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The Perceptions of Northeast Tennessee Educators Regarding Arts Integration

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ABSTRACT

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The purpose of this quantitative study was to determine the perceptions of Northeast TN Educators regarding arts integration. Specifically this study was an examination of the prevalence of arts integration practices in K-8 classrooms as well as the perceived value, responsibility for implementation, possession of adequate resources, and access to professional development in arts integration. Ten school districts in Northeast Tennessee agreed to participate in the study. Data were collected through an online survey system, SurveyMonkey.com. Data from 179 participants were used in the study. Seventeen items from the survey were measured on a 5-point Likert scale. Those items included: perceived need, claims implementation, responsibility of implementation, perceived comfort level for implementation, perceived possession of adequate resources, and reported professional development for arts integration practices.

The results concluded K-8 arts specialists' perceived need for arts integration, claims of arts integration implementation, and perceived comfort level for arts integration implementation were significantly higher than K-8 general education teachers. Additionally, individuals with previous arts experience in high school or college had a significantly higher comfort level for arts integration implementation than individuals with no previous arts experience in high school or college. However, there were no significant differences in perceived need for arts integration, claims of arts integration implementation, and perceived comfort level for arts integration

implementation between district and school level administrators and K-8 general education teachers, and between district and school level administrators and K-8 arts specialists. Subsequently, there were no significant differences among district and school level administrators, K-8 general education teachers, and K-8 arts specialists in regards to perceived responsibility for arts integration implementation, perceived possession of adequate resources for arts integration, and reported offerings of professional development for arts integration.

DEDICATION

I am so grateful for the love and support shown by friends and family members throughout this journey. It has been one of the most humbling experiences of my life. There have been several times due to family and life situations when I started to believe I would not complete this process, but my special friends and family members helped me persevere through the many challenges to continue on the doctoral path I began nearly 6 years ago.

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Finally, I would like to thank my family who supported me along the way though at times must have thought I was crazy for doing this. Thank you Mom and Dad for supporting me along this journey and continually believing in my talents and abilities. This dissertation is dedicated in loving memory of my grandparents, James and Marjorie Hull. They cared for me all

throughout my childhood, and it was in turn a great honor to be able to care for them when they

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they are smiling in heaven together as I reach the end of this quest.

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complexities of statistical analysis more understandable and helped remind me of the information

from 7810 I had long since forgotten.

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CHAPTER 1

INTRODUCTION

Experiences in art, dance, drama, and music have been viewed as valuable components of a child's growth and development. For example, the United States Department of Education (2002) declared the arts to be an essential part of the human experience. Likewise, researchers such as Caldwell and Vaughan (2012) and Ravitch (2010) claimed placing arts in public schools fulfills students' basic human rights. Caldwell and Vaughan (2012) affirmed the justification for all children to have access to arts education and stated that the arts are crucial to student well-being. Similarly, Ravitch declared the necessity to include the arts in public education and exhorted all members of society to ensure the equitable allocation of arts education for all students.

Researchers have claimed the inclusion of art, dance, drama, and music in the school experience has extremely positive outcomes for all students (e.g. Aprill, 2001; Caldwell & Vaughan, 2012; Chappell & Cahnmann-Taylor, 2013; Dwyer, 2011). Dwyer (2011), Eisner (1999), and Hartle, Pinciotti, and Gorton (2015) presented findings that suggested students experience increased cognition and higher brain functioning as a result of participation in arts activities. Consequently, several research studies have determined a strong positive correlation between participation in art, dance, drama, and music with augmented academic performance (e.g. Aprill, 2001; Caldwell & Vaughan, 2012; Reeves, 2007). Other researchers such as Nathan (2013) and Chappell and Cahnmann-Taylor (2013) presented findings indicating that arts education is closely associated with higher levels of students' social and emotional health.

Currently educational practices across the country place a heavier emphasis on disciplines other than arts education. Jones and Risku (2015) depicted the reality of modern schooling practices and claimed "education has succumbed to the world of the business model" (p. 85). Jones and Risku stated education now exists as a product oriented system where students are viewed as producers of data and where the value of learning is downplayed. In addition, Arnold (2010) argued that schools today are painfully aware of the need to improve student test scores. Similarly, Schlechty (2011) wrote, "good teaching is coming to be defined as teaching that efficiently, effectively and reliably increases scores on tests" (p.38). Treichel (2012) stated that because of the need to increase test scores schools give attention to tested content, standards and traditional ways of teaching.

Additionally, Simpson (2007) noted because of current practices and attention to high stakes testing joy is becoming less and less common in school children. Simpson argued, "students in the arts find joy, experience the opportunity to think and interpret, gain the ability to express and communicate ideas and find success not achieved in other academic areas" (p. 41). Yet, the focus on increased test scores has resulted in a decreased value and role of the arts in schools. For example, Landsman (2011) claimed arts and the allowance of free creativity are being eliminated in schools across the country to make room for math and reading drills, rote instruction, worksheets, study plans, and test preparation. Miksza (2007) stated school districts are pulling money from arts programs to remediate children with poor standardized test scores and taking valuable opportunities away from students. Additionally, Sloan (2009) found the time within the school day allotted for arts instruction has been dramatically reduced since the implementation of the No Child Left Behind Act. Likewise, Gibson and Larson (2007) reported

results of a perceptual study that showed most individuals rank the arts at the bottom of the list of important elementary school subjects.

Many researchers (e.g. Appel, 2006; Aprill, 2001; Brouillette & Jennings, 2010; Glover, 2013; Mishook & Kornhaber, 2006; Ponter, 1999; Sloan, 2009) have argued that the nature and role of public schooling has drastically shifted and some have presented renewed arguments for including the arts in education. Brouillette and Jennings (2010) presented a goal for modern schools as the development of student "intellective competence." Brouillette and Jennings claimed schools must teach students in new ways that are more compatible with new knowledge and awareness of mental processes. Thus, Brouillette and Jennings concluded that traditional teaching methods measured by standardized multiple choice tests no longer meet the needs of today's educational system. Similarly, Glover (2013) claimed schools must be prepared to support student learning in new and different ways. Consequently, the goal of today's educational system should be to prepare students for the future global workforce.

Contemporary literature suggested that the arts are critical to assisting in the development of this new intellectual competence. For example, Aprill (2001) and Appel (2006) affirmed that the arts are major resources for leading students to the intellectual work and aptitude now required. Additionally, Ponter (1999) claimed reform movements geared towards improving academic abilities should give more attention to how the arts improve learning in math, science, language arts, and social studies. Likewise, Mishook and Kornhaber (2006) advocated for the use of arts education to support academic outcomes.

One powerful strategy for using the arts to support academic outcomes lies in the teaching methodology of arts integration. Rabkin and Redmond (2009) claimed this instructional strategy involves the use of dance, drama, art, or music to teach concepts of math,

literacy, science, and social studies. Eisner (2005) stated that teachers using arts integration practices provided students the opportunity to think and learn in new ways while Purnell, Begum and Carter (2007) declared through arts integration teachers are effective in helping all students reach a higher level of learning regardless of ability and background.

Though the presence and prevalence of arts education in public schools is in decline (Caldwell & Vaughan, 2012; Chappell & Cahnmann-Taylor, 2013; Heilig, Cole, & Aguilar, 2010; Miksza, 2007), arts integration has been presented as a viable alternative for affording all students with opportunities to experience and participate in the arts (Sloan, 2009). Sloan claimed that many schools find difficulty in providing arts education during the school day. Consequently, Sloan argued educators can still provide arts education through a carefully designed integrated curriculum.

Statement of the Problem

Due to the demands of the high-stakes testing movement and a rigorous curriculum, students continue to receive less instructional time in the arts in today's public schools. This reduction triggers a need for arts integration. Infusing the arts into the general curriculum allows students to experience the arts and benefits related to arts education while increasing the likelihood of student success in a rigorous educational environment. Therefore, the purpose of this research was to determine the perceptions of K-8 educational professionals regarding arts integration. More specifically, the researcher sought to determine the prevalence of arts integration in classrooms in Northeast Tennessee as well as the level of favorability currently held for the teaching methodology.   With knowledge and awareness of current arts integration,

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perceptions and practices schools and districts in Northeast Tennessee can better prepare for arts integration professional development, programming and resources.

Research Questions

This study examined the perceptions of kindergarten through eighth grade Northeast Tennessee educators and administrators on the perceived need for arts integration, factors impacting arts integration practices, prevalence of use of arts integration practices in classrooms, and access to arts integration resources and professional development. To provide context to understanding the perceptions of Northeast Tennessee education professionals regarding arts integration this study was guided by the following research questions:

1. Is there a significant difference in the extent to which district and school level administrators, general education teachers, and arts specialists perceive a need for arts integration?

2. Is there a significant difference in perceived responsibility of arts integration implementation among district and school level administrators, general education teachers, and arts specialists?

3. Is there a significant difference in reported implementation of arts integration practices among district and school level administrators, general education teachers, and arts specialists?

4. Is there a significant difference in the perceived possession of adequate resources for arts integration among district and school level administrators, general education teachers, and arts specialists?

5. Is there a significant difference in the perceived offerings of professional development in arts integration among district and school level administrators, general education teachers, and arts specialists?

6. Is there a significant difference in the perceived comfort level for using arts integration practices among district and school level administrators, general education teachers, and arts specialists?

7. Is there a significant difference in the perceived comfort level for using arts integration practices among educators with previous arts experiences in high school or college and those educational professionals with no previous arts experience in high school or college?

Limitations and Delimitations

This study contained several limitations and delimitations. The perceptions of K-8 educational professionals regarding arts integration in Northeast Tennessee was determined through use of a survey created by the researcher. This survey was administered for the first time as part of the research study. The researcher carefully designed survey items and presented the survey to other educational professionals for feedback prior to administration. The survey was then revised and edited to increase survey validity and reduce unintentional bias. Likewise, due to the voluntary nature of the project, the return rate of the survey was less predictable. Additionally, the population of the study was limited to only educational professionals in Northeast Tennessee. Results may not be generalizable to other populations. The limitations are summarized below:

1. The voluntary nature of the survey may have impacted the return rate.

2. The survey is disseminated through district superintendents and administrators, which may have impacted the return rate.

3. The geographic region of survey participants creates a specified sample that may not be generalizable to other populations.

The delimitations are summarized below:

1. The use of multiple choice survey items limits the answer options for the identified sample.

2. The survey was administered to a specified group teachers and administrators from Northeast, Tennessee.

Definitions of Terms

In an effort to clarify this study the researcher chose to further define the following vocabulary terms. Understanding of these terms is necessary for full comprehension of this dissertation.

Administrator: For the purposes of this study, the term administrator refers to any person serving in a school leadership role such as a principal, assistant or associate principal, or district office supervisors.

Arts Education: The process of providing instruction in drama, dance, music, or the visual arts during the school day, separate and apart from the general education curriculum of math, literacy, science, and social studies (Eisner, 1999).

Arts Integration: An instructional strategy combining the teaching of drama, dance, music, or visual arts with math, literacy, science, or social studies (Rabkin & Redmond, 2006).

Arts Specialists: Those individuals certified and currently teaching drama, dance, music, or visual arts in a school setting.

Coequal Arts Integration: Type of arts integration where standards of drama, dance, music, or visual arts are taught in conjunction with standards of literacy, math, science, or social studies (Mishook & Kornhaber, 2006).

Comfort Level: Educators' perceptions of their abilities to successfully integrate visual art, dance, drama, or music into their classroom lessons.

General Education Teacher: Educational professional currently teaching math, literacy, science, or social studies in a school setting.

Subservient Arts Integration: Type of arts integration where drama, dance, music, or visual arts activities are used within a lesson to assist students in reaching a math, literacy, science, or social studies standard (Mishook & Kornhaber, 2006).

Significance of the Study

The purpose of this research was to determine the perceptions of K-8 educational professionals in Northeast Tennessee. Given the understanding that current educational practices continue to limit student access to arts education in public schools, arts integration remains a viable strategy for maintaining student exposure to the benefits gained from participation in the arts without sacrificing required time in the study of literacy, math, science, or social studies. Additionally, the merger of arts standards with those of literacy, math, science, and social studies results in a deeper level of intellectual knowledge and an increased likelihood of student preparation for the 21st century.

This study could provide school and district leaders with information regarding the prevalence of current arts integration practices in classrooms across Northeast Tennessee. The analysis of data from this study might lead these individuals to a better understanding of how arts integration is implemented and the barriers that impede its implementation. Additionally, the information provided from this study may result in increased resources, professional development, and arts integration practices in classrooms. Students, therefore, will potentially continue to receive exposure to the arts and reap the benefits arts participation may provide as they are prepared for the global workforce of tomorrow.

Overview of the Study

This study is organized into five chapters. Chapter 1 contains an introduction to the study with a statement of the research problem, five guiding research questions, limitations and delimitations, definition of terms, and the significance of the study. Chapter 2 includes a review of the literature in regards to the history of the purpose of public education; current educational theories and practices; the benefits of arts education including studies in dance, drama, music, and visual arts; and the practices of arts integration. Chapter 3 includes the research methodology, research questions, null hypotheses, population, data collection procedures, instrumentation, and types of data analyses. Chapter 4 provides the findings of this study. Chapter 5 presents a summary, conclusions, and recommendations for future research and practice.

