multiple research studies, such as those conducted as part of *Champions of Change and Critical Links,* research positively connected the arts to academic achievement (Catterall, Champleau & Iwagana, 1999; Deasy, 2002; Fiske,

1999; Horowitz & Webb-Dempsey, 2003). Later studies have since looked at the arts as a component for educating the whole child (Gardner, 2006; Scherer, 2006; Tomlinson, 2003; Tomlinson & Germundson, 2007; Wiggins & McTighe, 1998). Catterall (1999) showed that students from lower income families improved academically and more rapidly than other students when engaged with the arts. Brice-Heath (1999) found that at-risk students showed improved self-esteem and confidence, took leadership roles and improved overall performance with arts integration experiences. Oreck reported that instruction utilizing the arts provided avenues of achievement for students who might not otherwise be successful (1999). Robinson asserted that the space that was created for the arts addressed the multiple intelligences of the learner, or at least the multi-faceted intelligence (2001). And Gardner posited that the arts provided avenues for learners "to show what they know" (1993). According to McKean, such evidence has given value to the arts as a vehicle for learning *and* self-expression (2000).

Having been given the responsibility and accountability for enabling students to meet adequate progress on the annual report card, teachers need to expand their thinking for purposes of reaching an ever-diverse group of learners. All learners need teachers that have reflected on what methods have been proven to be most effective for the individual learner. Armstrong (2000) asserted that teachers also need to realize that some strategies work well for some learners and less effectively for other learners. Described as "instruments of cognitive growth and agents of motivation" (Catterall et al., 1999, p. 17) the arts have been viewed as an educational equalizer, leveling the educational playing field among diverse learners.

With use of the arts, the teacher has expanded the personal repertoire of tools with which to teach for deeper connections. Perhaps Howard Gardner's "multiple intelligence theory made its greatest contribution to education by suggesting that teachers need to expand their repertoire of techniques, tools, and strategies beyond the typical linguistic and logical ones predominantly used in U.S. classrooms" (Armstrong, 2000, p. 38). Gardner gave strong support for arts-based learning when he posited that four of the eight identified intelligences parallel the art domains (1993). Arts integration has been shown to provide a variety of ways and intensities with which the classroom teacher can teach content standards for academic success while also teaching beyond the basics. Researchers have come to recognize that what teachers perceive as integrating the arts with other subject content (particularly language, social studies, science, and math) might be more appropriately characterized as holistic learning (Kind, Irwin, Grauer, & de Cosson, 2005).

Maxine Greene (1995) expressed the idea that once a space has been created for significant arts to occur, something can be set loose that "radiates throughout a school" (p. 503); the radiance of the undeniable effects of the use of literature, visual arts, music, drama, and dance bringing meaning and relevance to all learning styles and ability levels speaking to the cognitive, the affective, and the psychomotor domains. Referring to the concept of "the third space", (Stevenson & Deasy, 2005), the special and powerful (place) between and among teachers, learners, and works of art created by studying and making works of art (p. vi), Steve Seidel stated that this space "suggests an alternative vision of both the process and result of school reform; not pointing to reform that occurs

as a result of accountability measures, but as a natural transformation through the building of a new kind of community of learners, a community of creators" (p. viii).

Research supported the idea that learning through the arts evidenced multiple benefits to the learner. Greene (1995) reported that experiencing the arts develops one's imagination. Eisner (1994, 1998, 2002), showed enhanced cognitive development with the arts. Furthermore, the arts have been shown to develop greater motivation to learn and increased creativity (Csikszentmihalyi, 1990). Another benefit, reported by the Learning Through the Arts (LTTA) project (1995) was that "the arts offered students opportunities to be fully engaged in learning; meaning completely involved as a whole person, the physical, emotional, intellectual, and spiritual" (p. 3).

Implementation of Arts Integration

Literature indicated a variety of arts integration approaches models, and settings. Different arts integration models were described and implemented in the Arts for Academic Achievement (AAA) study by (Freeman, Seashore, Werner, 2003):

1.   The *Residency Model* was the common term used for multiple arts experiences provided by visiting artists whose main purpose was to expose students to a broader range of arts experiences than could normally be provided by the school staff.

2.   The *Elaborated Residency Model* referred to a program of activities designed by an artist or group of artists, to correlate with non-arts concepts, but primarily focused on the processes and products of the art modality. The artist acted as the primary teacher with the classroom teacher being available to help students or assist with classroom management. This model was a common approach for integrating the arts, but

difficult to affect deep learning if prior planning or natural connections had not been established between the art and content by the teacher and artist.

3.   The *Capacity Building Model* prepared teachers to use a specific art modality in their teaching and provided them with the ability to generalize their initial learning to additional instructional strategies for teaching content across the curriculum. The teacher was an active participant in the learning process, and thereby learned to integrate the arts for use in the classroom without the artist. The focus was on the processes and products of the art modality as teachers initially experienced the arts, or observed and helped the artist with students. Through mentoring and collaboration with the artist, teachers began to integrate art skills and strategies with content such as language arts, math, science, and social studies.

The beginning training approach of the IDEA model is aligned with the capacity building model. Mentoring provided by various professional artist/educators in the different art modalities, gives IDEA teachers well-rounded arts knowledge for integrating "through" the arts. The IDEA model incorporates strategies that are deemed *through* the arts for deep meaning in both art and content areas rather than *with* or *in* and *about* the arts categories.

4.   The *Co-Teaching Model* paired the teacher and artist in teaching art concepts with non-art concepts. Teachers from a particular grade level or team may have worked with the same artist, but then worked independently of each other in planning with the artist, selecting the art and content concepts that connect, then teaching as co-

equals. The collaborative effort might have focused on a single unit, project, or extended throughout a school year.

The IDEA model also incorporates aspects of the co-teaching model. IDEA teachers were given the opportunity to establish a mentoring or coaching relationship with the arts/educators. This relationship served as an extension of the basic workshop setting training, and took place within the individual teachers' classrooms.

<div style="text-align:center">Teacher Practice and Professional Development</div>

Large scale research in arts integration has provided evidence supporting enhanced student learning and achievement when involved in a variety of art experiences (Catterall, 1999; Ingram & Seashore, 2003; Marron, 2003). Arts integration research has predominantly involved initiatives that were project/performance oriented or measured academic progress. Interwoven in the research's effect that the arts have on student performance is the influence of the arts on teacher practice (Catterall & Waldorf, 1999; Nelson, 2001; Werner, 2002; Hefferen, 2005). Teacher participation in professional development has been directly linked with successful implementation of new learning. Also noted was the greater the number of teachers involved in the professional development experience, the higher the occurrence of transfer to classroom practice (Joyce & Showers, 1995). Stevenson (2006) reported that in connecting professional development to teacher practice, teachers think differently about instruction. Teachers were more willing to take risks in order to continue the gains obtained by integrating the arts.

In spite of professional development initiatives nation-wide, minimal data exists on the use of arts integration as practiced by regular classroom teachers (Oreck, 2004). Oreck also found that regardless of their own personal knowledge or experiences in the arts, teachers generally believe that arts experiences are valuable for students. He also reported that a strong motivation for classroom teachers to integrate the arts was the desire to increase their own teaching enjoyment (2004).

As noted by Darling-Hammond (2005), teachers for the 21st century need to be diagnosticians and planners as well as implementers. They need to be able to "analyze and reflect on their practice, to assess the effects of their teaching and to refine and improve their instruction" (p. 9). Successful implementation of arts integration has depended on professional development that educated teachers to move beyond discrete projects, units, and performances to authentic and continuous learning processes for both teachers and students. Professional development has been shown to bring about change in instructional practice (Fullan, 1990; Guskey, 1986; Joyce & Showers, 1988). The change in instruction elicits a change in student performance, which further served to motivate teacher attitude and change. Wahlstrom (2003) reported that teacher pedagogy changed from integrating the arts, resulting in a greater emphasis on students' ideas, planning, thought processes, and product completion. Use of the arts has evidenced a greater emphasis on revision and improvement of student work.

Just as student achievement has been shown to rely heavily on teacher practice, quality arts integration relies on sound pedagogy practice. Appropriate professional development can provide training for sound pedagogical practice of arts integration.

Project Zero (2003) stated that teacher training in arts integration is based on the idea that

the arts provide engagement for all learners and that teachers should learn to facilitate

arts-based instruction through collaborative learning groups. Project Zero also situated

learning as project-based, self-directed, and self-assessed. Darling-Hammond

summarized that teachers teach what they know and expanding what teachers know

produces a substantial impact on students (1998).

Three sources have been shown to contribute to quality arts integration:

     1.   General, research-based, best teaching practices (Allington, 2005:

Zemelman, Daniels, & Hyde (1998),

     2.   General practices that relate to the arts, and

     3.   Practices particular to each art form.

     Allington (2002) summarized basic pedagogical practices for integrated arts

instruction as follows:

     1.   Discourse – Arts integration instruction is not dominated by "teacher talk"

or direct instruction. Conversation is focused among students as they actively collaborate

to solve problems through active listening, sharing ideas, and taking turns.

     2.   Tasks – Activities communicate active student engagement in constructing

meaning in authentic inquiry. Students create understanding, respond, and express ideas

and feelings through creative problem-solving. Students are taught, and incorporate,

specific art content, skills, and materials for use in creative problem-solving. The

resulting communication possibilities expand student abilities to transform ideas and

create feelings of ownership.

3.   Texts – Art integration does not limit instructional texts to printed material. Visual arts, songs, tableau, and creative movement become texts for instruction and assessment. Each art form with it symbol/representational system is learned for arts literacy.

4.   Scheduling – The use of time is more flexible when integrating the arts. Because the creative problem-solving process is a central component in arts integration, time is planned to accommodate the creative problem-solving process through long term projects and experiences.

5.   Transfer – Research showed that significant involvement in the arts narrowed the achievement gap, especially with students from low-income backgrounds (Catterall, 2003; Deasy & Stevenson, 2005).

Research specific to findings in professional development and/or changes in teacher practice as a result of integrating the arts included the following studies:

1.   Catterall & Waldorf (1999) cited teacher characteristics that enhanced the success of the integrated curriculum: willingness to relinquish some control, openness to new ideas, flexibility, and the willingness to be a risk-taker (p. 60). Other noted teacher characteristics included a greater "focus on instruction, positive colleagueship, widespread participation in important decisions, and greater success in co-planning than in co-teaching, leading to the belief that an arts integrated curriculum has learning, attitudinal, and social benefits for children (p. 52).

2.   A+ Schools Program (Nelson, 2001) – The growth, success, and sustainability of this initiative has been attributed, in part, to the professional

development delivered to the teacher participants. "Teachers changed their instructional strategies to be more engaging and experiential, which enhanced learning for all students. Teachers developed richer, more substantive and authentic classroom assessment" (p. 1). The approach to teaching was found to be "equally beneficial to all groups of students regardless of cognitive, ethnicity, or socioeconomic status (p. 1). In addition, "teachers designed enriched academic environments-more ways for students to understand and demonstrate understanding of the curriculum-with improved assessment results" (p.1).

      3.   Arts for Academic Achievement (AAA), a partnership study between the Minneapolis Public Schools and the Perpich Center for Arts Education examined the effect that arts integration had on teacher practice. Study findings indicated that the most significant changes occurred in the way teachers conceptualized how learning takes place within the classroom and how changes occurred in instructional choices. "Teacher conceptualization" encompassed the inclusion of art integration strategies in instructional time, changing the classroom environment, thinking differently about what was displayed, or emphasized within the classroom, and using more and varied instructional resources. "Instructional choice change" encompassed increased risk-taking, making more arts connections to the "core" curriculum, and building teaching skills (Werner & Freeman, 2001). Werner reported an increase in teachers' abilities to collaborate, grow in their ability to integrate the arts, and make changes in their practice (2002).

      4.   ArtsConnection (Hefferen, 2005) included simultaneous professional development initiatives with the use of a variety of teaching methodologies. Professional development as part of this initiative included Artist Institutes, a Share and

Deconstruction Process, Backward Design, study groups, and mentoring to create supportive learning environments for teacher participants (p. 22) Teachers with more experience with the arts reported higher ratings in: collaboration with the artists, comfort level with the arts, seeing students differently, and increased school leadership. The IDEA model shared similar professional development components with the ArtsConnection; such as workshops and mentoring with artist/educators. IDEA professional development also taught its participants to examine and refine arts integration strategies, rather than focus on projects or being activity-driven (E. Westkaemper, personal communication, March 12, 2008).

     5.   The Empire State Partnerships (ESP) focused intensively on professional development of teachers and teaching art as the means for delivering successful arts curricula. Participants reported developing new ways to integrate standards and content across the curriculum, crafting new assessments of student learning, as well as developing new models of teacher and teaching artist professional development (Baker, Brevan, Admon, Clements, Erickson, & Adams, 2004, p. 104).

     6.   ArtsBridge, a multidimensional research study, helped university students provide "regular, on-going arts education" to California public school students. The study reviewed how 1. Classroom teachers gained arts knowledge and appreciation, 2. Teachers could transfer arts learning to instruction in other content areas, and 3. To what degree being an ArtsBridge host teacher increased teacher confidence in presenting arts instruction to students (Brouillette & Burns, 2005).

7.   ArtsSmarts at the Caslan School, a three-year initiative, infused arts into the core curriculum with one of its purposes being to change teacher practice. By the third year, 73% of teachers reported positive changes in practice (Stack, 2007). Teacher responses included "I don't see how anyone could go through all this and not be changed" and "The experience has definitely changed my teaching practice. I used to have each subject in a separate little box: that's the way we were taught. Now when I plan, I'm thinking, what else can I connect this to? It took me awhile, but it's opened my eyes to possibilities. (It will) certainly help me in my teaching career, no matter where I go" (Stack, 2007, p. 61).

ArtsSmarts teachers recommended that preservice teachers receive training in arts integration theory and techniques. ArtsSmarts teachers further recommended, "Systematic training for teachers on standards for practice in the area of arts integration delivered in cooperation with arts agencies would foster higher success rates in the delivery of such programs" (Stack, 2007, pp. 73-74).

While some teachers involved in arts integration studies acknowledged the positive impact that the arts had on student achievement, they also argued that integrating the arts required more training than a strict disciplinary approach (Parsons, 2004). In-depth interviews with 10 elementary teachers conducted by McBee (2001) concluded that study teachers found integration to be too difficult to practice consistently. The specific obstacles cited were the lack of materials and time, incongruent standards and assessment tools, and deeply entrenched attitudes regarding a segmented curriculum.

Beliefs of Self-Efficacy

"*Self-efficacy* refers to an individual's convictions about his or her abilities to mobilize cognitive, motivational, and behavioral facilities needed to successfully execute a specific task within a given context" (Stajkovic & Luthans, 1998, p. 1). Bandura refers to perceived self-efficacy as to what one believes about their capabilities to produce specific levels of performance that exercises influence over events that affect one's life (1994). "Perceived self-efficacy is defined as people's judgments of their capabilities to organize and execute courses of action required to attain designated types of performances; concerned not with the skills one has, but with judgments of what one can do with whatever skills one possesses" (Bandura, 1986, p. 391).

Teacher efficacy has been specifically defined as "the extent to which the teacher believes he or she has the capacity to affect student performance" (Berman, McLaughlin, Bass, Pauly, & Zellman, 1977, p. 137). Teacher efficacy has also been defined as the teachers' belief that they can influence how well students learn. This influence extends to students who may be difficult or unmotivated (Guskey & Passaro, 1994).

Initially, teacher efficacy was considered to be the extent to which teachers believed they could control the reinforcement of their actions; whether the control of reinforcement lay within them or was provided by the environment. Therefore, a teacher "with a high level of efficacy believed they could control, or at least strongly influence, student achievement and motivation" (Tschannen-Moran, Woolfolk Hoy, & Hoy, 1998, p. 202). A second conceptual strand of theory evolved from the work of Bandura (1977) in which he identified teacher efficacy as a type of self-efficacy; a cognitive process in

which people construct beliefs about their capacity to perform at a given level of attainment. These beliefs of self-efficacy influence how much effort is put forth, how long they will sustain their efforts in the face of obstacles, their resilience in coping with failures, and how much stress they experience in coping with demanding situations. Self-efficacy is a belief that is oriented in the future; a belief about the level of competence a person expects to demonstrate in a designated situation.

Self-efficacy is a major construct of the Social Cognitive Theory; an explanation of how personalizing and modeling enhances the capabilities of human learning. From the theoretical perspective that humans are self-organizing, proactive, self-reflective and self-regulating rather than simply reactively shaped by one's environment, Bandura conceived *reciprocal determinism*; the view that (a) personal factors in the form of cognition, affect, and biological events, (b) behavior, and (c) environment interact to create a *triadic reciprocality* and thus, changed his theory label from social learning theory to social "cognitive" theory. This change distanced his theory from the social learning theories of the time, and also emphasized the critical role that cognition played in the capability to construct reality, self-regulate, encode information, and perform behaviors (1986).

Rooted in Bandura's social cognitive foundation is the belief that humans possess specific capabilities that define "human." Included are the capabilities to symbolize, plan alternative strategies, learn through vicarious experience, self-regulate, and self-reflect. His belief has been that these fundamental human capabilities provide humans with the cognitive means for being influential in determining their own destiny (1986).

Central to the social cognitive theory, affecting human functioning, are beliefs of self-efficacy, "people's judgments of their capabilities to organize and execute courses of action required to attain designated types of performance" (Bandura, 1986, p. 391). Bandura (1997) stated that "perceived self-efficacy is concerned with people's beliefs in their capabilities to produce given attainments" (p. 307). With regard to the role of self-efficacy beliefs in human functioning, Bandura stated that "people's level of motivation, affective states, and actions are based more on what they believe than on what is objectively true" (1997, p. 2).

Self-efficacy beliefs should be differentiated from the Social Cognitive Theory's *outcome expectancy*. The efficacy expectation concerns the individual's belief that he or she can arrange the necessary action to accomplish the given task. The outcome expectancy is the individual's estimate of the likely consequences of accomplishing the task at the expected level of competence (Bandura, 1986). According to Tschannen-Moran, Woolfolk Hoy, & Hoy,

The efficacy question is, 'Do I have the ability to organize and execute the actions necessary to accomplish a specific task at a desired level?' The outcome expectancy question is, 'If I accomplish the task at that level, what are the likely consequences?' (p. 6)

Self-efficacy is also distinct from self-concept or self-esteem. Bandura (1986) defined self-concept as "... a composite view of oneself that is formed through direct experience and evaluations adopted from significant others" (p. 409). He defined self-esteem as pertaining "to the evaluation of self-worth, which depends on how the culture values the attributes one possesses and how well one's behavior matches personal standards of worthiness" (Bandura, 1986, p. 410). Pajares stated, "Self-efficacy is the

confidence that one has in one's abilities, whereas self-esteem is a judgment of one's own personal and social value" (2000, p. 14).

Pajares revealed that beliefs of self-efficacy are strong determinants and predictors of academic achievement. "Human beings tend to act more out of what they believe, than out of what they know" (2007, p. 1). Pajares further stated that he often found that students who were not very confident about what they can do, even though what they can do is quite strong, results in capable students who do not believe their capabilities. "If their beliefs are going to predict the ways in which they will move in the world, then it would be wonderful to help them understand that they indeed can do the things they believe they can't do" (2007).

Bandura (1986) advanced a view of human functioning that positioned four main sources of influence at the core of developing one's belief about their efficacy;

1. mastery experiences;

2. vicarious experiences provided by social models;

3. verbal persuasion; and

4. the reduction of stress reaction and altering their negative physiological responses.

Mastery experiences are the result of direct experiences and actual performances that create success. Building a strong belief in one's personal efficacy requires perseverance and sustained effort. Therefore a resilient sense of efficacy is created through sustained effort, even in the face of adversity or if encountering obstacles.

Vicarious experiences provided by observing others can also create and strengthen self-beliefs of efficacy. Witnessing others similar to oneself succeed by sustained effort raises the observers' beliefs that he or she also possesses the capabilities to master comparable activities required to succeed. The greater the similarity is assumed, the more persuasive are the models' successes or failures to the observer. People seek models who are proficient; who possess the competencies to which they aspire. Therefore, competent models transmit more than just a social standard for judging one's own capabilities; they transmit knowledge and effective skills and strategies for managing the demands of their environment (Bandura, 1994).

Verbal persuasion is another means of strengthening a person's self-efficacy belief. Receiving verbal persuasion that they possess the capabilities to master a given activity is likely to mobilize greater effort and sustained effort, than if the person harbors self-doubts and concerns of personal deficiencies. To the extent that people extend more effort to succeed, verbal persuasion promotes increased skill development and a greater sense of personal efficacy. Successful efficacy building extends beyond positive feedback from instructors and peers; situations are structured in ways that cultivate success and measure success in terms of self-improvement rather than competition with others.

Another contributor to beliefs of self-efficacy is people's responses to their somatic and emotional states in judging their capabilities. It is not simply the intensity of emotional and or physical reactions that are important as signs of our vulnerability to performance, but rather how the signs are perceived and interpreted. A person possessing a high sense of efficacy may view their state of affective arousal as energizing; whereas a

person possessing a low sense of efficacy may regard their affective arousal as debilitating and a negative influence in task completion.

A model of teachers' beliefs of efficacy has been conceptualized as hierarchically organized relationships by Ashton & Webb (1986). At the top of the model are generalized beliefs about response-outcome contingencies, or the extent to which the teacher believes that actions can produce desired outcomes. This model of teacher efficacy is considered to be a multidimensional construct with an assumed existence of reciprocal relationships among the various levels of efficacy; (a) Generalized beliefs about response-outcome contingencies, (b) Generalized beliefs about perceived self-efficacy, (c) sense of personal teaching efficacy, and (d) sense of teaching efficacy. As an example, when teachers successfully help students understand a concept that they believed was too difficult for the students to understand, the teacher may adapt their personal assessment of their teaching ability (sense of personal teaching efficacy) as well as their belief that such students cannot be taught (sense of teaching efficacy). Therefore, the teachers' generalized belief regarding the action-outcome relationship and their sense of self-efficacy may be increased. Yet, if the teacher possesses a belief of low efficiency and resists change, the teacher may attribute student achievement to something other than their teaching ability, with the different dimensions of their belief of self-efficacy remaining unchanged (Ashton & Webb, pp. 4-5).

It is necessary to differentiate between a teacher's belief of teaching efficacy and his or her belief of personal teaching efficacy. The necessary intervention depends on which sense of efficacy is low.

> If teachers' sense of efficacy is low because they believe their students cannot learn, changing their expectations requires evidence that, in fact, they can positively affect the performance of their low-achieving students. On the other hand, if teachers' low sense of efficacy is based on the belief that they lack skills needed to teach low-achieving students, their sense of efficacy will be altered only if they learn teaching skills that they can see from experience make a difference in student learning. (Ashton & Webb, 1986, p. 6)

An additional distinction is made between a teacher's belief of low teaching efficacy and a belief of low personal teaching efficacy. Abramson Seligman and Teasdale (1978) reported that teachers with a low sense of personal teaching efficacy were prone to experience *universal helplessness*, wherein they have adopted the thinking that some students cannot be helped, and therefore do not extend the necessary effort to low-achieving students for achievement. Neither do these teachers experience stress or the feeling of responsibility for motivating the lower achieving students. Teachers that have a belief of low personal teaching efficacy are prone to experiencing *personal helplessness.* While these teachers also share the idea that they may lack the ability to teach low-achieving students, they share the responsibility. Teachers with a low belief of personal teaching efficacy are certain that low-achieving students can learn if they themselves were a better teacher, and in effect experience stress and or guilt.

According to Ashton & Webb (1986), a teacher's belief of teaching efficacy is a construct of expectancy, referring to the expected outcomes that will result from teaching. Similar to Berman et al., (1977) and Guskey and Passaro (1994), the teacher's outcome expectations are relevant to understanding how teacher beliefs of self-efficacy affect student achievement. Such outcome expectations are filtered through their perceptions about their ability to influence student achievement. A belief of low teaching efficacy that

integrates with teaching expectations of particular students may result in lowered

expectations and specific non-teaching behaviors such as gender deference in particular

subjects, or not giving intervention assistance to students in failure situations (Cooper &

Good, 1983).

According to ethnographic observations by Ashton, Webb, & Doda (1983),

teachers differed in their interactions with students according to their belief of efficacy

level. This was noted most particularly in contact with low-achieving students.

> Teachers with a high sense of efficacy seemed to employ a pattern of strategies
> that minimized negative effect, promoted an expectation of achievement, and
> provided a definition of the classroom situation characterized by warm
> interpersonal relationships and academic work. Teachers with a low sense of
> efficacy appeared to establish a pattern of strategies that heightened negative
> affect and promoted an expectation of failure of low-achieving students (Ashton
> & Webb, 1986, p. 125). While academic achievement was often emphasized, it
> was often emphasized for those students whom the teacher identified as worthy of
> attention. Study findings strongly supported the researchers' hypothesis that
> teachers' beliefs of efficacy are related to student achievement, and study results
> supported the assumption that teachers' efficacy beliefs were specific to the
> situation. (Ashton & Webb, 1986, p. 138)

Through IDEA, teachers who initially believe they possess limited capacity in the

language and skills of arts integration are able to increase their level of self-efficacy

through sustained professional development. While self-efficacy in the use of arts

integration strategies may increase with added knowledge and acquired skills in

integrating the arts, IDEA teacher participants can use positive judgment of his or her

capabilities to approach new learning, and be inspired in their belief that they will

positively influence how students learn, supporting their efforts in the IDEA professional

development experience. Through IDEA professional development in arts integration,

teachers have the ability to develop high levels of efficacy through

1. Mastery experiences (foundational, experiential learning);

2. Vicarious experiences (artist modeling/collaboration/coaching, peer collaboration);

3. Verbal persuasion (personal classroom planning/coaching/co-teaching with educator/artist and peer collaboration); and

4. Affective arousal created by artistic expression and the facilitation of passion and energy into their instructional planning and practice.

Research and Arts Integration Effects

Testing has not yet been designed to adequately measure all learning. Complex, creative thinking found inherent in the arts has remained beyond current test measuring capabilities. The emotion and interest created by the arts have been some of the multiple important influences that have not been measured by standardized testing (Efland, 2002). Currently, available research has only examined one-way transfer, studying what the arts might do for academic achievement, but not the reverse. Due to methodology of meta-analysis, researchers have been able to triangulate data to conclude a relational rather than a reliable causal effect between the arts and non-arts instruction (Winner & Hetland, 2000). Hetland and Winner further stated, "The arts are a fundamentally important part of culture, and an education without them is an impoverished education leading to an impoverished society. Studying the arts should not have to be justified in terms of anything else" (2001, p. 5) and to justify the inclusion of the arts on the merits of the arts as a tool for achievement may cause "the arts to quickly lose their position if academic improvement does not result" (Winner & Hetland, 2000, p. 3).

Teachers, presented with factors that correlate to student achievement beyond

their control (student socio-economic status, language, parent education) need a

repertoire of strategies to successfully counter the uncontrollable teaching and learning

factors present in the classroom. The arts for teaching content have been shown to act as

a "controllable factor" that correlated to higher test scores and important attributes not

measured by tests (Cornett, 2007, p. 34).

Meta-analyses, such as *Critical Links* (Deasy, 2002) have examined the effects of

the arts on student achievement and personal growth. The use of the arts as a strategy for

academic gain has continued to gain veracity. Compared results across multiple

independent studies have found relationships between arts integrated instruction and

cognitive and affective development (Rooney, 2004). While some researchers argued "art

for art's sake", other researchers noted that all art integrated outcomes should not be

measured solely by academic test scores. Multiple researchers agreed that arts-based

instruction positively influenced learning and the learning environment through

1. Academic achievement (as measured by test scores);

2. Development of cognition (not always easily measured by traditional

measures);

3. Increased motivation, and affective/social effects; and

4. Diverse learner capacity.

Recognized as agents of motivation and communication (Catterall et al., 1999, p.

17), the arts have been shown to elicit increased concentration and greater co-operation.

Studies have also indicated better comprehension and greater self-discipline when content

learning was integrated with the arts. In addition, arts-based lessons emphasized experimentation; allowing students to take risks in learning and learn from their mistakes (Deasy, 2002; Deasy & Stevenson, 2005; Rabkin & Redmond, 2005).

Academic Achievement and Cognitive Effects

Multiple studies indicated that students engaged in the arts scored higher than students not involved in the arts (Catterall et al., 1999; Deasy, 2002; Fiske, 1999; Harvard's Project Zero, 2000; Upitis & Smithrin, 2003). Research showed that the longer and more intensely students were engaged in the arts, the higher the test scores, particularly among English Second Language Learners (ESL) and low income student (Fiske, 1999; Ingram & Reidel, 2003; Stronge, 2002). Academic gain scores were significantly higher, which indicated that academic achievement increased over time with use of the arts (Ingram & Reidel, 2003). Studies have shown that students considered to be "at-risk" especially benefited from arts experiences (Deasy, 2002; Deasy & Stevenson, 2005; Upitis & Smithrin, 2003).

Rabkin & Redmond (2005) indicated that arts integration developed essential thinking such as "careful observation; mental representation of what is observed or imagined; abstraction from complexity, pattern recognition and development; qualitative judgment; symbolic metaphoric and allegorical representation" (p. 46-47). While traditional methods have been shown to produce limited success in teaching students how to use complex thinking beyond literal or memory levels, and higher-order thinking skills have not been obvious on traditional measures of academic achievement (Efland, 2002), arts integrated instruction has been linked to the development of thinking skills. Such

development in thinking skills included improved comprehension, interpretation, and problem solving. The cross-curricular aspects of arts integration have helped students develop "higher-order thinking" skills, such as being able to recognize, contrast, and compare varying elements of the real world. Therefore, students are better able to comprehend the complexity of real life experiences (Psilos, 2002).

Multiple studies indicated that arts integration engaged and strengthened higher-order thinking. Studies of experiences in the arts gave evidence of an increased capacity for organizing and sequencing ideas, increased comprehension, and greater ability to theorize about outcomes and consequences. Art integration experiences have also been shown to increase student creativity with regard to originality, elaboration and flexibility, as well as develop problem solving and decision making skills (Deasy, 2002; Efland, 2002; Eisner, 2002a; Horowitz, 2004; Winner & Hetland, 2000a, 2000b). Student engagement in the arts evidenced increased development in critical thinking (Horowitz, 2004; Project Zero, 2003), and expanded creativity as a "capacity for learning" (Burton, Horowitz & Abeles, 1999). Students significantly engaged in the arts demonstrated greater flexibility, fluency, originality, elaboration, and a greater capacity for inquiry (A+ Schools, 2001; New American Schools, 2003). The arts, music in particular, was shown to significantly enhance spatial reasoning, planning, organization, and self-direction as well as improve self-assessment (Deasy, 2002; Psilos, 2002).

Arts-based instruction has been reported to successfully complement basic literacy instruction. Instruction through the arts has been regarded as a strategy for providing students with additional ways to understand and communicate ideas and

feelings. With increased communication skills, students exhibited more co-operation, and greater rapport with teachers. Students also evidenced greater sustained focus and an increased willingness to show what they learned when learning through the arts (Deasy, 2002, Rooney, 2004).

Although researchers have failed to report a consistent reliable, causal relationship between the arts and improved academics, a substantial number of studies demonstrated a "clear causal link between education in an art form and achievement in a non-art, academic area" (Burnaford et al, 2007, p. 42). Researchers have recognized a positive correlation in certain content areas when combined with particular art forms as an entry point for student learning (Burger & Winner, 2000; Butzlaff, 2000; Keinanen, Hetland, & Winner, 2000; Kinney & Forsythe, 2005; Podlozny, 2000; Vaughn, 2000; Winner & Hetland, 2000). Empowering teachers with the ability to use arts integration strategies across the curriculum and grade levels elevates arts integration practices from activities to learning opportunities. Because the goal of integrated arts' projects were a product, unit design, or performance, progress or achievement in arts integration was not viewed as easily measured. Academic development, as reported in *Critical Links* (2002), included positive relationships between specific art modalities and academics:

1. Drama developed higher-order language and literacy skills.

2. Music enhanced language learning.

3. Music enhanced spatial reasoning.

4. Visual art positively impacted reading when used as an entry point.

5. Visual art experiences developed writing skills.

6.   Visual art experiences developed literacy and numeracy skills (Burger &

Winner, 2000; Butzlaff, 2000; Darby & Catterall, 1994; Podlozny, 2000).

Motivation, Affective and Social Effects

Benefits beyond the academic and cognitive areas have been reported with the use

of arts integration. Additional studies provided evidence for increased motivation for

learning, as well as increased self confidence and self-efficacy for the learner. Reports

indicated students showed greater ownership of learning with arts-based curriculums.

Furthermore, students with diverse learning needs achieved more and were more likely to

stay in school due to an increased desire to learn when the arts were integrated into the

curriculum (Fiske, 1999; New American Schools, 2003).

Other studies indicated that minority students viewed arts-based instruction as

more equitable. Teaching through the arts has portrayed learning as being more equitable

because of a broadened access to understanding. The arts have been evidenced in

providing more ways to communicate meaning, and establishing more entry points to

learning (Annenberg Institute for School Reform, 2002; Kind, 2005b; Rooney, 2004).

Catterall observed that Gardner's Theory of Multiple Intelligences supported the use of a

wider range of instructional strategies through the arts than those typically found in the

traditional classroom. Therefore, learners were more motivated by being engaged in

multiples ways of learning (Darby & Catterall, 1994).

Student learning through the arts has evidenced increased self-esteem, flexibility,

and a willingness to try new things. Learning through the arts has been shown to

engender students with a willingness to take risks and tolerate a greater degree of

uncertainty while learning (A+ Schools, 2001; Eisner, 2002a; Jensen, 2001; Rooney, 2004; Stronge, 2002). Students demonstrated fewer at-risk behaviors (New American Schools, 2003) and increased self-regulation (Deasy, 2002) when engaged in the arts. Students also benefited through learning to collaborate, reflect, and make choices with arts integrated learning strategies (Deasy, 2002).

Diverse Learners

Diverse learners showed benefits from arts integrated instruction. Findings showed that the arts provide multiple learning opportunities, challenges, and a widened range of possibilities for student success for diverse populations of students; at-risk learners, low socio-economic status students, delayed learners, gifted learners, and students from diverse cultural backgrounds. Findings from large-scale projects indicated that integrating the arts offered hope for increasing the capacities for all learners, especially diverse learners. According to Eisner, arts integration introduced flexibility to a traditional, standardized learning environment that allowed teachers to promote diversity and differentiate instruction (2002). The inclusive environment created by the arts built on student commonalities, while respecting student diversity. All students involved in the arts showed higher learning levels, especially at risk and underachieving students (Deasy, 2002; Eisner, 2002a, 2000b; Fiske, 1999; Ingram & Reidel, 2003; Mason, Thormann, & Steedly, 2004; New American Schools, 2003; Stronge, 2002; Upitis & Smithrin, 2003). Minority cultured students have been shown to benefit from the "open avenues", or expanded learning opportunities provided by arts-based instruction (Annenberg, 2003; Mason et al., 2004).

Even though a variety of approaches have been evidenced in implementing the arts, research supported art integration as a strategy for improved academic achievement, motivation, and social development for a wide range of learners. As student accountability continues to be part of the educational equation, teachers need appropriate professional development in the arts in order to acquire best practices for integrating the arts. Additionally, in response to state and federal funding requirements, focus has begun to shift to include art organizations that are in partnerships with public schools, requiring the partnerships to demonstrate program effectiveness. Burnaford (2007) reported that partnerships need "evidence that student learning has resulted in a growing conversation to rethink traditional program evaluation and to transform their internal accountability procedures to incorporate research" (Burnaford, 2007, p. 35). Just as teachers need to review and assess strategies for optimal student learning, partners have been responsible for the efficacy of the programs being sponsored. The IDEA model invited such an examination to determine the influence of its professional development training on teacher practice and student outcomes.

<div align="center">The IDEA Model</div>

Originally modeled after the Kennedy Center's Changing Education through the Arts Program (CETA), the Intensive Development in Education through the Arts (IDEA) program was launched in August, 2004 as the arts integration professional development training model for the Peace Center for the Performing Arts. IDEA was developed to "positively impact student achievement and the community by providing teachers with intensive professional development training in arts integration across the curriculum"

(http://www.peacecenter.org/education_outreach/teacher_workshops.php). Since its

inception, teachers have participated in a variety of arts integrated professional

development experiences, created by nationally-recognized artist/educators. The teaching

artists have modeled and facilitated practical and effective strategies for integrating arts

modalities (drama, music, visual art, poetry and movement) into all curricular areas.

(http://www.peacecenter.org/education_outreach/teacher_workshops.php).

The objectives of the IDEA model have included defining arts integration and

laying a foundation for successfully implementing arts integration for the purpose of:

1.   Empowering the classroom teacher to learn authentic integration strategies

through sustained collaborative professional development.

2.   Extending the model of best practices in arts integration beyond isolated

experiences with the artist/educator.

3.   Emphasizing a learning process whereby strategies can be adapted across

the curriculum and throughout the school year enabling students to make authentic

connections with both arts modalities and content objectives through a creative process.

Definition of Arts Integration

The definition used for arts integration by the IDEA model is "an approach to

teaching in which students construct and demonstrate understanding through an arts

modality. Students engage in a creative process that connects an art form and another

subject area; meeting in-depth objectives in both" (Artist as Educators, 2008, p. 5).

Perspectives

The educational perspectives of John Dewey, Benjamin Bloom, and Howard Gardner contributed to the IDEA framework for arts-based professional development. Additional perspectives as expressed by Daniel Pink and Ken Robinson have reiterated the value that the IDEA model places on creativity in learning and learning reform. Essential tenets forming the IDEA framework are those as stated in *Artists as Educators – Laying a Foundation: Defining Arts Integration* by the John F. Kennedy Center for the Performing Arts, 2008, p. 19):

1. Learning is actively constructed.

2. Learning is experiential.

3. Learning is reflective.

4. Learning is evolving.

5. Learning is collaborative.

6. Learning is problem solving.

John Dewey – Experiential Education. John Dewey, commonly regarded as the founder of the progressive education movement, or as it came to be known as experiential education, criticized traditional education as emphasizing "knowledge delivery" and too little emphasis placed on the student's understanding of actual experiences. Dewey advocated teaching students to be problem-solvers by helping them understand how to think, rather than simply receive information. Dewey also advocated a focus on judgment and cooperative learning. He proposed the idea that students' unique differences should be included in teaching and designing curriculum. His design for education was based on

experience; *continuity*, in which each experience is retained and carried into future experiences, and *interaction*, the idea that a current experience is understood as a part of the past (retained) experience and interacts with the present situation to create a new experience (Dewey,1938). Dewey believed that learning was active and that real-life challenges offered guided experiences for fostering the student's capacity to contribute to a democratic society.