CHAPTER 2

LITERATURE REVIEW

This study was designed to determine perceptions of educators regarding arts integration practices in elementary and middle school classrooms. Specifically, the study was an analysis of the extent to which participants reported arts integration occurs and is valued by teachers and administrators. In an effort to provide context for the study and to guide the collection of data a review of the literature was completed. This review examined the changing roles of education as a result of shifting societal values, various theories of student learning, the role and current status of arts education in today's education system, pedagogy and benefits from dance, drama, music, and visual art education, and specific descriptions of arts integration practices.

<u>Evolution of Education and Societal Demands</u>

<u>Colonial America</u>

The purpose and pedagogy of America's educational system continually evolved over the centuries parallel to the changing views and demands of society. In colonial times philosophers viewed children as inherently evil beings in great need of direct supervision and control (Spring, 2011). Webb (2006) reported instruction in colonial schools was primarily religious and authoritarian. The early curriculum stressed reading, writing, arithmetic, and religion. Instructional pedagogy involved memorization and recitation, and fear was the agent for motivating students.

By the 18th century an enlightened view of children and their educational needs emerged. Spring (2011) credited Jean Jacques Rousseau with the initiation of a new philosophy of

childhood. Rousseau stated children were fundamentally good beings but without careful attention forces from the external environment could corrupt them. Spring noted that John Locke built upon this viewpoint with his idea of *tabula rasa*, the belief that children are essentially blank slates. Locke asserted the natural world plays a major role in child development, and children are molded based on rewards and punishments received.

These viewpoints served as a catalyst for the shifting trends and focus of education. Schools, no longer charged with controlling the inherent evils of childhood, became places that created moral individuals who could participate effectively in the governing process (Webb, 2006). Spring (2011) identified five themes of colonial educational practices that surfaced shortly after this new era of enlightenment he claimed are still present in the modern educational system. These were:

- Education as a means to prepare children to obey government laws.

- Education as a social panacea that helps eliminate crime, immorality and poverty.

- Education as a way of maintaining social and class differences.

- Education as a source of social mobility.

- Education as a method for addressing cultural differences.

Postrevolutionary/Early Nationalism

As Webb (2006) reported, the early colonial educational system ceased during the Revolutionary War, but once the war ended education regained a vital importance to the newly formed nation (Spring, 2011: Webb, 2006). Education became the vehicle for creating nationalism and loyalty for the new government. In fact, many viewed education as crucial to

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the survival of the nation (Webb, 2006).   Webb listed new beliefs about education that developed in the Postrevolutionary era:

- Education ensures democracy and eliminates any remnants of a monarchial system.

- Education must be practical. The improvement of the human condition is its goal.

- The educational system must be exemplary so America can spread the principles of liberty to the world.

During this Postrevolutionary War era new types of schools materialized gradually leading to the development of statewide publicly supported educational systems. Charity schools formed by rich elite members of society became places where urban street children were protected from the perils of street crime and poverty. Monitorial schools were places where large numbers of students learned reading, writing, and arithmetic with the assistance of one teacher and multiple student monitors. Infant schools developed as places for poor children ages 2 to 7 to learn basic literacy and moral skills (Webb, 2006).   Webb (2006) and Spring (2011) claimed these early schools, vastly important to the evolution of the American educational system, expanded educational opportunity for many and served as precursors to the Common School Movement.

Rise of Common Schools

The Common School became the standard form of education in the 19th century. Spring (2011) described the Common School as "a school that was attended in common by all children and in which a common political and social ideology was taught" (p. 80).   All children were

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educated in a common school house with equal opportunities and decreased social class conflict. Additionally, the system grew stronger with the development of state and local superintendents and boards of education. The Common School movement's momentum faced some criticism from the public. Webb (2006) claimed this criticism stemmed from increased taxes, loss of local control for schools, and the objection by Catholic members of the communities over a curriculum grounded in Protestant theology.

Assimilation

Regardless of these criticisms, the Common School movement firmly established the course for America's educational system. This course, however, encountered multiple challenges throughout the 20th century. The first of many challenges included the great immigration period from 1890-1920. Graham (2005) referred to the early 20th century as the "Age of Assimilation" as schools attempted to assimilate more than 18 million immigrants by teaching them to be contributing citizens to American democracy and society. The teachings of John Dewey whose philosophy of using schools as institutions for bringing people and their ideas and beliefs together proved influential as schools began offering new social services such as kindergarten, school lunch programs, and home economics courses. Spring (2011) claimed the new services provided by schools were aimed at "Americanization" of new immigrants. Many believed this act ensured the continuation of American values and customs and significantly lessened the possibility of societal degeneration.

<u>Adjustment and Progressivism</u>

The focus on the prevention of this degeneration diminished later in the 20th century as America faced an era of many different changes. Graham (2005) termed this period in history as the "Age of Adjustment" because adjustment became the need and the norm for America's educational system. The 1920s brought greater wealth and greed, increased racial and religious bigotry, and a shift in social morals. Schools moved from serving the needs of the country through the "Americanization" of new immigrants to serving the needs of the children themselves. Webb (2006) and Manzo (2000) claimed this as the beginning of the progressive era. The philosophy of pragmatism, and the teachings of John Dewey served as the foundation of the progressive movement which emphasized the process of learning by doing. Terms such as "child-centered" and "active learning" and the belief in encouraging children to express themselves creatively and freely characterized the essence of the progressive movement. Webb (2006) presented seven guiding principles of the progressive education movement first developed by the Progressive Educational Association in 1919:

- Children must have the freedom to develop naturally.

- Catering to a child's interests will motivate the child to learn.

- A teacher is the guide for learning.

- Student development must be scientifically studied.

- Education must provide a greater focus on everything that affects the child's development.

- Cooperation between the school and the home is a necessity.

- A progressive school should be the leader of educational innovations.

Manzo (2000) claimed these ideas became developmentally appropriate and the basis of most standard teaching practices by the 1940s.

Many scholars claimed the weaknesses of the progressive movement led to its decline (Graham, 2005; Manzo, 2000; Webb, 2006). Webb (2006) stated progressivism ended in the 1950s because it became irrelevant, rejected the traditional curriculum, and did not give attention to the critical educational issues of the 1930s and 1940s. Manzo (2000) reported a decline in the number of students participating in academic courses beginning in 1928 as a result of this movement and concluded the formal structure of schools could not support the progressive mindset. Graham (2005) termed this structure as rigid schooling and believed progressivism called for a more flexible curriculum. Additionally, Manzo (2000) claimed progressivism faced a high volume of critics. Even Dewey himself claimed the movement became too excessive.

<u>Accessibility for All</u>

By the middle of the 20th century progressive influences in schools across the country diminished as a new focus on academic achievement for all students materialized. Graham (2005) labeled this period in educational history as the "Age of Access" and noted in the prior historical period academic achievement for a select few was the acceptable norm as only a tiny fraction of American children had achieved academic success. The Russian launch of Sputnik in 1957 prompted an increased scrutiny of the educational system (Webb 2006) and refocused attention on problems of low academic achievement of many students and poor academic quality for low income students. As a result Graham (2005) claimed many partial solutions to the problems of schooling were implemented in the form of new educational programs and initiatives. The National Defense Act of 1958 is one example, but according to Graham, lawmakers failed to give proper attention to the quality of the programs being created.

Increased Accountability in the Age of Achievement

Calls from the American business community for increased global competitiveness led to the attempt to refocus attention on the quality of such programs. Thus the educational evolution continued and materialized as the accountability movement. Graham (2005) referred to the late 20th century as the "Age of Achievement" as education's focus became measurable and explicit results. Spring (2011) claimed the accountability movement established the belief that decisions in education should be made by those who are most knowledgeable, meaning those who read and studied the research. This belief started a process of diminished local control of schooling and curriculum (Schlechty, 2009).

The 1983 report, *A Nation at Risk,* and legislation commonly known as No Child Left Behind (2002) provided the driving forces behind the "Age of Achievement". Webb (2006) posited the 1983 report identified four critical deficiencies in American education including:

- A weak curriculum

- Low expectations of student results including test scores, grades, and graduation rates

- Incompetent teachers and teacher preparatory programs

- A limited amount of time spent on academic subjects

Graham (2005) stated

> Dissatisfaction with the academic performance of most American children became the national political issue that *A Nation at Risk* highlighted. Americans woke up to the fact that many of their children, particularly ones of color, had not not mastered academic subjects. (p. 159)

Armstrong (2006) included *A Nation at Risk* in his list of nine key events providing the foundation for the achievement movement and the passage of NCLB legislation. Additionally Armstrong's itemized record included:

- The 1893 recommendations of the "Committee of Ten" that stated all

  students should focus on an academic curriculum regardless of intended

  career path.

- The creation and implementation of early standardized testing programs

  by Thorndike and Terman in the early 1900s.

- The 1955 book *Why Johnny Can't Read* where author Rudolf Flesch

  compared the reading of abilities of American school children to their

  European counterparts.

- The launch of Sputnik in 1957 and subsequent National Defense Act in

  1958.

- The 1965 Elementary and Secondary Education Act providing billions of

  dollars in assistance to poorer communities, schools, and children.

- The first administration of the National Assessment of Educational

  Progress to school children across the country in 1969.

- The introduction of the term "accountability" into the Education Index of

  the Library of Congress in 1970.

- The Back to Basics movement of the late 1970s established to counter the

  perceived negative effects of the open education movement of the 1960s

  and 1970s.

As a result of the passage of NCLB legislation national federal accountability standards became the norm for schools and districts across the country. States developed academic standards for reading, math, language arts, and science and administered statewide standardized tests to measure student achievement of those standards. The federal government required states

to provide annual report cards by district with severe penalties implemented against schools or districts where student achievement scores failed to show adequate yearly progress (Spring, 2011). Spring stated, "the testing requirements of the No Child Left Behind Act conformed to the goal of producing workers to compete in a global economy that was first expressed in the 1983 report *A Nation at Risk*" (p. 445).

A New Attempt at School Reform

The need for global competitiveness still serves as the driving motivational force of today's educational system, a system that currently reflects the metamorphic influences of the Race to the Top (2009) grant program. Mintrop and Sunderman (2009) asserted the policies and practices of NCLB failed to generate the educational improvements lawmakers had sought. The authors cited a lack of meaningful school improvement and minimal progress in closing the achievement gap as evidence of the derailed success. McGuinn (2012) stated, "Race to the Top may best be understood as an attempt by the Obama administration to respond to the failures of NCLB" (p. 153).

Through the establishment of Race to the Top the federal government focused more attention of common academic standards and assessments as well as teacher evaluation and tenure. McGuinn (2009) claimed through the grant program, the federal government pursued school reform by offering incentives as opposed to sanctions and capacity building instead of compliance monitoring. Where previous federal programs such as the Elementary and Secondary Education Act allocated funding to schools based on demographics, the Race to the Top grant program provided money based on innovation and creativity.

Shifting Paradigms: from Human Development to Academic Achievement

As America's educational system continually adapted to meet the needs of the culture a new emphasis emerged. Armstrong (2006) claimed the dawn of high stakes testing practices generated from the strict laws of NCLB resulted in concentration on student academic achievement. Armstrong asserted the idea that academic achievement is contrary to the notion of student learning and presented a distinctive argument between achievement and human development. Therefore, the test is not the ultimate ending. Consequently, the learning process and resulting human growth is of greater value.

Three major understandings about human development include: attention to human development creates moral individuals, the focus on human development prepares students to function successfully in the real world, and human development concentration allows students more control over their learning and developmentally appropriate teaching practices become the standard (Armstrong, 2006). Prior to the era of accountability in education human development was the intended outcome of the American education system; for example, from the earliest periods of American history instructional goals centered on religion and morality (Webb, 2006). As textbooks became the primary vehicle for delivery of a standardized curriculum (Manzo, 2000) the McGuffey reader included lessons of charity and good character as well as literacy and spelling.

Additionally, schools historically sought to prepare students for the demands of the real world. In colonial times"Dame Schools" held in the kitchens of women across New England taught girls how to cook and do needle point while "English Schools" sought to teach lessons useful for trade and commerce (Webb, 2006). "Academies" became types of schools where students studied skills related to the practical needs of business, craftsmanship or farming

(Spring, 2011). Following recommendations from the NEA's Committee of Ten of the late 1800s that all students should be instructed in the same curriculum the Cardinal Principles of Secondary Education report of 1918 proclaimed the need for providing students with different types of curricula based on their intended life vocation (Manzo, 2000).

Finally, schools sought to educate children in ways using developmentally appropriate practices of the time. Originally, rules and order were the dominant methods of instruction because educators believed children needed the structured environment for learning to occur. Students marched in lines, completed drills for packing their desks in a certain order, and came to full attention posture on the teacher's command. Behavioral theorists such as James and Thorndike fostered the use of repetition and use of rewards to ensure learning (Spring, 2011). Webb (2006) stated the ideas of Swiss educator Johann Pestalozzi, known as the "Pestalozzian Influence," introduced a child centered approach where teachers realized the importance of human emotions in the learning process. The teachings of German psychologist Johann Herbart influenced other understandings regarding the need to present instructional material related to interests of the students. The beliefs of Pestalozzi and Herbart became the foundation for the progressive movement where students were encouraged to learn through hands-on experiences (Manzo, 2000).