Howard Gardner - Multiple Intelligences Theory. A framework for integrating the arts into the regular classroom has been asserted by Howard Gardner's Multiple Intelligences (MI) Theory (1983). With the perspective of teaching for understanding, Gardner stated, "I call for an education that inculcates in students an understanding of major disciplinary ways of thinking. The disciplines that I have singled out are science, mathematics, the arts, and history" (2001, pp. 117-118). Gardner's MI theory holds implications for integrating the arts. Gardner posited that four of the identified intelligences parallel the arts; visual-spatial/visual arts; musical/music, bodily-kinesthetic/drama and dance; and verbal-linguistic/literature. The remaining domains, interpersonal, intrapersonal, and naturalist as connected with the arts in higher order thinking and creative problem-solving, have been viewed as providing additional avenues for student understanding and expression (Cornett, 2007).

Multiple Intelligences have become increasingly relevant in discussions of the focus on testing and assessments in limited areas of content. Due to NCLB, pressures to achieve adequate yearly progress, the "hard" intelligences like math and linguistic abilities have been emphasized in the curriculum. What have been left behind are the

opportunities for children that excel in more creative and personal areas to show what they know through assessments other than the standardized testing format. Acknowledging that learners possess skills that cannot be measured by conventional intelligence scales, Gardner argued that the skills that are possessed, while being different, still constitute a viable measure of aptitude (1983). Chen (2005) acknowledged the tremendous impact that Gardener's MI theory has made not only on the discussion of the nature of human cognition and the ability for an individual to expand their levels of knowledge across a wide range of abilities, but also on its implication for the classroom. The MI theory has enabled educators to develop curriculum to teach to students' strengths, changing the traditional teaching styles to a multi-faceted approach for a more complete educational experience.

Lev Vygotsky – Social Development and Zone of Proximal Development. Vygotsky's theoretical framework was the assertion that social interaction is fundamental in the development of cognition and that the potential for cognition development depends upon the zone of proximal development (ZPD). Greatly influencing the theory and practice of constructivism, Vygotsky held the following central concepts:

1.   Children construct knowledge with the aid of peer collaboration and teacher guidance in helping move from where they can learn on their on to the next level where help is needed;

2.   Learning can lead development;

3.   Development cannot be separated from its social context; and

4.   Language is central in cognitive development (Atherton, 2005).

Benjamin Bloom – Taxonomy of Educational Objectives. Bloom's Taxonomy, a framework for categorizing educational objectives was designed as a guideline for instruction. The original intent of the taxonomy was to establish a standard vocabulary for indicating what a test item was intended to measure.

> The regularized meanings were to result from a set of carefully defined categories and subcategories in which any educational objective and, therefore, any test item could be classified. Initially, the framework was to be limited to the mainstays of all instruction, cognitive objectives. (Anderson & Krathwohl, 2001, p. xxvii)

The taxonomy has been mistakenly viewed as a "ladder" approach to instruction; with teachers waiting for students to master the knowledge, or information, recall level before engaging them in the other cognitive levels of instruction. In a printed interview with R. Nickerson (1989), Shepard stated,

> The notion that learning comes about by the accretion of little bits is outmoded learning theory. Current models of learning based on cognitive psychology contend that learners gain understanding when they construct their own knowledge and develop their own cognitive maps of the interconnections among facts and concepts. (pp. 5-6)

Tomlinson and McTighe (2006) further asserted that the taxonomy was not a framework for a misguided approach to differentiating instruction. The purpose of the framework was not to designate higher order thinking objectives for gifted students and basic skills for lower achievers.

Instructional Approach

IDEA professional development in arts integration has aligned educational and arts integration philosophies with approaches to teaching. Arts integration philosophies forming the framework for the IDEA professional development experience included:

1.   Learning is actively constructed (Constructivism). Arts-based instruction generally assumes a constructivist view of learning as an active process of creating. Learning is built or "constructed" on pre-existing knowledge, beliefs, and understandings. Learners are actively engaged in learning by doing, questioning, exploring, reflecting, and assessing. Active engagement is personal, resulting in deeper understanding and motivation, with meaning being "imposed" rather than "just uncovered" (Au, 2002, p. 9). Constructivists view knowledge as dynamic; with the learner making new meaning as new experiences are processed in relation to prior knowledge. Answers are not fixed and learning takes place through collaboration as learners synthesize their personal experiences, feelings and beliefs, to interpret new experiences. Constructivists believe that learning is optimal when the learner feels free and able to understand, respond to, and express ideas and feelings using their own life experiences and worldviews (Au, 2002, p. 395).

2.   Learning is creative problem-solving. "Arts integration rests on a strong belief that people are innately creative and can learn to intentionally use inherent creative abilities to solve problems" (Cornett, 2007, p. 29). Daniel Pink (2005) argued that essential skills for succeeding in today's society required a different kind of mind; the thinking of artists, inventors, storytelling-creative and holistic "right-brain" thinkers. Ken Robinson (2001) also affirmed that society needs a different kind of person; one who is imaginative, innovative, and creative. Arts integration teaches students to think beyond the literal or memory level to develop innate creativity and creative abilities to solve problems. "Art integration brings a creative-problem solving orientation to bear on the

entire curriculum by causing students to seek diverse connections and build new relationships among ideas" (Cornett, 2007, p. 9).

3.   Learning is experiential. Experiential learning engages the learner through hands-on activities. Learners interact in authentic, real-world challenges. Experiential learning through the arts is active; involving the learner kinesthetically, cognitively, and emotionally.

4.   Learning is reflective. John Dewey referred to learning as an engaged mind and engaged hands, or reflective activity (1933). Reflection is on-going as the learner engages in opportunities to make personal sense of the experience and integrates new experiences with past experiences. Reflection can be accomplished introspectively and collaboratively. Students engage in the reflective process as they evaluate, edit, and revise their created work in linguistic and non-linguistic representations (Marzano. 2007, pp. 35-36).

5.   Learning is collaborative. Learners collaborate to create, solve problems, and communicate ideas. Collaborative learners make use of conversation to reflect, evaluate, and revise.

6.   Learning is evolving. Learning is a process. Ideas are explored and expanded. Mistakes are regarded as part of the learning process. Process and product are essential to each other in arts integration. Learners participate in a process that yields a product (Artist as Educators, 2008).

Additional theories that have underpinned the IDEA approach to integrating the arts included arts integration "styles" as described by Liora Bresler (1995); the "co-

equal" style which addresses content, goals, skills and structure of both the arts and the non-arts disciplines equally. Another style adopted by the IDEA model is the "affective" integration style. This style emphasized the potential of the arts to give students creative and expressive opportunities across the curriculum (Aprill, 2001).

The IDEA model, interdisciplinary in its approach, explicitly instructs teachers to identify natural connections between the art modality and the curriculum area (e.g. math, science, social studies, etc.) or areas of important need/concern (e.g. character education, classroom management, etc.) as the first and most critical step in planning arts integrated instruction (Artists as Educators, 2008, p. 36). IDEA's definition of arts integration not only indicated the priority of a connection between the arts and another subject area, but also the priority of meeting in-depth objectives in both content areas. The IDEA approach has been used for all learners, using the arts as a rich source for differentiating instruction to meet diverse learning needs. IDEA has viewed the arts as a vehicle to motivate and engage both students and teachers, benefiting the community of learners within the school, with potential for benefiting the community at large. IDEA approaches to instruction have been viewed as open-ended, in contrast to traditional methods which tend to be more close-ended and mostly teacher directed with an emphasis on basic skills.

The goal of the IDEA model has been to assist classroom teachers in inquiring: What is appropriate instruction? Who provides the instruction? What strategies are implemented? And how will assessment occur (Brown, 2007)? These questions are answered by working collaboratively with professional artist/educators in workshop and classroom settings with IDEA peers, and then transferred to the school site for student

learning. Through IDEA professional development in the arts, classroom teachers are given the opportunity to collaborate with artist educators in developing and modeling lessons *through* the arts to build confidence in teaching content across the curriculum (Wiggins, Wiggins, & Ruthmann, 2004).

The IDEA model placed the creative process at the center of instruction for teaching with the arts, with the classroom teacher acting as a facilitator in the process. The student was encouraged to enter the creative process at different points; creating the opportunity for the student to imagine, examine, and perceive; explore, experiment, and develop craft; create; reflect, assess, revise and share (Artist as Educators, 2008). Strategies for integrating the arts were presented to IDEA participants through experiential learning. Specific strategies implemented by the IDEA model included instructional strategies for the learning modalities; visual, aural and kinesthetic as well as strategies for all arts modalities; drama, music, dance, visual arts, and literary arts. Ongoing assessment emphasized reflection on the creative process (Artists as Educators, 2008).

As described in other arts-based approaches, IDEA goals included "weaving in the arts" (Blecher & Jaffee, 1998; Chen, 2005; Hansen, Bernstorf, & Stuber, 2004; Manitone & Smead, 2003) as an integral part of the learning and success of the whole child. As Brown (2007) stated,

> Arts integration is like weaving wherein the design may repeat a pattern or be variable. Just as the warp and weft strings are integral parts of a woven whole, the arts are an integral part of the curriculum and are valuable in all aspects of teaching and learning. (p.72)

Blecher & Jaffee (1998) extended the definition of "language" to include music, dance, poetry, and the visual arts as a means of widening the learning circle and engaging more children in more satisfying ways (p. 167).

Like the Arts Integration Mentorship Model (AIM), the IDEA model engaged teachers, artists, and students in asking inquiry questions that, together with overarching "big ideas" become the driving force in integrating the arts. Content goals, which included arts goals, required the learner to learn a shared language, a language that is specific to the individual content areas. Arts integration learning which can be described as doing, making, and sharing created new intentions for teaching and learning by everyone engaged in the process.

Like Scripp and Subotnik (2003), the IDEA model utilized arts integration strategies that are "based on comprehensive, interdisciplinary programs that are intended to benefit all children in public schools" (p. 8). The IDEA model underscored the potential that an understanding of true arts integration will move a school to create a new outlook, representing a continuum toward integration that is measured, not just through student learning, but through explicit goals (Snyder, 2001). Similar in thought to the Music-in-Education National Consortium, the IDEA model also viewed arts integration as part of a continuum situated between the processes of differentiation and synthesis, which maintains the integrity of the art form as a separate discipline while affirming the value of teaching for transfer (MIENC, 2003). Therefore, learning within the arts integration context with other content areas became an optimal condition for assuring that fundamental concepts and processes shared between the art form and the other disciplines

were more deeply and broadly understood (Myers & Scripp, 2007). In valuing the arts and content learning equally, teachers and students, while engaged in arts integration, practiced looking upon art as a part of life, seeing it "as a refinement, a clarification, and an intensification of those qualities of everyday experience that we normally call complete" (Jackson, 1998, p. 8).

Methodology

A review of literature on research methodologies led me to choose a mixed methods design. As a relatively new or emerging research approach, the mixed methods design, also referred to as mixed research or integrative methods design (Collins & O'Cathain, 2009; Onwuegbuzie & Johnson, 2006). This method provided the opportunity to combine qualitative and quantitative approaches within a single study or a multi-phased study (Tashakkori & Teddlie, 1998). Positioned between the qualitative and quantitative approaches, and referred to as "the use of multiple methods to study a single problem" (Patton, 2002, p. 247), the mixed methods approach also permits the researcher to implement the design concurrently, and give priority to either the qualitative, quantitative, or equally to both strategies. In addition, data from the mixed method design can be integrated during data collection, data analysis, or data interpretation (Creswell & Plano Clark, 2006; Creswell, Plano Clark, Guttman, & Hanson, 2003; Johnson & Onwuegbuzie, 2004; & Tashakkori & Teddlie, 1998). Greene, Caracelli, & Graham defined mixed methods as designs that "include at least one quantitative method (designed to collect numbers) and one qualitative method (designed to catch words), where neither type is linked to a particular inquiry paradigm (1989, p. 256).

The *across-stage mixed model design* (Johnson & Onwuegbuzie, 2004) provides the opportunity for mixing to take place across the stages of the research process (p. 20). With the ability to integrate or "mix" the data (Creswell, 2003, p. 209-211), the researcher is allowed to collect (a) qualitative data on teacher perspective of the IDEA experience through open-ended interview questions, (b) qualitative and quantitative data on the observation of the transfer of arts integration strategies to classroom practice through observation narrative and an observation rubric, and (c) quantitative data on teacher beliefs of self-efficacy through a Likert-type survey. By using a mixed methods, or mixed research design, neither the quantitative or qualitative approach is replaced, but rather allows for strengths and minimal weaknesses of both approaches to be utilized in a single study (Johnson & Onwuegbuzie, 2004). According to Onwuegbuzie & Leech, (2004a), mixed methods research acting as the third research paradigm can help bridge the schism between quantitative and qualitative research purists (p. 15). Johnson and Turner (2003) posited that the ability to mix or combine strategies, known as the *fundamental principle of mixed research*, should allow researchers to "collect multiple data using different strategies, approaches, and methods in such a way that the resulting mixture or combination is likely to result in complementary strengths and nonoverlapping weaknesses" (Johnson & Onwuegbuzie, 2004, p. 18).

Summary

Research supported positive correlations between integration of the arts, and student outcomes, (DeMoss and Morris, 2005; Ingram & Reidel, 2003) but more data are needed to address the evaluation of arts integration professional development and the

transfer of the arts integration training to teacher practice. Arts integration practices that paired teachers with artists for integration projects did not always indicate a common understanding of arts literacy by the teacher or curriculum standards by the artist (McKean, 2000). It is not enough to simply expose students to art experiences. Arts experiences need to translate into learning. More research is needed in assessing the methods of training that teachers receive in arts-based instruction for transfer to classroom practice for a positive impact on student learning in an arts integrated curriculum.

Teacher perspectives of the arts integration professional development experience and the transfer of the arts integration learning to classroom practice were explored through a combination of qualitative and quantitative measures. Research also sought to determine teacher participant beliefs about self-efficacy in the practice of arts integration strategies. Findings may be used to generate discussion regarding arts integration as a teaching strategy and refine the IDEA program for the promotion of greater teacher efficacy in delivering arts integration training for transfer to the classroom.

Section 3 addresses the study design and rationale for the choice study paradigm. Methodology is detailed with an explanation of study population and sampling, and includes procedures for the collection and analysis of qualitative and quantitative data.

SECTION 3: METHODOLOGY

Introduction

Multiple arts integration studies explicitly addressed student learning. However, limited research connected teacher arts integration training to the practical arts application that impacted the resulting student outcomes. Because researchers indicate that the arts are not just expressive and affective, but deeply cognitive, (Deasy, 2002; Horowitz, 2004; Rabkin and Redmond, 2005) teachers need training in "well-designed arts experiences that produce positive academic and social effects that assist in the development of critical academic skill" (Sousa, 2006, p. 217). In phase one of the study; I listened, through group and individual interviews, to teachers' perspectives of the professional development experience. Additional data were collected during this phase through observation of the transfer of arts integration knowledge, skills, and behaviors to classroom instruction. Using a Likert-type survey in phase two, , I examined teacher beliefs of self-efficacy in the use of arts integrated strategies, as learned through the IDEA model. Through arts-designed learning, "in which teachers are seen to practice learning, individually and with their colleagues and students" (Crowther, Kaagan, Ferguson, & Hann, 2002, p. 22), the IDEA program supported the theory that arts integration strategies effectively connected the learner with content, and therefore collaborated with teachers for experiential, interdisciplinary learning in the arts.

Because academic standards and high stakes testing continue to influence the nature of the instructional day (Rangel, 2007), teachers are required to possess pedagogical knowledge that translates into a positive connection between the learner and content. "Professional development should contribute to measurable improvement in

achievement…address the complexity of teaching, and take a variety of forms"

(American Federation of Teachers, 2008). Learning arts integration strategies through

IDEA professional development allowed teachers to utilize a variety of instructional

forms for the purpose of teaching content standards for measurable student achievement.

Researchers have found teachers to be pressured in the demands to assess

mathematical and linguistic abilities by teaching a narrowed curriculum (Landsman &

Gorski, 2007; Rothstein, Wilder, & Jacobsen, 2007). Empirical research suggests that

teachers must also address the continuum of student learning needs, all of which are not

measurable by standardized testing (Gardner, 1989, 1993). From these findings, teachers

should be encouraged to explore and build a repertoire of sound instructional strategies to

connect diverse student learning needs, instruction of curriculum standards, and the

accountability of high stakes testing.

<center>Design</center>

Implementing a concurrent approach of the mixed method design, the researcher

sought "to elaborate on or expand the findings of one method with another method

(Creswell, 2003, p. 16). Also known as the parallel mixed design, the qualitative and

quantitative phases were "planned and implemented to answer related aspects of the same

basic research questions(s)" (Teddlie & Tashakkori, 2009, p. 26). Qualitative data

collection and analysis focused on teacher perspectives of the professional development

experience and the transfer of arts integration learning to classroom practice through

observations and interviews. Quantitative data were collected through a Likert-type

survey, determining teacher beliefs of self-efficacy in transferring the learned arts

integration knowledge, skills, and behaviors. It can be argued that "mixed method strategies afford special opportunities to use multiple sources of information from multiple approaches to gain new insights" (Axinn & Pearce, 2006, p. 1). Findings of the two phases were integrated during the interpretation phase (Creswell, 2003).

The use of various data collection approaches provided information from one approach that was identified in another approach. Likewise, information collected through one approach was confirmed through another approach. In addition, the use of varying data collection approaches also reduced the risk of potential bias that might be found in one approach, but not easily replicated in another data collection approach. The decision to choose a mixed methods approach allowed me to counterbalance the strengths and weaknesses between the approaches (Axinn & Pearce, 2006). For example, a teacher participant's response on the self-survey, assessing beliefs of self-efficacy in the use of particular arts integration strategies could be counterbalanced with my observation of the teacher's practice of the arts integration strategies. Likewise, if the teacher responded highly positive in the self-evaluation of specific arts integration components, and I had observed the evidence of self-efficacy, then mixing the methods provided a valuable strategy for producing a comprehensive record. While the comprehensiveness of the information garnered redundant information, new questions emerged. Therefore, a mixture of approaches yielded opportunities for counterbalancing and comprehensiveness of the research topic. In addition, findings from the study provided implications for social change giving evidence for decision-making for educational reform. "When education becomes an evidence-based profession, educators will routinely consult research to make

choices among programs and practices" (Slavin, 2008). Teachers can then demonstrate greater confidence in planning and facilitating instruction based in empirical evidence.

Rationale for Paradigm

With the paradigms debate of the 1990s resolved and with the emergence of the compatibility thesis during the 1990s, researchers stated "that it was acceptable to mix qualitative and quantitative studies that called for different types of data to answer research questions" (Teddlie & Tashakkori, 2009, p. 84).This mixed methods study was conducted from a pragmatic position—allowing the concurrent, or parallel collection of both qualitative and quantitative data, with the assumption that collecting diverse types of data provided the most authentic understanding of the research problem (Creswell, 2003, p. 21). Qualitative data drawn from the participants' perspectives and how they constructed meaning from the professional development experience, and transferred that experience could also be viewed through an interpretive analysis paradigm that "can be used with virtually any kind of data, although the quality of interpretation will be in direct proportion to the richness of the data" (Hatch, 2002, p. 190). The use of the survey provided a summary statistic, creating a standardized fact for a larger population. The observational data and the narrative that were given by the teacher participants in the interviews provided insights into the training and practice that created the statistics.

Constructivist principles were applied as qualitative interview data represented the views of the participants (Creswell, 2003), through rich narratives that describe the interpretations constructed as part of the research process. Accounts include enough contextual detail and sufficient representation of the voices of the participants that readers

can place themselves in the participant's place at some level and judge the quality of the findings based on criteria other than those used in positivist and post positivist paradigms (Hatch, 2002).

Methodology

Population

All participants were teachers participating in their second (Level II), third (Level III), or graduated year (Level IV) of the Intensive Development in Education through the Arts (IDEA) program. Teachers in this multi-site study were from five elementary schools in partnership with a performing arts center in South Carolina. Each teacher, at all levels, experienced self-selected elective courses, in addition to mandatory workshops that are foundational to the IDEA training.

A limited number of teacher participants knew me through previous associations in arranging course related field experiences for preservice teachers. Limited familiarity with participants had been established through joint participation in IDEA workshops. The researcher communicated that participation in the study was voluntary and that all responses should be authentic to accurately tell the story of their IDEA professional development experience. The researcher also communicated that the explicit goal of the study was to provide accurate empirical evidence for helping fill the gap that exists in arts integration research in the area of connecting professional development in the arts to findings via inquiry into transferring new arts knowledge to classroom practice. Participants benefited from acquiring new knowledge through sustained arts integration training that will be helpful in facilitating instruction across the curriculum with students

with diverse learning needs. Participants were assured of confidentiality and data security.

Sampling Procedure

A convenience sample of teachers (*N*= 38) participating in the 2nd, 3rd, or 4th year of IDEA professional development were approached to participate in the study. Teachers who volunteered to participate were from five elementary schools in partnership with the area's performing arts center. All teachers were provided with a code for the purpose of confidentiality.

Treatment

The treatment for this study was arts integration professional development as delivered through the IDEA arts integration model. The IDEA model incorporated a focus on teacher learning in the arts (elements of each art modality) and learning through the arts (how to integrate the arts across the school curriculum). Teacher learning was facilitated by professional artist/educators (highly skilled persons in specific art modalities and trained as educators to meet curriculum standards through best pedagogical practices) for the transfer of arts integration knowledge, skills, and behaviors to classroom practice for student achievement.

The objectives of the IDEA model included defining arts integration and laying a foundation for successfully implementing arts integration for the purpose of the following:

1.   Empowering the classroom teacher to learn authentic integration strategies through sustained collaborative professional development,

2.   Extending the model of best practices in arts integration beyond isolated experiences with the artist/educator, and

3.   Emphasizing a learning process whereby strategies can be adapted across the curriculum and throughout the school year enabling students to make authentic connections with both arts modalities and content objectives through a creative process.

Teacher participants engaged in learning arts integration strategies as an approach to teaching and assessing student understanding through each art modality. IDEA teachers agreed to participate in experiential workshops, documentation, and in-school artist visits for a minimum of 40 hours each year, for three consecutive years. Participants attended a series of workshops designed to provide them with an overview of arts integration strategies. After learning each new strategy in a workshop setting, teachers were given the opportunity to host a teaching artist residency for the purpose of modeling a specific strategy in the classroom setting. The educator/artists were available to collaborate with the teachers as they adapted a strategy for use in the classroom. Teachers were expected to complete lesson plans in preparation for coaching from the artist/educator.

The following topics and units specific to each art modality were included in the IDEA model:

1.   Defining Arts Integration – Understanding the meaning and inherent characteristics and processes of arts integration.

2.	Going Deeper in Arts Integration – Learning how to develop arts integrated lessons with greater intent and focus; identifying natural and significant connections between the art modality and the curricular content.

3.	Effective Classroom Management through Drama – Learning how to use basic drama activities to create a classroom environment that is conducive to cooperative, active learning; build drama skills of cooperation, concentration, and control of body, voice, and imagination.

4.	Living Pictures – Learning to use tableau as a drama strategy to make "frozen pictures" to demonstrate understanding of curricular concepts; adaptable to various objectives, grade levels, and content areas.

5.	Performance Poetry – Working with a professional performance poet to experience how to perform a poem to enhance student comprehension, build literacy skills, and engage students in the writing process.

6.	Poetry and Visual Arts – Working with an arts integration specialist to experience how to connect visual literacy to writing, with a special emphasis on vocabulary development, figurative and descriptive language, and writing in context; using authentic abstract and representational artwork in a museum setting.

7.	Poetry Writing – Working with a professional poet to learn how to facilitate poetry that uses figurative language, imagery, and emotions.

8.	Visual Art Analysis – Learning how to facilitate observation and discussion of visual images using appropriate art vocabulary, elements and symbolism as a foundation for writing about the art.

9. Creative Movement – Experiencing a variety of lessons integrating dance with science, math, language arts, and social skills. Training focuses on a basic lesson planning structure that layers dance concepts with other curricula objectives in a sequential way.

10. Creative Movement and Science – Participation in a variety of movement activities designed as an introduction to using dance in the classroom with a particular connection to science.

11. Creative Drama - Additional electives offered in both puppetry and storytelling, designed to engage students in creating their own original stories to share with others.

12. Music and Literacy – Participation in a variety of music-based activities designed to build literacy skills by connecting musical elements to reading skills.

13. Music and Math – Participation in a variety of rhythm-based activities designed to teach math concepts such as patterns, operations, and early algebra.

14. Early Childhood Integration – Focus on learners, ages 4-6; Drama in the early childhood classroom with a focus on whole-group, teacher directed activities; Brain Dance, which looks at the connection between movement and brain and physiological development in the young child.

15. Documentation – Focus on how to effectively communicate the arts integration story in a way that encourages understanding, and advocate to a variety of audiences.

16.   Evaluation – 70% attendance at all required events and meeting 40 hours

of required contact time, observation and discussion evaluation; 20% written and oral

reflection; 10% lesson plan development and/or documentation projects, sharing lesson

plan strategies with peers.

<div align="center">Instrumentation</div>

Teacher participants of the IDEA program were invited to join the study through

the Letter of Consent (see Appendix A). The letter stated the purpose of the study,

participant rights, personal contact information, and other pertinent information (as

prescribed by Walden University and the IRB process). A Likert-type survey (see

Appendix B), was developed in collaboration with the IDEA director. The survey

allowed the researcher to determine "what an individual believes, perceives, or feels"

(Gay & Airasian, 2000, p. 156) about personal self-efficacy with the practice of arts

integration strategies. The survey stated the operational definition for arts integration and

asked teachers to respond to a series positively stated items indicating whether they

Strongly Agreed, Agreed, Disagreed, or Strongly Disagreed. Validity for the survey was

established through 'content validity' which focused on the design of an accurate survey

"in which the questions represent the characteristics they are supposed to survey" (Fink,

2006, p.31).

All data collection items were directly mapped to the beliefs and teaching

approaches of the IDEA model as published and distributed to each IDEA participant.

1.   Learning is actively constructed - Engagement is highly personal. Students use prior knowledge, understanding, and beliefs as the beginning of their learning experience;

2.   Learning is experiential – Students learn through experiencing authentic, real world challenges as they engage in hands-on activities supplemented by primary sources. Students demonstrate their learning through a variety of ways; (i.e. visual representations, movement, writing, music, drama);

3.   Learning is reflective – Students regularly engage in written and oral reflections on their learning, with their learning impacting and guiding their instruction;

4.   Learning is evolving – Learning is a process of expanding, exploring, editing and revising;

5.   Learning is collaborative – Students work together to construct meaning and enrich their understanding through purposeful conversation; and

6.   Learning is problem-solving – Students are free to take risks to create their own solutions, make choices, and evaluate results. Questions have more than one answer in a nurturing, respectful environment (Artists as Educators, 2008, p. 28-29).

An interview guide (see Appendix C) guided the interviews, using operational vocabulary to connect the IDEA conceptual framework to open-ended questions. Question responses allowed participants to provide descriptive details of their professional development experience and transfer of arts integration into classroom practice. A rubric (see Appendix D) was used to record evidence of specific arts integration characteristics of the teachers' use of arts integration strategies. The rubric

was aligned to arts integration characteristics in teacher knowledge, instructional design, lesson facilitation, and student assessment. These characteristics were aligned to the arts integration definition used by the IDEA model; "an approach to teaching in which students construct and demonstrate understanding through an arts modality, while engaged in a creative process that connects an art form and another subject area; meeting in-depth objectives in both (Artist as Educator, 2008, p.6).

Reliability and Validity

Validity for the Likert-type survey, which was collaboratively designed by the researcher and the IDEA director, was established through content validity. Reviewed by university faculty and teachers, the survey design focused on items that represented the characteristics they were supposed to survey (Fink, 2006, p.31). Reliability for the survey was established through internal consistency reliability (Trochim, 2006). Survey items were mapped to one of the guiding research questions for construct validity. The survey was pilot tested, with a check for consistency of the results of different items for the same construct. A split-half reliability analysis further established a high internal consistency on the survey items with a reliability coefficient of .987 (see Appendix J).

Member-checking was used for the observation and interview data to "determine the accuracy of the qualitative findings through taking the final report or specific descriptions or themes back to participants and determining whether these participants feel that they are accurate" (Creswell, 2003, p. 196). The practice of triangulation, a means for converging data sources across qualitative and quantitative methods (Jick,

1979) allowed a comparison of information from interviews, observations, and surveys for the purpose of cross-checking data (Creswell, 2003; Hatch, 2002; Mills, 2003).

Procedures

A Likert-type survey was developed prior to the study to discover teacher beliefs of self-efficacy in the use of arts integration strategies. The survey items were developed to determine the level to which participants perceived they had progressed after a minimum of one curricular year of professional development through the IDEA model. The survey provided the definition of arts integration as the standard by which all responses were to be offered.

The survey instrument (Appendix B) was pilot tested by four IDEA teachers. Teachers representing K-5th grade, were selected by convenience. Teachers reviewed the items for clarity and provided an estimated time of three to five minutes for survey completion. The researcher contacted each teacher by e-mail to inform them of the pilot survey and request their participation. The pilot survey was delivered to the teachers who consented to pilot the survey at the appropriate school site. Each survey was placed in a separate envelope, with a cover letter insuring confidentiality and a survey evaluation sheet. The researcher collected the completed survey and evaluation responses from each participant on the following day. The Interview Guide (see Appendix C) was piloted in an approved interview during Walden University, EDUC 8035. Two questions were reworded for increased clarity. Two questions were suggested for addition to the list of guiding questions.

The director of the IDEA program informed Level II, Level III, and Level IV IDEA participants of the opportunity to participate in the study through the 2008-2009 IDEA curriculum. IDEA teachers were given a choice of attending one of two meetings scheduled for the purpose of being informed about the study and invited to participate. The purpose of the study, study procedures, and participant responsibilities to the study were communicated verbally and through the written Letter of Consent (see Appendix A). IDEA teachers were informed that participation was strictly voluntary throughout the study, and that they could choose to end their involvement at any time without consequence. Participants were assured of confidentiality through the use of codes. Participants were also informed that no perceived risk was involved and that no cost or benefit was to be associated with participation, except the opportunity to add their voice to arts integration research.

Time was given for questions and answers. Teachers choosing not to participate exited the meeting. A Letter of Consent (see Appendix A) was distributed to each remaining teacher. The signed Letters of Consent were collected and each participating teacher received a follow up e-mail to welcome him/her to the study. Each participant also received a code for all future responses. Each participant was de-identified with the code number, known only to the researcher.

The study began with the scheduling of interviews and observations. Teachers provided narrative data that described their perspective of the IDEA professional development and their practice of arts integration strategies. The interviews were conducted in order to develop a comprehensive understanding (Mills, 2003), as well as

verify or extend information from other sources (Hatch, 2002). The purpose of this

method of data collection was to gain perspective from the classroom teacher at specific

levels of professional development in arts integration by regarding the interviews as an

attempt "to collect shared understanding from several individuals as well as to get views

from specific people" (Creswell, 2003, p. 206). Teacher participants were provided with

guiding questions prior to the open-ended interviews (see Appendix C). Teacher

interviews were held to ensure a comprehensive representation of teacher perspectives;

general classroom, arts, and resource teachers as well as individuals representative of

each level of the professional development experience and each grade level. Interview

data were transcribed and analyzed for common themes and ideas. Data collected from

teacher interviews were member checked for validity.

Observation data were recorded and used to support or extend understanding of

inquiry across data sources. Ten, one hour observations were scheduled. Initial

scheduling began at the introductory meeting. Extended scheduling and confirmations

took place via e-mail.

IDEA arts integration training (at Levels II – IV) was ongoing. The professional

development training occurred prior to, during, and after the study concluded. Teachers

transferred the arts training to classroom instructional practices through on-site

experiences within their individual classrooms through lessons that were co-planned,

mentored, and implemented with professional educator/artists.

Participant Rights

The rights of the participants were insured by following required protocols. Participant rights were established by the Institutional Review Board (IRB) of Walden University and the Department of Research, Evaluation and Accountability for the school district in which the study was conducted. All participants signed an informed consent letter, acknowledging their rights, prior to engaging in the research.

Researcher Role and Bias

I assumed the role of 'participant observer' in various IDEA workshops and engaged in learning arts integration strategies with the teacher participants. Engaging in the training experience provided me with the opportunity to be open to inductively discovering how the participants understand the experience and see things that the teachers may not recall in the interviewing process. I also had the opportunity to add my personal experience in the setting to the analysis (Hatch, 2002. p. 73).

I assumed the role of 'passive observer' during the observation phase of the study. As an arts integration instructor of preservice teachers, I was often challenged to find teachers who had knowledge, or understood and practiced integration of the arts. As a middle school language arts, music and drama teacher, I understand the value of using the arts as an entry point for learning and assessing content, as well as "arts for arts' sake". Therefore, I made consistent efforts to remain unbiased by conducting the research "in a systematic, disciplined manner" (Mills, 2003, p. 90).

My desire to conduct this study germinated from two main experiences. When facilitating arts integration at two different elementary schools, I was confronted with

varying needs for structured professional development in integrating the arts. Teachers infusing arts into classroom instruction needed assistance in integrating the arts more effectively. Also, teachers attempting to address a wide diversity of student needs needed to utilize the arts for an equalizing effect of the uncontrollable factors that were present in the classroom environment. These needs exemplified the existing challenge of identifying teachers with arts integration experience for preservice observation opportunities.

I was also aware of another local study that had employed a different approach to integrating the arts, yielding less than desirable results. The results may have been due, in part, to the lack of appropriate training of participating teachers and the role of the artists. An examination of the effectiveness of the IDEA model from the teacher participant's perspective provided useful data in arts integration research and may serve to refine the IDEA model for the delivery of quality arts integration training to a larger population. The interest in arts integration professional development training and the transfer of arts integration learning to classroom practice merged as the researcher examined arts integration learning through the IDEA model, and its influence on the classroom practice of IDEA participants. Participants' beliefs, skills, and behaviors in constructing meaning from the professional development experience were examined in an effort to determine the influence of the experience on teacher practice.

A minimal number of IDEA participants had limited knowledge of me due to my participation in various IDEA workshops. Any prior relationship between any teacher participant and me was limited to past placements of preservice students in teachers' classes for observation/field experiences. Therefore, I attempted to position myself as one

of the team by putting participants at ease and gaining their trust (Bogdan & Biklen, 1992).

<div align="center">Data Collection</div>

Upon IRB approval, two meetings were scheduled for the researcher to meet with IDEA participants. Both meetings were scheduled for the purpose of introducing teachers to the study, and providing personal interaction with smaller groups when explaining the study procedures and issuing an invitation to participate. Scheduling for data collection began after teachers had signed and returned the letter of consent. Teachers were then notified of the time, date, and locations of the scheduled interviews.

Follow up scheduling for individual interviews took place via e-mail. Teachers were also be contacted with the request for scheduling observations via e-mail. Observations were scheduled with a minimum of 10 participants by convenience. Raw field notes were recorded and then converted into an organized research protocol to prepare the data for analysis.

Interview data captured the teacher participants' perspective on learning arts integrated strategies through the IDEA model. All teacher interviews were scheduled at mutually convenient times at each study site. Surveys and interview schedules did not interfere with direct instructional time. Teachers were provided with a list of guiding questions prior to the interview (see Appendix C). All face-to-face interviews were audio-recorded for increased assurance of transcription accuracy. Observation data served as a source for investigating the transfer of arts integrated learning to instructional practice. Teachers were observed using arts integration strategies of their choosing.

Survey data assessed teacher beliefs of self-efficacy in the practice of arts integration

strategies (see Figure 2).
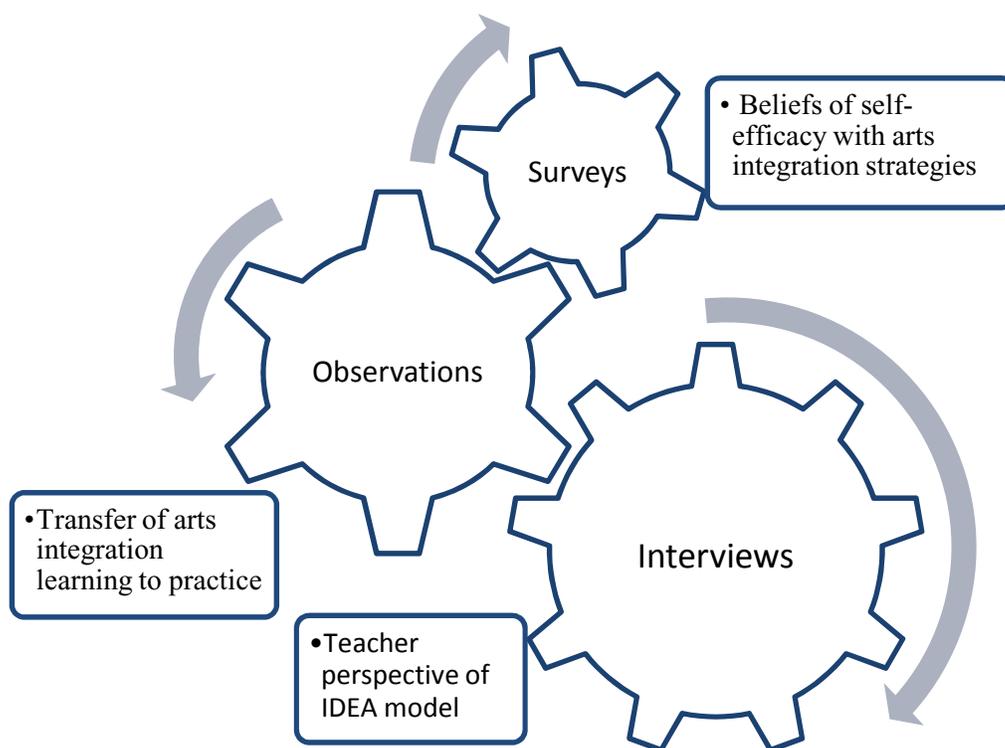
Figure 2. Teacher perspectives of arts integration professional development and transfer
to instructional practice for self-efficacy data collection process. Garrett, J. A.
(2009).

Data Analysis

Introduction

Teachers make choices in selecting the instructional approaches they incorporate

into their practice. Danielson (2007) stated,

> What is required, then, is that teachers have a repertoire of strategies from which
> they can select a suitable one for a given purpose. These choices and decisions
> represent the heart of professionalism. And for many educators, adding to the
> repertoire is their primary purpose in attending workshops, and in-service sessions
> and taking university courses. Teachers know that they are never finished

acquiring strategies to suit different goals. They can always gain new insights and new approaches to meet their (and their students') instructional purposes. (p. 24)

Data from this study revealed that participants attributed specific IDEA approaches to teaching and arts integration strategies to contributing to their growth and success as a teacher. Teachers also stated that IDEA arts integration strategies had enabled them to meet the diverse needs of their students more appropriately than other approaches.

Sousa (2006) reported that recent studies of brain imaging contributed to an increased understanding of the role and importance between the arts modalities and cognitive function. Sautter (1994) reported that the integrated arts approach provided a holistic approach that actively engages all learners while providing coherent learning experiences. In response to the challenges of diverse learning needs and facilitating adequate yearly progress, teachers have reason to evaluate the merits of arts-based instructional strategies.

Re-Statement of Purpose

The purpose of this concurrent mixed methods study was to describe the IDEA arts integration professional development from the teachers' perspective. The transfer of arts integration strategies to classroom instructional practice was also examined. In addition, teacher beliefs of self-efficacy in the practice of arts integration strategies were assessed.

An analysis of the qualitative data began early in the qualitative phase of the study. Observational and interview data were examined on an on-going basis to determine what had been learned and what still needed to be discovered. Due to the

nature of on-going analysis, questions could be modified or added, and emerging ideas could be pursued (Rubin & Rubin, 2005).

All qualitative data were reviewed, transcribed, and analyzed for identifiable themes and subthemes. The analysis of the qualitative data entailed reviewing the transcriptions to recognize "concepts, themes, events and topical markers" (Rubin & Rubin, 2005, p. 207). The analysis continued with clarifying, synthesizing, and elaborating on the different concepts and themes prior to coding them for sorting into final categories. Categories or data units on the same theme or concept within single observations/interviews and across the entire set of observations and interviews were combined and analyzed. Emergent concepts and themes were then related to literature. Notable quotes were then extracted from the data for inclusion in the findings report (Rubin & Rubin, 2005, p. 207).

Each survey item was positively stated and analyzed by assigning a point value for each response. A survey score was determined by adding the point values for each statement; Strongly Agree = 4, Agree = 3, Disagree = 2, Strongly Disagree =, and No Response = 0. A high point value on a positively stated item indicated a positive attitude (Gay, 1996, p.155). The responses, though reduced to numerical (ordinal) data, could still be considered "largely descriptive and analyzed using descriptive statistics, such as mean, standard deviation, and an accompanying narrative" (Mills, 2003, p. 65).

The analyses of quantitative data were made through descriptive statistics to include central tendencies; mean, median, and mode, as well as standard deviation and ranges. Central tendencies were computed for each survey item and observation

indicator. Central tendency analyses were used to make comparisons between teacher

participant levels (Level II, Level III, and Level IV).

Triangulation was used "to compare a variety of data sources and different

methods with one another in order to cross-check data" (Mills, 2003, p. 79). Examining

evidence from interviews, observations, and surveys served to "build a coherent

justification for themes" (Creswell, 2003, p. 196). Triangulation of the data from these

sources strengthened the findings, as a variety of techniques was used to "ferret out

varying perspectives" (Wolcott, 1988, p. 192).

Accuracy of the interview and observation findings was validated through

member-checking. Transcripts of face-to-face interviews, as well as observation

narratives with completed rubrics, were given to participants via e-mail. All qualitative

data as well as the descriptive statistics calculated for the observation and survey findings

were reviewed by two external auditors.

Section 4 gives a detailed view of teacher participation. Findings from each data

source are reported and each research question is addressed with a discussion of pertinent

data. An analysis summary and conclusions are also presented.

SECTION 4: DATA, ANALYSIS, AND FINDINGS

Introduction

A concurrent mixed methods design was used to describe the IDEA arts integration professional development experience, transfer of arts integration strategies to instructional practice, and examine teacher beliefs of self-efficacy in the practice of arts integrated strategies. Teacher perspectives of the training were described through open-ended interview questions. Interview data were collected through face-to-face interviews and written responses to guiding interview questions. Interview data were transcribed, and then coded for themes and subthemes.

Observation data were collected through on-site classroom observations of IDEA teachers facilitating instruction through arts integration strategies. Narrative data were combined with rubric data coded for high evidence, moderate evidence, minimum evidence, and no evidence of observed transfer of arts integration knowledge, skills, and behaviors in Teacher Learning, Instructional Design, Instruction Facilitation, and Student Assessment. Survey data, coded for strongly agree, agree, disagree, strongly disagree, and no response were collected for findings on teacher beliefs of self-efficacy in the practice of arts integrated strategies. Findings from all data sources were triangulated for interpretation of the teachers' perspective of the IDEA arts integration professional development experience, the transfer of arts integration strategies to classroom practice, and beliefs of self-efficacy in the practice of arts integration strategies.

Population

Teacher Participants

Teacher participants represented classroom teachers in K5-5th grade settings from five elementary schools partnering with a center for the performing arts through the IDEA program for arts integration professional development. Teacher participant demographics by study site were as follows:

School #1 - Nine teachers at IDEA Levels III (3) and IV (6) represented K5 (1), 1st grade (2), 2nd grade (2), 3rd grade (1), 4th grade (1), Special Education (1), and Reading Specialist (1). Eight teachers participated in the interview. One teacher volunteered to be observed, and seven participants responded to the survey.

School #2 - Seven teachers at IDEA Levels II (2) and III (5) represented K4 (1), K5 (3), 3rd grade (2), and Special Education (1). Two teachers participated in the interview, four in the observation process, and five responded to the survey.

School #3 - Ten teachers at IDEA Levels II (4) and III (6) represented 1st grade (1), 2nd grade (2), 3rd grade (4), 4th grade (1), 2nd/3rd grade multi-age class (1) and Special Education (1). Eight teachers engaged in interviews. Three teachers participated in observation and nine teachers responded to the survey.

School #4 - Seven teachers at IDEA Levels III (4) and IV (3) represented K4 (1), 1st grade (1), 5th grades (4), Special Education (1). Four teachers were interviewed and two teachers participated in the observation process. Six teachers responded to the survey.

School #5 - Five teachers at Levels III (2) and IV (3) represented 1st grade (1), 3rd grade (1), and 5th grade (3). Two teachers participated in the interview. No teachers agreed to be observed. One teacher responded to the survey (see Table 1).

Table 1

IDEA Teacher Participants by Site and Data Source

Site	Teacher Code	IDEA Level	Grade Level/ Positions	Interview	Observation	Survey
School 1	101	III	4th	101		101
	102	IV	K5		102-K5	102
	103	III	Spec. Ed.	103		103
	104	IV	1st	104		104
	105	IV	3rd	105		105
	106	IV	2nd	106		106
	107	IV	2nd	107		107
	108	III	Read. Spec.	108		
	109	IV	1st	109		
School 2	201	III	K5	201		201
	202	III	K5		202-1st	202
	203	III	K4		203-K4	203
	204	II	K5			204
	205	III	3rd		205-3rd	

(table continues)

Site	Teacher Code	IDEA Level	Grade Level/ Positions	Interview	Observation	Survey
	206	II	Spec. Ed.	206		206
	207	III	3rd		207-3rd	
School 3	301	III	4th	301		301
	302	II	2nd	302		302
	303	III	3rd	303	303-3rd	303
	304	III	1st	304	304-1st	304
	305	II	Multi-age-2nd/3rd	305		305
	306	II	3rd	306		306
	307	III	3rd			
	308	II	Spec. Ed.			308
	309	III	3rd	309		309
	310	III	2nd	310	310-1st	310
School 4	401	III	5th	401		401
	402	IV	5th			402
	403	III	5th			403
	404	IV	K4		404-K4	404
	405	III	5th	405		405
	406	IV	1st		406-1st	406
	407	III	Spec. Educ.	407		

(table continues)

Site	Teacher Code	IDEA Level	Grade Level/ Positions	Interview	Observation	Survey
School 5	501	III	3rd			501
	502	IV	1st	502		
	503	IV	5th	503		
	504	IV	5th			
	505	III	5th			
Total	38	II-6	K4-2	24	10	29
		III-20	K5-4			
		IV-12	1st-5			
			2nd-4			
			3rd-8			
			4th-2			
			5th-7			
			Other-6			

Artist/Educators

Six artist/educators presented workshops during the IDEA 2008-2009 curricular year, prior to the onset of the study in the beginning of the 2009-2010 curricular year. Participating artists represented arts integrated strategies in Classroom Management and Drama-Sean Layne; Art Analysis and Creative Writing- Melanie Layne; Math and Movement, Math and Rhythm, and Poetry and Rhythm-Marcia Daft; Dance Integration-Peggy Hunt; Language and Rhythm, Global Arts and Games-Faye Stanley; and Book

Making and Collage-Anna Dean. With the exception of the stated dance integration

workshop, I have experienced each of the cited IDEA arts integration workshops in the

role of teacher.

Data Collection

Upon IRB approval, two meetings were scheduled by the IDEA director. IDEA

teacher participants were given the option of attending a single meeting for the purpose of

meeting the researcher and being introduced to the study purpose and procedures.

Teachers were issued an invitation to participate in the study at both meetings.

Scheduling for data collection began after teachers signed and returned the signed letter

of consent.

Interview Data

Face-to-face teacher interviews were scheduled at the convenience of the teacher

participants. Guiding interview questions were e-mailed to each teacher prior to the

interviews. An interview guide was followed (see Appendix C) to insure adherence to

appropriate interview procedures for participant's rights (see Figure 2). Face-to-face

interview sessions were audio-recorded for increased assurance of transcription accuracy.

Twenty-four teachers responded to the open-ended interview questions. Due to

scheduling issues, individual teachers at each study site chose to submit their responses to

the interview questions by e-mail or in-person at workshops. All responses were coded

for themes and subthemes for teacher perspectives of the IDEA arts integration

professional development experience. Transcriptions of interviews were validated by

teacher participants through member-checking.

Observation Data

Each teacher participant was contacted via e-mail for the purpose of scheduling an observation. Observations were scheduled by convenience with the 10 participants who agreed to be observed. I acted as a passive observer for the purpose of identifying and recording instructional practices characteristic of arts integration as modeled through the IDEA program. An observation rubric that had been successfully piloted with two IDEA teachers, by convenience, was used for the observations. Raw field notes were recorded and then converted into an organized research protocol to prepare the data for analysis. Seven Level III and three Level IV participants provided the observation data findings. Observation data were collected as follows:

1.   Study site #1 – One K5 teacher (Level IV);

2.   Study site #2 – One K4 (Level III), one K5 (Level III), and two 3rd grade teachers (Level III);

3.   Study site #3 - Two 1st grade teachers (Level III) and one 3rd grade teacher (Level III);

4.   Study site #4 – One K5 (Level IV) and one 1st grade teacher (Level IV); and

5.   Study site #5 – No teachers agreed to be observed.

Teachers were observed for evidence (High, Moderate, Minimum, and No Evidence) of arts integration characteristics in the areas of Teacher Learning, Instructional Design, Instruction Facilitation, and Student Assessment. Point values were assigned for analysis (High Evidence = 4, Moderate Evidence = 3, Minimum Evidence =

2, and No Evidence = 0). The observation rubric, mapped to best practices in arts integration proved to be efficient for observing the transfer of arts integration strategies to classroom practice (see Appendix G).

Survey Data

Teacher participants were issued a self-reported Likert-type survey via e-mail. Twenty-nine teachers responded via e-mail to the survey that consisted of 19 positively stated items. An assigned point value was given for each response; Strongly Agree = 4, Agree = 3, Disagree = 2, Strongly Disagree =, and No Response. A higher score, or point value, indicated a stronger belief of self-efficacy in the use of arts integration strategies.

Data Findings

Introduction

The "use of multiple methods to study a single problem" (Patton, 2002, p. 247) provided qualitative and quantitative data. Interviews provided qualitative data on the teachers' perspectives of the IDEA training. Observation data provided additional qualitative as well as quantitative data. With the use of a rubric, observation data were quantitized (Miles & Huberman, 1994) in which qualitative data could be converted into numbers. In addition, survey data assessing teacher beliefs of self-efficacy were qualitized (Tashakkori & Teddlie, 1998), or transformed into narrative data that could be analyzed qualitatively.

Interview questions were open-ended and allowed teachers to address aspects of the training that were correlated to the IDEA framework and perspectives. Observation narrative and the use of an observation rubric addressed the transfer of arts integration

learning to classroom practice. Survey responses to 19 items mapped to components of the IDEA framework and perspectives assessed beliefs of teacher self-efficacy in the use of arts integration strategies. Findings from each data source are reported and summarized for a discussion of analysis in the following section.

Interview Findings

Interview data addressing the question of teacher perspective of the IDEA professional development experience were gathered through face-to-face interviews and written responses to interview questions (see Appendix C).

Question 1: How would you *describe the IDEA arts integration professional development experience?*

A description of the IDEA arts integration professional development experience revealed five themes/subthemes: improving teaching practice, providing ability to address student diversity, being useful in their teaching practice, helping make learning fun, and being a process. Respondents were unanimously positive in their descriptions of the IDEA professional development experience. Forty-one percent explicitly stated that the IDEA art integration professional development experience improved their instructional practice, helping them become better teachers (Catterall, 1999; Danielson, 2007; Ingram & Seashore, 2003; Marron, 2003; Stronge, 2007; Wahlstrom, 2003).

> "The IDEA arts experience has been the most beneficial professional development I have ever had." (Teacher 206)

> "IDEA has helped me see how my teaching can have more impact." (Teacher 309)

> "I would highly recommend it to anyone who wants to improve their teaching and add to their strategies." (Teacher 401)

Teachers indicated that IDEA provided them with the ability to naturally address student

diversities (Gardner, 2006; Kind, Irwin, Grauer, & de Cosson, 2005; Tomlinson, 2003;

Tomlinson & Germundson, 2007; Wiggins & McTighe, 1998).

> "The IDEA process (allows) you to develop an environment where you are
> reaching all learners." (Teacher 303)

IDEA participants viewed the experience as being useful in their teaching practice.

> "I (learned) many strategies that I use every day." (Teacher 107)

IDEA teachers credited the IDEA experience with helping make learning fun for students

(A+ Schools, 200; Eisner, 2002a; Deasy, 2002).

> "I am so glad that I have had the opportunity to make learning fun for my
> students. I love to see them excited about learning." (Teacher 302)

IDEA teachers regarded the arts integration professional development as a process.

> "IDEA is a process…building blocks. I knew what I wanted my class to look like,
> how I wanted my classroom to feel, but did not know how to get there. IDEA is
> the bridge that let me cross over. IDEA training gives you a firm footing the entire
> way with support of the artists and IDEA colleagues." (Teacher 303)

Question 2: How does the IDEA arts integration professional development influence the

way you *think* about your teaching practice? (Darling-Hammond, 2005; Rabkin &

Redmond, 2005; Wahlstrom, 2003)

IDEA teachers cited various, but specific, ways their thinking was influenced by the arts

integration training.

> "I am using better ways to implement my instruction and students are 'getting it."
> (Teacher103)

> "(I think) arts integration includes effective teaching practices." (Teacher 106)

"IDEA development influences the way I think about lesson planning design and how I teach a lesson." (Teacher 309)

"I think about ways to integrate the arts and changes I need to make as a teacher." (Teacher 405)

"IDEA encourages me to be more reflective on my practice." (Teacher 502)

IDEA teachers viewed the arts integration training as a strategy for actively engaging students in learning for greater retention.

"I know that my students will be more engaged than before." (Teacher 306)

"My students enjoy learning through movement and seem to retain more." (Teacher 503)

IDEA arts integration training caused teachers to think of the arts as enabling them to address a wider variety of student learning styles. (Burton, Horowitz, & Ables, 2000)

"IDEA has reinforced my belief that students learn in different ways, and that using different modalities will accommodate a wider range of learning styles. IDEA made me realize that I needed change in how I think about teaching." (Teacher 401)

"I have developed a better understanding of the different ways children learn. Through the (IDEA program), I have changed my philosophy of education to believe that all children have the right to learn in their own best way." (Teacher 310)

IDEA teachers stated arts integration helped students achieve deeper levels of understanding.

"With IDEA strategies, I know that my students have opportunities to learn at a deeper level than before" (Teacher 306).

IDEA teachers viewed arts integration as a means of continuous student assessment.

"The IDEA teacher "engages in higher level thinking throughout the day…always analyzing and making decisions about the direction the students need to go. Every move is a teaching moment; whether for behavior, for content…everything. My

thinking is less like that of a traditional teacher; presenting material in front of the class, and then giving a written assessment and then feedback." (Teacher 303)

IDEA teachers credited the arts with adding enjoyment to their teaching.

"IDEA opens up a new avenue of teaching; I am more excited about my lessons when I am using arts integration." (Teacher 306)

Question 3: How has the IDEA arts integration professional development *changed your practice*? (Gardner, 1993; McKean, 2000; Stevenson, 2006)

A wide variety of examples were cited in response to how teacher practice had changed as a result of the IDEA experience. IDEA teachers changed their practice to increase the use of the arts in facilitating instruction.

"I am using much more movement in the classroom." (Teacher 103)

"I find myself naturally including arts in my lessons even when they are not in the lesson plans given to me by my colleagues." (Teacher 101)

"I am always looking for ways to use IDEA practices to enhance the good things I am already doing and improve on the ones that are not as strong." (Teacher 107)

"I always try to incorporate the arts to achieve deeper understanding." (Teacher 301)

IDEA teachers realized diverse practice changes as a result of implementing arts integration training.

"IDEA has changed my teaching practice by providing a very easy, ready to use behavior management strategy which is welcomed by the students. IDEA has also provided a new approach to teaching through movement." (Teacher 206)

"I am much more willing to try new things to enhance the curriculum for my students. I am more aware of the individual students' learning styles, helping me better meet their needs. IDEA has totally changed my approach to teaching." (Teacher 303)

"IDEA has provided me with the tools and enabled me to be a more effective teacher. I do not rely on the teacher's editions provided by the district. My classroom is a student centered and student led environment." (Teacher 306)

"I am now very aware of how to use the arts when I plan. We don't need to sit at our desks. We are active and have more fun while we learn." (Teacher 309)

"Before IDEA, I was a very traditional teacher. My style and strategies have radically changed as a result of new learning. IDEA made me realize that I needed change in my teaching practice and then helped me make the changes needed." (Teacher 401)

"I am incorporating many more creative activities." (Teacher 407)

"IDEA has changed my practice by equipping me with teaching strategies that I would not have learned in any other type of professional development. I implement the arts in my classroom on some level, daily." (Teacher 502)

Question 4: How has integrating the arts influenced the *learning environment of your classroom?* (Annenberg, 2003; Catterall et al., 1999; Deasy, 2000; Deasy & Stevenson, 2005; Eisner, 2002; Rabkin & Redmond, 200)

"Students are no longer just sitting, they are engaged." (Teacher 301)

"My students are in control of their actions and have learned how to work together to problem solve. My students are comfortable working in small groups to complete a task." (Teacher 306)

IDEA teachers reported that integrating the arts created a more positive learning environment.

"The learning environment in my classroom is more positive, more creative, and more fun." (Teacher 407)

IDEA teachers cited specific student benefits with implementing arts in instruction.

"Integrating the arts has transformed my classroom into one that promotes collaboration and a deeper understanding of content. Students learn that there are different ways to solve the same problems, and they learn to respect each others' differences." (Teacher 502)

"Students seem to be more interested and demonstrate better retention." (Teacher 401)

IDEA teachers considered the learning environment to be part of the arts integration

process.

> "The word that comes to mind (in describing the learning environment) is 'fluid'. It is a continuous flow of 'wow moments' for (the teacher) and the kids. You never know what is going to evolve through the process of using the arts. It is not teacher dictated and not necessarily student dictated either, because the teacher is acting as a facilitator in a process. Student creativity comes out during the process." (Teacher 303)

Question 5: How has integrating the arts influenced your *classroom management*?

Teachers unanimously cited the arts and specifically Acting Right as positively

influencing their classroom management (Deasy, 2002; Focus Five, 2008; Grummet,

2004; Heath, 2001; Hefferen, 2005; Mason & Steedly, 2006; Myers & Scripp, 2007; New

American Schools, 2003; Stokes, 2001; Strand, 2006; Werner, 2001).

> "The arts have influenced my classroom management in a positive way. Without the Acting Right strategies/foundation, the IDEA strategies would not flow as smoothly as they do in my classroom." (Teacher 206)

> "I use (Acting Right) for my classroom management. The students learn to be in control of their own actions, a life skill that serves my students well." (Teacher 306)

> "(Acting Right) took what I was trying to teach to a new level. It really taught students how to focus and be a strong learner. They realize they are more in charge of what they learn." (Teacher 309)

> "Using drama as a classroom management strategy allows me to build a classroom community from a group of diverse students. This positively influences every other aspect of my classroom." (Teacher 503)

IDEA teachers gained a new vocabulary for classroom management when integrating the

arts.

> "(The arts) have transformed the vocabulary of my classroom. Acting Right teaches the students what 'control your body' looks like and feels like. Now

students can practice and understand a 'neutral, balanced position' and can still their bodies." (Teacher 303)

Question 6: How has integrating the arts influenced your *view of collaboration*? (Deasy, 2002)

IDEA teachers valued opportunities for student and teacher collaboration intrinsic to learning through the arts. (Zwirn & Graham, 2005)

> "I am amazed at how much better my students have become at collaborating after all the practice they have had with the IDEA tools I have implemented." (Teacher 101)

> "Integrating the arts opens up the opportunity for other ways of thinking. The underachieving students are willing to open up, collaborate, and join the communication process because they experience success as well." (Teacher 303)

> "It has been very beneficial to have an entire grade level team that uses the arts. Collaborating save times and reinforces our learning." (Teacher 401)

Question 7: How has integrating the arts influenced your *view of planning for diversity*? (Armstrong, 2000; Burton & Horowitz, 2000; Catterall et al., 1999; Deasy, 2002; Deasy & Stevenson, 2005; Fiske, 1999; Gardner, 1983, 2006; Ingram & Reidel, 2003; Mason, Thorman & Steedly, 2004; Stronge, 2002; Tomlinson & Germundson, 2007; Upitis & Smithrin, 2003; Wiggins & McTighe, 1998).

IDEA teachers regarded arts integration as a natural way to plan for student diversity.

> "Utilizing the arts is an approach that accounts for diversity naturally. Because this is embedded in the arts, all students are motivated and interested in learning." (Teacher 502)

> "I have seen how children who I thought just could not understand the content; learn just as well when given the chance to use the arts." (Teacher 310)

> "This is one of the best parts about integrating the arts. Students are able to participate and learn, even if they have difficulties reading or writing. There is so much thinking going on. IDEA strategies give students opportunities to tell what

they know or how they might solve a problem that in other traditional activities they would never be able to complete." (Teacher 304)

"Since earning my master's degree in diverse learning, I have been looking for ways to modify my teaching to reach the various learning styles. The arts have given me numerous strategies that were just what I was looking for, assisting me to instruct in a variety of modalities." (Teacher 401)

Question 8: How has integrating the arts influenced your assessment of students?

(Deasy, 2002; Eisner, 2002; Psilos, 2002)

IDEA teachers agreed that the arts helped in assessing student achievement**.**

"Assessment takes many different forms in my classroom. I have assessed using drama, dance and (visual) art. Students are not only excited about learning through the arts; they are also excited about being assessed through the arts." (Teacher 502)

"My favorite quick assessment is One Minute Challenges." (Teacher 300)

"My daily minute-by-minute informal assessment has changed tremendously. The arts really pull out the students' understanding of a concept, giving you that 'Wow, I taught that!' feeling. Assessing through the arts also lets you know what to target for review." (Teacher 303)

"I am now able to assess my students that are unable to tell me what they know; where before, they didn't have that opportunity." (Teacher 201)

"Some students do not do well with paper and pencil assessments, so (using the arts) is a wonderful way to assess their deeper understanding of a concept." (Teacher 407)

IDEA teachers expressed the desire for additional training in using the arts for student

assessment.

"This is an area that I have not developed as far as possible with formal assessment." (Teacher 303)

"This is one area where I still need improvement. I feel my assessment is subjective." (Teacher 401)

Question 9: What was the *most helpful aspect(s)* of the professional development

experience? (Bandura, 1986; Stajkovic & Luthans, 1998)

IDEA teachers were very positive about the training received from Sean Layne's

workshops (drama strategies).

> "All of Sean's workshops and techniques have been very helpful. His work is so practical and provides such a good foundation for the entire arts integration." (Teacher 103)

> "All of Sean Layne's techniques are easy to do and practical for any classroom." (Teacher 310)

> "I refer to the Acting Right strategies all day long throughout everything we do." (Teacher 206)

IDEA teachers were equally positive about the experience with artist/educators' modeling

arts integration strategies in the classroom with students.

> "It was very helpful to see the strategies at work with children and not just pretending to be the student all the time." (Teacher 401)

> "The most helpful aspect of the professional development experience was working directly with the artist and having them come into my room to either model or watch me use their strategy. Having the opportunity to receive feedback from the artist provided the opportunity for me to further refine my own practice." (Teacher 502)

IDEA teachers cited the benefits of learning arts integration strategies as being the most

helpful aspects of the professional development experience.

> "I learned new strategies to make learning fun and meaningful." (Teacher 302)

> "It is more fun to teach and learn. Lessons keep us moving which means we are learning to a greater degree." (Teacher 309)

Question 10: What was the *least helpful aspect(s)* of the professional development

experience?

IDEA teachers found all aspects of the professional development to be helpful in some manner.

> "I truly found all aspects of the professional development experience helpful on some level." (Teacher 502)

> "Every part of it was helpful in one way or another!" (Teacher 503)

Question 11: What *additional training do you desire* through IDEA arts integration professional development? (Bandura, 1986; Pajares, 2007)

Teachers most frequently responded with a desire to repeat some of the same trainings already received.

> "I don't think I need additional training in any one subject area I just need to develop a deeper understanding of what I know works." (Teacher 201)

> "I look forward to continuing my IDEA training next year so I can review the strategies and learn new tools." (Teacher 302)

Question 12: What are some specific examples of how your arts integration practice *impacts your students*? (Aprill, 2001; Au, 2002; Cornett, 2007, Dewey, 1933; Eisner, 2002; Marzano, 2007)

IDEA teachers cited improved student behavior and classroom management as specific examples of how practicing arts integration impacted their students.

> "My students learned how to find focus and get control from doing the Actors Toolbox." (Teacher 302)

> "They have an understanding of what it means to control their body…their voice, and make me their focal point." (Teacher 103)

IDEA teachers indicated students demonstrated stronger engagement, greater focus, and higher interest in learning through the arts.

"My students love learning through the arts. They say, "Can we do the IDEA stuff today?" (Teacher 301)

"The students love to learn using the various modalities and types of activities." (Teacher 407)

"They are excited to learn. They love the one-minute challenges and the tableaus." (Teacher 103)

IDEA teachers evidenced higher student academic achievement with arts integration.

"My students' grades have improved." (Teacher 401)

"I examined my MAP (Measures Academic Progress) data in 2006 and 2007 in the area of Geometry. In 2006, my students did not receive arts integrated instruction. In 2007, my students received instruction in the area of Geometry which included dance and visual art integration. In 2007, my students' MAP scores in Geometry were 20 points higher than those of 2006. This is just one example of how arts integrated instruction specifically impacted student achievement." (Teacher 502)

IDEA teachers observed increased student collaboration with arts integration.

"Students are more respectful of each other; they have opportunities to work with the middle, the low, and the high achieving student without complaining. I think it has made their learning experience richer." (Teacher 103)

"First of all, cooperation challenges have helped my students become aware of how to work together in small groups. I hardly ever have to intervene because they show each other respect as they listen to ideas and come to an agreement or a plan." (Teacher 306)

IDEA teachers noted increased creative opportunities for students to show learning.

"They are now able to create and use their own body movements to represent what they have learned." (Teacher 309)

IDEA teachers recounted examples of deeper student understanding of content.

"My students love to learn with the arts. They have become more analytical and engage in higher order thinking." (Teacher 405)

Question 13: What components of the IDEA professional development would you say

has contributed to your success as a teacher? (Annenberg, 2003; Mason et al., 2004;

Wiggins, Wiggins & Ruthmann, 2004)

IDEA teachers most frequently cited modeling of arts integration strategies with students

by the artist/educators as contributing to their success as a teacher.

> "The 'top component' of the IDEA program is watching student modeling." (Teacher 101)

> "It's so beneficial to see real student participation because it helps with the overall picture." (Teacher 403)

> "Having the artist come in and work in my classroom, I get to see how it works in my class." (Teacher 505)

IDEA teachers believed artist/educators attributes contributed to their success as a

teacher.

> "Excellent instructors and relevant materials (contributed to my success as a teacher)." (Teacher 108)

> "Great presenters for the workshops…they are so inspiring." (Teacher 103)

IDEA teachers believed that one-on-one time with the artist/educators contributed to their

success as a teacher.

> "Personal contact, in-class mentoring and coaching with the artists (contributed to my success as a teacher)." (Teacher 303)

> "The artists are so approachable that it is so easy to ask for help or suggestions." (Teacher 405)

> "Personal coaching by the artists and the resources they provided." (Teacher 307)

> "Trying the strategy, then having the artist come to refine and give feedback (contributed to my success as a teacher)." (Teacher 208)

IDEA teachers cited specific strategies as contributing to their success as a teacher.

"Sean Layne's techniques for classroom management gave me encouragement to step away from my comfort zone and try new things." (Teacher 109)

"Components that contribute the most to my success as a teacher is most definitely the Actor's Tool Box; Marcia Daft's pattern cards and musically moving math; Faye Stanley's multicultural music; the hands-on learning and seeing the artists implement the strategies with the students." (Teacher 206)

"Sean Layne – everything, and being able to see the artists model with a class." (Teacher 301)

"Classroom management techniques, cooperation challenges with curriculum strategies, and using tableau for teaching and assessing." (Teacher 304)

"Actor's Toolbox – I don't have to come up with another classroom management strategy, and Brain Dance." (Teacher 308)

"(Acting Right) vocabulary helps across the entire day." (Teacher 503)

"Strategies for classroom management, cooperative challenges with curriculum and using tableau for teaching and assessing." (Teacher 306)

"One minute challenges." (Teacher 407)

IDEA teachers cited IDEA peer collaboration as contributing to their success as a teacher.

"Having fellow IDEA teachers at my school gives me support, help, and ideas." (Teacher 302)

"Having other IDEA teachers to work with, share ideas, and receive feedback." (Teacher 305)

"Having the support of fellow teachers was HUGE for me." (Teacher 306)

IDEA teachers stated that use of arts integration strategies inherently contribute to their

success as a teacher.

"The inclusion of all learning types and the flexibility of the strategies help make me successful." (Teacher 310)

"The strategies work with students, are easy to understand, and help my students learn the material in exciting and interactive ways." (Teacher 201)

Question 14: Which workshop(s) contributed most to your growth as a teacher?

Nineteen of 23 teachers cited Sean Layne's drama strategies as contributing most to their growth as a teacher. Eight teachers cited Marcia Daft's math strategies as contributing most to their growth as a teacher. Melanie Layne's art and writing strategies were cited by four teachers, followed by Anna Dean's bookmaking and collage strategies and Faye Stanley's music strategies.

IDEA teachers attributed Sean Layne's strategies for contributing most to their growth as a teacher.

> "I would have to say Sean Layne's Actor's Toolbox/ Acting Right training has contributed most to my growth as a teacher. It is the heart of (integrating the arts). Acting Right has been a great tool in teaching kids ways to cooperate with each other and express learning in new and different ways." (Teacher 206)

IDEA teachers cited a variety of arts integration strategies as contributing to their success as a teacher.

> "I enjoyed the Faye Stanley integrating music into the classroom. It has given me different ideas to keep my students interested and involved." (Teacher 201)

> "ALL of the workshops have been valuable. Sean and Marcia's have probably been the most valuable." (Teacher 306)

> "All of Sean Layne, Melanie Layne, and Anna Dean's workshops were awesome. They were fun, interesting and I loved these! When I took this knowledge to my classroom, the students were able to grasp and implement the strategies." (Teacher 403)

> "I have used Anna Dean's bookmaking and collage workshops numerous times in different capacities. I also fully implemented Melanie Layne's *Looking at Art the Write Way*. My kids have grown from observers to analyzers! Believe it or not, I am most comfortable with integrating art analysis into my curriculum. I never thought this would be my strength, but WOW! I use the analyzing technique in different capacities." (Teacher 405)

"Marcia Daft was so beneficial in all areas. She came to my classroom and I felt very confident with trying her strategies with my class." (Teacher 501)

Question 15: With which art form(s) are you *most comfortable* integrating? (Bandura, 1986; Gay & Airasian, 2000; Tschannen-Moran, Woolfolk Hoy, 1998)

IDEA teachers most frequently (24 teachers) credited drama strategies with workshops conducted by Sean Layne as being the art form most comfortable to integrate.

"I am most comfortable with using tableaus in social studies." (Teacher 101)

"Drama…I use it continually in reading, and Storytelling, now that I have tried it." (Teacher 103)

IDEA teachers cited a variety of art modalities as being the most comfortable for integrating.

"I use dance with language arts, science, and social studies." (Teacher 104)

"Drama, visual art, poetry, and music are so easy to integrate with the first grade." (Teacher 103)

"Drama and visual arts are the most comfortable for me due to the excellent workshops. They demonstrated how best to teach." (Teacher 108)

"I am most comfortable with Storytelling and bookmaking strategies." (Teacher 308)

Question 16: Which art form(s) have been the most challenging for you to integrate? (Bandura, 1986; Gay & Airasian, 2000; Tschannen-Moran, Woolfolk Hoy, 1998)

Teachers responded most frequently (16 teachers) that dance proved to be the most challenging art form to integrate, followed by visual art(6), poetry (5), music (3), storytelling (2), and writing.

IDEA teachers found dance to be the most challenging art form to integrate for a variety of reasons.

"Dance, I just could not find a way/need to integrate it." (Teacher 101)

"Dance because of limited space. Children can easily lose control." (Teacher 109)

"I am not as comfortable with dance. It seems as if lot of pre-teaching is required." (Teacher 205)

IDEA teachers cited a variety of art forms as being challenging to integrate.

"Poetry, storytelling, and dance are hard to me." (Teacher 301)

"I am just not totally comfortable yet on ways to use poetry with content standards." (Teacher 302)

"Visual art and writing are challenging for me. I am not a 'natural language' person. It just takes EXTRA mental effort. I feel more awkward teaching it." (Teacher 307)

"My students had a hard time coming up with ways to describe the piece of art with Melanie Layne's visual art and poetry." (Teacher 308)

"*Write the Right Way* (visual art) because it is so much to remember." (Teacher 310)

Question 17: What arts integration goals do you have for yourself and your students?

(Bandura, 1986; Gay & Airasian, 2000; Tschannen-Moran, Woolfolk Hoy, 1998)

"Better implement the strategies I already know." (Teacher 101)

"…deepen my understanding of the strategies that I am learning." (Teacher 201)

Interview Findings Summary

Interview data reported a positive perspective by all teachers in their description

of the IDEA model experience. Forty-one percent of teachers explicitly stated that IDEA

training improved their instructional practice and helped them become better teachers.

Teachers credited the IDEA arts integration training with enabling them to address

student diversity in a natural manner and develop an environment conducive for reaching

all learners. Teachers cited the professional development experience as helping make learning fun for themselves and their students.

Teachers reported that learning arts integration strategies influenced their instructional practice through lesson planning design and student assessment. Teachers were highly positive about the learning environment created by integrating the arts and the direct benefits to students, particularly the classroom management strategies. Participants believed that the Acting Right classroom management strategies positively influenced student behavior not only when integrating the arts, but throughout the entire curriculum. Teachers reported positive changes in academic achievement, student engagement, collaborative skills, and motivation.

Teachers viewed the training as a process and found all aspects of the training to be helpful in some way. Teachers indicated collaboration with artist/educators and the modeling of strategies with students as being the most helpful aspects of the arts integration training. While some teachers indicated a desire to learn new strategies, most teachers stated the desire to review particular strategies for purposes of refining their understanding and use of the strategies.

Observation Findings

Data examining the influence of the IDEA professional development experience on teacher transfer of arts integration knowledge, skills, and behaviors to classroom practice were obtained through observation. Ten of the 38 teachers, representing four different sites, volunteered to be observed. Observation data, both narrative and a completed rubric were validated by teacher participants through member-checking.