Principles of Practice: Teaching and Learning

For centuries educational theorists have attempted to define and determine the exact processes of how learning occurs. Hoy and Miskel (2013) defined learning as any change in knowledge base or behavior occurring as a direct result of some external stimulus. Hoy and Miskel presented three general learning theories: behavioral, cognitive, and constructive.

Behavioral Theory

Skinner (1950) claimed the external environment significantly influences student learning. He presented the ABC sequence claiming learning occurs as a result of a cyclical process where behavior is immediately preceded by an antecedent and immediately succeeded by a consequence. In Skinner's view, individuals are "empty vessels" waiting to be filled with knowledge and learn through continuous rewards and punishments.

Hoy and Miskel (2013) presented several teaching practices developing as a result of a behavioral mindset. Some teaching practices listed include: direct instruction or explicit active teaching, specific praise and feedback for student performance, and clear goals or objects to be accomplished from a lesson.

Cognitive Theory

Cognitive theorists such as Miller, Galanter, and Pribram (1960) theorized contrary to Skinner's (1950) notions of children as empty vessels that learning occurred as a result of individual internal processing and abilities to memorize and make meaning of new information. Cognitive theorists such as Paris and Cunningham (1996) presented different levels of knowledge: declarative, procedural, or self-regulatory. According to Paris and Cunningham declarative knowledge involves individual abilities to reproduce important information. Alternatively, procedural knowledge is the ability to use the information, whereas self-regulatory knowledge is the ability to know when and how to use the information.

Hoy and Miskel (2013) claimed as a result of the understandings acquired from cognitive learning theorists a number of effective teaching practices in addition to direct instruction emerged. Teachers ascribing to cognitive learning theories incorporate review and repetition

activities as well as mnemonic devices to aid student memory.   They often help students make

personal connections to new material and use chunking and graphic organizers to help students

visualize information.

Constructivist Theory

Piaget (1969) and Vygotsky (1978) presented another foundational understanding of

learning with their notion that learners build their own understandings through experiences and

interactions with the world around them. Piaget (1969) presented developmental stages of

human development and claimed learning resulted through a process of scaffolding where

children develop, adapt, and adjust individual schema when encountering new ideas. Through

exploration and discovery the mind of the learner is formed rather than furnished. Vygotsky

(1978) emphasized the social aspect of learning. The theorist claimed learning occurs through

social interactions as individuals work in community to construct their own knowledge.

Hoy and Miskel (2013) stated effective teaching using constructive methods involves

designing learning experiences around the interests and needs of the learners. In this process

teachers engage students in collaborative problem-solving or project based activities. The role of

teachers is less active as they become instructional guides or facilitators rather than the givers of

knowledge.

Effective Planning and Student Engagement

Authors Wiggins and McTighe (2005) and Schlechty (2011) applied these theories of

teaching and learning in the creation of practical instruction strategies for teachers and schools to

boost student understanding and achievement. The authors have claimed the key to student learning lies in the design of the learning experiences.

This design must place heavy emphasis on student motivation and engagement. Schlechty (2011) affirmed the importance of student engagement in the classroom. Schlechty presented a clear depiction of student engagement and included four components: complete attention and focus on the topic, voluntary commitment to the lesson or tasks, persistence and dedication to the task in the face of challenges, and personal feelings of value in the work being completed.   Similarly, Pink (2009) supported the importance of finding value and claimed emotional expressions of value and commitment to a task lie in the use of intrinsic motivational strategies.   The author stated schools have the obligation to foster intrinsic motivation and listed three innate needs: autonomy, mastery, and purpose as driving forces that lead to highly productive students and individuals.

Wiggins and McTighe (2005) supported the importance of student motivation and engagement within the lesson and further declared teachers must participate in disciplined, focused, and mindful planning to ensure this. The authors presented the concept of backwards design and explained three stages of this planning process including: identification of the outcomes of the lesson, determination of the evidence needed to demonstrate the outcomes have been achieved and planning of minds-on, hands-on learning activities that will lead to the expected outcomes. Additionally, Wiggins and McTighe suggested teachers must design learning activities that lead students to a deep understanding of the material and should incorporate activities where students experience six facets of understanding: explanation, interpretation, application, perspective, empathy, and self-knowledge in order to ascertain the full extent of student knowledge.

Similarly, Schlechty (2011) specified a framework for the design of learning activities to lead to greater student comprehension. The framework of 10 facets included:

1. Product focus whereby students were driven toward the ultimate performance, exhibition or product

2. Attention to content and substance so the work is interesting to the students

3. Delivery of material so that all student learning styles are nurtured and included

4. Clear communication of lesson objects to the students

5. Creation of a safe environment where students are free from punishment if they try the task and fail

6. Affiliation or the use of cooperative learning

7. Affirmation with clear and constant feedback

8. Novelty and variety rather than a continuous routine

9. Providing choice and autonomy

10. Authenticity or the understanding and incorporation of student culture

Arts Education

Gaztambide-Fernandez (2013) claimed difficulty in arriving at an exact definition of arts education because of the wide array of qualifications and characteristics focused on products and processes. Eisner (1999) and Chappell and Cahnmann-Taylor (2013), however, provided a more clear definition of arts education by listing its four domains of study dance, drama, music, and visual art. Ravitch (2010) elaborated on the definition with a description and admonition of its important place in education:

> In the arts we should agree that all children deserve the opportunity to learn to play a musical instrument, to sing, to engage in dramatic events, dance, paint, sculpt and study the great works of artistic endeavor from other times and places…We should make sure

that these opportunities and the resources to support them are available to every student in every school. (p. 235)

Likewise, Caldwell and Vaughan (2012) supported Ravitch's 2010 claims and asserted arts education of a basic right for every student because arts education is crucial to student well-being.

<u>Current Status of Arts Education</u>

Numerous authors (e.g. Caldwell & Vaughan, 2012; Chappell & Cahnmann-Taylor, 2013; Greene, 2013; Heilig et al., 2010; Mehta, 2013) presented a bleak status of arts education within American schools as a result of the high-stakes testing movement started with No Child Left Behind. Additionally, Heilig et al. (2013) used the term "educational apartheid" in their description of current educational practices regarding inclusion of art education while Greene (2013) declared art education was "repressed and buried by the insistence on the standardization and measurement of teaching and learning" (p. 251).

From analysis of literature on the problems faced by arts education three important themes emerged. First, Chappell and Cahnmann-Taylor (2013) presented evidence revealing a dramatic decline in the number of students enrolling in arts education courses in secondary education. Second, Heilig et al. (2010) and Caldwell and Vaughan (2012) reported the amount of instructional time within the school day for arts courses declined by 16% since the implementation of No Child Left Behind. Finally, Caldwell and Vaughan (2012) and Chappell and Cahnmann-Taylor (2013) claimed school districts across the country continue to cut funding to arts education programs as budgetary issues continue to arise.

In contrast to the dismal portrayal presented by most literature on the status or arts education, Seidel (2013) offered a more optimistic view. The author listed four major factors that represent a hopeful future for arts education:

- A greater recognition of the impact and benefits of arts education to student learning

- Technological advances allowing arts education more accessible for more students

- The forming of new alliances between schools and arts organizations

- Practicing artists reconsidering their identities and seeing themselves as educators

New Standards for Art Education

Similar to Seidel (2013), Logsdon (2013) and Rawlings (2013) presented the new Core Arts Standards as evidence of a hopeful future for arts education. Rawlings (2013) claimed new standards were created as a result of altering understandings of arts pedagogy, the influences of technology on the field, and as a response to the Common Core literacy and math standards. Logsdon (2013) suggested the new arts standards emphasize the arts as modes of inquiry and are powerfully instrumental to deep learning. Additionally, Rawlings (2013) reported authors of the standards relied on advice from educational scholar McTighe's 2007 framework to include enduring understandings, essential questions, and high-quality model assessments for the core arts standards.

Consequently, not all authors supported the introduction of standards to arts education. Hartle et al. (2015) argued against standards in arts education and claimed standards create artificial boundaries to developing deeper enriched learning in the arts. Additionally, Greene (2013) declared standardization in the arts to be impossible. Rawlings (2013), however, argued new Core Arts Standards helped validate the place of arts education in the core curriculum with math, literacy, science and social studies.

Cognitive Benefits of Arts Education

Many authors (e.g. Caldwell & Vaughan, 2012; Dwyer, 2011; Hartle et al., 2015; Melnick, Whitmer, & Strickland, 2011; Reeves, 2007) agreed arts education deserves a place within core educational curriculum and cite the benefits to cognition as the reason. Reeves (2007) declared arts education an essential ingredient of superior academic instruction while Melnick et al. (2011) suggested arts education as a model for educational aspiration and practice. Additionally, Aprill (2001) claimed arts education yields authentic intellectual work.

Melnick et al. (2011) listed several cognitive advantages resulting from student participation in arts education including: increased creativity, imagination, and higher academic achievement. Melnick et al. claimed arts education animates the mind, stimulates the brain, and requires many forms of thinking. Likewise, Eisner (1999) listed four outcomes resulting from arts education experiences:

- Students learn the process of putting ideas and expressions into a form or creation.

- Students gain greater perceptual abilities and become more analytical.

- Students see interconnectedness between arts, culture, and history.

- Students demonstrate perseverance through ambiguity.

Additionally, several authors claim arts education provides students with 21st century skills necessary for jobs of the future. For example, Hartle et al. (2015) wrote, "Arts afford ways to organize, communicate and understand information and most critically provide humans with what is needed in order to learn and thrive in a challenging, global world" (p. 290). Similarly, Dwyer (2011) indicated the necessity for a greater investment in arts education because students develop the skills of creativity and innovation necessary for success in the imminent workforce of tomorrow.

Research on Academic Achievement and Arts Education

Several researchers report a positive relationship between arts education and academic achievement, otherwise defined by Eisner (1999) as the ancillary benefit of arts education. Reeves (2007) reported students participating in arts education demonstrated higher literacy scores on standardized assessments over students not participating. Likewise, Caldwell and Vaughan (2012) presented research findings showing students in schools with strong arts education programs have significantly higher standardized test scores than students in schools with no or weaker arts education courses. Melnick et al. (2011) presented findings of a study of teacher perceptions. In the study, students receiving arts instruction had significantly higher teacher ratings on reading and math proficiency than students not receiving arts instruction.

In contrast to these findings, authors such as Eisner (1999) and Aprill (2001) advised caution in claiming a direct link between arts education and academic achievement. Eisner (1999) claimed most researcher studies reporting the benefits of arts education to academic achievement to be without sufficient evidence. Similarly, Aprill (2001) claimed no relationship exists between study of the arts and higher student test scores.

Social and Emotional Benefits of Arts Education

Melnick et al. (2011), Chappell and Cahnmann-Taylor (2013), and Nathan (2013) presented evidence on the impact of arts education on student social and emotional well-being. Melnick et al. (2011) claimed arts education builds social skills, increases student joy and motivation, and encourages greater student engagement. Melnick et al. noted higher attendance and lower drop-out rates in schools with strong arts courses. Chappell and Cahnmann-Taylor

(2013) noted social and emotional benefits for minority and majority students resulting from arts education. Chappell and Cahnmann-Taylor reported that arts education helps students develop empathy and to see the world from different perspectives. Likewise, Nathan (2013) stated arts education allows students to develop a positive identity and equally positive self-concept. The author stated, "If all students had the chance to perform or exhibit work that reflects their deep interests and passions school would be a radically different place, one that matters deeply to young people" (p. 53).

Recommendations for Arts Education

Several authors presented recommendations regarding current practices in arts education. For example, Gaztambide-Fernandez (2013) advocated for more "robust language" whereas arts education advocates stop claiming magical benefits of arts education to academic achievement and start describing its benefits to the human condition. Heilig et al. (2010) encouraged greater attention to the arts in teacher education programs so arts education would gain a greater presence in classrooms across the country. Dwyer (2011) included five recommendations from the President's Committee on the Arts and Humanities:

- Build strong collaborations among all stakeholders to strengthen arts education in America's schools

- Cultivate and encourage greater arts integration

- Provide more opportunities students to work with teaching artists

- Utilize federal and state policies to reinforce the place of the arts within K-12 education

- Widen the focus of research on the benefits of arts education

As for recommendations for practicing administrators regarding strengthening arts education at the school level, Reeves (2007) offered three practical guidelines:

- Inspire the belief that all classes should be considered "academic" and encourage every teacher to support literacy within their own discipline

- Encourage content area teachers to integrate arts into their classrooms

- Guarantee all students no matter their need for academic intervention have access to a rich and engaging arts curriculum.

Performing Arts: Dance

Need for Movement

Allowing students the opportunity to move is critical to their development and overall well-being. Pica (2008) stated "the most important thing you can do is to give children the time, space and opportunity to move" (p.48). Yet, current educational practices continue to decrease the occasions for movement within the classroom. Koff (2000) asserted, children learn to move and explore their environment before speaking. They have a natural tendency to move, but many schools are too focused on having students sit still so learning can take place.

Having students sitting still for large periods of time can prove detrimental. After studying a vast amount of research regarding movement and education Seigel (2008) found allowing more time for physical activity addressed two major issues: the obesity epidemic and the achievement gap of Hispanic and African American children. Burton and VanHeest (2007) found a connection between obesity and poor academic achievement and concluded more minority children were overweight because of fewer opportunities for movement.