Observation data were reported as follows:

High evidence was observed in 10 of ten teachers (100%) in each of the Teacher

Learning descriptors. (see Table 2)

Table 2

Observed teacher learning descriptors

	Uses Arts Vocabulary correctly	Makes natural Connection between Arts Modality and Content Area	Uses AI Strategies for In-depth Learning	Total Responses
IDEA Level III	7	7	7	7
IDEA Level IV	3	3	3	3
Total	10	10	10	10

Instructional Design descriptors were observed as follows:

1.   Observed instruction activates prior knowledge. High evidence – 10 of 10

teachers (100%). (see Table 3)

Table 3

Observed instruction activates prior knowledge

	High Evidence	Total
IDEA Level III	7	7
IDEA Level IV	3	3
Total	10	10

2.   Observed lesson reflects learning as actively constructed. High evidence –

10 of 10 teachers (100%). (see Table 4)

Table 4

Observed lesson reflects learning as actively constructed

	High Evidence	Total
IDEA Level III	7	7
IDEA Level IV	3	3
Total	10	10

3.   Observed lesson reflects learning as experiential. High Evidence - 10 of

10 teachers (100%). (see Table 5)

Table 5

Observed lesson reflects learning as experiential

	High Evidence	Total
IDEA Level III	7	7
IDEA Level IV	3	3
Total	10	10

4.   Observed lesson reflects learning as evolving. High evidence – 10 of 10

teachers (100%). (see Table 6)

Table 6

Observed lesson reflects learning as evolving

	High Evidence	Total
IDEA Level III	7	7
IDEA Level IV	3	3
Total	10	10

5.   Observed lesson reflects learning as collaborative. High evidence – Nine of 10 teachers (90%) and Moderate evidence – 1 of 10 teachers (10%). (see Table 7)

Table 7

Observed lesson reflects learning as collaborative

	Moderate Evidence	High Evidence	Total
IDEA Level III	0	7	7
IDEA Level IV	1	2	3
Total	1	9	10

6.   Observed lesson reflects learning as creative problem-solving. High evidence -Eight of 10 teachers (80%) and Not Applicable – Two of 10 teachers (20%). (see Table 8)

Table 8

Observed lesson reflects learning as creative problem solving

	High Evidence	Total
IDEA Level III	7	7
IDEA Level IV	3	3
Total	10	10

7.   Observed students are provided with opportunity to explain art choices. High evidence – Five of 10 teachers (50%), Moderate evidence – Two of 10 teachers (20%), No Evidence – One of 10 teachers (10%), and Not Applicable – Two of 10 teachers (20%).(see Table 9)

Table 9

Observed students provided with opportunity to explain art choices

	N/A	Moderate Evidence	High Evidence	Total
IDEA Level III	2	0	5	7
IDEA Level IV	1	2	0	3
Total	3	2	5	10

8.   Observed lesson includes creating, editing, and reflection. High Evidence – Six of 10 teachers (60%), Moderate Evidence – One of 10 teachers (10%), No Evidence – One of 10 teachers (10%), and Not Applicable – Two of 10 teachers (20%). (see Table 10)

Table 10

Observed lesson includes creating, editing and reflection

	N/A	Moderate Evidence	High Evidence	Total
IDEA Level III	1	0	6	7
IDEA Level IV	0	1	2	3
Total	1	1	8	10

Observation results in the area of Instruction Facilitation were as follows:

1.   Observed instruction encourages student perspective and creativity. High evidence was observed in 10 out of 10 teachers (100%). (see Table 11)

Table 11

Observed instruction encourages student perspective and creativity

	High Evidence	Total
IDEA Level III	7	7
IDEA Level IV	3	3
Total	10	10

2.   Observed instruction promotes aesthetic learning environment. High evidence – Nine out of 10 teachers (90%) and Moderate evidence – One out of 10 teachers (10%). (see Table 12)

Table 12

Observed instruction promotes aesthetic learning environment

	Moderate Evidence	High Evidence	Total
IDEA Level III	1	6	7
IDEA Level IV	0	3	3
Total	1	9	10

3.   Observed instruction promotes risk-taking in learning. High evidence – 9 out of 10 teachers (90%) and Moderate evidence – one out of ten teachers (10%). (see Table 13)

Table 13

Observed instruction promotes risk-taking in learning

	Moderate Evidence	High Evidence	Total
IDEA Level III	0	7	7
IDEA Level IV	1	2	3
Total	1	9	10

The following descriptors were observed in the area of Student Assessment:

1.   Observed student assessment is embedded in lesson. High Evidence – Eight of 10 teachers (80%), Moderate Evidence – One of 10 teachers (10%), and Not Applicable – One of 10 teachers (10%). (see Table 14)

Table 14

Observed student assessment embedded in lesson

	High Evidence	Total
IDEA Level III	7	7
IDEA Level IV	3	3
Total	10	10

2. Observed students are given diverse opportunities to demonstrate learning. High Evidence – Eight of 10 teachers (80%), No Evidence – One of 10 teachers (10%), and Not Applicable – One of 10 teachers (10%). (see Table 15)

Table 15

Observed students given diverse opportunities to demonstrate learning

	N/A	High Evidence	Total
IDEA Level III	0	7	7
IDEA Level IV	1	2	3
Total	1	9	10

3. Observed assessment is ongoing. High Evidence – Eight of 10 teachers (80%), No Evidence – One of 10 teachers (10%), and Not Applicable – One of 10 teachers (10%). (see Table 16)

Table 16

Observed assessment is on-going

	N/A	High Evidence	Total
IDEA Level III	1	6	7
IDEA Level IV	0	3	3
Total	1	9	10

4.   Observed assessment includes student self-reflection. High Evidence –
Six of 10 teachers (60%), Moderate Evidence – Two of 10 teachers (20%), No Evidence
– One of 10 teachers (10%), and Not Applicable – One of 10 teachers (10%). (see Table
17)

Table 17

Observed assessment includes student self-reflection

	N/A	Moderate Evidence	High Evidence	Total
IDEA Level III	1	1	5	7
IDEA Level IV	0	1	2	3
Total	1	2	7	10

5.   Observed assessment includes peer evaluation. High Evidence – Five of
10 teachers (50%), Moderate Evidence – Two of 10 teachers (20%), No Evidence – One
of 10 teachers (10%), and Not Applicable – Two of 10 teachers (20%). (see Table 18)

Table18

Observed assessment includes peer evaluation

	N/A	Moderate Evidence	High Evidence	Total
IDEA Level III	2	0	5	7
IDEA Level IV	1	2	0	3
Total	3	2	5	10

6.   Observed assessment includes editing/revision for learner understanding.

High Evidence – Seven of 10 teachers (70%), Moderate Evidence – One of 10 teachers

(10%), No Evidence – One of 10 teachers (10%), and Not Applicable – One of 10

teachers (10%). (see Table 19)

Table 19

Observed assessment includes editing / revision for learner understanding

	N/A	Moderate Evidence	High Evidence	Total
IDEA Level III	1	0	6	7
IDEA Level IV	0	1	2	3
Total	1	1	8	10

Observation Findings Summary

Seven of the 10 teachers implemented drama strategies to facilitate content

learning and formative assessments of student knowledge. Two teachers were observed

using storytelling strategies, and one teacher was observed using movement. All 10 teachers exhibited a high level of confidence in using the multi-arts strategies, but were following scripted lessons provided by the artist/educators. As such, the researcher concluded that each observation of "No Evidence" in arts integration characteristics was due primarily to observing segments of on-going lessons, rather than observing complete lessons.

Teachers were most confident in Teacher Learning and Instructional Design descriptors, with all teachers scoring high evidence in these areas. Correlating to interview data, some teachers were observed at less than high evidence in the areas of Lesson Facilitation and Student Assessment. Teacher attitude was that integrating the arts is a process, and that additional training would result in higher evidence of arts integration descriptors in these areas.

Survey Findings

Thirty-three teachers assessed their beliefs of self-efficacy in the use of arts integration strategies via a Likert-type survey. Each of the 19 survey items were positively stated, and analyzed by an assigned point value for each response; "Strongly Agree" = 4, "Agree" = 3, "Disagree" = 2, "Strongly Disagree" = 1, and "No Response" = 0. The responses, reduced to numerical data allowed survey data to be triangulated with interview and observation data for a final analysis. A split-half reliability analysis was conducted on the self-efficacy scale to establish survey reliability. A reliability coefficient of .987 indicated a high internal consistency of the survey items assessing self-reported beliefs of self-efficacy (see Table 20).

Table 20

Aggregated survey statistics

Survey Item	N Statistic	Mean Statistic	Mean Std. Error	Std. Deviation Statistic	Variance Statistic	Mean Code
1	33	3.2727	.23140	1.32930	1.767	Agree
2	33	3.0303	.21534	1.23705	1.530	Agree
3	33	3.1212	.22087	1.26880	1.610	Agree
4	33	2.1818	.21957	1.26131	1.591	Disagree
5	33	2.8333	.20947	1.20329	1.448	Disagree
6	33	2.9242	.21773	1.25076	1.564	Disagree
7	33	3.1818	.22384	1.28585	1.653	Agree
8	33	2.6667	.19784	1.13652	1.292	Disagree
9	33	2.8182	.22803	1.30993	1.716	Disagree
10	33	2.6364	.18370	1.05529	1.114	Disagree
11	33	2.9394	.21293	1.22320	1.496	Disagree
12	33	2.8182	.20158	1.15798	1.341	Disagree
13	33	2.6667	.22048	1.26656	1.604	Disagree
14	33	3.1818	.22803	1.30993	1.716	Agree
15	33	3.3030	.22815	1.31065	1.718	Agree
16	33	3.2727	.22727	1.30558	1.705	Agree
17	33	3.1515	.22242	1.27772	1.633	Agree
18	33	3.1212	.22087	1.26880	1.610	Agree
19	33	3.0303	.21534	1.23705	1.530	Disagree
Valid N	33					

Mean scores for the combined IDEA levels indicated "Agree" on the following items:

Survey Item1: I understand the meaning of the term "arts integration." (M = 3.272)

Survey Item 2: I am comfortable planning arts integrated instruction/assessment on my own. (M = 3.0303)

Survey Item 3: I am comfortable planning arts integrated instruction/assessment with grade level team members. (M = 3.1212)

Survey Item 7: I understand my role when collaborating as a classroom/arts teacher team. (M = 3.1818)

Survey Item 14: Integrating the arts influences my educational philosophy. (M = 3.1818)

Survey Item 15: Integrating the arts influences the learning environment of my classroom. (M = 3.3030)

Survey Item 16: Integrating the arts influences my classroom management. (M = 3.2727)

Survey Item 17: Integrating the arts influences my view of collaboration. (M = 3.1515)

Survey Item 18: Integrating the arts influences my view of planning for diversity. (M = 3.1212)

Survey Item 19: Integrating the arts influences how I assess student achievement. (M = 3.0303)

"Disagree" mean scores were indicated in response to the following survey items:

Survey Item 4: I prefer to plan arts integrated instruction with an arts specialist.
($M = 2.1818$)

Survey Item 5: I understand the state arts curriculum standards. ($M = 2.8333$)

Survey Item 6: I can effectively match arts standards with content standards for a natural and significant connection. ($M = 2.9242$)

Survey Item 8: I am confident in assessing student learning in the art modalities.
($M = 2.6667$)

Survey Item 9: I can effectively integrate visual arts in teaching content. ($M = 2.8182$)

Survey Item 10: I can effectively integrate music in teaching content. ($M = 2.63.64$)

Survey Item 11: I can effectively integrate drama in teaching content. ($M = 2.9394$)

Survey Item 12: I can effectively integrate dance/movement in teaching content.
($M = 2.8182$)

Survey Item 13: I can effectively integrate poetry in my curriculum. ($M = 2.6667$)

An additional analysis of survey mean scores by IDEA levels indicated the following: (see Table 21).

Table 21

Survey statistics grouped by IDEA levels

Survey Item	Level II Mean	Level III Mean	Level IV Mean	Total Mean	Mean Code
1	3.5	3.3529	3.0	3.2727	Agree
2	3.1667	3.0588	2.9	3.0303	Agree
3	3.5	3.1765	2.8	3.1212	Agree
4	2.8333	2.1176	1.9	2.1818	Disagree
5	3.5	2.7353	2.6	2.8333	Disagree
6	3.5	2.6765	3.0	2.9242	Disagree
7	3.8333	3.0000	3.1	3.1818	Agree
8	3.1677	2.5882	2.5	2.6667	Disagree
9	3.333	2.7059	2.7	2.8182	Disagree
10	3.1667	2.5294	2.5	2.6364	Disagree
11	3.333	2.8824	2.8	2.9394	Disagree
12	3.1667	2.7059	2.8	2.8182	Disagree
13	2.8333	2.5882	2.7	2.6667	Disagree
14	3.667	3.0588	3.1	3.1818	Agree
15	3.667	3.2353	3.2	3.303	Agree
16	3.5	2.2941	3.1	3.2727	Agree
17	3.333	3.1765	3.0	3.1515	Agree
18	3.5	3.1176	2.9	3.1212	Agree
19	3.333	3.1176	2.7	3.0303	Disagree

In addition, I looked beyond whole group, to each IDEA level for dynamics within each survey item:

Survey Item1: I understand the meaning of the term "arts integration." Level II M = 3.5, SD = .547; Level III, M = 3.3529, SD = 1.32; Level IV, M = 3.2727, SD = 1.6996; and Total M = 3.2727, SD = 1.3293. The participants at all levels responded with "agreed" in understanding the meaning of "arts integration."

Survey Item 2: I am comfortable planning arts integrated instruction/assessment on my own. Level II, M = 3.1667, SD = .4082; Level III, M = 3.0588, SD = 1.2485; Level IV, M = 2.9, SD = 1.595; and Total M = 3.0303, SD = 1.2370. Teachers at Level II exhibited slightly more confidence with a difference of .107 (Level III) and .2667 Level IV, in being comfortable planning arts integrated instruction and assessment on their own.

Survey Item 3: I am comfortable planning arts integrated instruction/assessment with grade-level team members. Level II teachers and Level III teachers measured "agree" while Level IV teachers measured a high "disagree." Level II teachers measured the highest degree of self-efficacy in planning arts integrated instruction and assessment with grade-level members (M = 3.5, SD = .5477), followed by Level III (M = 3.1765, SD = 1.2862) and Level IV (M = 2.8, SD = 1.5491) with a total (M = 3.1212, SD = 1.2682). Teachers with the least amount of training felt a slightly greater level of comfort, (.3235) and (.7000), in planning arts integrated curriculum with grade-level team members than did teachers with more

experience with the IDEA program. A slight decrease in feelings of self-efficacy continued between Levels III and Levels IV (.3765).

Survey Item 4: I prefer to plan arts integrated instruction with an arts specialist.

All IDEA levels measured "disagree" with preferring to plan arts integrated instruction with an arts specialist ($M = 2.1818$, ($SD = 1.2613$). Level II teachers disagreed the least ($M = 2.8333$, $SD = .7528$), followed by Level IV ($M = 1.9000$, $SD = 1.4491$), and then Level III ($M = 2.1176$, $SD = 1.2689$).

Survey Item 5: I understand the South Carolina arts curriculum standards. ($M = 2.8333$, $SD = 1.2032$). Level II teachers measured the highest beliefs of self-efficacy in understanding state arts curriculum standards ($M = 3.5$, $SD = .5477$), followed by Level IV ($M = 2.600$, $SD = 1.4298$) with Level III teachers measuring the least confident ($M = 2.7353$, $SD = 1.200$).

Survey Item 6: I can effectively match arts standards with content standards for a natural and significant connection ($M = 2.9242$, $SD = 1.2507$). Level II teachers measured "agreed" with the highest score ($M = 3.5$, $SD = .5477$). Both Level III ($M = 2.6765$, $SD = 1.1584$) and Level IV ($M = 2.9242$, $SD = 1.6329$) measured "disagree" in beliefs of self-efficacy in matching arts standards with content standards for a natural and significant connection for student instruction.

Survey Item 7: I understand my role when collaborating as a classroom/arts teacher team ($M = 3.1818$, $SD = 1.2858$). All levels measured "agree" with regard to understanding their roles when collaborating as a classroom/arts teacher team; Level II ($M = 3.8333$, $SD = .4082$), Level III ($M = 3.0000$, $SD = 1.2247$), Level IV

($M = 3.100$, $SD = 1.6633$). Level III indicated the highest degree of self-efficacy in collaboration, followed by Level IV, and then Level III.

Survey Item 8: I am confident in assessing student learning in the art modalities ($M = 2.6667$, $SD = 1.1365$). Confidence was highest in Level II teachers ($M = 3.1677$, $SD = .4082$) who measured "agree." Level IV teachers expressed less confidence in assessing student learning in the art modalities with "disagree" ($M = 2.5000$, $SD = 1.4337$). Level III was least confident ($M = 2.5882$, $SD = 1.1213$), also measuring "disagree."

Survey Item 9: I can effectively integrate visual arts in teaching content ($M = 2.8182$, $SD = 1.3099$). Level III teachers were the most confident in their belief of effectively integrating visual arts in teaching content ($M = 2.7059$, $SD = 1.3585$), measuring "agree." Level IV measured "disagree" ($M = 2.7000$, $SD = 1.5670$), followed by Level III teachers ($M = 2.7059$, $SD = 1.3585$) who also measured "disagree".

Survey Item 10: I can effectively integrate music in teaching content ($M = 2.6364$, $SD = 1.0552$). Level II expressed the highest degree of confidence in effectively integrating music in teaching content with "agree" ($M = 3.1667$, $SD = .4082$). Level IV expressed a belief of "disagree" ($M = 2.500$, $SD = 1.3540$). Level III also expressed a belief of "disagree" ($M = 2.5294$, $SD = 1.0073$) in effectively integrating music in teaching content.

Survey Item 11: I can effectively integrate drama in teaching content ($M = 2.9394$, $SD = 1.2232$). Level II expressed the highest degree of confidence in

effectively integrating drama in teaching content with "agree" ($M = 3.333$, $SD = .5164$). Level IV expressed a belief of "disagree" ($M = 2.8$, $SD = 1.5491$). Level III also expressed a belief of "disagree" ($M = 2.8824$, $SD = 1.2187$).

Survey Item 12: I can effectively integrate dance/movement in teaching content ($M = 2.8182$, $SD = 1.1579$). Level II measured the highest degree in beliefs of self-efficacy in effectively integrating drama in teaching content with "agree" ($M = 3.1667$, $SD = .4082$). Level IV measured a belief of "disagree" ($M = 2.8$, $SD = 1.5491$). Level III also measured a belief of "disagree" ($M = 2.7059$, $SD = 1.1048$).

Survey Item 13: I can effectively integrate poetry in my curriculum ($M = 2.6667$, $SD = 1.2665$). All levels indicated "disagree" in beliefs of effectively integrating poetry into the curriculum. The highest degree of self-efficacy in this area was measured by Level II ($M = 2.8333$, $SD = .4082$), followed by Level IV ($M = 2.7$, $SD = 1.5670$); with the least degree of self-efficacy measured by Level III ($M = 2.5882$, $SD = 1.3256$).

Survey Item 14: Integrating the arts influences my educational philosophy ($M = 3.1818$, $SD = 1.3099$). All levels of IDEA teachers agreed that integrating the arts had influenced their educational philosophy; Level II ($M = 3.667$, $SD = .5164$), Level III ($M = 3.0588$, $SD = 1.2976$) and Level IV ($M = 3.1$, $SD = 1.6633$).

Survey Item 15: Integrating the arts influences the learning environment of my classroom ($M = 3.3030$, $SD = 1.3106$). All levels of IDEA teachers agreed that integrating the arts had influenced their educational philosophy; Level II ($M =$

3.667, *SD* = .5164), Level III (*M* = 3.2353, *SD* = 1.3) and Level IV (*M* = 3.2, *SD* = 1.6865).

Survey Item 16: Integrating the arts influences my classroom management (*M* = 3.2727, *SD* = 1.3055). Levels II (*M* = 3.5, *SD* = .5477) and IV (*M* = 3.1, *SD* = 1.6633) indicated "agree." Level III teachers indicated "disagree" (*M* = 3.2941, *SD* = 1.3117) referencing influence of integrating the arts in their classroom management.

Survey Item 17: Integrating the arts influences my view of collaboration (*M* = 3.1515, *SD* = 1.2777). All levels agreed that integrating the arts influenced their view of collaboration, with Level II scoring the highest score (*M* = 3.333, *SD* = .5164), Level III (*M* = 3.1765, *SD* = 1.2862) and Level IV (*M* = 3.00, *SD* = 1.6329).

Survey Item 18: Integrating the arts influences my view of planning for diversity (*M* = 3.1212, *SD* = 1.2688). Levels II and III agreed that integrating the arts influenced their view of planning for diversity. Level II teachers were somewhat more confident (*M* = 3.5, *SD* = .5477), while Level III scored (*M* = 3.1176, *SD* = 1.2689). The score for Level IV (*M* = 2.9, *SD* = 1.5951) measured "disagree."

Survey Item 19: Integrating the arts influences how I assess student achievement (*M* = 3.0303, *SD* = 1/2370). Only Level II (*M* = 3.333, *SD* = .5164) and Level III (*M* = 3.1176, *SD* = 1.2689) measured mean scores for "agree." Level IV mean scores measured (*M* = 2.7, *SD* = 1.4944) for a "disagree" response to integrating the arts influencing how they assess student achievement.

An analysis of variance was conducted to determine if significant correlations existed between the variables (self-efficacy scores and the different levels of IDEA instruction), and to what extent (Gravetter & Wallnau, 2005, p. 331). The ANOVA analysis indicated an insignificant correlation between self efficacy scores at the different levels (I-III) IDEA instruction, F (2, 26) = 0.875, p = .429. (see Table 22). An additional Pearson and Spearman's analyses were conducted as post hoc tests between survey scores, years of teaching, IDEA level, and school sites, but indicated no evidence of significance. (see Appendix L).

Table 22

ANOVA teacher beliefs of self-efficacy

Source	SS	df	MS	F
Between groups	57.226	2	28.613	F (2 , 26) = .429
Within groups	850.567	26	32.714	
Total	907.793			

Survey Findings Summary

Survey data showed teacher beliefs of self-efficacy in arts integration to be less than what was indicated by the highly positive narrative data from interview sources. While individuals at each level indicated "Strongly Agree" on particular survey items, the collective mean scores did not indicate "Strongly Agree" on any item. Further examination of mean scores by levels revealed no relationship between IDEA level and teacher beliefs of self-efficacy.

Data Analysis

Interview data from open-ended questions were coded for themes and sub-themes,

providing teachers' description of the IDEA arts integration professional development

experience. The Statistical Package for the Social Sciences (SPSS) v. 15 was used to

analyze observation and survey data. An analysis of variance was used to determine any

differences between teacher beliefs of self-efficacy scores and levels of IDEA instruction.

Additional ANOVA was used to determine a difference in the self-efficacy scores of

teachers at the different school sites, and years of teaching.

Research Question 1

Research Question 1, "How do teacher participants describe the IDEA arts

integration professional development experience?" was answered through responses to

open-ended interview questions. Interview questions queried teachers on beliefs and

classroom practice in the areas of instructional strategies, instructional design, assessment

strategies, collaboration, and the arts integrated learning environment. All responses were

coded for themes and subthemes for participants' perspectives of the IDEA experience

and analyzed as follows:

Question 1: How would you *describe the IDEA arts integration professional development*

experience?

A description of the IDEA arts integration professional development experience indicated

five theme/subthemes; Improving Teaching Practice, Providing Ability to Address

Student Diversities, Being Useful in Their Teaching Practice, Helping Make Learning

Fun, and Being a Process. Respondents were unanimously positive in their descriptions

of the IDEA professional development experience.

Teachers explicitly stated that the IDEA arts integration professional development

experience improved their instructional practice and helped them become better teachers

(Fullan, 1990; Guskey, 1986; Joyce & Showers, 1988).

> "I truly feel this has been the most beneficial professional development I have ever had." (Teacher 206)

> "I am a better teacher because of the strategies that I have learned and use in my classroom." (Teacher 306)

> "I see how my teaching can have more impact." (Teacher 309)

> "IDEA has really changed the way I think about learning and the way I teach." (Teacher 310)

> "I would highly recommend it to anyone who wants to improve their teaching and add to their strategies." (Teacher 401)

> "IDEA changes your philosophy and ideas." (Teacher 405)

> "IDEA professional development has become pervasive in every aspect of my teaching practice. It has challenged me to examine my philosophy of education." (Teacher 501)

> "Really incredible…if every teacher took (IDEA training), what fabulous learning would be going on in every classroom everywhere!" (Teacher 503)

IDEA participants viewed the experience as being useful in their teaching practice.

> "I received many strategies that I use every day." (Teacher 107)

IDEA teachers credited the experience with helping make learning fun.

> "I would say that my IDEA experience has been helpful and interesting. I am so glad that I have had the opportunity to make learning fun for my students. I love to see them excited about learning." (Teacher 302)

> IDEA arts integration professional development was viewed as a process.

"IDEA is a process…building blocks. I knew what I wanted my class to look like, how I wanted my classroom to feel, but did not know how to get there. IDEA is the bridge that let me cross over. IDEA training gives you a firm footing the entire way with support of the artists and IDEA colleagues." (Teacher 303)

Question 2: How does the IDEA arts integration professional development influence the way you *think* about your teaching practice?

IDEA teachers cited various, but specific ways their thinking was influenced by the arts integration training (Darling-Hammond, 2005; Wahlstrom, 2003).

"I am more conscious of continuously trying to incorporate arts into my curriculum." (Teacher 101)

"I am using better ways to implement my instruction and students are 'getting it.' I always think to use (arts strategies) with other subjects." (Teacher103)

"(I think) arts integration includes effective teaching practices." (Teacher 106)

"IDEA development influences the way I think about lesson planning design and how I teach a lesson." (Teacher 309)

"IDEA made me realize that I needed change in how I think about teaching." (Teacher 401)

"I think about ways to integrate the arts and changes I need to make as a teacher."(Teacher 405)

"IDEA encourages me to be more reflective on my practice and enables me to improve my teaching with (arts integrated) strategies. The program also allows for collaboration with other teachers from my district (which influences my thinking)." (Teacher 502)

IDEA teachers viewed the arts integration training as a strategy for actively engaging students in learning for greater retention.

"I try to use the skills I learned in IDEA to actively involve my students in learning, to help them retain more and retain longer." (Teacher 107)

"I know that my students will be more engaged and have the opportunities to learn at a deeper level with IDEA strategies." (Teacher 306)

"I now try to have more involvement from the students. They enjoy learning through movement and seem to retain more." (Teacher 503)

IDEA arts integration training helped teachers to think of the arts as enabling them to address a wider variety of student learning styles and learning modalities (Gardner, 2006; Scherer, 2006; Tomlinson, 2003; Tomlinson & Germundson, 2007; Wiggins & McTighe, 1998).

"Due to IDEA, I think of ways that I can teach to address more learning styles." (Teacher 201)

"IDEA has reinforced my belief that students learn in different ways, and that using different modalities will accommodate a wider range of learning styles." (Teacher 401)

"IDEA has made me constantly think of alternate ways to instruct using various methods to reach more students." (Teacher 407)

"I have developed a better understanding of the different ways children learn. Through the (IDEA program), I have changed my philosophy of education to believe that all children have the right to learn in their own best way." (Teacher 310)

IDEA teachers think arts integration helps students achieve deeper levels of understanding.

"With IDEA strategies, I know that my students will be more engaged and have opportunities to learn at a deeper level than before." (Teacher 306)

"I now incorporate the arts to help by students achieve a deeper level of understanding." (Teacher 301)

IDEA teachers think of arts integration as a means of continuous student assessment.

"The IDEA teacher engages in higher level thinking throughout the day…always analyzing and making decisions about the direction the students need to go. Every move is a teaching moment; whether for behavior, for content…everything. My thinking is less like that of a traditional teacher; presenting material in front of the class, and then giving a written assessment and then feedback." (Teacher 303)

IDEA teachers think the arts add enjoyment to teaching.

> "IDEA opens up a new avenue of teaching; I am more excited about my lessons when I am using arts integration." (Teacher 306)

Question 3: How has the IDEA arts integration professional development *changed your practice*? (Stevenson, 2006)

IDEA teachers changed their practice to increase the use of the arts in facilitating instruction.

> "I find myself naturally including arts in my lessons even when they are not in the lesson plans given to me by my colleagues." (Teacher 101)

> "I am using much more movement in the classroom, and give students the opportunity to help each other learn." (Teacher 103)

> "I am always looking for ways to use IDEA practices to enhance the good things I am already doing and improve on the ones that are not as strong." (Teacher 107)

> "My teaching practices include more arts integration." (Teacher 106)

> "After going through the IDEA process, I try to think of more meaningful connections between the arts and different topics." (Teacher 201)

> "I always try to incorporate the arts to achieve deeper understanding." (Teacher 301)

IDEA teachers realized diverse practice changes as a result of implementing arts integration training.

> "IDEA has changed my teaching practice by providing a very easy ready to use behavior management strategy which is welcomed by the students. IDEA has also provided a new approach to teaching through movement." (Teacher 206)

> "I am much more willing to try new things to enhance the curriculum for my students. The IDEA program has helped me develop into a more diverse teacher. I feel more comfortable with allowing the students to be in control of their learning environment. I use multiple intelligence in my classroom and am more aware of the individual students' learning styles, helping me better meet their needs. IDEA has totally changed my approach to teaching. Instead of teaching as I had been

taught in the teacher education program, my approach to everything has been changed." (Teacher 303)

"The IDEA program has changed the way I teach. I try to share my experiences so other teachers can have these strategies to help their students." (Teacher 304)

"IDEA has provided me with the tools and enabled me to be a more effective teacher. IDEA helped me take the natural arts tendencies that I already have and turn them into a creative learning style that my students enjoy. IDEA has proved me with confidence needed to make sure that an arts integrated program will work within my classroom. I do not rely on the teacher's editions provided by the district. (Teacher 306)

"I am now very aware of how to use the arts when I plan. We don't need to sit at our desks. We are active and more entertained (have fun) while we learn." (Teacher 309)

"I am more thoughtful about how to integrate arts into my curriculum to help students learn best." (Teacher 310)

"Before IDEA, I was a very traditional teacher. My style and strategies have radically changed as a result of new learning. IDEA made me realize that I needed change in my teaching practice and then helped me make the changes needed." (Teacher 401)

"I am incorporating much more hands-on creative activities." (Teacher 407)

"IDEA has changed my practice by equipping me with teaching strategies that I would not have learned in any other type of professional development. I implement the arts in my classroom on some level, daily. IDEA made this possible." (Teacher 502)

"I try to be more aware of each student's individual needs and address them through dance, drama, arts, etc. I use Sean Layne's behavior practices every day…extremely helpful!" (Teacher 503)

Question 4: How has integrating the arts influenced the *learning environment of your classroom?*

IDEA teachers indicated a more student-centered learning environment due to integrating the arts.

"Students are not longer just sitting, they are engaged." (Teacher 301)

"My classroom is student centered. They are in control of their actions and have learned how to work together to problem solve. My students are comfortable working in small groups to complete a task." (Teacher 306)

"(The arts) put the responsibility and creativity on the children. They are more in control of their learning. They also make more decisions and use more skills." (Teacher 309)

IDEA teachers reported that integrating the arts created a more positive learning

environment.

"The learning environment in my classroom has become more positive with the arts." (Teacher 405)

"It is more positive, more creative, and more fun." (Teacher 407)

"The students are always interested in learning when they know it involves the arts in some way." (Teacher 304)

IDEA teachers cited specific student benefits with implementing arts in instruction.

"Integrating the arts has transformed my classroom into one that promotes collaboration and a deeper understanding of content. Students learn that there are different ways to solve the same problems, and they learn to respect each others' differences." (Teacher 502)

"Students seem to be more interested, they enjoy the work, and they have better retention. Who would not want these as a result (of using the arts)?" (Teacher 401)

"Students show more ownership of their work, and the classroom. Students work collaboratively to solve problems." (Teacher 310)

IDEA teachers consider the learning environment to be part of the arts integration

process.

"The word that comes to mind is 'fluid'. It is a continuous flow of 'wow moments' for (the teacher) and the kids. You never know what is going to evolve through the process of using the arts. It is not teacher dictated and not necessarily student dictated either. The teacher is acting as a facilitator in a step-by-step

process, causing the students to shift their thinking through the process. Student creativity comes out during the process." (Teacher 303)

Question 5: How has integrating the arts influenced your *classroom management*?

Teachers unanimously cited the arts and specifically Acting Right as a positive influence on their classroom management.

> "The arts have influenced my classroom management in a positive way. I love the Acting Right strategy. Kids love it. It is the key to the arts program. Without the Acting Right strategy/foundation, the IDEA strategies would not flow as smoothly as they do in my classroom." (Teacher 206)

> "Acting Right has helped with the behavior management. My students are able to control themselves better and take responsibility for their actions. They know what to do to regain control." (Teacher 302)

> "My classroom management is so easy! I do not worry about how many cards a student has pulled for the week or have to have a treasure box full of trinkets to reward them. Students become responsible for their own behavior and know exactly what is expected. They want to show strong control because of how it makes them feel, not because they are going to get a treat at the end of the week." (Teacher 304)

> "With (Acting Right), the students learn to be in control of their own actions. I believe this is a life skill that serves my students well." (Teacher 306)

> "(Acting Right) took what I was trying to teach to a new level. It really taught them HOW to focus, learn, check in, and be a strong learner. They realize they are more in charge of what they learn." (Teacher 309)

> "I do Acting Right at the beginning of class every day. I feel like the students are calmer and more cooperative." (Teacher 407)

> "Using drama as a classroom management strategy allows me to build a classroom community from a group of diverse students. This positively influences every other aspect of my classroom." (Teacher 503)

IDEA teachers utilized new vocabulary for classroom management when integrating the arts.

> "(The arts) have transformed the vocabulary. Instead of telling students to 'concentrate' or 'be still', Acting Right teaches the students what 'control your

body' looks like and feels like. Now students can practice and understand a 'neutral, balanced position' and can still their bodies." (Teacher 303)

"The IDEA training has given me new techniques and new vocabulary that have 'tightened' my classroom management. My classroom management is much improved. I was concerned that it would suffer as a result of integrating the arts, but have been pleasantly surprised to find the opposite." (Teacher 401)

Question 6: How has integrating the arts influenced your *view of collaboration*?

Responses were evenly distributed between references to student collaboration and

teacher peer collaboration.

"I am amazed at how much better my students have become at collaborating after all the practice they have had with the IDEA tools I have implemented." (Teacher 101)

"Integrating the arts opens up the opportunity for all learning styles in your classroom. Instead of limiting the students who excel in mathematics or linguistics to be the shining light, everyone in your room the opportunity has the opportunity to shine. By alternate ways of thinking, underachieving students are willing to open up, collaborate, and join the communication process because they experience success as well." (Teacher 303)

IDEA teachers valued collaboration opportunities with IDEA colleagues.

"I have found the collaboration aspect of IDEA to be helpful. We use each other's ideas to help strengthen our teaching and content." (Teacher 302)

"It has been very beneficial to have an entire grade level team that uses the arts for instruction. Collaboration save time and reinforces our learning." (Teacher 401)

Question 7: How has integrating the arts influenced your *view of planning for diversity*?

IDEA teachers regarded arts integration as a natural way to plan for student diversity

(Armstrong, 2000; Catterall et al., 1999; Deasy, 2002; Deasy & Stevenson, 2005; Fiske,

1999; Gardner, 1983, 2006; Ingram & Reidel, 2003; Mason, Thorman & Steedly, 2004;

Stronge, 2002; Tomlinson & Germundson, 2007; Upitis & Smithrin, 2003; Wiggins &

McTighe, 1998).

> "IDEA is a great opportunity because you are using so many modalities and learning styles." (Teacher 103)

> "The IDEA process (allows) you to develop an environment where you are reaching all learners; that's what it's all about." (Teacher 303)

> "Utilizing the arts is an approach that naturally accounts for diversity. Because this is embedded in the arts, all students are motivated and interested in learning." (Teacher 502)

> "I have seen how children who I thought just did not understand the content; learn just as well when given the chance to use the arts." (Teacher 310)

> "I guess this is one of the best parts about integrating the arts. Students are able to participate and learn, even if they have difficulties reading or writing. There is so much thinking going on. The discussion and planning parts of most activities from IDEA give students opportunities to tell what they know or how they might solve a problem that in other traditional activities they would never be able to complete." (Teacher 304)

IDEA teachers recognized the arts as addressing diverse student modalities and learning

styles.

> "Integrating the arts has influenced my planning for diversity because the arts teach children subject matter through different modalities." (Teacher 206)

> "Incorporating the arts always helps with diversity. Each learner learns through different ways of teaching." (Teacher 301)

> "The arts have given me numerous strategies that were just what I was looking for, assisting me to instruct in a variety of modalities." (Teacher 401)

IDEA teachers utilized arts integration to plan for cultural diversity.

> "Everybody gets to share their own personal and cultural experiences. The arts give students greater opportunities to show and share their diversity." (Teacher 309)

Question 8: How has integrating the arts influenced your *assessment* of students?

IDEA teachers implemented the arts in assessing student achievement (Deasy, 2002; Eisner, 2002; Psilos, 2002).

"I can now effectively use observation to assess students, checking for understanding immediately. By integrating the arts, all students feel successful, and I now have a natural way to plan and assess for diversity." (Teacher 101)

"I like how I can observe and immediately see if the students understand the concepts. It helps with ongoing assessment." (Teacher 107)

"My favorite quick assessment is One Minute Challenges. I can listen in on the discussion and tell that students know the material. I use drama and dance often. My students have created wonderful dances to show science concepts." (Teacher 300)

"Through arts integration, I am able to assess the students by observations and checklists that I have created. It is an easy way to assess." (Teacher 302)

"My daily minute-by-minute informal assessment has changed tremendously. The arts really pull out the students' understanding of a concept, giving you that 'Wow, I taught that!' feeling. Assessing through the arts also lets you know what to target for review." (Teacher 303)

"Assessment takes many different forms in my classroom. I have assessed using drama, dance and (visual) art. Students are not only excited about learning through the arts; they are also excited about being assessed through the arts." (Teacher 502)

IDEA teachers cite benefits from assessing student achievements through the arts.

"I am now able to assess students who are unable to tell me what they know." (Teacher 201)

"Some students do not do well with paper and pencil assessments, so (using the arts) is a wonderful way to assess their deeper understanding of a concept." (Teacher 407)

"I use many more observations of student interactions. I also have students assess themselves more often to put them in charge of their learning." (Teacher 310)

IDEA teachers desire additional training in using the arts for student assessment.

"This is an area that I have not developed as far as possible with formal assessment." (Teacher 303)

"This is one area where I still need improvement. I feel my assessment is subjective, and I prefer the pencil/paper objective type assessment." (Teacher 401)

Question 9: What was the *most helpful aspect(s)* of the professional development experience?

Teachers most frequently and equally cited workshops led by Sean Layne (drama strategies) and artist/educators' modeling as the most helpful aspects of the IDEA professional development learning experience.

"All of Sean's workshops and techniques have been very helpful. His work is so practical and such a good foundation for the entire arts integration." (Teacher 103)

"All of Sean Layne's techniques are easy to do and practical for any classroom." (Teacher 310)

"The most helpful aspects of the IDEA program have been the Acting Right training. I refer to it ALL DAY long throughout everything we do." (Teacher 206)

"It was very helpful to see the strategies at work with children and not just pretending to be the student all the time." (Teacher 401)

"The most helpful aspect of the professional development experience was working directly with the artist and having them come into my room to either model or watch me use their strategy. To receive feedback from the artist provided the opportunity for me to further refine my own practice." (Teacher 502)

"The most helpful aspect is the collaboration with the artist/educators. The learning process begins, working to a final product. I am learning by getting actual time with the artists, watching them interact with the students; then the artists watch me interact with the students. Giving me feedback is learning just like I am attempting to facilitate with my students. The IDEA program gives you what you need. You just have to reach out and get it." (Teacher 303)

"By attending the workshops, I learned new fun and meaningful strategies to bring into my classroom." (Teacher 302)

"It is more fun to teach and learn (through the arts). My students are given control and skills that are practical. Lessons keep us moving and concepts are learned to a deeper degree." (Teacher 309)

"The strategies are easy to integrate." (Teacher 405)

Question 10: What was the *least helpful aspect(s)* of the professional development experience?

IDEA teachers found all aspects of the professional development to be helpful.

"I truly found all aspects of the professional development experience helpful on some level." (Teacher 502)

"Every part of it was helpful in one way or another!" (Teacher 503)

"Some of the strategies are more challenging than others. I am not sure there is a least helpful aspect." (Teacher 310)

"I can't say that anything was not helpful in some way." (Teacher 306)

"The least helpful have been the dance trainings. It might just be that I don't feel comfortable using that part because I do not consider myself a dancer." (Teacher 206)

"Some of the more advanced art analysis was difficult and less useful for my students." (Teacher 407)

Question 11: What *additional training do you desire* through IDEA arts integration professional development?