Many authors (e.g. Block, Parris, & Whiteley, 2008; Blom, Alvarez, Zhang, & Kolbo, 2011; Burton & VanHeest, 2007; Seigel, 2008) presented evidence of a direct link between movement and academic achievement. Blom et al. (2011) compared the standardized test scores and fitness scores of 2,992 students between third and eighth grade. Blom et al. found students with higher degrees of fitness had significantly higher academic scores compared to students with lower fitness scores. Another study of kindergarten through third grade students revealed students who experienced movement in class as part of regular instruction significantly outperformed students with less movement opportunities (Block et al., 2008). Additionally, Seigel (2008), as well as Burton and VanHeest (2007), concluded a strong connection exists between physical activity and cognitive function and between physical activity and academic achievement.

Benefits of Dance

The combination of movement with creativity defines the art of dance. Dow (2010) characterized the four basic elements of dance: space, time, energy and body. Koff (2000) claimed, "Dance enables every child regardless of physical capabilities to be expressive in a nonverbal manner, to explore and incorporate the physical self as a functioning part of the whole social being" (p. 27). Though many forms of movement have great benefits to children's health and well-being, specific research on dance revealed greater advantages including physical, social-emotional, and cognitive benefits.

Physical Benefits

Several authors (e.g. Aldemir, Ramazanoglu, Kaya, Bicer, & Yilmaz, 2011; Compton, 2008; Dow, 2010) espoused the benefits of dance to physical health and fitness. Pica (2008) claimed one of the most important practices of early childhood education involved helping children develop fine motor skills because the development of such skills increased likelihood that children would be more physically active and at less risk for obesity. Consequently, Aldemir et al. (2011) found involving children in dance helped students build crucial motor skills. Dow (2010) and Compton (2008) listed physical development and lower chances of obesity among the largest benefits of participation in dance and creative movement.

Social-Emotional Benefits

Other studies (e.g. Becker, 2013; Koff, 2000; Lobo & Winsler, 2006; Skoning, 2010) provide evidence of increased social and emotional skills as a result of dance participation and instruction. Becker (2013) and Skoning (2010) asserted the benefits of dance to the self-esteem of at-risk students after these students were engaged and able to achieve academic success when dance was included as an instructional strategy to teach curricula. Skoning also noted improved classroom behavior and students' improved attitudes toward school. Koff (2000) claimed dance participation increased social abilities due to the provision of opportunities for communication and collaboration.

Lobo and Winsler (2006) conducted a study to determine the benefits of dance on the social abilities of preschool children. Forty students in a low-income preschool program were randomly assigned to a control or experimental group. The experimental group received dance instruction for 8 weeks. Social abilities of the experimental group appeared to be significantly

higher than those of the control group while negative behaviors of students in the experimental group significantly declined.

Cognitive Benefits

Finally, current literature (e.g. Becker, 2013; Compton, 2008; Dow, 2010; Giguere, 2011; Koff, 2000; McMahon, Rose, & Parks, 2003) espouses the benefits of dance on student cognitive abilities. Becker (2013) asserted dance helps students develop skills necessary for the 21st century including creativity and critical thinking. Similarly, Dow (2010) claimed dance allows children the opportunity to invent "new questions, new answers and innovative solutions" (p.34). Giguere (2011) found specific cognitive benefits for children participating in dance instruction in a phenomenological study. The researcher concluded children working in a group setting enhanced the cognitive value of dance.

Dow (2010) and Koff (2000) advocated for the integration of dance with traditional academic subjects such as math, reading, and science. Dow listed curriculum enrichment as one of six benefits of dance instruction. Koff wrote:

> For the development of the whole child, one who is fully expressive who encounters and understands the world in many ways and who integrates these experiences into shared meaning, dance is an important complement to traditional subject matter. (p. 31)

McMahon et al. (2003) studied the effectiveness of a program using dance as a method for teaching basic reading skills. The population of this study included 721 first grade students in Chicago. Of those first grade student, 393 experienced traditional reading instruction while 328 participated in the experimental dance group. McMahon et al. found the experimental dance group showed significantly greater reading abilities at the conclusion of the study.

Compton (2008) found the results of dance instruction had no significant benefit on student academic abilities. The author compared the standardized test scores of fourth grade students from 16 schools in the Richmond, Virginia area that had formal dance instruction one day a week for an entire school year with standardized test scores of 16 other socioeconomically and geographically similar schools. Though no significant difference was determined, the researcher concluded including an hour per week for dance instruction in the fourth grade schedule did not negatively impact student scores.

Examples of Dance Integration

Literature provides several examples (e.g. Becker, 2013; Compton, 2008; Skoning, 2010) of dance integration and helps present a better understanding of the process for including dance and creative movement in the general curriculum. Becker, an arts integration specialist, detailed the use of dance to teach concepts of physics, civics and mathematics to elementary students. Skoning presented examples of students engaged novel studies through the use of dance to gain greater understanding of character development. Finally, Compton detailed a program in Richmond, Virginia where the Richmond Ballet works with fourth grade students for one hour in weekly dance sessions.

Performing Arts: Drama

Anderson (2012) stated, "dramatic arts integration is generally defined as the linking of drama with a context area for the purposes of reaching a deeper level of engagement, learning and reflection that would be possible without inclusion of the art form" (p.964). Anderson continued to define drama integration as the process by which students work with and through drama to reach academic, social, and personal goals. Similarly, Lee, Patall, Cawthon, and Steingut (2015) described a teaching strategy known as drama based pedagogy where drama

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serves as an aide for student learning. In this teaching methodology, drama strategies such as story dramatization, process drama, enactment, improvisation, or role play are used in other content areas of math, science, English language arts, and social studies.

Descriptions of school-based drama integration programs further illustrate this practice. Atkinson (2015) described a program sponsored by the Barter Theatre in Abingdon, Virginia known as Project REAL or Reinforcing Education through Artistic Learning. This program involves actors helping students to make personal, physical, or emotional connections to academic standards through theatrical techniques. Atkinson explained the program allows students the opportunity to create physical gestures to represent words or role play to act out scenarios or events from history. Fleming, Merrell, and Tymms (2004) presented a program entitled the Transformation Drama Project where public school students participated in dramatic play exercises such as the bomb and shield game where students secretly chose one person as a bomb another as a shield.   Students then move about the space trying to keep the shield person between them and the bomb.

Some drama integration programs seek to provide teachers with strategies for drama integration they can implement in their classrooms. Inoa, Weltsek, and Tabone (2014) described the Integrating Theatre Arts Project where sixth and seventh grade classroom teachers received 24 hours of professional development on drama integration.

Benefits of Drama Integration

Several studies (e.g. Anderson, 2012; Fleming et al., 2004; Mages, 2008; Inoa et al., 2014) reported academic benefits of drama integration for students. Inoa et al. (2014) reported

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students of teachers who participated in the Integrating Arts Theatre Project scored significantly higher in math and literacy on New Jersey standardized assessments. A similar study by Fleming et al. (2004) compared student pre and post test data and determined students who participated in the Transformation Drama Project had more positive growth in reading, math and creative writing over those who did not. Anderson (2012) affirmed the benefits of drama integration to writing after students who acted in roles from the "Little Red Riding Hood" showed greater written language productivity. Mages (2008) listed the academic benefits of drama for young children to be increased vocabulary, language proficiency, narrative development, and story comprehension. Additionally, Pogrow (2006) described the benefits of drama participation and integration on standardized literacy scores of low-income high school students and listed drama participation as one of three interventions needed to assist struggling high poverty schools.

Other studies (e.g. Jensen, 2008; Kerby, Cantor, Weiland, Babiarez, & Kerby, 2010; Lee et al., 2015) revealed emotional and social benefits of drama integration. Jensen (2008) and Kerby et al. (2010) concluded drama integration increased children's positive attitudes toward school and academics. Lee et al. (2015) and Inoa et al. (2014) found the practice of drama integration had positive outcomes on intrapersonal, interpersonal, and social behaviors. One qualitative study found students social skills strengthened as a result of involvement in drama activities because students had to depend on each other, compromise, problem solve, and participate in conflict resolution in collaborative groups (Peck & Virkler, 2006).

<u>Reasons for Academic Benefits</u>

Several authors (e.g. Abbs, 2013; Atkinson, 2015; Lee et al., 2015; Peck & Virkler, 2006; Wee, 2009) provided explanations of how drama integration may lead to greater academic achievement. Wee conducted a qualitative study of a drama integration program involving kindergarten and first grade students. Through observations, analysis of documents, and interviews the researcher concluded participation in drama activities allowed for kinesthetic exploration and representation as well as expressivity that brought students' inner feeling and emotions to the surface. This emotional connection may contribute to Abbs's claim that drama allows for critical examination and assists students in processing content material on a deeper conceptual level.

Lee et al. (2015) connected drama exploration to two critical learning theories.   The authors asserted drama based pedagogy aligns with self-determination theory and Vygotsky's social constructivist theory.   The latter theory affirms the belief that learning occurs when familiar ideas are connected to larger concepts. Lee et al. stated drama helps students with this process. Additionally, the authors related the self-determination theory to drama integration because the theory holds learning occurs when conditions of autonomy, competence, and relatedness are present. Through drama-based pedagogy students have the autonomy to create, competence through the ability to participate with little prior knowledge, and relatedness as group collaboration and cohesiveness result from exercises presented in class.

Atkinson (2015) added another element to the explanation with claims that similar to the philosophy of Schlechty (2011) students participating in drama integration activities gain greater academic benefits because they are engaged and motivated to learn. Atkinson reported teacher

and administrators viewed drama integration as a method for involving students who would normally remain unwilling to participate or inattentive.

Recommendations for Drama Integration

Though drama integration has many benefits current research presents recommendations for making the practice more common place. Mages (2008) called for more high quality research on the benefits of drama integration. "In this era of accountability and high-stakes testing, educators and administrators need tangible proof of drama's benefits" (p. 141). Inoa et al. (2014) called for greater exploration of the relationship between theatre and math as well as for more information on how drama integration benefitted special education students. Lee et al. (2015) determined a need for more specific research in order to reveal specific drama strategies that worked well for intervention purposes and strategies that failed.

Other authors call for the strengthening of drama integration methodology. Wee (2009) and Lee et al. (2015) advocated for more professional training for classroom teachers in theatrical exercises they might use. Wee wrote, "It is not necessary for teachers to have a background or experience in drama to use drama in the classroom, but it requires staff development and a willingness to try something new on the teacher's part" (p. 500). Jensen (2008) declared theatre professionals must conduct their own self-evaluations to determine their effectiveness. Jensen implored theatre educators to adjust their instruction and methods to meet the needs and abilities of the modern students raised in a multi-digital age.

<center>Performing Arts: Music</center>

Aristotle (1959) claimed, "We become a certain quality in our characters on account of music" (p.234). This statement affirms the immeasurable value of music in our contemporary educational system, but current research suggests one such reason for its value may not exist. Some researchers (e.g. Cooper, 2010; Crncec, Wilson, & Prior, 2006; Vitale, 2011) argued for the intrinsic value of music and advocate the study of music for the purposes of developing musical skills while other researchers (e.g. Baker, 2012; Cabanac, Perlovsky, Bonniot-Cabanac, & Cabanac, 2013; Hash, 2011; Jaschke, Eggermont, Honing & Scherder 2013; Miksza, 2007; Ponter, 1999; Portowitz & Klein, 2007) claim music assists in the development of the whole child.

Near Transfer and the Intrinsic Value of Music Study

Through a meta-analysis of research on the effects of music and academic achievement Jaschke et al. (2013) described the concept of near and far transfer. The term near transfer relates to the idea that musical skills are enhanced through the study of music. Crncec et al. (2006) confirmed the importance of music study for the purposes of near transfer and affirmed the intrinsic value of learning and making music regardless of the research on other benefits of music scholarship. Similarly, Cooper (2010) claimed including music in a child's education nurtures the budding musician within. Vitale (2011) noted a shifting paradigm in conversations about the benefits of music. Vitale surmised current dialogue surrounding the inclusion of music for the sake of improved academics disdainful and disrespectful to the profession and also affirmed the notion of including music in the curriculum solely for the artistic experience provided for the students.

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Far Transfer: Cognitive and Academic Benefits

      Jaschke et al. (2013) through a meta-analysis of research on music and cognitive development determined music study allowed for far transfer or the development of intellectual abilities beyond the realm of simple musicianship. Consequently, Jaschke et al. provided evidence of increased intelligence and spatial reasoning as a result of student involvement in music. Portowitz and Klein (2007) found special education students made significant progress in cognitive functioning as a result of listening, creating, and performing in hour-long music sessions per week. Similarly, Cabanac et al. (2013) concluded music has a link to cognition.

      Further evidence of this link appears in research studies that analyze student academic achievements. Miksza (2007) found middle and high school students participating in school music programs such as band, chorus, or orchestra scored significantly higher in math, reading, science, and social studies than students who did not participate in those programs. Cabanac et al. (2013) determined high school students enrolled in performance ensembles had significantly higher grade point averages in all subjects than nonmusic participants. Additionally, Cabanac et al. revealed the greatest degree of significance among math grade point averages between music participants and nonparticipants. Hash (2011) reported eighth grade students participating in band and orchestra scored significantly higher on the ACT EXPLORE assessment than other students. Baker (2012) examined the scores of nearly 40,000 eighth graders on the Louisiana Educational Assessment Program's content based standardized tests. Baker concluded music enrollment to be a predictor of math and English scores as music students had significantly higher scores.

      Instructional quality of musical experiences also impacts academic performance (Johnson & Memmott, 2006). Johnson and Memmott compared the standardized test scores of third,

fourth, eighth and ninth grade students participating in quality music education programs with scores of students in poor quality music education programs from different economically similar schools in the same school district. With quality or lack thereof being determined by college music education professors, the researchers determined students receiving a higher quality of music instruction had significantly higher scores than student in lower quality programs.

Possible Reasons for Academic Benefits

Research provides possible explanations for increased cognition and academic abilities as a result of the exposure to music in the curriculum. Ponter (1999) attributed the increase to the cognitive multitasking that results from involvement in music. Ponter claimed music makes people smarter because both hemispheres of the brain are involved. Listening to music activates the right hemisphere while reading a musical score and playing and instrument activates the left hemisphere.

Other researchers claim socio-emotional responses lead to greater brain function and academic performance. Cabanac et al. (2013) stated the act of listening to music assists students with overcoming stress and thus relieves test anxiety leading to higher grades. Portowitz and Klein (2007) proclaimed music as a tool for engagement where students went from inactive bystanders to active listeners. Similarly, Cooper (2010) reported that music engages the whole child and results in students being: prepared to listen, receptive and alert and active in their responses. A report from the Arts Education Partnership (2011) listed other potential causes for increased academic achievement. The report claimed music prepares student to learn by enhancing fine motor skills, priming the brain, fostering working memory, and cultivating thinking skills. Additionally, the report supported claims by Cooper (2010) and Portowitz and

Klein (2007) regarding student attentiveness, engagement, and music exposure but also revealed music to be a catalyst for strengthened perseverance and greater self-esteem in its participants.

Perceptual Data Regarding Music in Education

Though research on the benefits of music presents many understandings, researchers such as Della-Pietra, Bidner, and Devaney (2010) and Vitale (2011) present perceptual data regarding the inclusion of music in the curriculum. Vitale surveyed parents, students, teachers, and music teachers regarding perceptions of music and greater academic performance. All groups acknowledged an increased cognitive ability resulting from music involvement. Parents, students, and general classroom teachers viewed involvement in music as having a positive effect on math and science abilities.

Della-Pietra et al. surveyed preservice teachers on the academic and social benefits of music instruction. The researchers determined the level of prior musical experiences correlated to views of the benefits of music in the curriculum. Preservice teachers with a high degree of musical training equally held a more positive view of the benefits of music.

Conflicting Research Findings on Benefits of Music

Though multiple studies report positive benefits of music (e.g. Baker, 2012; Cabanac et al., 2013; Cooper, 2010; Crncec et al., 2006; Hash, 2011; Jaeschke et al., 2013; Miksza, 2007; Ponter, 1999; Portowitz & Klein, 2007; Vitale, 2011), some researchers present more inconclusive findings. Crncec et al. (2006) analyzed three lines of research in regards to music involvement. Crncec et al. concluded listening to music and providing background music for students had little correlation to increased academic and cognitive performance. Miksza (2007)

claimed music instruction increased the science, social studies, math and reading abilities of secondary students, but the author admitted a need for research on more current populations of students. Hash (2011) who reported eighth grade band members scored higher on an ACT Explore test than nonband students additionally stated most academically successful students enroll in band. Likewise, Cabanac et al. (2013) reported that findings of higher academic performance from music students to nonmusic students did not indicate causality. Other factors beyond musical involvement could impact increased performance abilities. However, Miksza (2007) reminded readers that music involvement does not hinder academic achievement.

<u>Visual Art Education</u>

Examination of the literature on visual art education revealed a complex curriculum with many transferrable benefits to other subject areas. In addition, Richmond (2009) stated that visual art's educational advantages reach beyond academic support and concluded "art education embraces a concern for the development of the whole person" (p. 104). Similarly, Jones and Risku (2015) reported on educational philosopher Dewey's belief that visual art serves as an incomparable vehicle of instruction beneficial to all disciplines. These authors declared genuine art education practices encompass many fields and theories including: art history, art criticism, studio art, aesthetic theory, philosophy, and education.

<u>Components of Effective Art Classes</u>

The literature on visual art education has specifically outlined components of effective art classrooms. The first of these being the fact that art classrooms have a set of nationalized

standards art teachers can and should follow. Jones and Risku (2015) reported on the creation of the National Visual Arts Standards by the Goals 2000 Educate America Act as a means of keeping visual art in the curriculum by adding accountability. With standards and accountability in place came a greater likelihood of more positive perceptions toward visual art education rather than a belief in the disciple as entertainment and fluff.

Visconti (2012) assisted with the illustration of effective practices in the art room with a list of components necessary for students. Through a qualitative study of highly artistic students the researcher concluded effective art classrooms include:

- A challenging curriculum that elicits higher-order thinking skills

- A balance of independent learning with consultation and collaboration with peers and the teacher

- Sufficient time to explore and create

- High quality supplies

- Flexibility where students are allowed to create unrestrained by strict grading practices

- Relaxed studio setting

- The use of a wide variety of themes, media and styles

Art's Academic Value

Numerous researchers (e.g. Gibson & Larson, 2007; Richardson, Sacks, & Ayers, 2003; Richmond, 2009; Seefeldt, 2005) have suggested positive academic advantages that result from effective art instruction. Through a mixed methods study Gibson and Larson (2007) discovered parents, teachers, students, and community members strongly believed visual art education

benefits academic growth and development. Seefeldt (2005) as well as Jones and Risku (2015) confirmed this belief in claims that the study and creation of art involves many complex forms of thinking.

Supporting this statement, Richmond (2009) identified key features of visual art instruction beneficial to other disciplines. These included development of form and understanding, expression, perception, ability to follow rules, critical analysis capabilities, and knowledge of social and historical matters. In addition, Richardson et al. (2003) claimed visual art served as a pathway to reading and writing. Richardson et al. declared visual art helps students develop: hand-eye coordination, visual representation skills, communication skills, and a deeper understanding of the discovery process. Richardson et al. stated the skills listed directly assist with development of thinking, creativity, problem solving, and expression of thought through symbols.

Gibson and Larson (2007) discovered additional benefits of visual art education. Gibson and Larson analyzed perceptual data gathered from general classroom teachers and concluded visual art education increases student motivation and time on task behavior, helps students make real world connections to a variety of subject matter, and helps students fully grasp complex concepts.

Baker (2012) contradicted other reports of the academic benefits resulting from study of the visual arts. Through qualitative analysis of eighth grade math and reading standardized test scores in Louisiana the researcher concluded visual art students did not have higher academic scores than students not enrolled in visual arts classes. Additionally, Baker supported the need for more research on the academic benefits resulting from the study of visual art education.

Social-Emotional Benefits of Visual Art Education

Several authors reported many social and emotional benefits resulting from engaging in study of the visual arts. For example, Schwartz and Pace (2008) as well as Richmond (2009) asserted students gain valuable conversation skills because studying works of art provides students with a forum for discussion. Similarly, Simpson (2007) offered several social benefits students receive from visual art education. Simpson reported results from a qualitative analysis on visual art education in urban school districts and concluded visual arts "pave the way for open-mindedness and understanding of others" (p. 42).

Another theme resulting from Simpson's (2007) study likewise confirmed by Schwartz and Pace (2008) was the notion that visual arts functions as a connection between cultures. Simpson (2007) reported teachers in urban school settings developed greater understanding of their student's perspectives and life experiences from the examination of student art creations. Additionally, Schwartz and Pace (2008) claimed art allowed students to show their world to others and provided an outlet of expression and a vehicle to take their imagination to a world away from their own.

Implications for Visual Art Educators

Given the reported benefits from visual art education several authors offered practical advice for school-based visual art specialists. Jones and Risku (2015) claimed art educators must act as "scholar practitioners" (p.78) who adopt a philosophical view of art as important to the human experience. Andrelick (2015) and Wurst, Jones, and Moore (2005) presented a narrowed view of the role of art educator in claiming visual art educators must support students in preparation for standards addressed in high stakes testing. Andrelick argued visual art educators

can use the discipline to teach textual literacy skills by helping students analyze material labels, artist websites, museum websites, exhibit brochures and text panels on art work. Similarly Wurst et al. stated art teachers can assist students in test preparation without sacrificing content of their curriculum. Wurst et al. presented seven strategies art teachers can use to support reading comprehension abilities in the art classroom including: summarizing, sequencing, character study, mood analysis, retelling, imaging, and setting description. Likewise, Richardson et al. (2003) presented a multisensory literacy strategy known as the Direct Reading, Writing, and Art Activity Framework (DRWAA). Richardson et al. claimed art teachers and classroom teachers can support student literacy through observing, discussing, writing about, and creating various pieces of art work.

Perceptions Regarding Visual Art Education

Perceptual data regarding visual art education suggestions two differing views among classroom teachers. As previously reported Gibson and Larson (2007) reported a majority of teachers hold a positive view of art education and feel the discipline has an important role in today's educational system.   However, Gibson and Larson cited other studies where a majority of classroom teachers perceived art instruction to be unchallenging and that visual art was included in the school curriculum for entertainment purposes only.

Another theme found within current literature is the perception of a need for greater professional development in visual art education for general classroom teachers. Seefeldt (2005) presented a plan for staff development in visual art education and integration involving the analysis of visual art standards and reflection on their current implementation in the

classroom setting.   Additionally, Gibson and Larson (2007) claimed teacher preparation programs must include more training in visual arts education.

Arts Integration

Rabkin and Redmond (2006) defined arts integration as "an instructional strategy that brings the arts into the core of the school day and connects the arts across the curriculum" (p. 60). Purnell, Ali, Begum, and Carter (2007) operationalized this definition in claiming arts integration involves the identification of a skill or standard followed by the development of an arts based learning experience geared towards meeting and enhancing that standard.   Though the timing of the exact development of arts integration as a teaching strategy is unknown, the notion of using dance, drama, music, and art intermingled with traditional curriculum standards for literacy, math, science, and social studies became more common during the 1990s. This inclusion resulted from a desire to include arts education within the school day without detracting time from traditional core content areas (Rabkin & Redmond, 2006).

Two Forms of Arts Integration

Researchers have indicated two differing forms of arts integration in existence in classrooms across the country. In a qualitative study involving principal perceptions of arts integration in their buildings Mishook and Kornhaber (2006) identified two types of arts integration. The researchers determined both approaches drastically differed in their attention to the traditional arts curriculum. The first form of arts integration, termed the coequal approach, involves arts objectives being taught congruently with traditional content objectives. The second form, termed the subservient approach, places greater emphasis on tested subjects. Schools

operating under this form of arts integration, tend to devalue arts standards and view the arts as an avenue for greater student achievement on standardized tests.

Similar to differences revealed by Mishook and Kornhaber (2006), DeMoss and Morris (2002) claimed some schools provide arts integration while others provide arts engagement. Teaching arts standards and content standards within the same lesson epitomizes true arts integration while using an arts activity within a lesson to support content objectives results in arts enhancement (DeMoss & Morris, 2002). Arnold (2010) reinforced the notion of two approaches and suggested the coequal method of true arts integration as the most rigorous and beneficial.

Components of Successful Arts Integration Programs

Sloan (2009) affirmed the difficulties of arts integration and claimed arts integration to be a multi-faceted teaching methodology. A crucial factor to any successful arts integration is a common vision or mindset held by the school staff and stakeholders. Rabkin and Redmond (2006) found schools with effective arts integration programs see the teaching method as a way of advancing the arts in education but view student achievement and school improvement as crucial outcomes.

In addition, successful arts integration programs involve teamwork and partnerships. For example, Arnold (2010) advocated for strong collaborations between classroom teachers and arts teachers. Similarly, Rabkin and Redmond (2006) claimed arts integration involves school and community relations where teachers and school personnel include community organizations as well as local and regional artists in curriculum development and implementation.

The final and most emphasized element necessary for successful arts integration involves comprehensive professional development. Whitin and Moench (2015) stated, "It is essential for

teachers to feel confident interacting with art in order for them to be effectively infusing these experiences into their teaching" (p.41).

Researchers claimed a fully inclusive arts integration professional training experience must:

- Be ongoing and reinforced all year (Appel, 2006; Arnold, 2010; Treichel, 2012)

- Allow teachers opportunities to document and reflect on their progress (Arnold, 2010)

- Provide training on formative and summative assessments for arts projects integrated throughout the curriculum (Appel, 2006)

- Allow classroom and arts teachers the opportunity to collaboratively assess student learning and outcomes (Treichel, 2012)

Several authors (e.g. Appel, 2006; Arnold, 2010; Rabkin & Redmond, 2006) have proposed practical steps schools must take in order to develop strong arts integration practices. First, Rabkin and Redmond as well as Appel encouraged schools to develop a long term plan encouraging arts integration across the entire curriculum. Arnold suggested the development of a school based arts integration team comprised of teachers, parents, and community artists. The arts integration team should develop a school wide metaphorical theme or big idea serving as the basis for school arts integration planning. Arnold advised schools to develop "classroom laboratories" where effective teaching strategies could be practiced and developed in after school programs then migrated back to classrooms. Additionally, Arnold and Appel (2006) affirmed the need for opportunities allowing students to showcase their work through school-wide projects or performances.