Teachers most frequently responded with a desire to repeat some of the same training already received.

IDEA teachers expressed the desire for additional training in strategies already learned.

"I don't think I need additional training in any one subject area I just need to develop a deeper understanding of what I know works." (Teacher 201)

"I would like to repeat some of the workshops that we have already taken." (Teacher 301)

"I need to polish what I do and continue with the classes I have not taken." (Teacher 309)

IDEA teachers desired additional training to learn new strategies.

"I would love to be informed of any "new" strategies that artists present so that I could continue to expand my knowledge base and continue integrating the arts." (Teacher 502)

Question 12: What are some specific examples of how your arts integration practice

impacts your students?

IDEA teachers cited positive and specific examples of how practicing arts integration

impacted their students (Aprill, 2001; Au, 2002; Cornett, 2007, Dewey, 1933; Marzano,

2007).

"My students learned how to find focus and get (self) control from doing the Actors Toolbox." (Teacher 302)

"They are excited to learn. They love the One-Minute Challenges and the tableaus." (Teacher 103)

"I examined my MAP (Measures Academic Progress) data in 2006 and 2007 in the area of Geometry. In 2006, my students did not receive arts integrated instruction. In 2007, my students received instruction in the area of Geometry which included dance and visual art integration. In 2007, my students' MAP scores in Geometry were 20 points higher than those of 2006. This is just one example of how arts integrated instruction specifically impacted student achievement." (Teacher 502)

"Students are more respectful of each other; they have opportunities to work with the middle, the low, and the high student without complaining. I think it has made their learning experience richer." (Teacher 103)

"Cooperation challenges have helped my students become aware of how to work together in small groups. They show each other respect as they listen to ideas and come to an agreement or a plan." (Teacher 306)

"They are now able to create and use their own body movements to represent what they have learned." (Teacher 309)

"My students love to learn with the arts. They have become more analytical and engage in higher order thinking." (Teacher 405)

Question 13: What components of the IDEA professional development would you say has contributed to your success as a teacher?

IDEA teachers most frequently cited collaboration with, and modeling of arts integration strategies with students by the artist/educators as contributing to their success as a teacher.

"The 'top component' of the IDEA program is watching student modeling." (Teacher 101)

"Having the artist come in and work in my classroom, I get to see how it works in my class." (Teacher 505)

"Personal contact, in-class mentoring and coaching with the artists (contributed to my success as a teacher)." (Teacher 303)

"The artists are so approachable that it is so easy to ask for help or suggestions." (Teacher 405)

"Personal coaching by the artists and the resources they provided." (Teacher 307)

IDEA teachers cited specific reasons that IDEA contributed to their success as a teacher.

"Sean Layne's techniques for classroom management gave me encouragement to step away from my comfort zone and try new things." (Teacher 109)

"(Acting Right) vocabulary helps across the entire day." (Teacher 503)

"The inclusion of all learning (styles) and the flexibility of the strategies." (Teacher 310)

"The strategies work with students, are easy to understand, and help my students learn the material in exciting and interactive ways." (Teacher 201)

Question 14: Which workshop(s) contributed most to your growth as a teacher?

IDEA teachers attributed Sean Layne's strategies for contributing most to their growth as

a teacher.

> "Sean Layne's Actor's Toolbox/ Acting Right training has contributed most to my growth as a teacher. It is the heart of the program. Acting Right has been a great tool in teaching kids ways to cooperate with each other and express learning in new and different ways." (Teacher 206)

> "The Actor's Toolbox has become my classroom management strategy." (Teacher 305)

> "ALL of the workshops have been valuable." (Teacher 306)

Question 15: With which art form(s) are you *most comfortable* integrating?

IDEA teachers most frequently (83%) specifically credited drama strategies with

workshops conducted by Sean Layne as being the art forms most comfortable with

integrating.

> "I am most comfortable with using tableaus in social studies." (Teacher 101)

> "Drama…I use it continually in reading, and Storytelling, now that I have tried it." (Teacher 103)

IDEA teachers cited a variety of art modalities as being the most comfortable for

integrating.

> "I use dance with language arts, science, and social studies." (Teacher 104)

> "Drama, visual art, poetry, and music are so easy to integrate with the first grade." (Teacher 103)

> "Drama and visual arts are the most comfortable for me due to the excellent workshops. They demonstrated how best to teach." (Teacher 108)

> "Musically moving math, kinesthetic geometry." (Teacher 307)

> "Dance and movement." (Teacher 309)

> "Drama and visual arts." (Teacher 401, Teacher 501)

"Music." (Teacher 407)

Question 16: Which art form(s) have been the most challenging for you to integrate?

Teachers responded most frequently (16 teachers) that dance proved to be the most

challenging art form to integrate, followed by visual art (6), poetry (5), music (3),

storytelling (2), and writing.

"Dance, because of limited space. Children can easily lose control." (Teacher 109)

"Dance. I am not as comfortable with this. It seems like there is a lot of pre-teaching needed." (Teacher 205)

"Poetry, storytelling, and dance. These are hard to me." (Teacher 301)

"Poetry. I am just not totally comfortable yet on ways to use it to incorporate it into subjects." (Teacher 302)

"Visual art and writing; I am not a "natural language" person. It just takes EXTRA mental effort. I feel more awkward teaching it." (Teacher 307)

"Visual art. My students had a hard time coming up with ways to describe the piece of art." (Teacher 308)

Question17: What arts integration goals do you have for yourself and your students?

"Add more IDEA strategies every day in my classroom." (Teacher 108)

"…deepen my understanding of the strategies that I am learning." (Teacher 201)

"I want to bring more IDEA strategies to the grade team." (Teacher 208)

"I want more artists in my classroom." (Teacher 301)

"I will try to use more of the strategies learned. The more I practice the better I am at the tool." (Teacher 302)

"To use a greater variety of IDEA opportunities in my class." (Teacher 304)

"I plan to implement <u>more</u> strategies into <u>more</u> areas of the curriculum." (Teacher 403)

"Implement more movement and let (arts integration) strategies permeate all content areas." (Teacher 405)

"Use dance more! Use music more…!" (Teacher 501)

Analysis Summary

Interview data revealed teacher perspectives of the IDEA professional development experience as unanimously positive. A description of the experience included five themes/subthemes; Improving Teaching Practice, Providing the Ability to Address Student Diversities, Being Useful in their Teaching Practice, Helping Make Learning Fun, and Being a Process. Teachers credited the training with providing them not only with the foundation for integrating the arts, but with behavior management strategies that permeated their entire curriculum, throughout the school day (Fiske, 1999; New American Schools, 2003). IDEA teachers also believed that the student modeling and personal collaboration with the artist/educators within their own classrooms contributed to their growth as teachers. Teachers attributed the IDEA experience with providing them with a natural way for planning for, and assessing, student diversity (Ingram & Reidel, 2003; Stronge, 2002). Teachers cited examples of how the IDEA arts integration experience had positively impacted the learning environment of their classrooms and increased student benefits; improved self-control (Deasy, 2002), increased engagement, collaborative skills, and academic progress.

IDEA teachers also indicated that the arts are a useful tool for assessing student learning (Darby & Catterall, 1994). Teachers reported the arts training enabled them to

assess students at a deeper level, as well as provide a method of assessment that allowed students to be more successful than traditional testing methods. Interview findings also indicated the desire for additional training in using the arts for student assessment.

Research Question 2

Research Question 2, "How are teacher instructional practices influenced by arts integration professional development through the IDEA model?" was addressed through observation of teaching practices as viewed as living expressions of values and beliefs (Arts as Educators, 2008). Observation data consisted of narrative and rubric guided data. Teachers were observed for evidence (High, Moderate, Minimum, and No Evidence) of arts integration characteristics in the areas of Teacher Learning, Instructional Design, Instruction Facilitation, and Student Assessment. Point values were assigned for analysis; High Evidence = 4, Moderate Evidence = 3, Minimum Evidence = 2, and No Evidence = 0.

A Comparison of mean scores for observation data between IDEA levels yielded the following results (see Table 22).

Observed evidence of Teacher Learning descriptors were reported as follows:

1.   Uses vocabulary correctly - Level III (4.00) and Level IV (4.00) – High Evidence observed in both levels;

2.   Makes natural connection between art modality and content area – Level III (4.00) and Level IV (4.00) – High Evidence observed in both levels;

3.   Uses art integration strategies for in-depth learning - Level III (4.00) and Level IV (4.00) – High Evidence observed in both levels.

Observation mean scores for Instructional Design descriptors were compared as follows:

1.   Instruction activates prior knowledge. – Level III (4.00) and Level IV (4.00) – High Evidence observed in both levels;

2.   Lesson reflects learning as actively constructed. – Level III (4.00) and Level IV (4.00) – High Evidence observed in both levels;

3.   Lesson reflects learning as experiential. – Level III (4.00) and Level IV (4.00) – High Evidence observed in both levels;

4.   Lesson reflects learning as evolving. – Level III (4.00) and Level IV (4.00) – High Evidence observed in both levels;

5.   Lesson reflects learning as collaborative. - Level III (4.00) and Level IV (3.67) indicating that Level III teachers were observed with a higher degree of evidence (+.33) than Level IV teachers;

6.   Lesson reflects learning as creative problem solving. - Level III (4.00) and Level IV (4.00) – High Evidence observed in both levels;

7.   Students provided with the opportunity to explain art choices. – Level III (2.86) and Level IV (2.00) indicating that Level III teachers were observed with a higher degree of evidence (+.86) than Level IV teachers; and

8.   Lesson includes creating, editing, and reflection. – Level III (3.43) and Level IV (3.67) indicating that Level IV teachers were observed with a higher degree of evidence (+.24) than Level III teachers.

Observation mean scores for Instructional Facilitation descriptors were reported as follows:

1.   Teacher encourages student perspective and creativity. - Level III (4.00) and Level IV (4.00) – High Evidence observed at both levels;

2.   Teacher promotes aesthetic learning environment. – Level III (3.86) and Level IV (4.00) – Level IV teachers were observed at a slightly higher degree of evidence (+.14) than Level III teachers; and

3.   Teacher promotes risk-taking in learning. – Level III (4.00) and Level IV (3.67) scores indicated Level III teachers were observed with a higher degree (+.33) of evidence than Level IV.

Observation mean scores for Assessment descriptors were indicated as follows:

1.   Assessment was embedded in lesson. - Level III (4.00) and Level IV (4.00) – High Evidence was observed at both levels;

2.   Students were given diverse opportunities to demonstrate learning. – Level III (4.00) and Level IV (2.67). Level III teachers were observed with a higher degree (+1.33) of evidence than Level IV teachers;

3.   Assessment was on-going. – Level III (3.43) and Level IV (4.00). Level IV teachers were observed at a higher degree (+.57) than Level IV teachers;

4.   Assessment included student self-reflection. Level III (3.29) and Level IV (3.67). Level IV teachers were observed at a higher degree (+.38) than Level III teachers.

5.   Assessment included peer evaluation. – Level III (2.86) and Level IV (2.00). Level III teachers were observed at a higher degree (+.86) than Level IV teachers.

6.   Assessment included editing and revision for learner understanding. – Level III (3.43) and Level IV (3.67). Level IV teachers were observed with a higher degree (+.24) than Level III teachers.

Level III and Level IV teachers were equal in observed evidence in 10 of the 20 descriptors. Level III scored higher mean scores in 5 descriptors. The most notable differences in mean scores were shown in "Student given diverse opportunities to demonstrate learning" (+1.33), "Students provided with opportunity to explain arts choices" (+.86), and "Assessment included peer evaluation" (+.86). Level IV teachers presented slightly higher mean scores in five descriptors, with the greatest difference in "Assessment included student self-reflection" (+.38).

Analysis Summary

Observation data on 10 of 38 participants, at Levels III and IV, provided useful information for triangulation with other data sources. Participants at both levels were equal in high evidence in all Teacher Learning descriptors (3), five of eight Instructional Design descriptors, one in Instruction Facilitation, and one in Student Assessment. Level III teachers reported higher evidence in five descriptors. The most significant differences in these mean scores were observed in Instructional Facilitation: Students given diverse opportunities to demonstrate learning, Instructional Design: Students provided with opportunity to explain arts choices, and Assessment: Assessment included peer evaluation. Level IV teachers presented slightly higher mean scores in five descriptors.

The greatest differences were evidenced in Assessment: Assessment included student

self-reflection. Nine of the 10 teachers were observed using the scripted arts integration

lessons modeled during the professional development experience. Observation data also

showed that assessment strategies were primarily limited to One Minute Challenges

(drama), a quick observation type of formative assessment.

Research Question 3

The Likert-type survey addressed Research Question 3, "How are teacher beliefs

of self-efficacy in the practice of arts integration strategies influenced by the IDEA

professional development experience?" The survey was used to determine what the

teachers believed about their personal self-efficacy (Gay & Airasian, 2000) in integrating

the arts. Each of the 19 survey items were analyzed using an assigned point value for

each response. Strongly Agree = 4, Agree = 3, Disagree = 2, Strongly Disagree = 1, and

No Response = 0. All items were positively stated. The assigned point value for Item 4

was reversed for analysis.

IDEA teachers indicated the strongest degree of self-efficacy in Item 15, the

belief that the arts experience influenced the learning environment of their classrooms (M

= 3.303). Teachers expressed the next highest and equal degree of self-efficacy in Item 1,

their understanding of the term "arts integration" (M = 3.2727) and Item 16, recognizing

the influence of arts integration on classroom management (M = 3.2727). The next

highest degree of self-efficacy was expressed equally in Item 7, teacher understanding of

their role when collaborating as a classroom/arts teacher team (3.1818) and Item 14,

allowing use of the arts to influence their educational philosophy (M = 3.1818). IDEA

teachers were comfortable planning arts integrated instruction and assessment with grade-level team members, Item 3 ($M = 3.1212$).

Teacher response on Item 4, "I prefer to plan arts integrated instruction with an arts specialist" indicated a positive belief about self-efficacy ($M = 2.1818$) in disagreement with the positive statement. Survey Item 8 indicated the need, by some teachers, for further training for confidence in assessing student learning through art modalities ($M= 2.6667$). The self-reported level of self-efficacy in effectively integrating drama into the curriculum ($M = 2.9394$) measured "disagree." Teachers equally disagreed that they could effectively integrate dance/movement or visual arts into the curriculum ($M = 2.8182$). Teachers also "disagreed" on effectively integrating poetry into the curriculum ($M = 2.6667$) and music ($M = 2.6364$). With a "disagree" mean score for effectively integrating *each* of the art modalities, it is reasonable to correlate the mean scores for "understanding the state arts curriculum standards" ($M = 2.8333$) and "effectively matching arts standards with the content standards for a natural and significant connection" ($M = 2.9242$) with the "disagree" level of self-efficacy.

Teachers reported being comfortable planning arts integrated instruction/assessment on their own (Item 2), but also agreed that the IDEA experience had influenced their view of collaboration (Item 17). Teachers also believed that the arts integrated training enabled them to plan for diversity. Survey findings showed teacher agreement in their beliefs of self-efficacy in the area of assessing student achievement through the arts.

Survey Item 8 indicated the need, by some teachers, for further training for confidence in assessing student learning through art modalities ($M = 2.6667$). Teachers also equally "disagreed" that they could effectively integrate dance/movement or visual arts into the curriculum ($M = 2.8182$). Teachers also "disagreed" on effectively integrating poetry into the curriculum ($M = 2.6667$) and music (2.6364). With a "disagree" mean score for effectively integrating *each* of the art modalities, it is reasonable to correlate the mean scores for "understanding the state arts curriculum standards" ($M = 2.8333$) and "effectively matching arts standards with the content standards for a natural and significant connection" ($M = 2.9242$) with the "disagree" level of self-efficacy.

A split half reliability test was conducted to measure the internal consistency of the survey. The r coefficient was found to be .987, indicating that item quality was high, in accessing the same type of information within the survey (see Appendix I). An analysis of variance was also conducted to determine whether a significant relationship existed between teacher self-efficacy scores and teacher IDEA level. The ANOVA analysis indicated no significant correlation between the two variables. A calculation of Pearson and Spearman's analysis was conducted between survey scores, years of teaching, IDEA level, and school sites, but also failed to indicate evidence of significance (see Appendix L).

Analysis Summary

Teachers agreed that the professional development experience influenced their understanding of the term "arts integration" and the learning environment of their

classrooms. Teachers also agreed that the arts integration training had influenced their classroom management and allowed them to understand their role when collaborating as a classroom/arts teacher team. Responses indicated that teachers' educational philosophies had been influenced by the arts integration training, helping them understand that the arts increase student learning capabilities. IDEA teachers indicated confidence in planning arts integrated instruction without the help of an arts specialist, but a lower level of self-efficacy in implementing arts integration strategies. Although teachers voiced confidence in the assessment capabilities provided by integrating the arts, they also indicated a need and desire for additional training for self-efficacy in using the arts for student assessment. Contradictory to assumed levels of self-efficacy based on length of training, Level II was most positive in their ability to assess student learning through the arts.

Teachers revealed diminished feelings of self-efficacy in integrating each of the art modalities. Teachers were most confident with integrating drama, followed by dance/movement, then poetry. The least degree of confidence was indicated with music. Understanding state arts curriculum standards and effectively matching the arts standards with state content standards were also indicated as areas showing need for increased self-efficacy.

Conclusions

Data indicated disparity between the highly positive descriptions of the arts integrated experience, observed arts integration strategies, and beliefs of self-efficacy in facilitating arts integration in specific areas. Teachers described the IDEA training as

having a positive impact on their practice and student achievement. IDEA teachers stated

that the training allowed them to naturally address student diversity (Annenberg Institute

for School Reform, 2002; Fiske, 1999; Ingram & Reidel, 2003; New American Schools,

2003; Mason, Thormann & Steedly, 2003) and proved to be useful throughout the

curriculum. Although teachers realized that the IDEA professional development was a

process to be learned through sustained training, they believed that the experience made

them better teachers even at their current level of training. IDEA teachers also cited the

training as helping make learning more enjoyable for the students, and adding enjoyment

to teaching (Oreck, 2004).

Aligning with previous research, IDEA teachers cited a more positive learning

environment and improved classroom management (Deasy, 2002; New American

Schools, 2003). Teachers also valued the expanded learning opportunities provided by

the collaborative aspect of the IDEA model; student collaboration, IDEA colleague

collaboration, and collaboration with the artist/educators (Annenberg, 2003; Mason et al.,

2004; Wiggins, Wiggins & Ruthmann, 2004). Teachers cited the modeling of arts

integration strategies within their classroom as a major contributor to their growth as a

teacher and success in facilitating their arts integration learning. Teachers believed that

they now possessed the tools and abilities to organize and implement specific actions that

are necessary to attain certain outcomes (Bandura, 1986; Stajkovic & Luthans, 1998).

Although teachers were enthusiastic about the collaboration and mentoring

provided by the artists/educators, few teachers agreed to be observed; and those that were

observed were observed implementing the arts at a considered basic level by following

scripted lessons provided by the artist/educators. Teachers acted more out of belief in the value of learning through the arts, than out of what they actually believed to be true of their self-efficacy (Pajares, 2007). Teachers voiced a need and desire for additional training to become greater risk-takers in adapting specific strategies, thereby extending the question of whether they could accomplish the task at their particular level of arts learning in specific art modalities (Bandura, 1986; Tschannen-Moran, Woolfolk Hoy, Hoy, 1998).

IDEA teachers reported that students experienced the arts as a positive influence (Darling-Hammond, 1998; Nelson, 2001; Project Zero, 2003; Wahlstrom, 2003). Recognizing previous research, students of IDEA teachers showed stronger engagement, greater focus, and higher academic achievement (Rooney, 2004). Teachers also reported that students demonstrated increased collaboration, deeper understanding of content, and longer retention (Darby & Catterall, 1994; Deasy, 2002; Ingram & Reidel, 2003; Upitis & Smithrin, 2003).

While teachers indicated that all aspects of the IDEA model were helpful in some manner, they reported that they felt most comfortable facilitating drama strategies. All teachers reported using Acting Right drama strategies; crediting it as a highly successful classroom management strategy and necessary as the foundation for successfully implementing arts integration strategies. For various reasons, dance was cited as being the most challenging modality to facilitate.

Observations indicated high evidence in all Teacher Learning descriptors by all ten teachers; uses arts vocabulary correctly, makes natural connection between arts

modality and content area, and uses arts integration strategies for in-depth learning. High evidence was also observed in Instructional Design descriptors by all ten teachers; instruction activates prior knowledge, lesson reflects learning as actively constructed, lesson reflects learning as experiential, evolving and collaborative. Varying degrees of evidence were observed in the area of instruction reflecting learning as creative problem-solving, and instruction includes creating, editing, and reflection (Dewey, 1938).

All ten teachers were observed as high evidence in the Instruction Facilitation descriptors; teacher encourages student perspective and creativity, teacher promotes aesthetic learning, and teacher promotes risk-taking. The greatest variety of observed evidence occurred in the area of Student Assessment; assessment embedded in lesson, students given diverse opportunities to demonstrate learning, assessment is on-going, assessment includes self-reflection, assessment includes peer-evaluation, and assessment includes editing and revision for learner understanding. While interview data revealed highly positive attitudes toward using the arts for student assessments, survey data revealed low self-efficacy in assessing student learning through the arts. Individual teachers voiced the need for additional training in the area of student assessment.

Teachers "agreed" that the IDEA model had influenced their understanding of the meaning of the arts integration term and their educational philosophy. Teacher participants enthusiastically agreed that IDEA training had influenced the learning environment of their classes and their classroom management system. IDEA teachers valued the collaboration that was inherent in the arts integration training. The training provided teachers with the ability to be comfortable planning arts integration instruction

on their own, with grade level team members, and understand their role when collaborating with an arts teacher.

IDEA teachers agreed that the IDEA training enabled them to address student diversity. Teachers viewed arts integration as a *natural* way to plan for and facilitate instruction for meeting diverse student needs. Teachers were enlightened with the potential of the arts for reaching all learners within their classrooms.

Participants reported a high degree of self-efficacy by disagreeing with preferring to plan with an arts specialist. This finding evidenced disparity with the highly positive interview data. Teachers had reported that collaboration with the artist/educators significantly contributed to their growth as teachers and that collaboration with the artist/educators was a primary reason for their success in transferring arts strategies to their classroom practices.

Teachers also disagreed with understanding state arts curriculum standards. The lack of understanding arts standards may have contributed to the low level of self-efficacy in effectively matching arts and content standards for a natural connection. Likewise, the lack of understanding arts standards may have contributed to the general low level of self-efficacy that the teachers held in the area of student assessment.

Teachers were more explicit in citing a lack of confidence in assessing student learning in each specific art modality. This low belief of self-efficacy might be explained by the expressed low belief of self-efficacy in effectively *integrating* each of the art modalities. While interview data documented the IDEA training as positively influencing teacher practice, beliefs of self-efficacy indicated the need for more training in all

modalities; specifically visual arts, music, dance/movement, and poetry. Consideration should be given to whether all participants had experienced sufficient training in each modality, and/or whether Level IV had experienced specific strategies early in the professional development experience and felt less comfortable with particular modalities. Likewise, during interviews, some participants expressed the belief that they had not yet reached the end of the arts integrated learning process for confidently integrating all arts modalities.

Through IDEA, teachers had actively engaged in direct experiential learning for constructing new knowledge (Au, 2002; Dewey, 1983). Teachers had experienced a learning environment that allowed them to experiment kinesthetically, cognitively, and emotionally. In addition, the arts integration professional development had provided a safe environment in which to collaborate and problem solve through creative processes. As participants engaged in the reflective processes of evaluating, editing, and revising their work in linguistic and non-linguistic representations (Dewey, 1983; Marzano, 2007), they also understood that learning evolves. IDEA had provided them with new strategies for effectively addressing content standards for not only closing the achievement gap, but strategies for holistic teaching for a wide continuum of student needs as well (Blecher & Jaffee, 1998; Brown, 2007; Chen, 2005; Hansen, Bernstorf, & Stuber, 2004; Manitone & Smead, 2003; Sautter, 1994).

Chapter 5 provides a brief overview of the stages of the IDEA model and addresses each study question with an interpretation of study findings. Conclusions,

implications for social change, and recommendations are made in view of the outcomes. I

also offer a reflection of my research experience.

CHAPTER 5: SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Introduction

Although research has connected arts-based education to student achievement (Deasy, 2002; Deasy & Stevenson, 2005; Ingram & Riedel, 2003; Upitis & Smithrin, 2003), limited data connected teacher training in arts integration to the empirical evidence that students benefit from arts integrated instruction. The purpose of this study was to describe the teacher perspective of the IDEA arts integration professional development experience and the transfer of arts learning, skills, and behaviors to classroom practice. An additional purpose was to assess teacher beliefs of self-efficacy in the practice of arts integration strategies. Arts integration professional development was defined as the experiential learning of how to implement an art modality (music, visual arts, drama, dance, or literary art) as an approach teaching content across the curriculum so that in-depth learning and assessment occurred in both content and arts areas.

This concurrent mixed methods study was guided by three questions:

1.   How do teacher participants describe the IDEA arts integration professional development experience?

2.   How are teacher instructional practices influenced by arts integration professional development through the IDEA model?

3.   How are teacher beliefs of self-efficacy in the practice of arts integration strategies influenced by the IDEA professional development experience?

Interview, observation, and survey findings were aggregated and collapsed into themes and patterns for analysis and interpretation. Generalizations from the data sources were compared and contrasted with other literature on arts integration (Creswell, 1998).

This chapter provides a general overview of the IDEA experience, as well as a summary of the data analysis, an interpretation of the findings, recommendations for future research, and implications for social change.

<div align="center">Overview of IDEA Experience</div>

Scene One: Behind the stage – workshops.

Barefooted bodies moved throughout the space in a large practice room located directly behind the stage of the city's performing arts center. The movement had a beginning, middle, and an end. Teachers moved with a collaborative purpose. The scene was not that of performers readying themselves in rehearsal for the stage beyond the curtained, mirrored wall. Rather, the movement was that of teachers learning to use the arts to facilitate instruction on the stage they occupy every day. The stage for the teacher is the classroom and the role they assume is facilitator of instruction for a diverse audience.

Teachers began IDEA arts integration professional development with foundational courses that incorporated a variety of drama activities for the purpose of developing and maintaining a positive classroom environment for learning. Acting Right: Experiences with Building a Cooperative, Social, and Kinesthetic Community provided teachers with the potential to transform a diverse classroom into a community of learners. Through Acting Right techniques, teachers learned how to facilitate "One-Minute Challenges," moving learners from cooperation skills and behaviors into curriculum integration with all content areas. This versatile strategy has been identified and credited as the "foundation" for the success of all other arts integration strategies learned through

the IDEA arts integration model. One Minute Challenges were found to be the most widely used strategy among all participants, across all grade levels, to activate prior knowledge, assess student learning, and deepen learner comprehension (Peace Center, 2007). Depending on the level (Level I, Level II, Level III, or Level IV) of the IDEA three year process, teacher participants are committed to taking workshops in strategies that integrate drama, music, visual art, movement, and writing with other content areas.

Teachers moved to demonstrate concepts throughout the curriculum. Teachers viewed art and listened to music. Teachers analyzed what they saw and heard, and wrote poetry and short stories. Yet, other glimpses into the IDEA experience yielded teacher collaboration to "put drama to the test" with the use of text cards and tableau strategies that facilitated instruction in all content areas.

Scene Two: On stage with the artist/educators.

All IDEA teachers were given the opportunity to host an artist/educator in their classrooms. Teachers were able to choose the format for collaboration; modeling of a particular arts integrated strategy within the teachers' classes by the artist/educator, co-planning of a lesson implementing a specific arts integrated strategy, co-teaching an art integrated lesson, or being mentored and receiving feedback on the facilitation of an arts integrated lesson. Seeing the artist/educator model a strategy within the teachers' personal class setting proved to be a valuable asset in increasing teacher belief of self-efficacy. Experiencing how the artist/educator implemented the arts strategies while relating directly with the students offered a deeper level of implementation than isolating the strategy in a workshop environment.

Scene Three: On-stage with students.

IDEA teachers received well-scripted handouts and resources to help facilitate each arts integration strategy as presented through the professional development workshops. Teachers took the stage within their own classrooms equipped with new arts learning, skills, and behaviors experienced through workshops, collaboration with the artist/educators, and consistent support from the IDEA program director and peers. Teachers were empowered to facilitate student learning and assessment through the arts.

<div align="center">Interpretation of the Findings</div>

Research Question 1

The question, "How do teacher participants describe the IDEA arts integration professional development experience?" was answered through interviews with 24 IDEA teachers. All respondents voiced a positive perspective on their arts integration professional development experience. The arts integration training was credited as positively influencing changes in their practice and their thinking about teaching. As teachers frame their beliefs and are aware of the "possibility of alternative ways of framing the reality of his practice (Schon, 1983, p. 310), teachers have potential of even greater impact on raising student achievement (Parental Education Network, 2004).

Participants also voiced positive perspectives on the influence of the IDEA training on the learning environment of their classrooms, and classroom management. Teachers believed that the learning environment motivated students to be more engaged and more in control of their learning (Dewey, 1983) as a result of integrating the arts. Teachers stated that the arts integrated environment was more positive, more creative,

and more fun as the arts addressed varying learning styles and modalities (Cornett, 2007;

Chen, 2005; Gardner, 1983).

As students were actively engaged in learning by doing, students experienced

deeper motivation and understanding through a personal construction of knowledge (Au,

2002). As behavior and collaboration skills improved through arts strategies, respect for

others also increased. As in earlier studies, IDEA teachers reported increased student

creativity (Csikszentmihalyi, 1990; Deasy, 2002; Efland, 2002; Eisner, 2002a; Horowitz,

2004) as well as improved self-assessment (Deasy, 2002; Psilos, 2002). The influence of

the arts allowed students to demonstrate greater sustained focus and an increased

willingness to show what they learned (Deasy, 2002; Rooney, 2004). Likewise, IDEA

teachers experienced increased interest in teaching and facilitating student learning using

the arts.

Teachers unanimously cited the arts and specifically Acting Right (drama as a

classroom management strategy) as positively influencing their classroom management.

IDEA teachers reported that the newly acquired arts vocabulary influenced the entire

school day throughout all curriculum areas. Teachers believed that the Acting Right

strategies empowered them to become *facilitators* of student learning because the

strategies empowered the students to take responsibility for their actions, enabling them

to know how strong choices both *look* and *feel*. Teachers also credited Acting Right as

providing the foundation necessary for successfully implementing arts integration. Drama

strategies and workshops conducted by Sean Layne were most specifically credited with

being the art form that IDEA teachers were most comfortable with integrating and proved to be the most observed art integrated strategy used by IDEA teachers.

Teachers viewed arts integration as a natural way to plan for, instruct, and assess a wider range of diverse learner needs. This view aligned their thinking with previous research, finding that more diverse learner needs were addressed as a result of integrating the arts (New American Schools, 2003). Likewise, students involved in the arts showed higher levels of learning (Eisner, 2002a, 2000b, Ingram & Reidel, 2003; Mason, Thormann, & Steedly, 2004). In addition, the arts were viewed as creating more opportunities and avenues for learning (Annenberg, 2003).

Teacher perspective of the IDEA training was emphatically enthusiastic. This perspective was attributed most prominently to the modeling of art integration strategies with students, and the personalized collaboration and mentoring that teachers experienced with the artist/educators. Teachers also specified the quality of artist/educators and direct, personal learning experiences with new teaching strategies as positive influences on their arts integration learning. The in-class mentoring experience was widely viewed as positively influencing teacher beliefs of self-efficacy.

Teacher responses regarding collaboration focused primarily on the value found in collaboration with IDEA peers, and the personal collaboration with the artist/educators. Teachers cited collaboration with the artist/educators as one of the top components of the IDEA professional development experience, and a positive contributor to their success and growth as teachers. Yet, teachers did not acknowledge a need for collaboration with arts specialists beyond IDEA artists.

Teachers described the IDEA experience as creating change in their teaching practices and thinking as educators. IDEA teachers stated specific goals for continuing their arts integration training through the IDEA model. They desired to refine "what they know works" (Teacher 201), share their IDEA experiences "so that other teachers can have these strategies to help their students" (Teacher 304), and "learn new strategies and continue to integrate the arts." (Teacher 206)

Teachers indicated that the art modalities increased their ability to assess students with diverse needs, therefore allowing all children to succeed. Teachers confirmed the use of arts integration for formative and on-going assessment in all data sources. Teachers believed that their arts learning allowed them to determine student knowledge and abilities at a deeper level than afforded by pencil and paper assessments.

Research Question 2

Teacher observations addressed the question, "How are teacher instructional practices influenced by arts integration professional development through the IDEA model?" Seven of the teachers were observed using drama strategies. This finding supported interview data that favored the use of drama for instruction and quick formative assessment. All observed teachers utilized drama on a basic or low level of assessment. One Minute Challenges were the primary strategy used for assessment, followed by Text Tableau.

Research Question 3

The Likert-type survey addressed the question, "How are teachers' beliefs of self-efficacy in the practice of arts integration strategies influenced by the IDEA professional

development experience?" Teachers did not indicate high levels of self-efficacy in the practice of arts integration as might have been expected from the interview findings. In retrospect, I believe that the use of a broader scale might have provided higher, and or more accurate assessments of self-efficacy.

Teachers were most confident in the belief that the arts integration professional development had influenced the learning environment of the classroom and their view of classroom management. In contrast to interview data, IDEA teachers reported low self-efficacy in assessing student achievement and the effective integration of specific arts modalities. This finding may have resulted from the lack of training in specific strategies at the time of the study. The completion of just one curricular year (Level II), and two curricular years (Level III) may not have been enough time for individual teacher to be transformed by the arts integration professional development experience. The transformation as outlined by Mezirow (1999, 2000) included three stages:

1. Teachers were emerged in the new professional development experience, and encountered a period of experimentation as they assumed the role of learner (disorientation);

2. Teacher participants began to take risks in exploring their individual creativity and reflect on their learning, creating the emergence of a group culture (reflective experimentation); and

3. Teachers realized increased confidence in the practice of arts integration strategies and an awareness of the possibilities inherent in integrating the arts (sense of achievement).

Outcomes

This study of the IDEA arts integration experience does not lend itself to a holistic or conclusive view of the model due to the short study period. A more authentic description, assessment of teacher learning transfer, and beliefs of self-efficacy in arts integration require extended time for the participants to have experienced and practiced each art modality. Enough evidence exists to warrant a more comprehensive focus on each of the study questions.

Theoretical Perspective

Various arts integration strategies were indicated as being more helpful and comfortable to implement than others, but IDEA teachers specifically cited the high quality of artist/educators used in the experience as a crucial component in their success in implementing the arts for instruction. Research has found teacher collaboration with professional artists to be effective for developing the expertise necessary to integrate arts into the curriculum (Harland, Lord, Stott, Kinder, Lamont & Ashworth, 2005; Wahlstrom, 2003). IDEA teachers were positive about the approachability of the artist/educators, and the helpfulness of the modeling/mentoring relationship between the artist/educators and IDEA teachers. As indicated in prior research, collaboration between teachers and artist/educators provided an effective alternative to traditional arts instruction in schools and universities (Doherty & Harland, 2001; Smithrin & Upitis, 2001). Working with the artist/educators within their own classrooms provided a degree of confidence that teachers needed to move the training experience from a level of knowledge, to a level of application, infusing classroom instruction with their new arts

knowledge, skills and behaviors. The study also aligned with prior research, finding that classroom teachers are more effective when they experience support by the artists (Andrews, 2001; Burnaford, Aprill & Weiss, 2001). When asked about the least helpful aspect of the IDEA experience, teachers responded in a manner that indicated that all of the experience was helpful in some way.

The IDEA program has been successful in the selection of effective artist/educators; meeting the needs of teachers to understand the instructional purposes of the arts, acquire confidence in art skills, and recognize the benefits of effectively teaching through the arts (Hord, Rutherford, Hurling-Austin & Hall, 1998; Upitis & Smithrin, 2003). The effective selection of quality artist/educators for arts integration professional development depends on professional experience in an art modality, knowledge in teacher development, and commitment to arts education (Myers, 2005). Furthermore, students who experienced collaboration with teachers and artists showed greater motivation to participate in collaborative learning, and able to demonstrate comprehension, retention and transfer of more information and skills (Burnaford, Aprill & Weiss, 2001).

The study showed benefits for students in several areas. The influence of the IDEA arts integration professional development on classroom practice indicated a correlation between the arts and cognitive benefits (Efland, 2002; Psilos, 2002, New American Schools, 2003). The arts integration training also impacted students with affective benefits (A+ Schools, 2001; Eisner, 2002a), as well as motivational benefits

(Deasy, 2002), and social benefits (A+ Schools, 2001, Darby & Catterall, 1994; Eisner, 2002a; Jensen, 2001; New American Schools, 2003).

Implications for Social Change

This study focused on the influence of the IDEA model for arts integration professional development. Teacher participants described their experience with arts integrated training, were observed transferring arts integration strategies to classroom practice, and assessed their own beliefs of self-efficacy in the practice of arts integration strategies. The significance of this study lies in the shared benefits for teachers, students, and the community at large.

Adding to prior research, this study connects professional development with teacher practice and teacher training in arts integration to student achievements. With an increased repertoire of instructional strategies to significantly influence teacher effectiveness (Stronge, 2007), teachers are able to address the wide continuum of student learning interests and styles (Tomlinson, 2000). By implementing strategies that have been found to be successful with diverse abilities, backgrounds, and interests (Cotton 2000; Darling-Hammond, 2001), students can be engaged on a number of levels. Based on these findings, teachers can accomplish the goal of closing the achievement gap while maintaining a comprehensive education for the whole child (Gibson & Larson, 2007).

Students can benefit from instruction that provides more comprehensive learning potential than strategies that "teach to the test" in the quest to improve test scores. Through arts integration, "best practices" do not have to be sacrificed for a standardized curriculum aimed at lower level skills. Teachers are able to create learning environments

that promote inquiry, risk-taking, and emphasize learning in which teachers students achieve (Blumenfeld, Soloway, Marx, Krajcik, Guzdial, & Palincsar, 1991).

Students benefit as teachers remain accountable, yet balanced in their approach to instruction. Learning through the arts not only addresses student diversity, but motivates students, and enables them to become problem-solvers and collaborators. Learning through the arts also helps students demonstrate personal agency, self-regulate their behavior, be in control of their learning, and develop high aspirations (Duffy, 2007, p. 10). Use of the arts positions students to balance the accountability demanded by high-stakes testing with inspiration to develop personal strengths and interests.