Similarly, researchers (e.g. Appel, 2006; Hardiman, Rinne, & Yarmolinskaya, 2014) have indicated specific ideas for classroom application. Appel described arts integration activities where students create storytelling dances to highlight salient points in United States history, and use self-created instruments to teach the relationship between rhythm and mathematics. Hardiman, Rinne and Yarmolinskaya, (2014) provided a comparison between arts integration classrooms and traditional classrooms to highlight components of fully arts integrated lesson planning. Hardiman et al. stated traditional classrooms provide students with worksheets, text passages to be read aloud, verbal group presentations and a review day at the conclusion of the unit. Alternately, arts integrated classrooms allow students to draw rather than write their responses, perform dramatic scripts instead of reading aloud text passages, design sketches or tableaux activities as opposed to verbal group presentations, and participate in exhibitions of completed projects in lieu of a content review day.

Arts Integration in Practice

Some authors (e.g. Appel, 2006; Arnold, 2010; Thomas & Arnold, 2011) have presented examples of successful arts integration programs occurring in today's schools across the country. For example, Thomas and Arnold described the interdisciplinary curricular approach of A+ schools in North Carolina. These 44 schools located in different regions of the state allow students the opportunity to participate in art, music, drama, and dance classes one time per week in addition to infusing the arts into other subject areas in the school day. Similarly, Arnold catalogued efforts from the Chicago Arts Partnerships in Education. Arnold stated this multidimensional program fosters an atmosphere of intellectual challenge, creative and critical thinking, inquiry, expression, and reflection.

A majority of the arts integration programs presented place a heavy emphasis on professional development for educators.   Appel (2006) documented arts integration efforts of the Orange County Performing Arts Center (OCPAC) that involves teachers and administrators in weeklong summer institutes. These training sessions provide educators with various methods for arts integration. Treichel (2012) described the Prepich Arts Integration Project in which forty elementary and secondary educators from western Minnesota participate in collaboration projects to create fully integrated lessons. Likewise, Sloan (2009) presented the Alabama Institute for Education in the Arts (AIEA) where teachers develop, implement, and reflect on arts integrated lessons.

Effects of Arts Integration

Researchers have reported numerous benefits from arts integration teaching methods on student learning, development, and social and emotional well-being. Eisner (2005) presented three major benefits resulting from arts incorporation. First, Eisner claimed arts integration affords students the opportunity to think and learn in new ways. Second, arts integration builds a cultural bridge among races and ethnicities in providing a method of universal communication. Finally, Eisner stated arts integration enriches the human condition and creates better human beings. Consequently, Purnell et al. (2007) supported Eisner's summation and declared teachers are effective in reaching intelligences, learning styles, senses and backgrounds of all learners because of arts integration teaching practices.

Socio-Emotional Benefits to At-Risk Populations

Arts integration presents many social and emotional advantages for students from economically, ethnically, or racially diverse backgrounds and experiences. Rabkin and Redmond (2006) suggested arts integration propels at-risk low performing students beyond teacher expectations transforming withdrawn disruptive students to active productive class members.

The idea of arts integration as an avenue of cultural connections for students appears to be critical to this transformation. Landsman (2011) reinforced the notion of arts integration as a cultural bridge. Landsman explained the benefits of arts integration for minority students in a story of how African American students in an urban school setting falling behind in attendance and class participation become excited and engaged when allowed to use creative artistic approaches to writing autobiographies through song lyrics, poems, and art projects. Landsman concluded arts to be a conduit to reach urban students because they reach beyond the curriculum to other cultures beyond white European practices. Likewise, Purnell et al. (2007) in a story about Neha, a kindergarten child from Asia ostracized and teased by other students, called for a culturally responsive classroom. The authors affirmed the need for stories, art, music, and dance in the classroom as a means of exposing children to other world cultures.

One case study by Brouillette and Jennings (2010) of arts integration practices at Freese Elementary continued to demonstrate social and emotional benefits of arts integration to at-risk students. Brouillette and Jennings declared arts integration as a "cultural meeting place" within the classroom and further claimed the arts integration program at Freese Elementary offers students an outlet for expression given the rough and violent atmosphere many experience in their homes on a daily basis. Mason, Steedly, and Thorman (2008) illustrated how this

phenomenon occurs in their claims that arts integration allows voice, choice, and access for all students. Mason et al. stated arts integration gives students a voice in allowing for free creativity and expression thus building individual confidence and self-esteem. The arts offer choice that helps build students' capacities for individual decision making, and the arts offer access by allowing all children the opportunity to participate and experience success on their independent levels.

Learning and Academic Outcomes from Arts Integration Practices

Multiple research studies espouse the benefits of arts integration on student learning and academic achievement. Purnell et al. (2007) claimed effective teachers rely on arts integration methods because the methodology engages every student and enhances academic skills. Chappell and Cahnmann-Taylor (2013) completed a comprehensive review of multiple research studies of arts integration and concluded when the arts are integrated with other subject areas students show increased competency in both the arts and other disciplines including: literacy, language, social studies and science. DeMoss and Morris (2002) claimed arts integration experiences increase student abilities and assist them with monitoring and self-assessing their own learning.

Other studies specifically address the increase in student academic performance resulting from implementation of arts integration experiences in the classroom.   Brouillette and Jennings (2010) analyzed the California academic progress index for Freese Elementary School, an arts integration school located in inner city San Diego. On a scale of 0 to 1000 where 800 and above indicates a high performing school according to the California Department of Education, Freese

Elementary showed a steady increase on the state's academic progress index after full

implementing arts integration practices in its classrooms.

Arnold (2010) presented similar findings in a study of Chicago schools participating in

the Chicago Arts Partnerships in Education program. In this longitudinal study the author

reported student test scores improved at a significantly faster rate in participating schools than

nonparticipating schools. Comparably, Walker, Tabone, and Weltsek (2011) studied how arts

integration impacted academic performance of low income middle school students. Sixth and

seventh grade students participated in 40 arts-based lessons that resulted from collaboration

efforts of classroom and arts teachers. Walker et al. found that students in arts integrated

classrooms where more likely to earn a proficient score on state standardized math and language

arts assessments than students not participating in the arts integration lessons. This led the

researchers to conclude arts integration significantly contributes to achievement in language and

math for students in low income minorities.

Explanation of Increased Academic Abilities Resulting from Arts Integration

Some researchers have presented explanations regarding how arts integration leads to

increased academic abilities. Mason et al. (2008) concluded arts integration aids student learning

in the classroom because these methods prove to be important tools for differentiation.

Consequently, all students succeed because teachers are able to meet individual learning needs

and abilities.

Rinne, Gregory, Yarmalinskaya, and Hardiman (2011) presented scientifically proven

learning strategies implemented through the use of arts integrated pedagogical practices. The

first strategy involves rehearsal or the repetition of content. Rinne et al. claimed arts integration

makes repetition of content less tedious and more enjoyable for students. Allowing students to write poems or create songs or stories to incorporate information to be remembered employs the second learning strategy of elaboration. When students create a drawing to depict an event given minimal details, they use the third strategy of generation. Students apply the fourth strategy, enactment, when allowed to act out key events in literature or history. The fifth strategy of oral production is developed when students read a script or sing a song. The sixth strategy, effort after meaning where students must work to understand or comprehend given information, is addressed when students must decode information by looking at a historical painting. Emotional arousal is the seventh strategy where students form internal connections to the material.   The final learning strategy, involves pictorial representations. Students' learning is increased when information is presented in the form of pictures.

Because arts integration relies on each of these nine learning strategies, Rinne et al. (2011) claimed including the arts in academic content leads to the increased likelihood of long-term retention of content. Hardiman et al. (2014) supported this claim in a study of the effects of arts integration on long term retention in 97 fifth grade students. Half of the students served in the experimental group and participated in arts integration lessons in ecology and astronomy. The other control group received regular instruction in those content areas. After a delayed posttest the researchers found students in the arts integration experimental group scored significantly higher than students in the nonarts control group.

Arts Integration Perceptual Data

Current research of perceptions regarding arts integration reveals further understandings of the teaching methodology. Landsman (2011), Appel (2006), and Mason et al. (2008)

examined teacher perceptions of arts integration uncovering benefits and obstacles. For

example, Landsman (2011) found many teachers consider time as a barrier to arts integration.

The researcher noted many teachers perceive a lack of time to allow for creativity and must

continue to follow the content curriculum standards. Appel (2006) found teachers report they

lack the proper resources and professional development experiences necessary to implement arts

standards within their core curriculum content. Three themes developed from the Mason et al.

perceptual study including: the importance of administrator involvement in arts integration

initiatives, teacher definitions of successful arts integration revolve around individual student

participation and enjoyment of the activities, and the belief that arts integration made learning

fun for teachers and students.

Another study examined student perceptions on arts integration. DeMoss and Morris

(2002) analyzed student descriptions of their learning as a result of participation in arts

integration activities. Several themes emerged. First, DeMoss and Morris found the inclusion of

arts activities in the regular curriculum fostered student intrinsic motivation. Second, arts

integration led to student learning for understanding rather than recall of facts. Third, arts

integration created a resiliency where learning barriers became learning challenges capable of

being solved. Finally, the DeMoss and Morris found inclusion of artist activities inspired

students to pursue further learning outside of class.

Factors Limiting Arts Integration

Several barriers prevent greater implementation of arts integration in today's schools.

Once such barrier was presented by Arnold (2010) who revealed a debate among arts integration

advocates and other arts purists arguing for inclusions of the arts because of its benefits to the

human condition. Arnold noted some arts purists feel arts teachers need to focus on their own content because connecting the arts to other subject domains will water down the quality of the arts program.

Other researchers presented limitations to arts integration including time, training, and money. Appel (2006), Chappell and Cahnmann-Taylor (2013), and Landsman (2011) presented the need for more time. As previously mentioned, Landsman indicated school officials fail to provide adequate time for teachers to collaborate and plan arts integration lessons, but Appel and Chappell and Cahnmann-Taylor claimed schools should not only relegate the study of arts to one block during the day but should expand the time allotted for arts education by interspersing the arts throughout the school day.

Additionally, Rabkin and Redmond (2006) as well as Chappell and Cahnmann-Taylor (2013) affirmed the belief that teachers need more training to expand the use of arts integration and make this methodology more successful. Rabkin and Redmond posited training for arts integration must begin in preservice teacher preparation programs in colleges and universities across the country.

Finally, lack of funding appears to be a factor limiting arts integration efforts. Rabkin and Redmond (2006) reported schools lack necessary funding to compensate artists for their work with classroom teachers in creating arts activities to support the general curriculum. Likewise, Mishook and Kornhaber (2006) presented a disparity among arts integration programs between students with a high population of students from low socioeconomic backgrounds and wealthier schools. Mishook and Kornhaber found lower socioeconomic schools typically have fewer or inferior arts integration models.

Chapter Summary

This chapter provided a review of the literature related to arts and arts integration in public schools. It began with a history of education and an explanation of current educational practices. Additionally, this chapter presented theories of student learning. The chapter included a detailed description of arts education and the benefits of art, dance, drama, and music as well a definition and benefits of arts integration to student achievement and development.

CHAPTER 3

RESEARCH METHODOLOGY

The purpose of this study was to ascertain the perceptions of Northeast Tennessee educators regarding arts integration. Specifically, the research determined educators' definition, level of favorability, and frequency of implementation of arts integration practices as well as the perceived existence of adequate resources and training in arts integration. The researcher administered a survey to various educational professionals from the upper East Tennessee region. The educational professionals surveyed included kindergarten through eighth grade general education classroom teachers of math, science, social studies, or literacy, arts specialists who teach visual art, music, dance, or drama and serve in an elementary or middle school setting, and school and district level administrators.

The researcher applied a nonexperimental, quantitative research design. Additionally, the researcher used surveys to determine the perceptions of educational professionals regarding arts integration. Data were then analyzed using *Statistical Package for Social Sciences* (SPSS) version 23 to determine relationships among different variables. This chapter includes a description of the research questions and null hypotheses, population, instrumentation, data collection, and analysis.

Research Questions and Null Hypotheses

The following research questions and the corresponding null hypotheses regarding the perceptions of arts integration among educators in Northeast Tennessee guided the study:

1. Is there a significant difference in the extent to which school and district level administrators, K-8 general education teachers, and K-8 arts specialists perceive a need for arts integration?

   Ho$_1$. There is no significant difference in the extent to which school and district level administrators, K-8 general education teachers, and K-8 arts specialists perceive a need for arts integration.

2. Is there a significant difference in the perceived responsibility of arts integration implementation among school and district level administrators, K-8 general education teachers, and K-8 arts specialists?

   Ho$_1$. There is no significant difference in the perceived responsibility of arts integration implementation among school and district level administrators, K-8 general education teachers, and K-8 arts specialists define arts integration.

3. Is there a significant difference in claims of arts integration implementation among school and district level administrators, K-8 general education teachers, and K-8 arts specialists?