This study provides classroom teachers with information to help determine the value of arts integration training as a foundation for differentiated, yet interdisciplinary instruction across the curriculum (Tomlinson & McTighe, 2006). Findings of the study offer students the hope of achieving content mastery while being engaged and motivated to learn. This study also provides the educational community with a framework for exploring arts integration training and comparing models for teaching efficacy and student achievement.

The arts are significant, from "approaches to instruction, and assessment, to individualization and differentiation, to values, community relations, and ultimately, to spirit" (Grumet, 2004, p.50). Arts integration methodologies are regarded as having the capacity to "contribute to the broader cultural changes necessary for deep improvement in American education…representing a serious strategy for improvement and change" (Rabkin, 2004, p. 13). Through the arts, teachers can be empowered to educate students

for 21st century challenges and the demands for a curriculum that is both broad and deep, encompassing imagination and creativity, as well as information. Arts integration can meet these "challenges as it brings powerful ways of learning to our nation's schools" (Grummet, 2004, p. 76). Furthermore, students can be provided with a curriculum that offers opportunities for expression, acknowledges individual creativity, and develops collaboration.

IDEA teachers realized individual empowerment in transferring arts integrated learning to the classroom because they experienced new learning through a model of collaboration. As teachers operate collectively as well as individually, self-efficacy evidences both a personal and social construct. Thus, a sense of collective efficacy is formed as a group shares belief in its capability to attain goals and accomplish desired tasks. "Organizations with a strong sense of collective efficacy exercise empowering and vitalizing influences on their constituents, and these effects are palpable and evident" (Pajares, 2002, p.5). This study finds that IDEA teachers share the belief that learning to integrate the arts provides a strong sense of collective efficacy for teacher success and student achievement.

Therefore, if teachers develop collective beliefs about their abilities to use the arts to increase student capacity, then the lives of their students will be positively impacted and administrators and policy makers will begin to value the arts and create environments conducive to integrating the arts. As teachers attain increased self-efficacy in the use of research-based arts integration strategies through mastery and vicarious experiences (Bandura, 1986, 1994), students will also believe themselves to be capable. If "(student)

beliefs are going to predict the ways in which they will move in the world, then it would be wonderful to help them understand that they indeed can do the things they believe they can't do" (Pajares, 2007, p. 1). Arts integration learning provided IDEA teachers with effective ways to help them move within the classroom so that in transferring their learning, students will learn to move in appropriate ways beyond the classroom.

Teachers voiced a desire for additional training, not stemming solely from negative beliefs of self-efficacy, but from positive experiences and evidence indicated at their current levels of efficacy (Ashton & Webb, 1986; Bandura, 1994; Stajkovic & Luthans, 1998; Tschannen-Moran et al., 1998) and the desire to become even more proficient in arts integration strategies. Because teachers in this study have recognized the benefits of effective teaching through the arts and seek to acquire confidence in art skills (Hord et al., 1998; Upitis & Smithrin, 2003), they also support findings that learning to facilitate arts integrated instruction can be accomplished through collaboration and mentorship with artist/educators (Harland et al., 2005; Wahlstrom, 2003).

<div align="center">Recommendations</div>

The limited study period for this study provided only a summary view of the IDEA experience. A longitudinal study of participants from Level I through Level IV with data on teachers from the beginning of their IDEA professional development experience, through their entire three year training (inclusive of their first graduated year) would provide a more holistic view of the IDEA experience. Such a study would provide time to document growth through multiple observations and interviews over the sustained

period of training, as well as report evidence of continued use of arts strategies when not meeting IDEA curriculum requirements.

A longitudinal study would not only serve to expand the findings for a more comprehensive view of the IDEA program but could provide research data correlating student academic gains. Such research could potentially serve to further authenticate findings of increased student academic achievement through arts integrated instruction and achievements specific to the IDEA model. Data collection by teachers within their own classrooms, as part of the IDEA curriculum could also potentially contribute to findings for a more comprehensive view of the arts integration model. In addition, linking student achievement to student attitudes toward learning through the arts could potentially contribute to the knowledge base of arts integration practices.

IDEA should continue to use high quality artist/educators for the efficient and effective delivery of arts integration training. While IDEA teachers regarded collaboration (student, IDEA peers, and artist/educators) as a positive influence of the IDEA experience, no participant response included collaboration with on-site art specialists or artists within the community. IDEA can intentionally broaden teacher participants' views of collaboration to include school art specialists and community artists/educators. Collaboration beyond IDEA has the potential to enrich the IDEA curriculum, teacher instruction, student learning, and the community at large.

In response to the data, IDEA curriculum should include opportunities for review and refresher courses, allowing teachers to refine and gain greater understanding of the art strategies. Using IDEA teachers who demonstrate high evidence of proficiency in a

particular strategy would be useful in providing review sessions. Proficient teachers might also be considered for additional coaching and/or mentoring relationships with IDEA peers.

Throughout this study, teachers described the IDEA professional development arts integration training as a positive learning experience; influencing their thinking about teaching, changing their practice, and having a positive impact on the role they play daily in facilitating student learning. Ongoing assessment should be integral to the IDEA curriculum in order to point to areas of the model's effectiveness, and to areas that need improvement. Consistent assessment and addressing identified needs will serve to increase opportunities for teacher growth and positive student outcomes.

Benchmarks should be initiated and accountability standards should be established. Requirements beyond workshop attendance and documentation project would afford assistance to teachers in developing high evidence of arts integration best practices. To enhance teacher self-efficacy in lesson planning, IDEA could design and implement teacher training in planning arts integrated lessons to meet district/state standards.

While teachers verbalized the belief that the arts were great assessment tools, assessment characteristics were not highly evidenced beyond One Minute Challenges and tableau. Therefore, teachers need additional information and experience with assessing students beyond formative assessments. Additional assessment tools would also provide a more comprehensive measure of student achievement.

More pertinent than outsider research, may be data that can be collected within the IDEA program. Teacher participants can contribute to arts integration data by conducting research within their classrooms and grade levels. Evidence of arts integration outcomes will serve to guide the IDEA program for greater efficiency, as well as provide data essential in investigating the arts for impact on student learning. Through IDEA professional development, teachers can learn to share how the arts are making a positive impact on student learning by making a positive difference in teacher learning.

Additional topics for related research might include (a) assessing student achievement through the arts (inclusive of hands-on experience with designing rubrics that connect content and art assessment), (b) identifying and addressing barriers to teacher beliefs of high self-efficacy in specific art modalities, and (c) training classroom teachers to gather data for student achievement and/or program evaluation purposes.

Reflection on the Researcher's Experience

The opportunities of this study included learning the teacher perspective of the IDEA Program, observing the influence of IDEA training on teacher practice, and assessing teacher beliefs of self-efficacy in integrating the arts. Due to prior participation in various IDEA workshops, and successfully utilizing a limited number of IDEA strategies prior to the study, I accepted the responsibility to remain unbiased throughout the study process. My understanding of *arts integration* has been refined, and my understanding of best practices in teaching through the arts has been expanded. I found the responsibility of the study to be challenging, and the opportunity to apply new knowledge, to be rewarding. My contribution of data for continuing positive practices for

teacher self-efficacy and student achievement was satisfying. I was gratified to report findings for possible improvements in the delivery of arts integration training. The study provided evidence to support my personal and professional beliefs as an educator, raised additional questions, and provided experience to undertake additional studies.

<div align="center">Conclusion</div>

As all learners need teachers who reflect on what methods prove most effective for the individual learner, (Armstrong, 2000), data from this study will have "implications for the very quality, effectiveness and excellence of teaching in our schools – for how teachers relate to and engage students in the daily process of learning" (Fullan & Hargreaves, 1996, p. 2). By engaging in the IDEA program, teachers experienced the opportunity to acquire research based strategies to add to their pedagogical repertoire, create meaningful changes in the way they think about teaching and learning, and develop curriculum for increased student capacity. Crediting IDEA with contributing to their professional growth and success, teachers expressed goals for continued arts integrated learning and practice. As such, IDEA has the responsibility for identifying and addressing means for greater self-efficacy the arts. In so doing, IDEA teachers can take the stage better equipped to facilitate learning for diverse student learning needs, enabled by a repertoire of arts strategies that address and show benefits for the whole child.

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Dear IDEA Participant:

You are invited to participate in a research study to describe your arts integration professional development experience and the transfer of arts integration strategies to classroom practice. You were chosen because you are currently in your 2nd, 3rd or graduated year(s) of the IDEA program. Please read this Letter of Consent, asking any questions that you may have before consenting to be a participant.

This study will explore the teacher perspective of the IDEA model's training, and teacher attitude of self-efficacy with the use of arts integration strategies. If you agree to be part of this doctoral study, you will be asked to complete the following research procedures within an eight week period:

1. Attend a Study Orientation Meeting for a review of study rights and responsibilities (approx. 60 minutes).
2. Complete a Likert-type survey (approximately four minutes).
3. Schedule a classroom observation of the use of arts integration (30-45 minute lesson).
4. Participate in an interview. Participants may choose between an individual (20 minutes) or group interview (30 minutes). Interviews will be audio-recorded.
5. Attend an End-of-Project Meeting (approximately 60 minutes), upon completion of written report of findings within two months of final data collection.

Your participation is voluntary. Your decision whether to participate will be respected by all parties involved in the study. Even if you join the study now, you may choose to end your involvement at any time without consequence. There are no perceived risks involved for you in participating in the study. There is no cost or compensation to you as a study participant. Your benefit is your contribution to arts integration research.

The study will provide data for evaluating IDEA's effectiveness of arts integrated instruction for transfer to classroom practice. Partners will be presented with data that offers the opportunity for making a connection between arts training, teacher practice, and student outcomes; positively impacting decisions for future program development.

Any information you provide will be kept confidential. Upon your agreement to participate, you will be assigned a code; assuring confidentiality, with no personal identifiers. None of your information will be used beyond the research project.

You may contact the following with questions regarding your participation in the study:
Jo Ann Garrett, garrettjo@charter.net or 864-270-9218.
Ellen Westkaemper, IDEA Program Director, ewestkaemper@peacecenter.org or 864-679-9203.
Dr. Kathleen Hargiss Research Committee Chair, kathleen.hargiss@waldenu.edu or 1-800-925-3368 and
Dr. Leilani Endicott, Director of the Research Center at Walden University, 1-800-925-3368, extension 1210.
Walden University's approval number for this study is 08-07-09-0259812 and it expires on August 6, 2010.

The researcher will give you a copy of this form and a report of the study findings.

Thank you,

Jo Ann Garrett, Researcher

Statement of Consent:

☐ I have read the above information. I have received answers to any questions that I have at this time. I am 18 years of age or older, and I consent to participate in this study.
☐ I have read the above information and do not consent to participate in this study.

_____   _____
Printed Name of Participant   Code

_____   _____
Participant's Signature   Date

	"Arts integration is an approach to teaching in which students construct and demonstrate understanding through an arts modality. Students engage in a creative process which connects an art form and another subject area, meeting in-depth objectives in both" (Arts as Educator, 2008, p. 5)					
	Strongly Agree = SA, Agree = A, Disagree=D, Strongly Disagree=SD, No Response=NR					
#	**Please mark the appropriate box to indicate to what extent you agree with the following statements:**	**SA**	**A**	**D**	**SD**	**NR**
1.	I understand the meaning of the term "arts integration".	**SA**	**A**	**D**	**SD**	**NR**
2.	I am comfortable planning arts integrated instruction/assessment on my own.	**SA**	**A**	**D**	**SD**	**NR**
3.	I am comfortable planning arts integrated instruction/assessment with grade-level team members.	**SA**	**A**	**D**	**SD**	**NR**
4.	I prefer to plan arts integrated instruction with an arts specialist.	**SA**	**A**	**D**	**SD**	**NR**
5.	I understand the SC arts curriculum standards.	**SA**	**A**	**D**	**SD**	**NR**
6.	I can effectively match arts standards with content standards for a natural and significant connection.	**SA**	**A**	**D**	**SD**	**NR**
7.	I understand my role when collaborating as a classroom/arts teacher team.	**SA**	**A**	**D**	**SD**	**NR**
8.	I am confident in assessing student learning in the art modalities.	**SA**	**A**	**D**	**SD**	**NR**
9.	I can effectively integrate visual arts in teaching content.	**SA**	**A**	**D**	**SD**	**NR**
10.	I can effectively integrate music in teaching content.	**SA**	**A**	**D**	**SD**	**NR**
11.	I effectively integrate drama in teaching content.	**SA**	**A**	**D**	**SD**	**NR**
12.	I can effectively integrate dance/movement in teaching content.	**SA**	**A**	**D**	**SD**	**NR**
13.	I can effectively integrate poetry in my curriculum.	**SA**	**A**	**D**	**SD**	**NR**
14.	Integrating the arts influences my educational philosophy.	**SA**	**A**	**D**	**SD**	**NR**
15.	Integrating the arts influences the learning environment of my classroom.	**SA**	**A**	**D**	**SD**	**NR**
16.	Integrating the arts influences my classroom management.	**SA**	**A**	**D**	**SD**	**NR**
17.	Integrating the arts influences my view of collaboration.	**SA**	**A**	**D**	**SD**	**NR**
18.	Integrating the arts influences my view of planning for diversity.	**SA**	**A**	**D**	**SD**	**NR**
19.	Integrating the arts influences how I assess student achievement.	**SA**	**A**	**D**	**SD**	**NR**

Table B-1

Teacher beliefs of self-efficacy survey statistics

		N	Mean	Std. Deviation	Std Error	95% Confidence Interval for Mean		Min	Max
						Lower Bound	Upper Bound		
Survey I-1	Level 2	6	3.5000	.54772	.22361	2.9252	4.0748	3.00	4.00
	Level 3	17	3.3529	1.32009	.32017	2.6742	4.0317	.00	4.00
	Level 4	10	3.0000	1.69967	.53748	1.7841	4.2159	.00	4.00
	Total	33	3.2727	1.32930	.23140	2.8014	3.7441	.00	4.00
Survey I-2	Level 2	6	3.1667	.40825	.16667	2.7382	3.5951	3.00	4.00
	Level 3	17	3.0588	1.24853	.30281	2.4169	3.7008	.00	4.00
	Level 4	10	2.9000	1.59513	.50442	1.7589	4.0411	.00	4.00
	Total	33	3.0303	1.23705	.21534	2.5917	3.4689	.00	4.00
Survey I-3	Level 2	6	3.5000	.54772	.22361	2.9252	4.0748	3.00	4.00
	Level 3	17	3.1765	1.28624	.31196	2.5151	3.8378	.00	4.00
	Level 4	10	2.8000	1.54919	.48990	1.6918	3.9082	.00	4.00
	Total	33	3.1212	1.26880	.22087	2.6713	3.5711	.00	4.00
Survey I-4	Level 2	6	2.8333	.75277	.30732	2.0433	3.6233	2.00	4.00
	Level 3	17	2.1176	1.26897	.30777	1.4652	2.7701	.00	4.00
	Level 4	10	1.9000	1.44914	.45826	.8633	2.9367	.00	4.00
	Total	33	2.1818	1.26131	.21957	1.7346	2.6291	.00	4.00
Survey I-5	Level 2	6	3.5000	.54772	.22361	2.9252	4.0748	3.00	4.00
	Level 3	17	2.7353	1.20049	.29116	2.1181	3.3525	.00	4.00
	Level 4	10	2.6000	1.42984	.45216	1.5772	3.6228	.00	4.00
	Total	33	2.8333	1.20329	.20947	2.4067	3.2600	.00	4.00
Survey I-6	Level 2	6	3.5000	.54772	.22361	2.9252	4.0748	3.00	4.00
	Level 3	17	2.6765	1.15841	.28096	2.0809	3.2721	.00	4.00
	Level 4	10	3.0000	1.63299	.51640	1.8318	4.1682	.00	4.00

(table continues)

Appendix B:
Teacher Beliefs of Self-Efficacy Survey

		N	Mean	Std. Deviation	Std Error	95% Confidence Interval for Mean		Min	Max
						Lower Bound	Upper Bound		
	Total	33	2.9242	1.25076	.21773	2.4807	3.3677	.00	4.00
Survey I-7	Level 2	6	3.8333	.40825	.16667	3.4049	4.2618	3.00	4.00
	Level 3	17	3.0000	1.22474	.29704	2.3703	3.6297	.00	4.00
	Level 4	10	3.1000	1.66333	.52599	1.9101	4.2899	.00	4.00
	Total	33	3.1818	1.28585	.22384	2.7259	3.6378	.00	4.00
Survey I-8	Level 2	6	3.1667	.40825	.16667	2.7382	3.5951	3.00	4.00
	Level 3	17	2.5882	1.12132	.27196	2.0117	3.1648	.00	4.00
	Level 4	10	2.5000	1.43372	.45338	1.4744	3.5256	.00	4.00
	Total	33	2.6667	1.13652	.19784	2.2637	3.0697	.00	4.00
Survey I-9	Level 2	6	3.3333	.51640	.21082	2.7914	3.8753	3.00	4.00
	Level 3	17	2.7059	1.35852	.32949	2.0074	3.4044	.00	4.00
	Level 4	10	2.7000	1.56702	.49554	1.5790	3.8210	.00	4.00
	Total	33	2.8182	1.30993	.22803	2.3537	3.2827	.00	4.00
SurveyQ10	Level 2	6	3.1667	.40825	.16667	2.7382	3.5951	3.00	4.00
	Level 3	17	2.5294	1.00733	.24431	2.0115	3.0473	.00	3.00
	Level 4	10	2.5000	1.35401	.42817	1.5314	3.4686	.00	4.00
	Total	33	2.6364	1.05529	.18370	2.2622	3.0106	.00	4.00
Survey I-11	Level 2	6	3.3333	.51640	.21082	2.7914	3.8753	3.00	4.00
	Level 3	17	2.8824	1.21873	.29558	2.2557	3.5090	.00	4.00
	Level 4	10	2.8000	1.54919	.48990	1.6918	3.9082	.00	4.00
	Total	33	2.9394	1.22320	.21293	2.5057	3.3731	.00	4.00
Survey I-12	Level 2	6	3.1667	.40825	.16667	2.7382	3.5951	3.00	4.00
	Level 3	17	2.7059	1.10480	.26795	2.1378	3.2739	.00	4.00
	Level 4	10	2.8000	1.54919	.48990	1.6918	3.9082	.00	4.00
	Total	33	2.8182	1.15798	.20158	2.4076	3.2288	.00	4.00

(table continues)

Appendix B:
Teacher Beliefs of Self-Efficacy Survey

		N	Mean	Std. Deviation	Std Error	95% Confidence Interval for Mean		Min	Max
						Lower Bound	Upper Bound		
Survey I-13	Level 2	6	2.8333	.40825	.16667	2.4049	3.2618	2.00	3.00
	Level 3	17	2.5882	1.32565	.32152	1.9066	3.2698	.00	4.00
	Level 4	10	2.7000	1.56702	.49554	1.5790	3.8210	.00	4.00
	Total	33	2.6667	1.26656	.22048	2.2176	3.1158	.00	4.00
Survey I-14	Level 2	6	3.6667	.51640	.21082	3.1247	4.2086	3.00	4.00
	Level 3	17	3.0588	1.29762	.31472	2.3916	3.7260	.00	4.00
	Level 4	10	3.1000	1.66333	.52599	1.9101	4.2899	.00	4.00
	Total	33	3.1818	1.30993	.22803	2.7173	3.6463	.00	4.00
Survey I-15	Level 2	6	3.6667	.51640	.21082	3.1247	4.2086	3.00	4.00
	Level 3	17	3.2353	1.30045	.31541	2.5667	3.9039	.00	4.00
	Level 4	10	3.2000	1.68655	.53333	1.9935	4.4065	.00	4.00
	Total	33	3.3030	1.31065	.22815	2.8383	3.7678	.00	4.00
Survey I-16	Level 2	6	3.5000	.54772	.22361	2.9252	4.0748	3.00	4.00
	Level 3	17	3.2941	1.31171	.31814	2.6197	3.9685	.00	4.00
	Level 4	10	3.1000	1.66333	.52599	1.9101	4.2899	.00	4.00
	Total	33	3.2727	1.30558	.22727	2.8098	3.7357	.00	4.00
Survey I-17	Level 2	6	3.3333	.51640	.21082	2.7914	3.8753	3.00	4.00
	Level 3	17	3.1765	1.28624	.31196	2.5151	3.8378	.00	4.00
	Level 4	10	3.0000	1.63299	.51640	1.8318	4.1682	.00	4.00
	Total	33	3.1515	1.27772	.22242	2.6985	3.6046	.00	4.00
Survey I-18	Level 2	6	3.5000	.54772	.22361	2.9252	4.0748	3.00	4.00
	Level 3	17	3.1176	1.26897	.30777	2.4652	3.7701	.00	4.00
	Level 4	10	2.9000	1.59513	.50442	1.7589	4.0411	.00	4.00
	Total	33	3.1212	1.26880	.22087	2.6713	3.5711	.00	4.00
Survey I-19	Level 2	6	3.3333	.51640	.21082	2.7914	3.8753	3.00	4.00

(table continues)

Appendix B:
Teacher Beliefs of Self-Efficacy Survey

	N	Mean	Std. Deviation	Std Error	95% Confidence Interval for Mean		Min	Max
					Lower Bound	Upper Bound		
Level 3	17	3.1176	1.26897	.30777	2.4652	3.7701	.00	4.00
Level 4	10	2.7000	1.49443	.47258	1.6309	3.7691	.00	4.00
Total	33	3.0303	1.23705	.21534	2.5917	3.4689	.00	4.00

Your decision to participate an interview is voluntary. You may discontinue your participation at any time without harm or penalty. There is no compensation, nor is there any cost to you for participating. Your honesty in responding will be helpful and appreciated. Confidentiality of your response is assured. The interview will be audio-recorded, with the focus group/interviews to last 20-30 minutes. Questions guiding the interview are listed below. Thank you for your participation.

> "Arts integration is an approach to teaching in which students construct and demonstrate understanding through an arts modality. Student engage in a creative process which connects an art form and another subject area, meeting in-depth objectives in both" (Arts as Educator, 2008, p.6).

How would you describe the IDEA arts integration professional development experience?

How does IDEA influence the way you think about your teaching practice?

How has the IDEA arts integration professional development changed your practice?

How has integrating the arts influenced the learning environment of your classroom?

How has integrating the arts influenced your classroom management?

How has integrating the arts influenced your view of collaboration?

How has integrating the arts influenced your view of planning for diversity?

How has integrating the arts influenced your assessment of students?

What was the most helpful aspect of the professional development experience?

What was the least helpful aspect of the professional development experience?

What additional training or experience do you desire in arts integration?

What are some specific examples of how your arts integration practice impacts your students?

What components of IDEA contributed most to your success as a teacher?

What components of IDEA contributed most to your growth as a teacher?

With which art forms are you most comfortable integrating?

Which art form has been the most challenging to integrate?

What arts integration goals do you have for yourself and your students?

IDEA Observation Rubric

Arts Integration Characteristic	High Evidence	Moderate Evidence	Minimal Evidence	No Evidence
Teacher Learning:				
Teacher uses arts vocabulary correctly.				
Teacher makes natural connection between art modality and content area.				
Uses art integration strategies for in-depth learning.				
Instructional Design:				
Instruction activates prior knowledge.				
Lesson reflects learning as actively constructed.				
Lesson reflects learning as experiential.				
Lesson reflects learning as evolving.				
Lesson reflects learning as collaborative.				
Lesson reflects learning as creative-problem solving.				
Students are provided with opportunity to explain art choices.				
Lesson includes creating, editing, and reflection.				
Instruction Facilitation:				
Teacher encourages student perspective and creativity.				
Teacher promotes aesthetic learning environment				
Teacher promotes risk-taking in learning.				
Assessment				
Assessment is embedded in lesson.				
Students are given diverse opportunities to demonstrate learning.				
Assessment is on-going.				
Assessment includes student self-reflection.				
Assessment includes peer evaluation.				
Assessment includes editing/revision for learner understanding.				

Code   _____

GREENVILLE COUNTY
SCHOOLS
Where enlightening strikes

Department of Research, Evaluation, and Accountability
Jason B. McCreary, Ph.D., Director

301 Camperdown Way ● Box 2848 ● Greenville, SC ● 29602-2848 ● Phone 355-3368 ● Fax 355-9258

July 7, 2008

Ms. Jo Ann Garrett
6 Ferret Drive
Taylors, SC 29687

SUBJECT: The Intensive Development of Education for the Arts Program: Professional Development in Arts Integration

Dear Ms. Garrett:

Greenville County Schools' Research Committee reviewed your study. **District approval for this study has been granted.** The approval period for this study begins today and ends on July 7, 2009. District approval does not constitute approval for the study to be conducted in any specific school. Researchers must obtain either the written or oral approval of the principal(s) prior to conducting research in a particular school. The researcher shall present the Research Committee's approval letter and briefing materials to the school principal before or upon an entrance meeting at the school or collection site. The school or district administrator shall have several days to notify you of their decision to voluntarily participate. You are reminded that the approved research design and procedures are to be followed. NO change in protocol is allowed without prior written district approval. No research may be conducted during testing periods or during regular school operations that distracts from core instruction or teaching and learning.

The Director of Research, Evaluation, and Accountability may withdraw district approval at any time and for any reason. If approval is terminated, all research and accompanying activities involving the district, the external researcher, and/or the external agency will cease in GCS. Lastly, by conducting research in GCS you agreed to follow all federal regulations for privacy and protection; District research guidelines; and district professional conduct policies. All information will be stripped of identifiers and will remain confidential and anonymous when publicly reporting. Again, violation of the statement of agreement will be considered a breech of contract.

Sincerely,

Jason B. McCreary, Ph.D.
Director of Research, Evaluation, and Accountability

Heritage Elementary
GREENVILLE COUNTY SCHOOLS

August 21, 2008

To Whom It May Concern:

Jo Ann Garrett has permission to conduct research at Heritage

Elementary regarding the effectiveness of Arts Integration used as

a tool for academic instruction and student retention of academic

information.

Martha Kinard
Principal, Heritage Elementary

From: Hughes, Tommy [thughes@greenville.k12.sc.us]
Sent: Friday, August 01, 2008 4:07 PM
To: garrettjo@charter.net

Dear Mrs. Garrett

 Based on the study proposal provided, I give permission for you to conduct the study entitled
"Intensive Development through the Arts Program: Professional Development in Arts
Integration "within Mountain View Elementary. As part of this study, I authorize you to invite
members of my organization, whose names and contact information I will provide, to
participate in the study as subjects. Their participation will be voluntary and at their discretion.
We reserve the right to withdraw from the study at any time if our circumstances change.

 I understand that the data collected will remain entirely confidential and may not be provided
to anyone outside of the research team without permission from the Walden University IRB
and Greenville County Schools

Mrs. Jo Ann Garrett
6 Ferret Drive
Taylors, SC   29687

January 16, 2009

Dear Mrs. Garrett,

Based on the study proposal provided, I give permission for you to conduct the study entitled
"Intensive Development through the Arts Program: Professional Development in Arts
Integration" within Monaview Elementary. As part of this study, I authorize you to invite
members of my organization, whose names and contact information I will provide, to participate
in the study as subjects. Their participation will be voluntary and at their own discretion. We
reserve the right to withdraw from the study at any time if our circumstances change.

I understand that the data collected will remain entirely confidential and may not be provided to
anyone outside of the research team without permission from the Walden University IRB and
Greenville County Schools.

Sincerely,

Mrs. Sharon Dowell
Monaview Elementary
10 Monaview Street
Greenville, SC   29617

Skyland Elementary
GREENVILLE COUNTY SCHOOLS

August 20, 2008

Mrs. Jo Ann Garrett
6 Ferret Drive
Taylors, SC 19687

Dear Mrs. Garrett,

Based on the study proposal provided, I give permission for you to conduct the study entitled "Intensive Development through the Arts Program: Professional Development in the Arts Integration" with Skyland Elementary. As a part of this study, I authorize you to invite members of my organization, whose names and contact information which I provide, to participate in the study as subjects. Their participation will be voluntary and at their discretion. We reserve the right to withdraw from the study at any time if our circumstances change.

I understand that the data collected will remain entirely confidential and may not be provided to anyone outside of the research team without permission from the Walden University IRB and Greenville County Schools.

Sincerely,
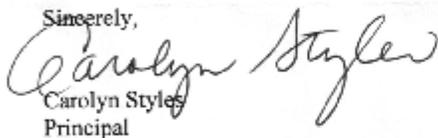
Carolyn Styles
Principal

Jo Ann Garrett

From:	Holliday, Ed [ehollida@greenville.k12.sc.us]
Sent:	Wednesday, July 30, 2008 2:59 PM
To:	garrettjo@charter.net
Cc:	Buto, Connie; carlos littlejohn; Champlin, George
Subject:	IDEA Research

I hereby give permission for IDEA teachers at Stone to participate in the research project referenced in a letter dated July 28, 2008.

From: Hammond, April
Sent: Tuesday, June 16, 2009 11:15 AM
To: 'garrettjo@charter.net'
Subject: IDEA: Professional Development in Arts Integration Extension

Dear Ms. Garrett:

Dr. McCreary has reviewed your request to extend your study for one semester and to share your findings with the Kennedy Center. Approval has been granted for both of these requests. This email shall serve as notification of our approval.

If you have any questions, please feel free to contact me or Dr. McCreary at 355-3369.

Sincerely,

April Hammond, M.Ed.
Research Specialist
Department of Research, Evaluation, and Accountability
Greenville County Schools
PO Box 2848
Greenville, SC 29602-2848
(864) 355-3396
FAX (864) 355-9262
ahhammon@greenville.k12.sc.us

Certificate of Completion

The National Institutes of Health (NIH) Office of Extramural Research certifies that Jo Garrett successfully completed the NIH Web-based training course "Protecting Human Research Participants".

Date of completion: 03/01/2009

Certification Number: 194479

1.   How would you *describe the IDEA arts integration professional development experience?*

"IDEA gave me the opportunity to learn how to teach 'anything' using the arts. Learning to use the arts has helped me address so many modalities and learning styles." (Teacher 103)

"I've learned a lot and value arts integration more as a result of my experience with IDEA." (Teacher 106)

"My experience with IDEA has been very enjoyable. I learned many strategies that I use every day. It was not threatening or overwhelming." (Teacher 107)

"IDEA has been a very positive experience for me. It has been demanding due to trainings being after school and late evenings. However I truly feel that IDEA has been the most beneficial professional development I have ever had." (Teacher 206)

"I believe that the IDEA program is the best professional development that you can get. The strategies work with students, are easy to understand, and help my students learn the material in exciting and interactive ways. I try to share my experiences whenever I can so other teachers can have these strategies to help their students." (Teacher 304)

"IDEA has been a blessing to me. I have never been a fan of sit down and do worksheets. Now I know so many ways to get students interested in learning. The IDEA professional development is a breath of fresh air into my teaching experience." (Teacher 306)

"IDEA was wonderful. It opened a whole new door to teaching for me." (Teacher 301)

"I would say that my IDEA experience has been helpful and interesting. I am so glad that I have had this opportunity. It has made learning fun for my students. I love to see them excited about learning." (Teacher 302)

"Process, IDEA is a process. If you do not see it as building blocks, or think that you will get it overnight, you have missed the boat. Through the IDEA process, you are going to develop an environment where you are reaching all learners; that's what it's all about. I knew what I wanted the classroom to look like, I knew what I wanted the classroom to feel like, but I did not have the bridge to get there. IDEA is that bridge that let me cross over. IDEA training gives you a firm footing

the entire way, because you have the support of the artists, your team, and other schools. If we ever lose that, it would be a tremendous waste." (Teacher 303)

"The IDEA experience has been wonderful. I am a better teacher because of the strategies that I have learned and use in my classroom." (Teacher 306)

"I feel it has helped me grow in many ways. I see how to have more impact as a teacher. I needed to learn how to include more arts. Now, I work towards using as many multiple intelligence pieces as I can fit into my lessons." (Teacher 309)

"Awesome. It has really changed the way I think about learning and the way I teach. I wish every teacher would use these strategies in their classrooms." (Teacher 310)

"It has been fantastic! I highly recommend it to anyone who wants to improve their teaching and add to their strategies." (Teacher 401)

"IDEA changes your (teaching) philosophy and ideas." (Teacher 405)

"It has been absolutely wonderful. I am a huge supporter of this program. I took many classes each year from the _____ Center before the IDEA came to be. So I have supported it for probably about 10 years, since I moved here from another state. I am extremely grateful to have this opportunity." (Teacher 407)

"IDEA is a professional development experience that has become pervasive in every aspect of my teaching practice. It has challenged me to examine my philosophy of education and has changed my outlook and approach to the education of students." (Teacher 502)

"Really incredible…if every teacher took this class, what fabulous learning would be going on in every classroom everywhere!!" (Teacher 503)

2.   How does the IDEA arts integration professional development influence the way you *think* about your teaching practice?

"It makes me continuously try to incorporate arts into my subject material." (Teacher 101)

"I'm using better ways to implement my instruction and the students are 'getting it.'. I always think to use one-minute challenges and tableau with the stories we read, and with our unit studies in other subject areas." (Teacher 103)

"Arts integration includes effective teaching practices." (Teacher 106)

"I try to use the skills I learned in IDEA to get students actively involved in learning. That way they will retain more and remember it longer." (Teacher 107)

"Since attending the IDEA program it makes me think of ways that I can teach using the arts. I try to address more learning styles through my lessons." (Teacher 201)

"IDEA has influenced the way I think about my teaching practice by providing a 'hands on' way of teaching all subject areas." (Teacher 206)

"I now think to incorporate the arts to help my students achieve a deeper level of understanding." (Teacher 301)

"As an IDEA teacher, I have learned new strategies and ways to teach students that will benefit them and broaden their knowledge. I now look at the curriculum and finds ways to incorporate the arts." (Teacher 302)

"The IDEA teacher is engaged in a much higher level of thinking throughout the day, always analyzing and deciding the direction that the students need to go. Every move students make is a teaching moment; whether for behavior, for content… everything. It helps me, as teacher, to be less traditional… in front of the class presenting material and then giving a written assessment and then feedback. Teaching through the arts is a continuous assessment of the students. Just like today (teaching art analysis for writing), if I had not been using the drama techniques and the other arts strategies, I could not have facilitated the lesson as easily." (Teacher 303)

"IDEA opens up a new avenue of teaching. I am more excited about my lessons when I am using arts integration and know that my students will be more engaged and have the opportunities to learn at a deeper level than before." (Teacher 306)

"IDEA professional development influences the way I think about lesson planning, lesson design, and how I teach the lesson." (Teacher 309)

"I have developed a better understanding of the different ways children learn. Through IDEA, I have changed my philosophy of education to believe that all children have the right to learn in their best way." (Teacher 310)

"IDEA reinforces the belief that students learn in different ways and using different modalities will accommodate a wider range of learning styles. IDEA made me realize that I needed change in how I think about teaching." (Teacher 401)

"I think about ways to integrate arts and changes I need to make in my instructional practices." (Teacher 405)

"It has made me constantly think of alternate ways to instruct using various methods to reach more students." (Teacher 407)

"IDEA encourages me to be more reflective on my practice and it enables me to improve my teaching with strategies presented in workshops that are offered. The program also allows for collaboration with other teachers from my district." (Teacher 502)

"I now try to have more involvement from the students. They enjoy learning through movement and seem to retain more when they are involved in all aspects of a unit." (Teacher 503)

3.   How has the IDEA arts integration professional development *changed your practice*?

"I find myself naturally including arts in my lessons even when they are not in the lesson plans given to me by my colleagues." (Teacher 101)

"I'm using so much more movement in the classroom, which is so important for students. Also, students now have the opportunity to help each other learn." (Teacher 103)

"My teaching practices include more arts integration." (Teacher 106)

"I am always looking for ways to use IDEA practices to enhance the good things I am already doing and improve on the ones that are not as strong." (Teacher 107)

"After going through this process I try to think of more meaningful connections between the arts and different topics." (Teacher 201)

"IDEA has changed my teaching practice by providing a very easy, ready to use behavior management strategy which is welcomed by students. IDEA has also provided me with a new approach to teaching through movement." (Teacher 206)

"I always try to incorporate the arts to achieve deeper understanding." (Teacher 301)

"I have learned so much! I feel that I am more knowledgeable about using arts integration. I am much more willing to try new things to enhance the curriculum

for my students. The artists have been very helpful and encouraging, as well as bringing wonderful ideas to use. My practice is much more child centered with using a variety of arts integration activities. The IDEA program has helped me develop into a more diverse teacher. I feel more comfortable with allowing the students to be in control of their learning environment. I use the multiple intelligences in my classroom and am more aware of the individual students' learning styles. This has helped me better meet their needs." (Teacher 302)

"Using the IDEA program has changed the way I teach. Students are able to show me what they have learned instead of always having to tell me or write it down; which has worked well with students that have learning disabilities and my ESL students. I believe that the IDEA program is the best professional development that you can get. They are strategies that work with students, are easy to understand, and help my students learn the material in exciting and interactive ways. Whenever I can I try to share my experiences so other teachers can have these strategies to help their students." (Teacher 303)

"When I first started integrating the arts, I felt like I was on the low level of the totem pole of teaching. IDEA has totally changed my approach to teaching. Instead of teaching as I had been taught in the teacher education program in college, the IDEA approach has changed everything. You cannot integrate overnight. You have got to accept starting on the lower level and build on it. There is no way for a teacher to implement and assess students through the arts with just one year of training. As a teacher, I have to build my skills, going deeper over time…taking years."

Interviewer: "Have you limited the number of strategies that you started with, going deeper with a limited number of strategies, before beginning new strategies the second year of arts integration professional development? What was your approach and what would you recommend for the teacher beginning arts integration?"

Interviewee: "You've got to start with a foundation; Sean Layne's strategies. That's a must. If you don't have the classroom management components in place, then you can't succeed with the rest of it. It cannot happen in your class successfully. But once you get that foundation, then you can begin to branch off. I am going into my third year with integrating the arts. I now feel as if I have all these veins running through my class, the processes are in place and will build throughout the year; i.e. with Melanie's using the arts in writing …that will be a process for the entire year. With Sean's strategies, Drama to the Test, Text Tableaus…it is still a process. If the students are doing them the same way the first nine weeks of school, and the second nine weeks, and the third nine weeks, then you are missing the boat because the teacher should be taking the students deeper into understanding the art and content objectives so that by the end of the

year, you've experienced a spiral, getting deeper and deeper and going so much further in making connections."

Interviewer: "So it's not a onetime arts activity."

Interviewee: "No."

Interviewer: "You are continuing to build on what you are doing and one learning activity feeds into another for students to make connections for successfully learning content objectives?"

Interviewee: "Yes. Yes. Yes. If the teacher allows the students to do the activities exactly the same way, going through the motions, accepting what the students give you, then they will keep learning at that level, they will get bored with it, and so will you. But if you continuously grow them and yourself in the process, then they will continue to be excited every time, and so will you."