   Ho$_3$. There is no significant difference in claims of arts integration implementation among school and district level administrators, K-8 general education teachers, and K-8 arts specialists.

4. Is there a significant difference in the perceived possession of adequate resources for arts integration among school and district administrators, K-8 general education teachers, and K-8 arts specialists?

Ho_4. There is no significant difference in the perceived possession of adequate resources for arts integration among school and district administrators, K-8 general education teachers, and K-8 arts specialists.

5. Is there a significant difference in the perceived offering of professional development in arts integration among school and district administrators, K-8 general education teachers, and K-8 arts specialists?

   Ho_5. There is no significant difference in the perceived offering of professional development in arts integration among school and district administrators, K-8 general education teachers, and K-8 arts specialists.

6. Is there a significant difference in the perceived comfort level for using arts integration practices among school and district administrators, K-8 general education teachers, and K-8 arts specialists?

   Ho_6. There is no significant difference in the perceived comfort level for using arts integration practices among school and district administrators, K-8 general education teachers, and K-8 arts specialists.

7. Is there a significant difference in the perceived comfort level for using arts integration practices among educators with previous arts experiences in high school or college and educators with no previous arts experience in high school or college?

   Ho_7. There is no significant difference in the perceived comfort level for using arts integration practices among educators with previous arts experiences in high school or college and educators with no previous arts experience in high school or college.

<center>Population and Sample</center>

The population of this study consisted of school as well as district level administrators, kindergarten through eighth grade classroom teachers of math, science, literacy, or social studies, and kindergarten through eighth grade arts specialists teaching visual art, music, dance, or drama. Invitations to participate in the research study were provided to the superintendent's offices of 14 Northeast Tennessee school districts. County school systems invited to participate were Carter County Schools, Greene County Schools, Hamblen County Schools, Hancock County Schools, Hawkins County Schools, Johnson County Schools, Unicoi County Schools, and Washington County Schools. Likewise, city school systems invited to participate were Bristol City Schools, Elizabethton City Schools, Greeneville City Schools, Johnson City Schools, Kingsport City Schools, and Rogersville City Schools.

The self-selected sample of this study consisted of school and district level administrators, Kindergarten through eighth grade general education teachers of math, science, literacy, or social studies, and Kindergarten through eighth grade arts specialists teaching visual art, music, drama, or dance in schools across Northeastern Tennessee. Participants of the study were selected based on permission granted from district superintendents to disseminate the survey instrument to district personnel. Of the 14 school districts in Northeast Tennessee invited to participate, 10 school districts in Northeast Tennessee agreed to disseminate the survey to their administrators and teachers. Those districts that agreed to participate were Bristol City Schools, Carter County Schools, Elizabethton City Schools, Greeneville City Schools, Hamblen County Schools, Hawkins County Schools, Johnson City Schools, Johnson County Schools, Kingsport City Schools, and Sullivan County Schools.

Instrumentation

The researcher created a survey with 18 items to determine the perceptions of Northeast Tennessee educators regarding arts integration. Survey Monkey, an online public survey platform, was used as a resource for developing the data collection instrument. Personnel from Kingsport City Schools, colleagues in the Educational Leadership and Policy Analysis doctoral program at East Tennessee State University, and the researcher's dissertation committee reviewed the survey for validity prior to administration. The survey was revised based on feedback received.

The items on the survey were developed after a review of the literature on arts integration. Items were created in an attempt to help the researcher answer the seven research questions that guided the study. Survey items 1-4 were used to collect basic demographic information that included current district of employment, years of experience in education, degree level obtained, and present job assignment. Survey item 5 related to previous arts experience.

With the exception of survey item 18 that asked participants to rank the top three barriers to arts integration, all other items following the demographics section consisted of 5 point Likert scale questions. Categories included *Strongly Agree, Agree, Neutral, Disagree, and Strongly Disagree.*

Items 6-18 corresponded to the research questions regarding the perceived need, responsibility for implementation, frequency of use, confidence level, and resources for arts integration. Items 6, 11, 12, 13, and 17 provided information on the extent to which educators perceive a need for arts integration (research question 1). Items 8, 9, and 14 involved the perceived responsibility for the implementation of arts integration (research question 2). Item 7

provided information on the frequency of arts integration implementation in classrooms and schools (research question 3). Item 15 involved perceived possession of adequate resources for arts integration (research question 4), while items 16 pertained to professional development for arts integration (research question 5). Item 10 asked participants about their comfort level for implementation of arts integration strategies (research question 6 and 7). The survey is located in Appendix A.

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

Prior to distribution of the research instrument, permission to administer the survey was provided by the researcher's dissertation committee, superintendents of participating school districts in Northeast Tennessee, and the Institutional Review Board (IRB) of East Tennessee State University. Once permission was granted the researcher used the online survey platform, Survey Monkey to collect the data. The researcher e-mailed an invitation and survey link to representatives in each participating district for dissemination to administrators and teachers within that district. This e-mailed advised participants that all responses were confidential and that the demographic information they provided could not identify them in the study. The researcher estimated the completion time of the survey to be between 15 and 20 minutes. The survey was open for a period of 2 weeks.

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

The data provided from the survey were analyzed. Several -5 point Likert scale questions with a midpoint of 2.5 were purposefully used to provide this information. The

researcher used the *Statistical Package for Social Sciences* (SPSS) Version 23 software to complete the data analysis.

      The study consisted of seven research questions with a corresponding null hypothesis for each question. The null hypotheses for Research Questions 1-6 were tested using a series of Analysis of Variance (ANOVA) procedures while the null hypothesis for Research Question 7 was tested using an independent t test. All data were analyzed at the .05 level of significance.

<u>Chapter Summary</u>

      This chapter presented the research design of this study. The study was guided by seven research questions with a corresponding null hypothesis for each. The population of the study included school and district level administrators, K-8 general classroom teachers, and K-8 art, music, drama, or dance specialists in Northeast Tennessee. Fourteen school districts in Northeast Tennessee were invited to participate in the study while 10 accepted the invitation. A survey consisting of 18 items was created using the online survey tool Survey Monkey. Data were collected via the use of 5 point Likert scale items on a survey, and the null hypotheses were tested at the .05 level of significance.

CHAPTER 4

FINDINGS

The purpose of this study was to determine the perceptions of Kindergarten through eighth grade teachers and administrators in Northeast Tennessee regarding arts integration. Specifically this study examined the prevalence of arts integration practices in K-8 classrooms as well as the perceived value, responsibility for implementation, possession of adequate resources, and access to professional development in arts integration. Data for this study were collected using an online survey created by the researcher using www.SurveyMonkey.com.

Data were analyzed from 18 survey items that were measured using a five point Likert scale. Ten school districts in Northeast Tennessee agreed to participate in the online survey. A survey invitation and link to the online survey at SurveyMonkey.com was sent via e-mail to K-8 teachers and administrators in those districts. Participation in the survey was on a voluntary basis, and participants were notified in advance that their survey responses were confidential. No information in the demographics portion of the survey allowed for the identification of individuals participating.   In this chapter research findings from the survey are presented and analyzed in order to address the seven research questions and corresponding null hypotheses.

Research Question 1

Research Question 1: Is there a significant difference in the extent to which school and district level administrators, K-8 general education teachers, and K-8 arts specialists perceive a need for arts integration?

Ho$_1$. There is no significant difference in the extent to which school and district level

administrators, K-8 general education teachers, and K-8 arts specialists perceive a need

for arts integration.

A one way analysis of variance was conducted to evaluate the relationship between

educator position and perceived need for arts integration. The factor variable educator position

included three categories: district and school level administrators; K-8 general education

teachers of math, science, social studies, or literacy; and K-8 arts specialists. The dependent

variable was the perceived need for arts integration. The ANOVA was significant, $F(2,176) =$

8.32, $p < .001$. Therefore, the null hypothesis was rejected. The strength of the relationship

between educator position and the perceived need for arts integration, as assessed by η^2, was

medium (.09).

Because the overall F test was significant, post hoc multiple comparisons were conducted

to evaluate pairwise difference among the means of the three groups. A Tukey procedure was

selected for the multiple comparisons because equal variances were assumed. There was

significant difference in the means of perceived need between general education teachers and

arts specialists ($p < .001$). However, there was not a significant difference of perceived need

between the means of administrators and general education teachers ($p = .186$) and between the

administrators and arts specialists ($p = .135$). In summary, it appears K-8 arts specialists

perceive a significantly greater need for arts integration than K-8 general classroom teachers.

However, there was no significant difference in perceived need for arts integration between K-8

arts specialists or between school and district level administrators, or between school and district

level administrators and K-8 general classroom teachers. Figure 1 shows the distribution of

participant responses. The 95% confidence intervals for the pairwise differences, as well as, the

means and standard deviations for the three educator categories, are reported in Table 1.
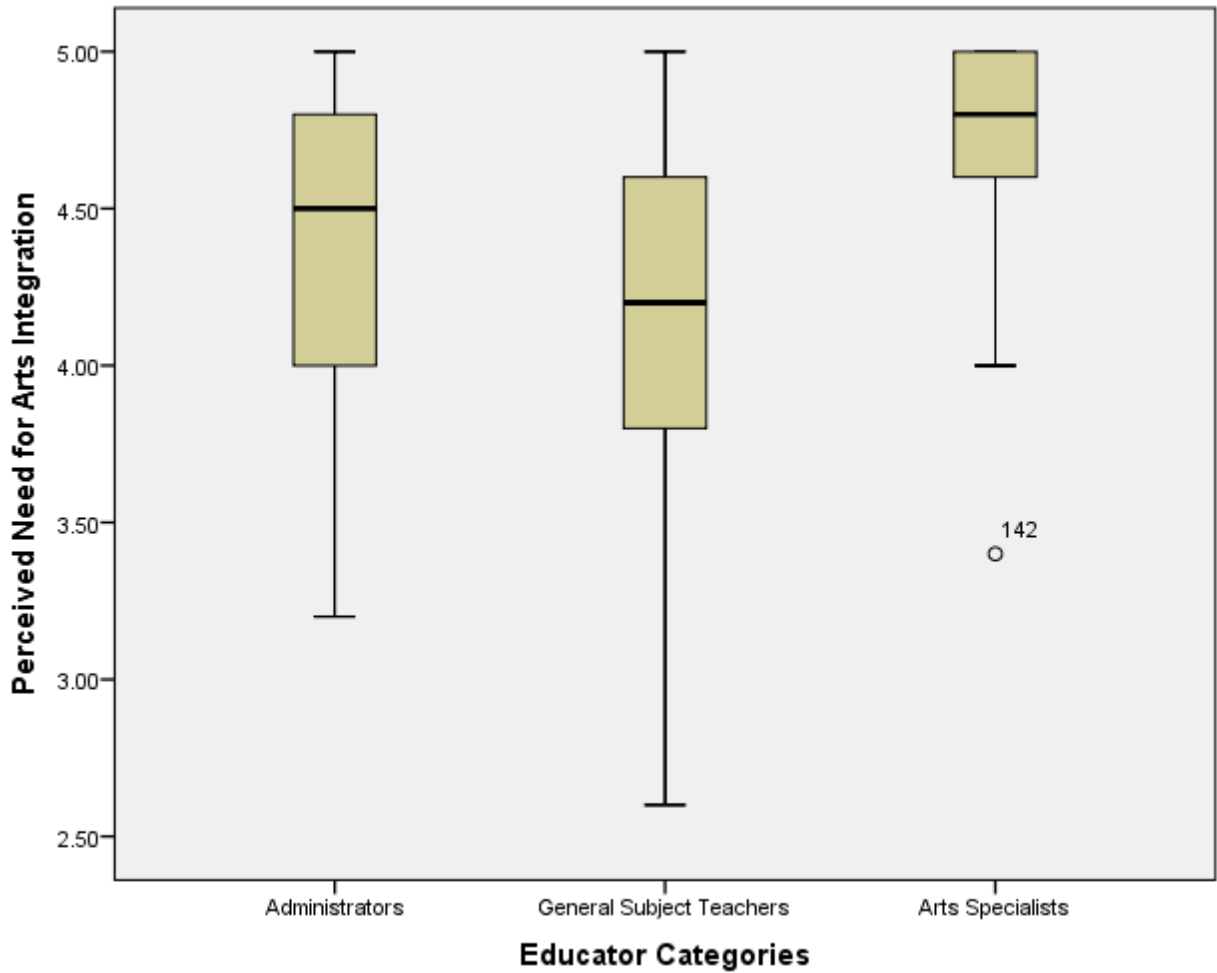

Figure 1. Educator Perceptions of Need for Arts Integration

Table 1

95% Confidence Intervals of Pairwise Differences, Means and Standard Deviations for Educator
Categories Regarding Perceived Need for Arts Integration

Educator Category	N	M	SD	Administrators	General Subject Teachers
Administrators	30	4.37	.52		
General Subject Teachers	126	4.18	.57	-.45 to .07	
Arts Specialists	23	4.66	.40	-.07 to .64	.19 to .77

Research Question 2

Research Question 2: Is there a significant difference in the perceived responsibility of

arts integration implementation among school and district level administrators, K-8 general

education teachers, and K-8 arts specialists?

Ho2. There is no significant difference in the perceived responsibility of arts integration

implementation among school and district level administrators, K-8 general education

teachers, and K-8 arts specialists define arts integration.