Interviewer: "So that is why you can successfully use tableau or one minute challenges repeatedly, because you are not doing it exactly the same way every time?"

Interviewee: "You are not accepting the same level. You take them wherever they are at the beginning of the school year and begin to build. You have to strengthen the arts and the depth of the curriculum. Even though it is new curriculum, if they are not digging deeper, you are not realizing the potential of the program and not developing where you can take the kids."

Interviewer: "Nor are you developing the students?"

Interviewee: "Exactly." (Teacher 303)

"IDEA has provided me with the tools and enabled me to be a more effective teacher. IDEA helped me take the natural arts tendencies that I already have and turn them into a creative learning style that my students enjoy. IDEA has provided me with the confidence needed to make sure that an arts integrated program will work within my classroom. I do not rely on the teacher's editions provided by the district. My classroom is a student centered and student led environment." (Teacher 306)

"I am now very aware of how to use the arts more during the day and when I plan. We don't need to sit at our desk. We are active and have more fun while we learn." (Teacher 309)

"I am more thoughtful about how to integrate arts into my curriculum to help students learn best." (Teacher 310)

"Before IDEA and my Master's Degree program (in Diverse Learning), I was a very traditional teacher. My style and strategies have radically changed as a result of new learning in arts integration. IDEA made me realize that I needed change in my teaching practice and then helped me make the changes needed." (Teacher 401)

"My practice has improved greatly as a result of IDEA." (Teacher 405)

"I am incorporating much more hands-on creative activities." (Teacher 407)

"IDEA has changed my practice by equipping me with teaching strategies that I would not have learned in any other type of professional development. I implement the arts in my classroom on some level daily. This was made possible by my involvement in IDEA." (Teacher 502)

"I try to be more aware of each student's individual needs and address them through dance, drama, arts, etc. I use Sean Layne's behavior management strategies every day…extremely helpful!!" (Teacher 503)

4.   How has integrating the arts influenced the *learning environment* of your classroom?

"I display artwork regularly and students proudly show it off to visitors. I also use the photos I take of the tableaus as writing prompts." (Teacher 101)

"Arts have influenced the learning environment in my classroom by making learning fun and action packed." (Teacher 206)

"Students are no longer just sitting, they are engaged." (Teacher 301)

"I have noticed that my students are more eager to learn and they enjoy learning through the arts. They like it because it is fun and enjoyable. I feel that when they are interested and having fun, they are able to learn better." (Teacher 302)

"The word that comes to mind is 'fluid'. It is a continuous flow of 'wow moments' for me and the students. You never know what is going to evolve through the process of using the arts. It is not teacher dictated and not necessarily student dictated either, because the teacher is acting as a facilitator in a step-by-step process, helping the students to shift their thinking through the process. Student creativity comes out during the process."

Interviewer: "This is indicative of the learning environment that has been created. Not only does the learning environment allow student creativity to be part of the

learning process, but you as the teacher facilitate those 'sparks' and the environment is such that you *expect* it to happen."

<u>Interviewee</u>: "Yes. Yes. (Laughs) Given the opportunity, it WILL happen." (Teacher 303)

"The atmosphere is very casual and relaxed. The students are always interested in learning when they know it involves the arts in some way." (Teacher 304)

"Again, my classroom is student centered. They are in control of their actions and have learned how to work together to problem solve. My students are comfortable working in small groups to complete a task." (Teacher 306)

"IDEA strategies put the responsibility and creativity on the children. They are more in control of their learning. They also make more decisions and use more skills." (Teacher 309)

"Students show more ownership of their work and in the classroom. Students work collaboratively to solve problems and in inquiry about situations." (Teacher 310)

"Students seem to be more interested, they enjoy the work, and they have better retention. The learning environment has greatly improved. Who would not want these as a result?" (Teacher 401)

"The learning environment in my classroom has become more positive with the arts." (Teacher 405)

"It is more positive, more creative, and more fun." (Teacher 407)

"Everything is more fun!" (Teacher 503)

"Integrating the arts has transformed my classroom into one that promotes collaboration and a deeper understanding of content. Students learn that there are different ways to solve the same problem, and they learn to respect each others' differences." (Teacher 502)

5.   How has integrating the arts influenced your *classroom management*?

"I LOVE using the Acting Right tools to manage behavior. It's so much easier to say 'Control your voices' than 'Be quiet'." (Teacher 101)

"Students appear more enthusiastic about learning and are able to understand concepts in a whole new way. We have three basic rules: I'm in control of my

body, I'm in control of my voice, and I show cooperation with others. The Acting Right activities are very helpful with classroom management." (Teacher 103)

"It's part of my classroom management system. We use the Student's Toolbox. (Sean calls it the Actor's Toolbox.) Students get excited to learn and are more engaged." (Teacher 106)

"It sets the tone for my classroom when I use the Actor's Toolbox for behavior management. Kids are also not afraid to participate when everyone is doing the activity." (Teacher 107)

"We follow PBIS at our school, which stands for Positive Behavior Intervention System. Sean Layne's training on Acting Right works perfectly with our school. My students are able to focus on information and get excited about things, but can also regain control if necessary." (Teacher 201)

"Arts have influenced my classroom management in a positive way. I love the Acting Right strategy. It is easy and ready to go. Kids love it. It is the key to the arts program. Without the Acting Right strategy/foundation, the IDEA strategies would not flow as smoothly as they do in my classroom." (Teacher 206)

"I no longer use 'tickets' for classroom management." (Teacher 301)

"My students are able to control themselves better and take responsibility for their actions. They know what to do to regain control. I feel that the Acting Right has helped with the behavior management." (Teacher 302)

"It's transformed the vocabulary of the classroom. I think of the 'before', when teachers would tell the student 'Concentrate', but the student would not know *how* or what it meant. Now, we can actually show the student what 'how to concentrate' means. Even with a rambunctious group, and usually more boys than girls make up the dynamics of my classroom. The boys do not know what 'control your body' looks like or what a 'neutral, balanced position' is. But when you have practiced it, then whatever you do in the classroom, you can say, 'Give me a neutral position' and they can still their bodies. But if you just say 'Be still' they might be still for two seconds and then be moving all over the place again.

Interviewer: "Are you saying that they are learning and succeeding because they are experiencing what it *looks* like and *feels* like?"

Interviewee: "Yes. So when you say it, they can actually apply that skill. They learn what their strengths and weaknesses are. This year I have more boys. The first day of school, I asked a student who was negatively influencing other students if he wanted to be 'weak' or 'strong'. He said, 'I'm going to be weak.'

His response threw me because I had not gotten that response from other students before. I asked him to sit in the observation deck to watch how other students were experiencing the activity. He watched for a minute. I returned to him and said, 'So let me get this straight. You would rather be weak than strong.' He looked at me and said, 'No. I really don't want to be weak. I really do want to be strong.' So I said, 'Tell me what being strong looks like.' He began to tell me what he saw the other students doing and that he did want to be a part of that. He showed an understanding of 'weak' and 'strong', whereas I think in the beginning, he was so accustomed to living up to expectations of being weak."

Interviewer: "By giving the students the opportunity to make choices, you are teaching them on the strength and weaknesses of their choices. You are also giving them the knowledge/experience of what both strong and weak choices *look* like and *feel* like. Also, the consequences of making poor choices are not so severe that they experience personal 'put-down', but rather comprehend that they could and should make a more positive choice. You provide the environment that allows students to choose and change their minds in choosing to make a more positive choice."

Interviewee: "It was a more positive environment for helping him to evaluate his choice, and then choose to make a different choice than the kind of environment to which he was accustomed; where he was told that he *would* behave, etc. So rather than have a confrontation, and possibly cause him to shut down and not allow me to pull him back into the learning activity, he evaluated his first choice and decided to make a stronger choice."

Interviewer: "Then you gave him a very concrete way of making the choice to be strong?"

Interviewee: "Yes. Yes." (Teacher 303)

"My classroom management is soooo easy! I do not worry about how many cards a student has pulled for the week or have to have a treasure box full of trinkets to reward them. Students become responsible for their own behavior and know exactly what is expected. They want to show strong control because of how it makes them feel, not because they are going to get a treat at the end of the week." (Teacher 304)

"I use the Actor's Toolbox for my classroom management. I have had my students pull cards in the past, but with the Actor's Toolbox, the students learn to be in control of their own actions. I believe this is a life skill that serves my students well." (Teacher 306)

"It took what I was trying to teach to a new level. It really taught them *how* to focus, learn, check in, and be a strong learner. They realize they are more in charge of what they learn." (Teacher 309)

"Students are held more accountable. They are in charge of their behavior. I am just the learning facilitator." (Teacher 310)

"I was concerned that management would suffer as a result, but have been pleasantly surprised to find the opposite. The IDEA training has given me new techniques and new vocabulary that have 'tightened' my classroom management. My classroom management is much improved." (Teacher 401)

"Classroom behavior has become easier to manage since integrating the arts." (Teacher 405)

"I do Acting Right at the beginning of the class every day. I feel like the students are calmer and more cooperative." (Teacher 407)

"Using drama as a classroom management strategy allows me to build a classroom community from a group of diverse students. This positively influences every other aspect of my classroom." (Teacher 502)

"Sean Layne's practices have kept my students in line!" (Teacher 503)

6.   How has integrating the arts influenced your *view of collaboration*?

"I am amazed at how much better my students have become at collaborating after all the practice they've had with the IDEA tools I have implemented." (Teacher 101)

"I love sharing ideas with other teachers. Some teachers are strong with ideas in integrating the arts in a particular lesson, which is very helpful." (Teacher 103)

"I continue to view collaboration as important." (Teacher 106)

"IDEA has confirmed what I already knew, that working together is an important skill and way of learning." (Teacher 107)

"Integrating the arts has influenced my collaboration in integrating subject areas." (Teacher 206)

"It always helps to collaborate with someone." (Teacher 301)

"I have found the collaboration aspect of IDEA to be helpful. I work with another IDEA teacher in my grade level, and we use each other's ideas to help strengthen our teaching and content." (Teacher 302)

"I have always been the teacher who was more 'out of the box' even before I knew anything about integrating the arts. I wanted different things in my classroom, the animals, etc. I wanted a feeling of community. I knew what I wanted, but I had not been successful in getting to where I wanted to be. Before beginning with the IDEA professional development, I felt isolated…by myself in the way that I was approaching teaching. Even though I was not attaining the end result that I wanted, I knew that I did not want the traditional way that I was bored with; get up at the board …teach…then give them a test. I can't operate that way. But when I started the IDEA program and was able to communicate with other people, it opened up a process. I did not feel so isolated and I could begin to communicate with other teachers. Even though we could take the same learning and use it in different ways, we had a team feeling. I began to reach out to related arts teachers, grade team members, and even administrators. Before IDEA, I was terrified to have anyone come in to watch my teaching. Now I want people to come into my classroom; not to watch me as a teacher, but to see what my students can do."

Interviewer: "You are saying that sharing what your class is doing is actually advocating what can be done through arts integration?"

Interviewee: "Yes. The focus is no longer on me, but what my class is learning. Now, it's not unusual for someone to be in my class, and the students think classroom visitors are an ordinary thing."

Interviewer: "What about *student* collaboration?"

Interviewee: "Student collaboration. Integrating the arts opens up the opportunity for all learning styles in your classroom. Instead of limiting the students who excel in mathematics or linguistics to be the shining light; it gives everyone in your room the opportunity to be a shining light. It is so wild how you can see through the learning process of students, who in the past, had teachers who expressed very low expectations. But by opening up other ways of thinking, the underachieving students are willing to open up and collaborate and join the communication process because they experience success as well. The student that we spoke about earlier regarding weak and strong choices…at the beginning of the year, he would hang back from the group. But week by week I have seen him draw closer and closer to his team and actually communicate with them. I am not seeing him coming into the group at recess; he still tends to be a loner. But I do see him becoming involved in the classroom and hope that it continues. I know it will."

Interviewer: "How do you view collaboration with the arts teachers at your school?"

Interviewee: "It's opened up, but it's not where I would like for it to be. I need to utilize the music teacher more. I started working with the (visual) art teacher. Perhaps with the IDEA program, that's something that needs to be talked about. It was Marcia's math strategies that the music teacher was reinforcing in her class while I facilitated it my class. She is also so good with drama as well, that I probably need to reach out more to her for help with our presentations. Before this year, I wasn't ready to collaborate with the arts teachers. The (visual) art teacher is rather structured and collaboration is somewhat difficult. She uses some of our vocabulary. And last year, I actually went in and taught three or four classes, showing the book, Art Is, analyzing art, in the art room. She collaborated with me to do the color wheel. This year when I approached her she was hesitant to begin the year collaborating with me because the whole third grade team was not integrating arts, making it more difficult for her to plan for arts integrated classes and non-arts integrated classes. She has indicated that my class is stronger in using art vocabulary. So we still talk, but we are not teaming together…more like just communicating."

Interviewer: "Do you think that the arts teachers would benefit from participating in the IDEA program?"

Interviewee: "Yes, I do. There are some in the program and they seem to have stronger relationships with the teachers in their school than the norm." (Teacher 303)

"I work with other teachers on my grade level and even in other grades. I have enjoyed our group sessions and the information and ideas that we share. I think it makes me a better teacher when I share ideas with others. We bounce ideas around and usually come up with deeper lessons." (Teacher 306)

"It is easy for me because three of my team members are in IDEA. That has been a positive because we support each other." (Teacher 309)

"I use collaboration whenever possible because the impact on student learning is so beneficial." (Teacher 310)

"It has very beneficial to have an entire grade level team that uses the arts for instruction. We have collaborated on numerous occasions, and the collaboration is extremely helpful. Collaboration saves time and reinforces our learning." (Teacher 401)

"I look for ways to extend learning. I think that collaboration is a way to accomplish extending learning." (Teacher 405)

"It helps so much to get ideas from others and the end product is often so much better with so many heads thinking." (Teacher 407)

"Collaboration occurs daily in my classroom. Students collaborate with one another to solve problems. I collaborate with my peers to create arts integrated lessons." (Teacher 502)

"I feel like I have always been a team player. Our first grade teachers talk to the related arts team and each other constantly so we'll know what's happening in one another's rooms." (Teacher 503)

7.   How has integrating the arts influenced your view of planning for diversity?

"Integrating the arts has influenced my planning for diversity because the arts teach children subject matter through different modalities." (Teacher 206)

"Incorporating the arts *always* helps with diversity. Each learner learns through different ways of teaching." (Teacher 301)

"By using the arts, I am easily able to introduce different cultures. I can sing songs, create artwork, and read stories from other cultures." (Teacher 302)

"That's easy. That's what arts integration is all about. It goes back to the learning styles and modalities. You are planning for diversity when you integrate the arts. It is a natural." (Teacher 303)

"I guess this is one of the best parts about integrating the arts. Students are able to participate and learn, even if they have difficulties reading or writing. There is so much thinking going on. The discussion and planning parts of most activities from IDEA give students opportunities to tell what they know or how they might solve a problem that in other traditional activities they would never be able to complete." (Teacher 304)

"I have seen how using the IDEA strategies also incorporate the Multiple Intelligences. By using the Multiple Intelligences and IDEA strategies, more of my students meet with success in the classroom. Arts integration allows room for higher ability students to be challenged and lower ability students to be successful. All are proud of their accomplishments." (Teacher 306)

"Everybody gets to share their own personal and cultural experiences. They bring different ideas to the table. The arts give greater opportunity for students to show and share their diversity." (Teacher 309)

"I have seen how children who I thought just did not understand learn the content just as well when given the chance to use the arts." (Teacher 310)

"Since my Master's degree was in Diverse Learning, I was looking for ways to modify my teaching to reach the various learning styles; the arts have given me numerous strategies that were just what I was looking for, assisting me to instruct in a variety of modalities." (Teacher 401)

"I try to use different arts to reach all of my students." (Teacher 405)

"Using the arts allows many students to learn in a way they enjoy." (Teacher 407)

"I see that all students do not learn the same way, but can learn the same content. Integrating the arts hits all the modalities." (Teacher 503)

"Utilizing the arts is an approach that accounts for diversity naturally. Because this is embedded in the arts, all students are motivated and interested in learning." (Teacher 502)

8.   How has integrating the arts influenced your assessment of students?

"I can now effectively use teacher observation to assess students. I can observe and check for understanding immediately. By integrating the arts, all students feel successful. By integrating the arts, I now have a natural way to plan and assess for diversity." (Teacher 101)

"Some skills and activities are easily assessed with whole group observation…it's easy to see right away who 'has it'." (Teacher 103)

"I think the students gain a better understanding of the content with arts integration." (Teacher 106)

"I like how a teacher can observe and immediately see if the students understand the concepts. It helps with ongoing assessment. I still use paper and pencil assessment, too, as a culminating assessment." (Teacher 107)

"I am now able to assess my students that are unable to tell me what they know where before they didn't have that opportunity." (Teacher 201)

"Integrating the arts influenced my assessment by assessing whole groups through observation." (Teacher 206)

"My favorite quick assessment is to do One Minute Challenges. I can listen in on the discussion and tell that students know the material. I use drama and dance often, too. I have had some students create wonderful dances to show science concepts." (Teacher 300)

"With the arts, it doesn't have to be just pencil and paper assessment." (Teacher 301)

"Through arts integration, I am able to assess the students by observations and checklists that I have created. It is an easy way to assess." (Teacher 302)

"That is an area that I have not developed as far as possible with formal assessment, like when I use paper and pencil. My daily minute-by-minute informal assessment has changed tremendously."

Interviewer: "You integrate the arts for your formative assessments, but feel that you need additional training with summative assessments using the arts?"

Interviewee: "Yes. Yes. And I want to move to the use of stations…setting up stations with students answering questions at each station; hitting the learning styles and multiple intelligences through the arts. The arts really pull out the students' understanding of a concept, giving you that 'Wow, I taught that!' feeling. Assessing through the arts also lets you know what to target in review."

Interviewer: "Are you saying it allows the student to show you what they know instead of writing what they know, or find the right answer for what they think they should know?"

Interviewee: "Yes. Yes. Some of the higher achieving students that are programmed to get the correct answer on the test are challenged to show what they know in making the transition in how they are assessed. But the lower achieving student will shine."

Interviewer: "And there is not just one way to show what they know?"

Interviewee: "Yes. Yes." (Teacher 303)

"My assessments have become less pencil and paper tasks. I can have students plan and carry out a tableau, providing me with an immediate assessment of whether or not they understand a concept." (Teacher 304)

"I use many more observations of student interaction. I also have students assess themselves more often, to put them in charge of their learning." (Teacher 310)

"This is one area where I still need improvement. I find it very difficult to assess with the arts. I feel my assessment is subjective, and I prefer the pencil/paper objective type assessment." (Teacher 401)

"I think assessing with the arts provides a more meaningful assessment vs. paper and pencil assessments." (Teacher 405)

"Some students do not do well with paper and pencil assessments, so this is a wonderful way to assess their deeper understanding of a concept." (Teacher 407)

"Assessment takes many different forms in my classroom. I have assessed using drama, dance and art. Students are not only excited about learning through the arts; they are also excited about being assessed through the arts." (Teacher 502)

"In first grade, we use a lot of observation anyway. I feel like that is an important part of elementary assessment because if you are watching carefully as the students are performing you gain a lot of insight into what they can and cannot do." (Teacher 503)

9.   What was the most helpful aspect of the professional development experience?

"I LOVE everything related to the Sean Layne ideas. I use them all the time." (Teacher 101)

"All of Sean's workshops and techniques have been very helpful. His work is so practical and such a good foundation for the entire arts integration process." (Teacher 103)

"Being able to choose classes and the hand-outs that included scripts for implementing the strategies were helpful. Also, the support that was provided as needed." (Teacher 106)

"It is eye-opening to (realize) how helpful and how often I use the IDEA strategies." (Teacher 107)

"I have really enjoyed getting to work one on one with the artists and having the modeling sessions with students and the artists. I can't think of a least helpful aspect." (Teacher 201)

"The most helpful aspects of IDEA program have been Acting Right training. I refer to control body, voice, find a focal point, control you concentration ALL DAY long throughout everything we do." (Teacher 206)

"I found the workshops involving modeling with classes (of students)." (Teacher 301)

"It was helpful to learn new ways to make learning fun and meaningful. By attending the workshops, I learned new strategies to bring into my classroom." (Teacher 302)

"Whoa! The most helpful aspect is the collaboration. Like the students, I have been given something. You begin the process, and then keep adding to it, building to a final product. Working with Sean and getting the actual time with the artists, watching them interact with the students, and the artists watching me interact with the students, giving me feedback is learning just like I am attempting to facilitate with my students. IDEA gives you chunks and you keep building, unlike other workshops where you are given wonderful ideas, but only incorporate 2%. But with the IDEA's process for mastery, the teacher is able to implement, modify, and grow yourself as a person with the support that you can continually receive feedback on. The door with the artists and (the IDEA director) are always open, so you know that you also have a team to communicate with…clear up misconceptions. Kids are kids, and you come to that situation where you think 'I don't know what to do'. But the IDEA program gives you what you need. You just have to reach out and get it." (Teacher 303)

"The most helpful aspect would be the opportunity to watch a resident artist work with children. I also felt more confident when I had a script to follow in case I forgot the sequence of the lesson. It was very helpful having Melanie Daft come into the classroom and coach me as I taught patterns and skip counting. Even though I was nervous, it was well worth it to have her giving me cues, and feedback immediately." (Teacher 304)

"It is more fun to teach and learn. My students are given control and skills that are practical. Lessons keep us moving which means we are learning to a greater degree. Concepts are learned to a deeper degree." (Teacher 309)

"All of Sean Layne's techniques are helpful. They are easy to do and practical for any classroom." (Teacher 310)

"It was very helpful to see the strategies at work with children and not just pretending to be the student all the time." (Teacher 401)

"It helps that the strategies were easy to integrate." (Teacher 405)

"Getting so many wonderful ideas to teach in various ways was helpful." (Teacher 407)

"The most helpful aspect of the professional development experience was working directly with the artists and having them come into my room to either model or watch me use their strategy. Having the opportunity to receive feedback from the artists provided the opportunity for me to further refine my own practice." (Teacher 502)

"It was helpful just learning new things and new ways of teaching; especially when I've been doing this for 29 years. It really helps to be involved with such a current and relevant way of teaching. Loved it!" (Teacher 503)

10.   What was the least helpful aspect(s) of the professional development experience?

"Dance just wasn't my thing." (Teacher 103)

"For me it is the documentation project, with everything else going on. But, I think it will be beneficial for the audiences it is intended for because it explains the process for others to understand." (Teacher 106)

"The least helpful have been the dance trainings. It might just be that I don't feel comfortable using that part because I do not consider myself a dancer." (Teacher 206)

"Workshops that I could not implement immediately are probably the least helpful aspects of the program." (Teacher 301)

"Not all of the workshops I attended were geared to my grade level. It was interesting learning the information, but not necessarily developmentally appropriate in my classroom." (Teacher 302)

"It's not a matter of there being a 'least helpful aspect', but rather thinking of (IDEA) as a maturing process, and I may not have 'gotten there' yet in implementing IDEA fully." (Teacher 303)

"I can't say that anything was not helpful in some way." (Teacher 306)

"Not applicable." (Teacher 309)

"I am not sure there is a least helpful aspect. Some of the strategies are more challenging than others." (Teacher 310)

"There were so many new techniques that at times it seemed overwhelming. I had to just focus on two or three a year to incorporate." (Teacher 401)

"Time is always an issue." (Teacher 405)

"Some of the more advanced art analysis was difficult and less useful for my students." (Teacher 407)

"I truly found all aspects of the IDEA professional development experience helpful on some level." (Teacher 502)

"Every part of it was helpful in one way or another!" (Teacher 503)

11.   What additional training do you desire through IDEA arts integration professional development?

"More music workshops." (Teacher 103)

"None at this time." (Teacher 106)

"I have completed all of it and I plan on just implementing it in the future." (Teacher 107)

"I don't think I need additional training in any one subject area. I just need to develop a deeper understanding of what I know works." (Teacher 201)

"I cannot think of any additional training I need at this point." (Teacher 206)

"I would like to repeat some of the workshops that we have already taken." (Teacher 301)

"I look forward to continuing my IDEA training so I can review the strategies and learn new tools." (Teacher 302)

"A focus on assessment and lesson planning so that I can align my use of the arts with the district expectations for lesson plans is what I need." (Teacher 303)

"I would like to continue to pursue some of the same workshops and have opportunities to include activities into more content situations. I want to work with Marcia again with word painting and try to move myself into writing poetry

with the students. I also would like to do the workshop with Faye Stanley again. I usually am more successful when I take a class for the second time." (Teacher 306)

"I need to polish what I do and continue with the classes I have not taken." (Teacher 309)

"I would like to do more with Marcia Daft and Melanie Layne." (Teacher 310)

"I just need some refreshers on some of the ones I did not implement immediately." (Teacher 401)

"I would love to learn any new strategies so that I could continue to learn and continue to integrate the arts." (Teacher 502)

12.   What are some specific examples of how your arts integration practice impacts your students?

"They are more respectful of each other; they have opportunities to work with the middle, the low, and the high ability students without complaining. They are excited to learn ….they love the one-minute challenges…..and the tableaus. They have an understanding of what it means to control their body…their voice, and make me their focal point. I think it has made their learning experience richer." (Teacher 103)

"Student reflections on Marcia Daft's strategies used in my documentation project included: 'I love moving around to learn math!', 'I think using movement is a better way to learn math!', and 'Using movement during math helped me do my math faster'." (Teacher 106)

"Using the Stretchies is a good example. The students really understood the concepts of parallel, perpendicular, and intersecting lines after making them with the Stretchies." (Teacher 107)

"We have many visitors that come to our school and they always say how well students are focused and they are always impressed with how they can show what they know by doing One Minute Challenges." (Teacher 201)

"I use Brain Dance a lot in my K-4 class. We try to do it at least three times a week. After taking the training and reading about the data that supports these strategies, I definitely wanted to use these strategies in my classroom. Annie Brook says, 'Movement increases intelligence, it is how we first perceive the world, and it forms the foundation of our perception'. I agree with this statement.

Most of my students come from a lower socioeconomic background. The training help me see the connection that movement has in developing the brain early on. Many of my students would come in class and did not seem to have the ability to sit, stand and respect the space around them. The challenge I had as an educator was how I could help them fill in these missing blanks they seemed to have. As a teacher I watch my students and thus far, the way they are able to move, keep rhythm, tracking etc. will cross over into their ability to read. As an educator I want to give my students every chance I can to develop the brain with these early skills. I will always use Brain Dance in my class as well as other art integration strategies I have learned. I have seen the difference in their learning since I began using these strategies. It has definitely been a positive thing." (Teacher 203)

"Arts integration has impacted my students in many positive ways. I have had students say 'You are my focal point, not the other students who are talking'. 'I am strong; I am ignoring ___ who is trying to get my attention'." (Teacher 206)

"My students **love** learning through the arts. They say, 'Can we do the IDEA stuff today'?" (Teacher 301)

"My students enjoy doing the tableaus and I am able to assess them on what we had been learning. My students also learned how to find focus and get control from doing the Actors Toolbox." (Teacher 302)

"At the beginning of the school year, the chemistry of the whole classroom is impacted. IDEA strategies help me lay the foundation for the class. Last year, I saw with the foundation process, how much deeper the students could go. So integrating the arts allowed, no matter what the content, students to continue to go deeper. All abilities were reached…not just the mathematical and linguistic learners. I have a child that is retained. The student had spent a year in an expensive, local private school, emphasizing mathematics and linguistics. After a year, the student scored a grade lower than when entering the school. But what I am finding is that the student is artistic, and I am looking forward to measuring his progress with using the arts." (Teacher 303)

"First of all, cooperation challenges have helped my students become aware of how to work together in small groups. I hardly ever have to intervene because they show each other respect as they listen to ideas and come to an agreement or plan. My students can show their learning through dance. Using Tiny Toys Storytelling helped the students retell and create stories. The students have also created songs that help them learn and retain math and science concepts." (Teacher 306)

"The students are now able to create and use their own body movements to represent what they have learned." (Teacher 309)

"They have learned to work better together." (Teacher 310)

"Student behavior is much better. Student cooperation is enhanced. Getting students' attention by saying 'make me your focal point' is effective." (Teacher 401)

"My students love to learn with the arts. They have become more analytical and engage in higher order thinking." (Teacher 405)

"I would like to have more on math instruction." (Teacher 407)

"Student grades have improved; students exhibit better behavior, and classroom management is easier." (Teacher 401)

"Students love to learn using these various arts modes and types of activities." (Teacher 407)

"I examined my MAP data in 2006 and 2007 in the area of Geometry. In 2006, my students did not receive arts integrated instruction. In 2007, my students received instruction in the area of Geometry which included dance and visual art integration. In 2007, my students' MAP scores in Geometry were 20 points higher than those of 2006. This is just one example of how arts integrated instruction specifically impacts student achievement." (Teacher 502)

"I love to ask for student thoughts after a lesson! They are right on target. Students tell me they learn more when a lesson is fun and when they get to do stuff. I try to involve art, drama, dance, and music when teaching a unit." (Teacher 503)

13. What components of the IDEA professional development would you say contributes to your success as a teacher?

"The 'top component' of the IDEA program is watching student modeling." (Teacher 101)

"Observing the artists with my students." (Teacher 103)

"Student modeling." (Teacher 104)

"Excellent instructors and relevant materials." (Teacher 108)

"Trying (the strategy), then having the artist come to *refine* and give feedback."
(Teacher 208)

"Seeing the artist implement (the strategies) with the children." (Teacher 202)

"Great presenters for the workshops…they are so inspiring." (Teacher 103)

"The active participation component of Sean Layne's activities and Marcia's
Math Cards contribute to my success as a teacher." (Teacher 104)

"Student modeling, and allowing the training during school hours." (Teacher 105)

"The presenters at the workshops…inspiring." (Teacher107)

"Excellent instructors and relevant material to use in my classroom." (Teacher
108)

"Sean Layne's techniques for classroom management. Encouragement to step
away from my comfort zone and try new things. I'm not so afraid to look clumsy
at first." (Teacher 109)

"The artist modeling session and when we get to plan how to use these strategies
in our curriculum." (Teacher 201)

"Seeing artists implement the strategies with the children." (Teacher 202)

"Seeing the artist in the classroom; using the strategies with real children."
(Teacher 203)

"Watching the strategies modeled with students." (Teacher 204)

"Artists' modeling the strategies with students." (Teacher 205)

"Components that contribute the most to my success as a teacher is most
definitely the Actor's Tool Box; Marcia Daft, pattern cards and musically moving
math; Faye Stanley's multicultural music; the hands-on learning and seeing the
artists implement the strategies with the students." (Teacher 206)

"Trying the strategy, then having the artist come to refine and give me feedback
and student modeling." (Teacher 207)

"Sean Layne – everything, and being able to see the artists model with a class."
(Teacher 301)

"Having fellow teachers at my school that are participating in the IDEA program. Their support, help, and ideas help me be successful." (Teacher 302)

"Personal contact, in-class mentoring, and coaching with the artists helps me be successful." (Teacher 303)

"Classroom management techniques, cooperation challenges with curriculum strategies, and using tableau for teaching and assessing." (Teacher 304)

"Having other IDEA teachers to work with, share ideas, and receive feedback. Having a supportive principal and having the opportunity to watch the artist model with the students." (Teacher 305)

"Having the support of fellow teachers was HUGE for me." (Teacher 306)

"Personal coaching by the artists and the resources provided help make me successful." (Teacher 307)

"Actor's Toolbox – I don't have to come up with another classroom management strategy, and Brain Dance." (Teacher 308)

"Group work guidance and artist modeling makes a big difference." (Teacher 309)

"The inclusion of all learning types and the flexibility of the strategies." (Teacher 310)

"Seeing strategies with actual students and very descriptive hand outs." (Teacher 401)

"It's so beneficial to see real student participation because it helps with the overall picture." (Teacher 403)

"The artists are so approachable that it is so easy to ask for help or suggestions. It's so beneficial to see REAL student participation because it helps with an overall view of integrating the arts. The hand outs are detailed, helpful, and easy-to-follow. Toolbox and One Minute Challenges also help me succeed." (Teacher 405)

"One minute challenges." (Teacher 407)

"Sean Layne and Marcia Daft." (Teacher 501)

"(Acting Right) vocabulary helps across the entire day and watching the (artist/educator) with students helps to problem solve." (Teacher 503)

"Having the artist come in and work in my classroom, I get to see how it works in my class." (Teacher 505)

14.   Which components of IDEA contributed most to your growth as a teacher?

"Sean Layne's Text Tableau." (Teacher 101)

"Acting Right. It's a fabulous 'tool' to manage behavior, especially since student grouping changes every year." (Teacher 103)

"Math Cards. I continue to use this strategy and it incorporates multiple skills…patterns, skip counting. Tiny Toys Stories…I finally got up the nerve twice, and my kids loved it!" (Teacher 104)

"Marcia Daft, because I love math." (Teacher 105)

"Tiny Toys Storytelling, my kids loved this technique; and Text Card Tableau with Jason and the Argonauts." (Teacher 109)

"I enjoyed the Faye Stanley integrating music into the classroom. It has given me help in keeping my students interested and involved." (Teacher 201)

"Sean Layne." (Teacher 202)

"Sean Layne." (Teacher 203)

"Sean Layne strategies. It helps so much with behavior." (Teacher 204)

"Marcia Daft's strategies. Her workshop was a great refresher. I saw her model with my class and I became more comfortable using the pattern cards. Also, Sean Layne's strategies for classroom management for all IDEA work. Acting Right is a good tool to train students to work on concentration and cooperation." (Teacher 205)

"I would have to say Sean Layne's Actor's Toolbox/ Acting Right training has contributed most to my growth as a teacher. I use his training the most and find it easiest to use because it is the heart of the program. Without good behavioral management/establishing behavioral expectations, not much can get accomplished. Acting Right has been a great tool in teaching kids ways to

cooperate with each other and express learning in new and different ways." (Teacher 206)

"Marcia's multiday workshops and Sean's Drama to the Test." (Teacher 207)

"Sean Layne and Marcia Daft's strategies." (Teacher 301)

"Sean Layne's Actor's Toolbox." (Teacher 302)

"Sean's first. If you do not get his, you will not accomplish the rest of (arts integration). It is the total child…then, Melanie's strategies with writing. To me, once you get Sean and then Melanie's strategies, the rest begins to fall into place. Like the movement, but now that I have that foundation, I have to ask myself, what was I afraid of, why didn't I just step out and do it?" (Teacher 303)

"Tiny Toys Storytelling." (Teacher 304)

"Sean Layne. The Actor's Toolbox has become my classroom management strategy." (Teacher 305)

"**ALL** of the workshops have been valuable. Sean and Marcia's have probably been the most valuable." (Teacher 306)

"All of them! I loved the program of courses." (Teacher 307)

"Tiny Toys Storytelling. I liked observing the REAL students and then doing the make and take. I came away fully prepared to teach it." (Teacher 308)

"Sean Layne helped me with reading." (Teacher 309)

"Tableaus – it is a new way to teach and assess for me." (Teacher 310)

"I used Looking at Art the Write Way and found it to be very effective. Using the book making strategies was excellent." (Teacher 401)

"All of Sean Layne, Melanie Layne, and Anna Dean's workshops were awesome. They were fun, interesting and I loved these! When I took this knowledge to my classroom, the students were able to grasp and implement the strategies." (Teacher 403)

"Sean Layne." (Teacher 405)

"Sean and Melanie Laynes' workshops." (Teacher 401)

"Anna Dean's bookmaking and collage workshops; I have used the books numerous times in different capacities. I also fully implemented Melanie Layne's Looking at Art the Write Way. My kids have grown from being observers to analyzers! Believe it or not, I am most comfortable with integrating art analysis into my curriculum. I <u>never</u> thought this would be my strength, but WOW! I use the analyzing technique in different capacities." (Teacher 405)

"Acting Right, Brain Dance, and Marcia's workshops." (Teacher 407)

"Marcia Daft was so beneficial in all areas. She came to my classroom and I felt very confident with trying her strategies with my class." (Teacher 501)

"It is always a good refresher to see Sean Layne's teaching style." (Teacher 503)

"Sean Layne's Putting Drama to the Test. I have taken some of the classes more than once. I could immediately see the usefulness of Drama to the Test in my classroom." (Teacher 505)

15. With which art form(s) are you most comfortable integrating?

"I am most comfortable with tableaus in social studies." (Teacher 101)

"Drama, visual art, poetry, and music are so easy to integrate with the first grade." (Teacher 103)

"Drama…I use in continually in reading. Dance…I use it in language arts, science, and social studies…and Storytelling, now that I have tried it." (Teacher 104)

"Drama and music." (Teacher 105)

"Drama and visual arts are the most comfortable for me due to the excellent workshops. They demonstrate how best to teach." (Teacher 108)

"Drama, music, poetry; but most comfortable with drama as a part of language arts in unit study." (Teacher 109)

"I think I am most comfortable doing the Sean Layne Acting Right and some of Marci's strategies." (Teacher 201)

"Sean Layne is the easiest. Marcia is also comfortable to do." (Teacher 202)

"Sean Layne is easiest, Brain Dance, and Marcia Daft's strategies because I have worked with her so much." (Teacher 203)

"Sean Layne's strategies because we have seen it modeled, in action, with students." (Teacher 204)

"Drama – most of Sean Layne's workshops are structured in the same way; easy to implement, with not a lot of preparation needed." (Teacher 205)

"I am most comfortable with Acting Right/Actor's Tool Box/ Musically Moving Math/ and parts of Faye Stanley's multicultural music." (Teacher 206)

"Music and movement is what I am good at. Drama, with lots and lots of practice and work." (Teacher 207)

"All of Sean Layne's workshops, One Minute Challenges; drama, music and visual art strategies go best with my curriculum (math and science)." (Teacher 301)

"Storytelling because you can do so much with stories, and music. Children love singing and can learn many concepts through singing. Also, I enjoy singing because it is an important part of my life even as a young child." (Teacher 302)

"I am getting much more comfortable with teaching art...the elements of art, the basis of art, and how to use that in the classroom. Drama, I probably use that the most, but still…in order not to make it boring for the students, I have to take it deeper each time. This year I expect to make it better. Last year, I knew the students were getting bored. Sean came in, and in one day, showed me so many things (snaps fingers) that he picked up on that I was not getting."

Interviewer: "So you had your 'ah ha' moments…."

Interviewer: "Yes."

Interviewer: "And you do not generally get that with other professional development?"

Interviewee: "Nooo (Laughs) You can't say that enough; because if you just do one little thing different, it is so much more effective. But if you do not have the mentoring and feedback, then you do not know what or how to fix it. The IDEA director is so good at that too. She is so gifted."

"I would say that I was most comfortable with drama, then visual art, then poetry, then music, with dance being the least comfortable. I have had the most practice with drama, with more guidance by Sean, using text cards in a variety of ways." (Teacher 303)

"First drama, then dance, and then story telling. These are the areas that are most compatible with 1st graders, and easiest to implement." (Teacher 304)

"Story telling because it came more naturally, and music, because it helps concepts 'stick' better." (Teacher 305)

"All of the workshops, especially Sean's and Marcia's." (Teacher 306)

"Musically moving to math, kinesthetic geometry." (Teacher 307)

"Storytelling, because of two sessions with Sean Layne, including REAL students and then the Make and Take with Anna Dean." (Teacher 308)

"Dance and movement." (Teacher 309)

"Drama, because I feel that I am best at that myself." (Teacher 310)

"Drama and visual art." (Teacher 401)

"Sean Layne, Melanie Layne, and Anna Dean's workshops." (Teacher 403)

"Music." (Teacher 407)

"Drama and Visual Art." (Teacher 501)

"Drama – takes less preparation." (Teacher 503)

"Drama, I feel I have had the most training here." (Teacher 505)

16.   Which art form(s) have been the most challenging for you to integrate?

"Dance. I just could not find a way or need to integrate it." (Teacher 101)

"None really…" (Teacher 103)

"Dance, I do not have enough space." (Teacher 104)

"Storytelling, I did not attend enough training." (Teacher 105)

"Dance, because I have not been to a lot of workshops that focused on dance."
(Teacher 108)

"Dance… space is limited. Children can easily lose control." (Teacher 109)

"I have not used dance as much as I should." (Teacher 201)

"Dance." (Teacher 202)

Dance with _____." (Teacher 203)

"Dance." (Teacher 204)

"Dance. I am not as comfortable with this. It seems like there is a lot of
pre-teaching needed." (Teacher 205)

"The most challenging modality again is integrating dance." (Teacher 206)

"Dance. It just doesn't 'fit' as well except for Marcia's movement and Stretchies."
(Teacher 207)

"Poetry, storytelling, and dance. These are hard to me." (Teacher 301)

"Poetry. I am just not totally comfortable yet on ways to use it to incorporate it
into subjects." (Teacher 302)

"Dance and music." (Teacher 303)

"Poetry. I have a mental block with poetry. Even though I did a workshop on
using music and rhythm and was excited about it, I never implemented it."
(Teacher 304)

"Dance. I have not attended the classes yet. Also, poetry. I feel like it is more
important for my kids to write complete sentences." (Teacher 305)

"Poetry and visual art. I think I just need more time to work on these through the
workshops and coaching." (Teacher 306)

"Visual art and writing. I am not a "natural language" person. It just takes
EXTRA mental effort. I feel more awkward teaching it." (Teacher 307)

"Visual art with Melanie Layne and poetry. My students had a hard time coming up with ways to describe the piece of art." (Teacher 308)

"Visual art." (Teacher 309)

"Write the Right Way" by Melanie Layne because it is so much to remember." (Teacher 310)

"Dance. I feel uncomfortable." (Teacher 401)

"Dance. I feel uncomfortable with this technique." (Teacher 403)

"Visual Art." (Teacher 407)

"Music. I do not have time to find music that would be appropriate." (Teacher 501)

"Music. I personally feel I can't sing or keep rhythm, so it is hard for me to teach." (Teacher 505)

17.   What arts integration goals do you have for yourself and your students?

"Better implement the strategies that I already know." (Teacher 101)

"Continue implementing the strategies with which I am comfortable." (Teacher 103)

"I would like to continually use the actor's tool box. I would like to create more Tiny Tale stories. I would like to master the Math Cards." (Teacher 104)

"…to continue to implement strategies that I feel comfortable with and learn at least one new strategy well." (Teacher 107)

"Add more IDEA strategies every day in my classroom." (Teacher 108)

"…implement strategies as soon as possible and become comfortable with Marcia Daft's strategies." (Teacher 109)

"…deepen my understanding of the strategies that I am learning." (Teacher 201)

"Use storytelling more." (Teacher 202)

"Because I changed grade levels this year, I plan to implement more strategies." (Teacher 203)

"I plan to attend many of the same workshops for additional training and improve." (Teacher 204)

"…tightening things up." (Teacher 205)

"Keep attending trainings in order to learn new strategies and grow." (Teacher 206)

"I want to be happier in my classroom and bring more IDEA to the grade team." (Teacher 208)

"I would love to implement **most** of the strategies to both classes that I teach and not feel bound by lack of time. I want more artists in my classroom." (Teacher 301)

"I will try to use more of the strategies learned. The more I practice the better I am at the tool. I plan to attend the workshop and then use it the following day." (Teacher 302)

"Start out the year strong with (art integration) strategies and writing." (Teacher 303)

"To use a greater variety of IDEA opportunities in my class." (Teacher 304)

"I will use more of the strategies and attend more workshops. My students will be encouraged to take more of a leadership role." (Teacher 305)

"Be strong from the beginning of the year with arts integration strategies." (Teacher306)

"Use a greater variety of strategies in class, continue to use IDEA strategies daily and to take more classes (in strategies) I am not familiar with." (Teacher 306)

"Go deeper in the strategies with fewer artists." (Teacher 307)

"To work with others in my school and not re-invent the wheel." (Teacher 308)

"Keep progressing and **use** EVERYTHING!" (Teacher 309)

"To continue using tableaus and become more comfortable with strategies I need work with." (Teacher 310)

"Make greater use of looking at art and Drama to the Test." (Teacher 401)

"I plan to implement <u>more</u> strategies into <u>more</u> areas of the curriculum." (Teacher 403)

"Implement more movement and let (arts integration) strategies permeate all content areas." (Teacher 405)

"Incorporate more arts into the curriculum." (Teacher 407)

"Use dance more! Use music more, and start using Marcia Daft's strategies starting at the beginning of the year!" (Teacher 501)

Table G1

Teacher observation findings

Arts integration characteristic	High evidence	Moderate evidence	Minimal evidence	No evidence	N/A
Teacher learning:					
Teacher uses arts vocabulary correctly.	10/10				
Teacher makes natural connection between art modality and content area.	10/10				
Teacher uses art integration strategies for in-depth learning.	10/10				
Instructional design:					
Instruction activates prior knowledge.	10/10				
Lesson reflects learning as actively constructed.	10/10				
Lesson reflects learning as experiential.	10/10				
Lesson reflects learning as evolving.	10/10				
Lesson reflects learning as collaborative.	9/10	1/10			
Lesson reflects learning as creative-problem solving.	8/10				2/10
Students are provided with opportunity to explain art choices.	5/10	2/10		1/10	2/10
Instructional design:					
Lesson includes creating, editing, and reflection.	6/10	1/10		1/10	2/10
Lesson Facilitation:					
Teacher encourages student perspective and creativity.	10/10				
Teacher promotes aesthetic learning environment	10/10				
Teacher promotes risk-taking in learning.	10/10				

(table continues)

Appendix G:
Teacher Observation Data

Arts integration characteristic	High evidence	Moderate evidence	Minimal evidence	No evidence	N/A
Assessment:					
Assessment is embedded in lesson.	8/10	1/10			1/10
Students are given diverse opportunities to demonstrate learning.	8/10			1/10	1/10
Assessment is on-going.	8/10			1/10	1/10
Assessment includes student self-reflection.	6/10	2/10		1/10	1/10
Assessment includes peer evaluation.	5/10	2/10		1/10	2/10
Assessment includes editing/revision for learner understanding.	7/10	1/10		1/10	1/10

Table G2

Observation statistics for IDEA levels

IDEA Level	Level III			Level IV			Total		
	Mean	*N*	Std Deviation	Mean	*N*	Std Deviation	Mean	*N*	Std Deviation
Teacher uses Arts Vocabulary	4	7	0	4	3	0	4	10	0
Makes connections between art modality and content area	4	7	0	4	3	0	4	10	0
Uses AI strategies for in-depth learning	4	7	0	4	3	0	4	10	0
Instruction activates prior knowledge	4	7	0	4	3	0	4	10	0
Lesson reflects learning as actively constructive	4	7	0	4	3	0	4	10	0
Lesson reflects learning as experiential	4	7	0	4	3	0	4	10	0
Lesson reflects learning as evolving	4	7	0	4	3	0	4	10	0
Lesson reflects learning as collaborative	4	7	0	3.67	3	0.577	3.9	10	0.316
Lesson reflects learning as creative problem solving	4	7	0	4	3	0	4	10	0
Opportunity to explain art choices	2.86	7	1.952	2	3	1.732	2.6	10	1.838
Lesson includes creating, editing, and reflection	3.43	7	1.512	3.67	3	0.577	3.5	10	1.269
Teacher encourages student perspective and creativity	4	7	0	4	3	0	4	10	0

(table continues)

Teacher Observation Data

IDEA Level	Level III			Level IV			Total		
	Mean	*N*	Std Deviation	Mean	*N*	Std Deviation	Mean	*N*	Std Deviation
Teacher promotes aesthetic learning environment	3.86	7	0.378	4	3	0	3.9	10	0.316
Teacher promotes risk-taking in learning	4	7	0	3.67	3	0.577	3.9	10	0.316
Assessment embedded in lesson	4	7	0	4	3	0	4	10	0
Opportunities to demonstrate learning	4	7	0	2.67	3	2.309	3.6	10	1.265
Assessment is on-going	3.43	7	1.512	4	3	0	3.6	10	1.265
Assessment includes student self-reflection	3.29	7	1.496	3.67	3	0.577	3.4	10	1.265
Assessment includes peer evaluation	2.86	7	1.952	2	3	1.732	2.6	10	1.838
Editing/Revision for learner understanding	3.43	7	1.512	3.67	3	0.577	3.5	10	1.269

Table H1

Beliefs of self-efficacy survey statistics – Level II

Level II		Mean	N	Std. deviation	% of Total sum	Median	Grouped median	Std. error of Mean
Survey	I-1	3.5	6	0.54772	19.40%	3.5	3.5	0.22361
Survey	I-2	3.167	6	0.40825	19.00%	3	3.1667	0.16667
Survey	I-3	3.5	6	0.54772	20.40%	3.5	3.5	0.22361
Survey	I-4	2.833	6	0.75277	23.60%	3	2.8	0.30732
Survey	I-5	3.5	6	0.54772	22.50%	3.5	3.5	0.22361
Survey	I-6	3.5	6	0.54772	21.80%	3.5	3.5	0.22361
Survey	I-7	3.833	6	0.40825	21.90%	4	3.8333	0.16667
Survey	I-8	3.167	6	0.40825	21.60%	3	3.1667	0.16667
Survey	I-9	3.333	6	0.5164	21.50%	3	3.3333	0.21082
Survey	I-10	3.167	6	0.40825	21.80%	3	3.1667	0.16667
Survey	I-11	3.333	6	0.5164	20.60%	3	3.3333	0.21082
Survey	I-12	3.167	6	0.40825	20.40%	3	3.1667	0.16667
Survey	I-13	2.833	6	0.40825	19.30%	3	2.8333	0.16667
Survey	I-14	3.667	6	0.5164	21.00%	4	3.6667	0.21082
Survey	I-15	3.667	6	0.5164	20.20%	4	3.6667	0.21082
Survey	I-16	3.5	6	0.54772	19.40%	3.5	3.5	0.22361
Survey	I-17	3.333	6	0.5164	19.20%	3	3.3333	0.21082
Survey	I-18	3.5	6	0.54772	20.40%	3.5	3.5	0.22361
Survey	I-19	3.333	6	0.5164	20.00%	3	3.3333	0.21082

Table H2

Beliefs of self-efficacy survey statistics – Level III

Level III		Mean	N	Std. Deviation	% of Total Sum	Median	Grouped Median	Std. Error of Mean
Survey	I-1	3.3529	17	1.32009	52.80%	4	3.6667	0.32017
Survey	I-2	3.0588	17	1.24853	52.00%	3	3.3333	0.30281
Survey	I-3	3.1765	17	1.28624	52.40%	4	3.4667	0.31196
Survey	I-4	2.1176	17	1.26897	50.00%	2	2.2727	0.30777
Survey	I-5	2.7353	17	1.20049	49.70%	3	2.9444	0.29116
Survey	I-6	2.6765	17	1.15841	47.20%	3	2.9	0.28096
Survey	I-7	3	17	1.22474	48.60%	3	3.2667	0.29704
Survey	I-8	2.5882	17	1.12132	50.00%	3	2.7692	0.27196
Survey	I-9	2.7059	17	1.35852	49.50%	3	3.0714	0.32949
Survey	I-10	2.5294	17	1.00733	49.40%	3	2.7333	0.24431
Survey	I-11	2.8824	17	1.21873	50.50%	3	3.1429	0.29558
Survey	I-12	2.7059	17	1.1048	49.50%	3	2.9231	0.26795
Survey	I-13	2.5882	17	1.32565	50.00%	3	2.9091	0.32152
Survey	I-14	3.0588	17	1.29762	49.50%	3	3.3571	0.31472
Survey	I-15	3.2353	17	1.30045	50.50%	4	3.5333	0.31541
Survey	I-16	3.2941	17	1.31171	51.90%	4	3.6	0.31814
Survey	I-17	3.1765	17	1.28624	51.90%	4	3.4667	0.31196
Survey	I-18	3.1176	17	1.26897	51.50%	3	3.4	0.30777
Survey	I-19	3.1176	17	1.26897	53.00%	3	3.4	0.30777

Table H3

Beliefs of self-efficacy survey statistics – Level IV

Level IV		Mean	N	Std. Deviation	% of Total Sum	Median	Grouped Median	Std. Error of Mean
Survey	I-1	3	10	1.69967	27.80%	4	3.25	0.53748
Survey	I-2	2.9	10	1.59513	29.00%	3.5	3.375	0.50442
Survey	I-3	2.8	10	1.54919	27.20%	3	3.25	0.4899
Survey	I-4	1.9	10	1.44914	26.40%	2	2.1667	0.45826
Survey	I-5	2.6	10	1.42984	27.80%	3	3	0.45216
Survey	I-6	3	10	1.63299	31.10%	4	3.5	0.5164
Survey	I-7	3.1	10	1.66333	29.50%	4	3.625	0.52599
Survey	I-8	2.5	10	1.43372	28.40%	3	2.8333	0.45338
Survey	I-9	2.7	10	1.56702	29.00%	3	3.1429	0.49554
Survey	I-10	2.5	10	1.35401	28.70%	3	2.6667	0.42817
Survey	I-11	2.8	10	1.54919	28.90%	3	3.25	0.4899
Survey	I-12	2.8	10	1.54919	30.10%	3	3.25	0.4899
Survey	I-13	2.7	10	1.56702	30.70%	3	3.1429	0.49554
Survey	I-14	3.1	10	1.66333	29.50%	4	3.625	0.52599
Survey	I-15	3.2	10	1.68655	29.40%	4	3.2	0.53333
Survey	I-16	3.1	10	1.66333	28.70%	4	3.625	0.52599
Survey	I-17	3	10	1.63299	28.80%	4	3.5	0.5164
Survey	I-18	2.9	10	1.59513	28.20%	3.5	3.375	0.50442
Survey	I-19	2.7	10	1.49443	27.00%	3	3.125	0.47258

Table H4

Beliefs of self-efficacy survey statistics ordered by Mean

	N	Sum	Mean		Std. Deviation	Variance
	Statistic	Statistic	Statistic	Std. Error	Statistic	Statistic
Survey I-15	33	109.00	3.3030	.22815	1.31065	1.718
Survey I-16	33	108.00	3.2727	.22727	1.30558	1.705
Survey I-1	33	108.00	3.2727	.23140	1.32930	1.767
Survey I-14	33	105.00	3.1818	.22803	1.30993	1.716
Survey I-7	33	105.00	3.1818	.22384	1.28585	1.653
Survey I-17	33	104.00	3.1515	.22242	1.27772	1.633
Survey I-18	33	103.00	3.1212	.22087	1.26880	1.610
Survey I-3	33	103.00	3.1212	.22087	1.26880	1.610
Survey I-19	33	100.00	3.0303	.21534	1.23705	1.530
Survey I-2	33	100.00	3.0303	.21534	1.23705	1.530
Survey I-11	33	97.00	2.9394	.21293	1.22320	1.496
Survey I-6	33	96.50	2.9242	.21773	1.25076	1.564
Survey I-5	33	93.50	2.8333	.20947	1.20329	1.448
Survey I-12	33	93.00	2.8182	.20158	1.15798	1.341
Survey I-9	33	93.00	2.8182	.22803	1.30993	1.716
Survey I-13	33	88.00	2.6667	.22048	1.26656	1.604
Survey I-8	33	88.00	2.6667	.19784	1.13652	1.292
Survey I-10	33	87.00	2.6364	.18370	1.05529	1.114
Survey 1-4	33	72.00	2.1818	.21957	1.26131	1.591
Valid N	33					

Table H5

Beliefs of self-efficacy survey statistics grouped by Level and Survey Item

Level		Survey I-1	Survey I-2	Survey I-3	Survey I-4	Survey I-5
II	Mean	3.5	3.1667	3.5	2.8333	3.5
	N	6	6	6	6	6
	Std. Deviation	0.54772	0.40825	0.54772	0.75277	0.54772
	% of Total Sum	19.40%	19.00%	20.40%	23.60%	22.50%
	Median	3.5	3	3.5	3	3.5
	Grouped Median	3.5	3.1667	3.5	2.8	3.5
	Std. Error of Mean	0.22361	0.16667	0.22361	0.30732	0.22361
III	Mean	3.3529	3.0588	3.1765	2.1176	2.7353
	N	17	17	17	17	17
	Std. Deviation	1.32009	1.24853	1.28624	1.26897	1.20049
	% of Total Sum	52.80%	52.00%	52.40%	50.00%	49.70%
	Median	4	3	4	2	3
	Grouped Median	3.6667	3.3333	3.4667	2.2727	2.9444
	Std. Error of Mean	0.32017	0.30281	0.31196	0.30777	0.29116
IV	Mean	3	2.9	2.8	1.9	2.6
	N	10	10	10	10	10
	Std. Deviation	1.69967	1.59513	1.54919	1.44914	1.42984
	% of Total Sum	27.80%	29.00%	27.20%	26.40%	27.80%
	Median	4	3.5	3	2	3

(table continues)

Appendix H:
Beliefs of Self-Efficacy Survey Statistics

Level		Survey I-1	Survey I-2	Survey I-3	Survey I-4	Survey I-5
	Grouped Median	3.25	3.375	3.25	2.1667	3
	Std. Error of Mean	0.53748	0.50442	0.4899	0.45826	0.45216
Total	Mean	3.2727	3.0303	3.1212	2.1818	2.8333
	N	33	33	33	33	33
	Std. Deviation	1.3293	1.23705	1.2688	1.26131	1.20329
	% of Total Sum	100.00%	100.00%	100.00%	100.00%	100.00%
	Median	4	3	3	2	3
	Grouped Median	3.6071	3.3103	3.4138	2.3636	3.0769
	Std. Error of Mean	0.2314	0.21534	0.22087	0.21957	0.20947

(table continues)

Table H5

Beliefs of self-efficacy survey statistics grouped by Level and Survey Item

Level		Survey I-6	Survey I-7	Survey I-8	Survey I-9	Survey I-10
II	Mean	3.5	3.8333	3.1667	3.3333	3.1667
	N	6	6	6	6	6
	Std. Deviation	0.54772	0.40825	0.40825	0.5164	0.40825
	% of Total Sum	21.80%	21.90%	21.60%	21.50%	21.80%
	Median	3.5	4	3	3	3
	Grouped Median	3.5	3.8333	3.1667	3.3333	3.1667
	Std. Error of Mean	0.22361	0.16667	0.16667	0.21082	0.16667
III	Mean	2.6765	3	2.5882	2.7059	2.5294
	N	17	17	17	17	17
	Std. Deviation	1.15841	1.22474	1.12132	1.35852	1.00733
	% of Total Sum	47.20%	48.60%	50.00%	49.50%	49.40%
	Median	3	3	3	3	3
	Grouped Median	2.9	3.2667	2.7692	3.0714	2.7333
	Std. Error of Mean	0.28096	0.29704	0.27196	0.32949	0.24431
IV	Mean	3	3.1	2.5	2.7	2.5
	N	10	10	10	10	10
	Std. Deviation	1.63299	1.66333	1.43372	1.56702	1.35401
	% of Total Sum	31.10%	29.50%	28.40%	29.00%	28.70%
	Median	4	4	3	3	3

(table continues)

Appendix H:
Beliefs of Self-Efficacy Survey Statistics

Level		Survey I-6	Survey I-7	Survey I-8	Survey I-9	Survey I-10
	Grouped Median	3.5	3.625	2.8333	3.1429	2.6667
	Std. Error of Mean	0.5164	0.52599	0.45338	0.49554	0.42817
Total	Mean	2.9242	3.1818	2.6667	2.8182	2.6364
	N	33	33	33	33	33
	Std. Deviation	1.25076	1.28585	1.13652	1.30993	1.05529
	% of Total Sum	100.00%	100.00%	100.00%	100.00%	100.00%
	Median	3	4	3	3	3
	Grouped Median	3.1923	3.4828	2.875	3.1481	2.8519
	Std. Error of Mean	0.21773	0.22384	0.19784	0.22803	0.1837

(table continues)

Table H5

Beliefs of self-efficacy survey statistics grouped by Level and Survey Item

Level		Survey I-11	Survey I-12	Survey I-13	Survey I-14	Survey I-15
II	Mean	3.3333	3.1667	2.8333	3.6667	3.6667
	N	6	6	6	6	6
	Std. Deviation	0.5164	0.40825	0.40825	0.5164	0.5164
	% of Total Sum	20.60%	20.40%	19.30%	21.00%	20.20%
	Median	3	3	3	4	4
	Grouped Median	3.3333	3.1667	2.8333	3.6667	3.6667
	Std. Error of Mean	0.21082	0.16667	0.16667	0.21082	0.21082
III	Mean	2.8824	2.7059	2.5882	3.0588	3.2353
	N	17	17	17	17	17
	Std. Deviation	1.21873	1.1048	1.32565	1.29762	1.30045
	% of Total Sum	50.50%	49.50%	50.00%	49.50%	50.50%
	Median	3	3	3	3	4
	Grouped Median	3.1429	2.9231	2.9091	3.3571	3.5333
	Std. Error of Mean	0.29558	0.26795	0.32152	0.31472	0.31541
IV	Mean	2.8	2.8	2.7	3.1	3.2
	N	10	10	10	10	10
	Std. Deviation	1.54919	1.54919	1.56702	1.66333	1.68655
	% of Total Sum	28.90%	30.10%	30.70%	29.50%	29.40%
	Median	3	3	3	4	4

(table continues)

Appendix H:
Beliefs of Self-Efficacy Survey Statistics

Level		Survey I-11	Survey I-12	Survey I-13	Survey I-14	Survey I-15
Total	Grouped Median	3.25	3.25	3.1429	3.625	3.2
	Std. Error of Mean	0.4899	0.4899	0.49554	0.52599	0.53333
	Mean	2.9394	2.8182	2.6667	3.1818	3.303
	N	33	33	33	33	33
	Std. Deviation	1.2232	1.15798	1.26656	1.30993	1.31065
	% of Total Sum	100.00%	100.00%	100.00%	100.00%	100.00%
	Median	3	3	3	4	4
	Grouped Median	3.2143	3.0714	2.9524	3.5	3.6207
	Std. Error of Mean	0.21293	0.20158	0.22048	0.22803	0.22815

(table continues)

Table H5

Beliefs of self-efficacy survey statistics grouped by Level and Survey Item

Level		Survey I-16	Survey I-17	Survey I-18	Survey I-19
II	Mean	3.5	3.3333	3.5	3.3333
	N	6	6	6	6
	Std. Deviation	0.54772	0.5164	0.54772	0.5164
	% of Total Sum	19.40%	19.20%	20.40%	20.00%
	Median	3.5	3	3.5	3
	Grouped Median	3.5	3.3333	3.5	3.3333
	Std. Error of Mean	0.22361	0.21082	0.22361	0.21082
III	Mean	3.2941	3.1765	3.1176	3.1176
	N	17	17	17	17
	Std. Deviation	1.31171	1.28624	1.26897	1.26897
	% of Total Sum	51.90%	51.90%	51.50%	53.00%
	Median	4	4	3	3
	Grouped Median	3.6	3.4667	3.4	3.4
	Std. Error of Mean	0.31814	0.31196	0.30777	0.30777
IV	Mean	3.1	3	2.9	2.7
	N	10	10	10	10
	Std. Deviation	1.66333	1.63299	1.59513	1.49443
	% of Total Sum	28.70%	28.80%	28.20%	27.00%
	Median	4	4	3.5	3

(table continues)

Appendix H:
Beliefs of Self-Efficacy Survey Statistics

Level		Survey I-16	Survey I-17	Survey I-18	Survey I-19
	Grouped Median	3.625	3.5	3.375	3.125
	Std. Error of Mean	0.52599	0.5164	0.50442	0.47258
Total	Mean	3.2727	3.1515	3.1212	3.0303
	N	33	33	33	33
	Std. Deviation	1.30558	1.27772	1.2688	1.23705
	% of Total Sum	100.00%	100.00%	100.00%	100.00%
	Median	4	4	3	3
	Grouped Median	3.5862	3.4483	3.4138	3.3103
	Std. Error of Mean	0.22727	0.22242	0.22087	0.21534

Survey Split Half Reliability Test

Internal survey reliability statistic

Cronbach's Alpha	Part 1	Value	.977
		N of Items	10(a)
	Part 2	Value	.985
		N of Items	9(b)
	Total *N* of Items		19
Correlation Between Forms			.975
Spearman-Brown Coefficient	Equal Length		.987
	Unequal Length		.987
Guttman Split-Half Coefficient			.987

a. The items are: SurveyQ1, SurveyQ2, SurveyQ3, SurveyQ4, SurveyQ5, SurveyQ6, SurveyQ7, SurveyQ8, SurveyQ9, and SurveyQ10.
b. The items are: SurveyQ11, SurveyQ12, SurveyQ13, SurveyQ14, SurveyQ15, SurveyQ16, SurveyQ17, SurveyQ18, and SurveyQ19.

Table J1

Survey I-1 – Understand meaning of arts integration

	IDEA Participant Levels			
Survey I-1	Level II	Level III	Level IV	Total
.00	0	2	2	4
2.00	0	0	1	1
3.00	3	3	0	6
4.00	3	12	7	22
Total	6	17	10	33

Table J2

Survey I-2 – Comfortable planning own my own

	IDEA Participant Levels			
Survey I-2	Level II	Level III	Level IV	Total
.00	0	2	2	4
2.00	0	0	0	0
3.00	5	8	3	16
4.00	1	7	5	13
Total	6	17	10	33

Table J3

Survey I-3 – Comfortable planning with grade team

	IDEA Participant Levels			
Survey I-3	Level III	Level III	Level IV	Total
.00	0	2	2	4
2.00	0	0	0	0
3.00	3	6	4	13
4.00	3	9	4	16
Total	6	17	10	33

Table J4

Survey I-4 – Prefer planning with arts specialist

	IDEA Participant Levels			
Survey I-4	Level 2	Level 3	Level 4	Total
.00	0	3	3	6
1.00	0	1	0	1
2.00	2	6	3	11
3.00	3	5	3	11
4.00	1	2	1	4
Total	6	17	10	33

Table J5

Survey I-5 – Understand South Carolina arts standard

	IDEA Participant Levels			
Survey I-5	Level II	Level III	Level IV	Total
.00	0	2	2	4
1.00	0	0	0	0
2.00	0	2	0	2
3.00	3	8	6	17
4.00	3	4	2	9
Total	6	17	10	33

Table J6

Survey I-6 – Effectively match standards

	IDEA Participant Levels			
Survey I-6	Level II	Level III	Level IV	Total
.00	0	2	2	4
1.00	0	0	0	0
2.00	0	2	0	2
2.50	0	1	0	1
3.00	3	9	2	14
4.00	3	3	6	12
Total	6	17	10	33

Table J7

Survey I-7 – Understand role and collaboration

	IDEA Participant Levels			
Survey I-7	Level II	Level III	Level IV	Total
.00	0	2	2	4
1.00	0	0	0	0
2.00	0	0	0	0
3.00	1	9	1	11
4.00	5	6	7	18
Total	6	17	10	33

Table J8

Survey I-8 – Confident assessing through art

	IDEA Participant Levels			
Survey I-8	Level II	Level III	Level IV	Total
.00	0	2	2	4
1.00	0	0	0	0
2.00	0	3	1	4
3.00	5	10	5	20
4.00	1	2	2	5
Total	6	17	10	33

Table J9

Survey I-9 – Effective in integration visual arts

Survey I-9	Level II	Level III	Level IV	Total
	IDEA Participant Levels			
.00	0	3	2	5
1.00	0	0	0	0
2.00	0	0	1	1
3.00	4	10	3	17
4.00	2	4	4	10
Total	6	17	10	33

Table J10

Survey I-10 –Effective in integration visual music

Survey I-10	Level II	Level III	Level IV	Total
	IDEA Participant Levels			
.00	0	2	2	4
1.00	0	0	0	0
2.00	0	2	0	2
3.00	5	13	7	25
4.00	1	0	1	2
Total	6	17	10	33

Table J11

Survey I-11 – Effective in integration visual drama

	IDEA Participant Levels			
Survey I-11	Level II	Level III	Level IV	Total
.00	0	2	2	4
1.00	0	0	0	0
2.00	0	1	0	1
3.00	4	9	4	17
4.00	2	5	4	11
Total	6	17	10	33

Table J12

Survey I-12 – Effective in integration visual dance

	IDEA Participant Levels			
Survey I-12	Level II	Level III	Level IV	Total
.00	0	2	2	4
1.00	0	0	0	0
2.00	0	1	0	1
3.00	5	12	4	21
4.00	1	2	4	7
Total	6	17	10	33

Table J13

Survey I-13 – Effective in integration visual poetry

	IDEA Participant Levels			
Survey I-13	Level II	Level III	Level IV	Total
.00	0	3	2	5
1.00	0	0	0	0
2.00	1	1	1	3
3.00	5	10	3	18
4.00	0	3	4	7
Total	6	17	10	33

Table J14

Survey I-14 – Influences educational philosophy

	IDEA Participant Levels			
Survey I-14	Level II	Level III	Level IV	Total
.00	0	2	2	4
1.00	0	0	0	0
2.00	0	1	0	1
3.00	2	6	1	9
4.00	4	8	7	19
Total	6	17	10	33

Table J15

Survey I-15 – Influences educational environment

	IDEA Participant Levels			
Survey I-15	Level II	Level III	Level IV	Total
.00	0	2	2	4
1.00	0	0	0	0
2.00	0	0	0	0
3.00	2	5	0	7
4.00	4	10	8	22
Total	6	17	10	33

Table J16

Survey I-16 – Influences classroom management

	IDEA Participant Levels			
Survey I-16	Level II	Level III	Level IV	Total
.00	0	2	2	4
1.00	0	0	0	0
2.00	0	0	0	0
3.00	3	4	1	8
4.00	3	11	7	21
Total	6	17	10	33

Table J17

Survey I-17 – Influences view of collaboration

	IDEA Participant Levels			
Survey I-17	Level II	Level III	Level IV	Total
.00	0	2	2	4
1.00	0	0	0	0
2.00	0	0	0	0
3.00	4	6	2	12
4.00	2	9	6	17
Total	6	17	10	33

Table J18

Survey I-18 – Influences planning for diversity

	IDEA Participant Levels			
Survey I-18	Level II	Level III	Level IV	Total
.00	0	2	2	4
1.00	0	0	0	0
2.00	0	0	0	0
3.00	3	7	3	13
4.00	3	8	5	16
Total	6	17	10	33

Table J19

Survey I-19 – Influences assessment

Survey I-19	IDEA Participant Levels			
	Level II	Level III	Level IV	Total
.00	0	2	2	4
1.00	0	0	0	0
2.00	0	0	0	0
3.00	4	7	5	16
4.00	2	8	3	13
Total	6	17	10	33

Correlation of Variables

Table K1

Correlation of variables

		Teacher SE	IDEA Level	Yrs Teaching	School Site
Teacher SE	Pearson Correlation	1	.210	.038	.216
	Sig. (2-tailed)		.274	.858	.260
	N	29	29	25	29
IDEA Level	Pearson Correlation	.210	1	.384	-.179
	Sig. (2-tailed)	.274		.058	.352
	N	29	29	25	29
Yrs Teaching	Pearson Correlation	.038	.384	1	-.141
	Sig. (2-tailed)	.858	.058		.502
	N	25	25	25	25
School Site	Pearson Correlation	.216	-.179	-.141	1
	Sig. (2-tailed)	.260	.352	.502	
	N	29	29	25	29

<div style="text-align:center">Appendix K:
Correlation of Variables</div>

Table K2

Correlation of variables - Spearman's rho

		Teacher SE	IDEA Level	Yrs Teaching	School Site
Teacher SE	Correlation Coefficient	1.000	.228	-.210	.248
	Sig. (2-tailed)	.	.234	.314	.194
	N	29	29	25	29
IDEA Level	Correlation Coefficient	.228	1.000	.285	-.168
	Sig. (2-tailed)	.234	.	.168	.384
	N	29	29	25	29
Yrs Teaching	Correlation Coefficient	-.210	.285	1.000	-.231
	Sig. (2-tailed)	.314	.168	.	.267
	N	25	25	25	25
School Site	Correlation Coefficient	.248	-.168	-.231	1.000
	Sig. (2-tailed)	.194	.384	.267	.
	N	29	29	25	29

Correlation of Variables

Table K3

Descriptives - Teacher self-efficacy

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Min	Max
					Lower Bound	Upper Bound		
2.00	6	63.8333	6.17792	2.52212	57.3500	70.3167	55.00	73.00
3.00	15	63.8667	6.27770	1.62090	60.3902	67.3431	53.00	74.00
4.00	8	67.0000	3.92792	1.38873	63.7162	70.2838	60.00	73.00
Total	29	64.7241	5.69396	1.05734	62.5583	66.8900	53.00	74.00

Table K4

ANOVA – Teacher Self-efficacy

	Sum of Squares	*df*	Mean Square	*F*	*Sig*
Between Groups	57.226	2	28.613	.875	.429
Within Groups	850.567	26	32.714		
Total	907.793	28	32.714		

Table K5

Contrast tests – Teacher self-efficacy

	Contrast	Value of Contrast	Std. Error	*t*	*df*	*Sig.* (2-tailed)
Assume equal variances	1	-6.3000	4.89799	-1.286	26	.210
	2	3.1000	4.27380	.725	26	.475
	3	3.2000	5.29902	.604	26	.551
Does not assume equal variances	1	-6.3000	4.08689	-1.542	16.327	.142
	2	3.1000	4.33577	.715	21.401	.482
	3	3.2000	5.47725	.584	6.896	.578

Table K6

Multiple comparisons dependent variable: Teacher self-efficacy LSD

(I) IDEA Level	(J) IDEA Level	Mean Difference (I-J)	Std. Error	*Sig*.	95% Confidence Interval	
					Lower Bound	Upper Bound
2.00	3.00	-.03333	2.76284	.990	-5.7124	5.6458
	4.00	-3.16667	3.08895	.315	-9.5161	3.1828
3.00	2.00	.03333	2.76284	.990	-5.6458	5.7124
	4.00	-3.13333	2.50404	.222	-8.2805	2.0138
4.00	2.00	3.16667	3.08895	.315	-3.1828	9.5161
	3.00	3.13333	2.50404	.222	-2.0138	8.2805

Curriculum Vitae

Jo Ann Garrett

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EDUCATION

Ed. D., 2010	Walden University - Teacher Leadership Program, Doctoral Program
M. Ed., 1987	Columbia College, Columbia, South Carolina
B.A., 1973	Music Education, Carson Newman College, Jefferson City, Tennessee
A. A., 1971	Music Education, North Greenville University, Tigerville, South Carolina

South Carolina Professional Teaching Certificate #096931
Association for Supervision and Curriculum Development (ASCD)
Delta Kappa Gamma Society International (Beta Eta Chapter)
South Carolina Alliance for Arts Education (SCAAE)
The National Association for Music Education (MENC)

EDUCATIONAL EXPERIENCES

2008-Present	Blue Ridge Christian Academy, Landrum, SC Middle School Language Arts, Music, Drama, Performing Arts Company
2010	Scholarship recipient Beta Eta Chapter of Delta Kappa Gamma Society International
2008-2009	Grant funded study with Peace Center for the Performing Arts Partnership/Kennedy Center for the Performing Arts
2003-2005	Onsite facilitation of arts integration (K-1 multi-age, 2nd grade)
2001-2009	North Greenville University, Tigerville, SC - Adjunct Professor, College of Education Teaching Content through Literature and the Arts Service Learning Children's Literature Integrated Curriculum II (Early Childhood Integration of Math, Science, Technology) Teaching of Language Arts/Language Arts Clinical Electronic Portfolio Using Literature across the Curriculum Math Methods I/Math Clinical

Teacher Candidate Placement/Orientation Coordinator
Co-sponsor Beta Delta Honor Society (International
Reading Association)
Co-sponsor Association of Supervision and Curriculum
      Development Student Chapter

2006   University of South Carolina, Upstate; Greenville, South Carolina,
                        Adjunct Professor, Education Department
                        Teaching Fine Arts in the Elementary School Curriculum

1993-2006   Church Music –Adult/Children/Instrumental
                            First Baptist Church, Clover, SC
                            Scherer Memorial Presbyterian Church, Lake Wylie, SC
                            Victor Baptist Church, Greer, SC

1989-1992   Middle School Teacher, Clover Middle School, Clover, SC
                            5-6th grade math/science; Developed school-wide Math
                                Fair

1988-1989   Teacher, 4 yr. old, Oakland Baptist Church, Rock Hill, SC
                            Children's Pre-School Day Program

1986   Tri-County Arts Consortium, Columbia College, Columbia, SC
                            Music Specialist-Elementary Session

1986-1987   Guidance Volunteer, Lexington One Schools, Lexington, SC
                            Conducted weekly Guidance Program in third grade classes

1979-1984   Teacher, Lexington School District Five, Lexington, SC
                            5th grade, 3rd/4th grade multi-age classroom
                            K-6th grade general music classes, organized/directed
                                performing choir
                            Assisted in pilot of developmental program for 4 yr. olds/
                                learning basic skills through music
                            Supervised student teachers

1975-1985   Church Music –Adult/Children
                            Riverland Hills Baptist Church
                            Supervised student teachers

1973-1976   Teacher, Richland District One Schools, Columbia, SC
                            K-5 - General music classes
                            Supervised student teachers