A one way analysis of variance was conducted to evaluate the relationship between

educator position and perceived responsibility for implementation of arts integration. The factor

variable, educator position, included three levels: district and school administrators, K-8 general

education teachers of math, science, social studies, or literacy, and K-8 arts specialists. The

dependent variable was the perceived responsibility of implementation for arts integration. The

ANOVA was not significant, $F(2,176) = 1.23$, $p = .295$. Therefore, the null hypothesis was

retained. The strength of the relationship between educator position and perceived responsibility

of implementation of arts integration, as assessed by η^2, was small (.01). The results indicate

that educator position does not significantly affect perceived responsibility of arts integration

implementation. Figure 2 shows the distribution of participant responses. The means and

standard deviations for the three educator categories are reported in Table 2.
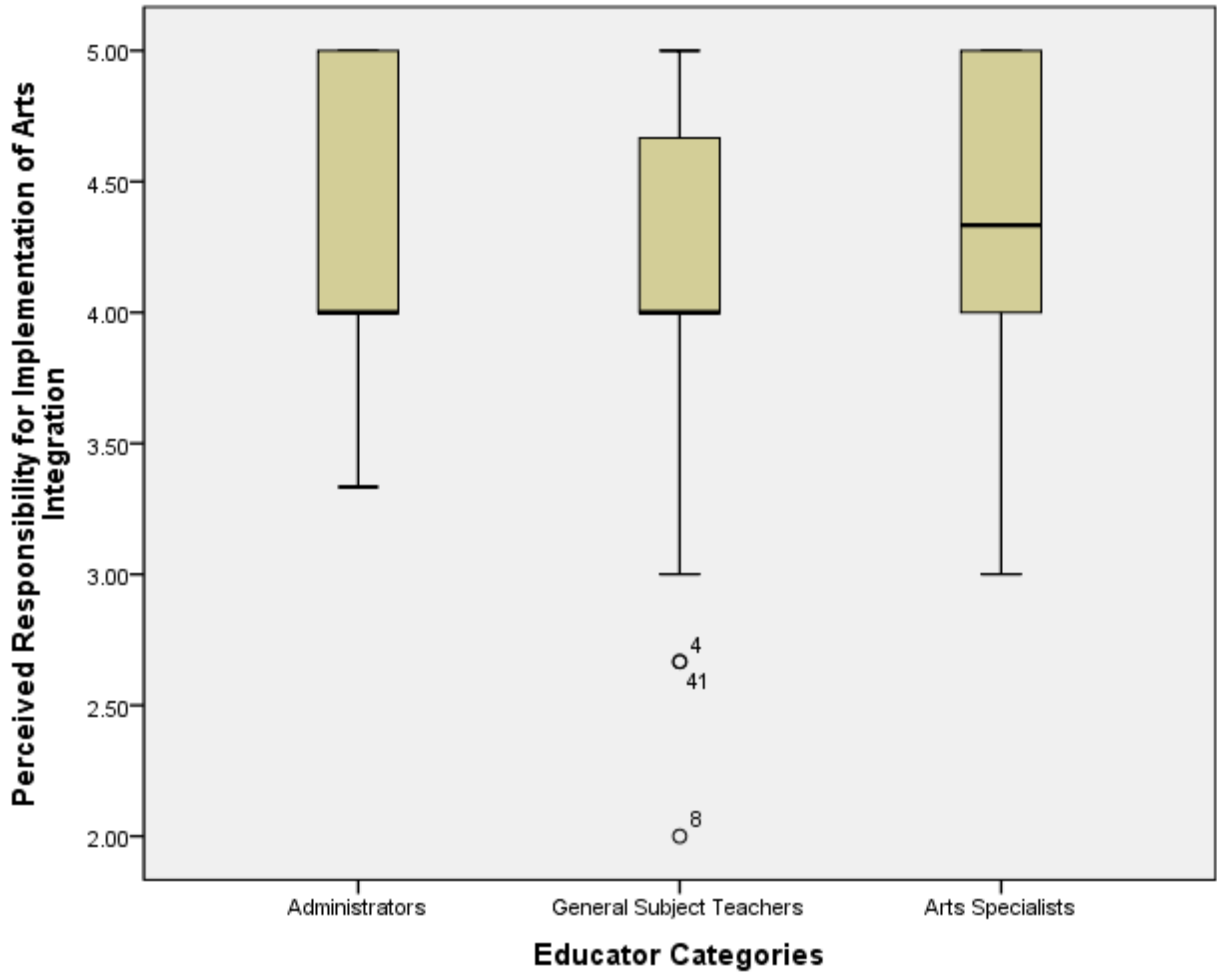

Figure 2. Educator Perceptions of Responsibility for Implementation of Arts Integration

Table 2

Means and Standard Deviations for Educator Categories Regarding Perceived Responsibility for Implementation of Arts Integration

Educator Category	N	M	SD
Administrators	30	4.26	.56
General Subject Teachers	126	4.13	.61
Arts Specialists	23	4.31	.66

Research Question 3

Research Question 3: Is there a significant difference in claims of arts integration implementation among school and district level administrators, K-8 general education teachers, and K-8 arts specialists?

Ho3. There is no significant difference in claims of arts integration implementation among school and district level administrators, K-8 general education teachers, and K-8 arts specialists.

A one way analysis of variance was conducted to evaluate the relationship between educator position and claims of arts integration implementation of arts integration. The factor variable, educator position, included three levels: district and school administrators, K-8 general education teachers of math, science, social studies, or literacy, and K-8 arts specialists. The dependent variable was claims of arts integration implementation. The ANOVA was significant, $F(2,175) = 3.41$, $p = .035$. Therefore, the null hypothesis was rejected. The strength of the relationship between educator position and the perceived implementation of arts integration, as assessed by η^2, was small (.04).

Because the overall *F* test was significant, post hoc multiple comparisons were conducted to evaluate pairwise difference among the means of the three groups. A Tukey procedure was selected for the multiple comparisons because equal variances were assumed. There was a significant difference in the means of claims of arts integration implementation between general education teachers and arts specialists (*p* = .040). However, there was not a significant difference in the means of claims of arts integration implementation between the administrators and general education teachers (*p* = .895) or between the administrators and arts specialists (*p* = .053). In summary, it appears K-8 arts specialists perceive a significantly greater implementation of arts integration than K-8 general classroom teachers. Figure 3 shows the distribution of participant responses. The 95% confidence intervals for the pairwise differences, as well as, the means and standard deviations for the three educator categories, are reported in Table 3.
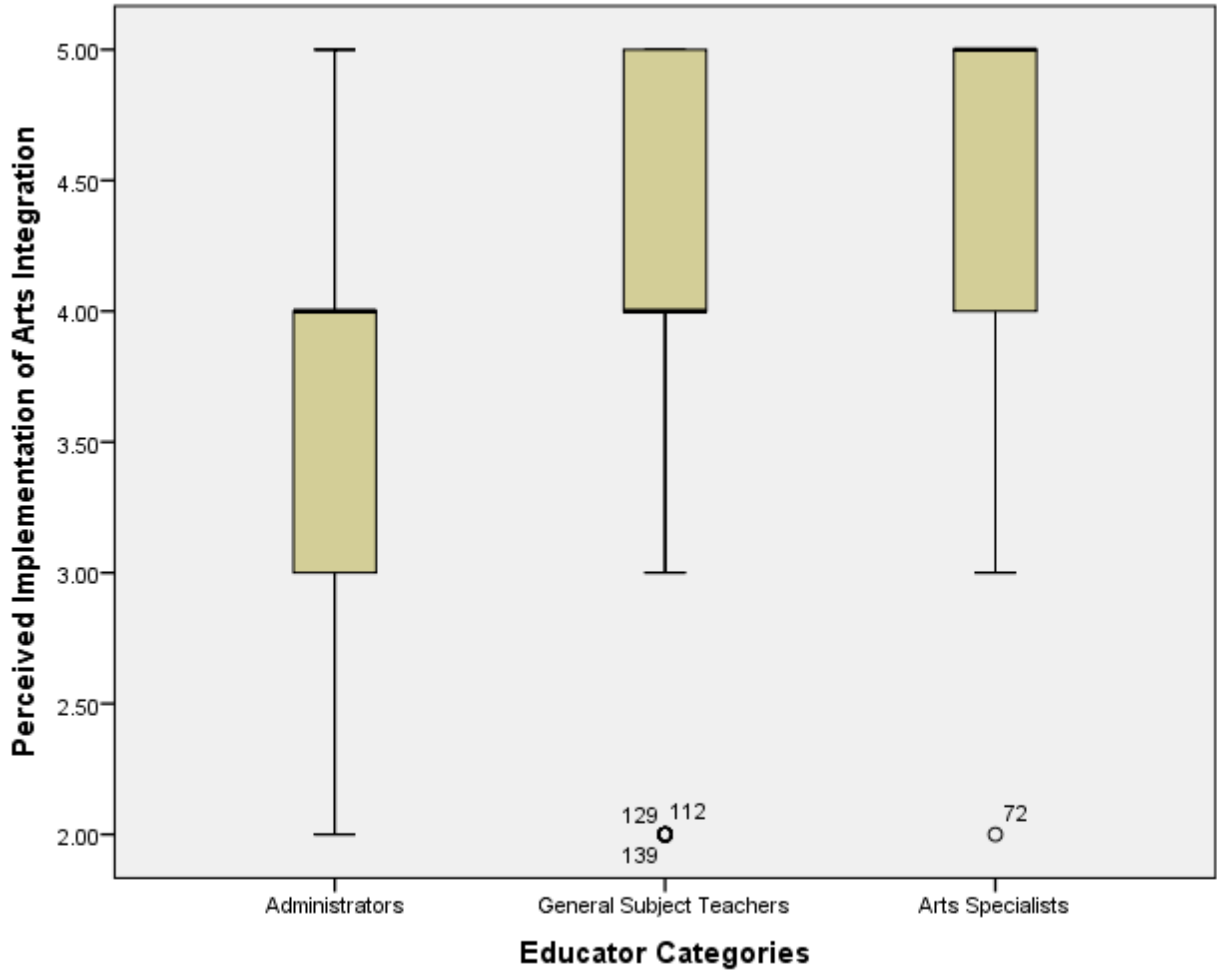
Figure 3. Educator Perceptions of Implementation of Arts Integration

Table 3

95% Confidence Intervals of Pairwise Differences, Means and Standard Deviations for Educator Categories Regarding Perceived Implementation of Arts Integration

Educator Category	N	M	SD	Administrators	General Subject Teachers
Administrators	30	3.83	.79		
General Subject Teachers	125	3.91	.89	-.34 to .49	
Arts Specialists	23	4.39	.78	-.01 to 1.12	.02 to .94

Research Question 4: Is there a significant difference in the perceived possession of adequate resources for arts integration among school and district administrators, K-8 general education teachers, and K-8 arts specialists?

Ho4. There is no significant difference in the perceived possession of adequate resources for arts integration among school and district administrators, K-8 general education teachers, and K-8 arts specialists.

A one way analysis of variance was conducted to evaluate the relationship between educator position and perceived possession of adequate resources for arts integration. The factor variable, educator position, included three levels: district and school administrators, K-8 general education teachers of math, science, social studies, and/or literacy, and K-8 arts specialists. The dependent variable was the perceived possession of adequate resources and professional development experience in arts integration. The ANOVA was not significant, $F(2,176) = 2.54$, $p = .082$. Therefore, the null hypothesis was retained. The strength of the relationship between educator position and perceived possession of adequate resources for arts integration, as assessed by η^2, was small (.03). The results indicate there is no difference in the perception of possession of adequate resources among school and district level administrators, K-8 general education teachers, and k-8 arts specialists. Figure 4 shows the distribution of participant responses. The means and standard deviations for the three educator categories are reported in Table 4.

Figure 4. Educator Perceptions of Possession of Adequate Resources for Arts Integration

Table 4

Means and Standard Deviations for Educator Categories Regarding Perceived Possession of Adequate Resources for Arts Integration

Educator Category	N	M	SD
Administrators	30	3.23	1.13
General Subject Teachers	126	2.73	1.07
Arts Specialists	23	2.78	1.08

Research Question 5: Is there a significant difference in the reported offering of professional development in arts integration among school and district administrators, K-8 general education teachers, and K-8 arts specialists?

> Ho$_5$. There is no significant difference in the reported offering of professional
>
> development in arts integration among school and district administrators, K-8 general
>
> education teachers, and K-8 arts specialists.

A one way analysis of variance was conducted to evaluate the relationship between educator position and the reported offering of professional development in arts integration. The factor variable, educator position, included three levels: district and school administrators, K-8 general education teachers of math, science, social studies, or literacy, and K-8 arts specialists. The dependent variable was the reported offering of professional development experience in arts integration. The ANOVA was not significant, $F(2,176) = 1.59$, $p = .207$. Therefore, the null hypothesis was retained. The strength of the relationship between educator position and perceived offering of professional development in arts integration, as assessed by η^2, was small (.02). The results indicate there is no significant difference in the reported offering of professional development in arts integration among school and district level administrators, K-8 general education teachers, and K-8 arts specialists. Figure 5 shows the distribution of participant responses. The means and standard deviations for the three educator categories are reported in Table 5.
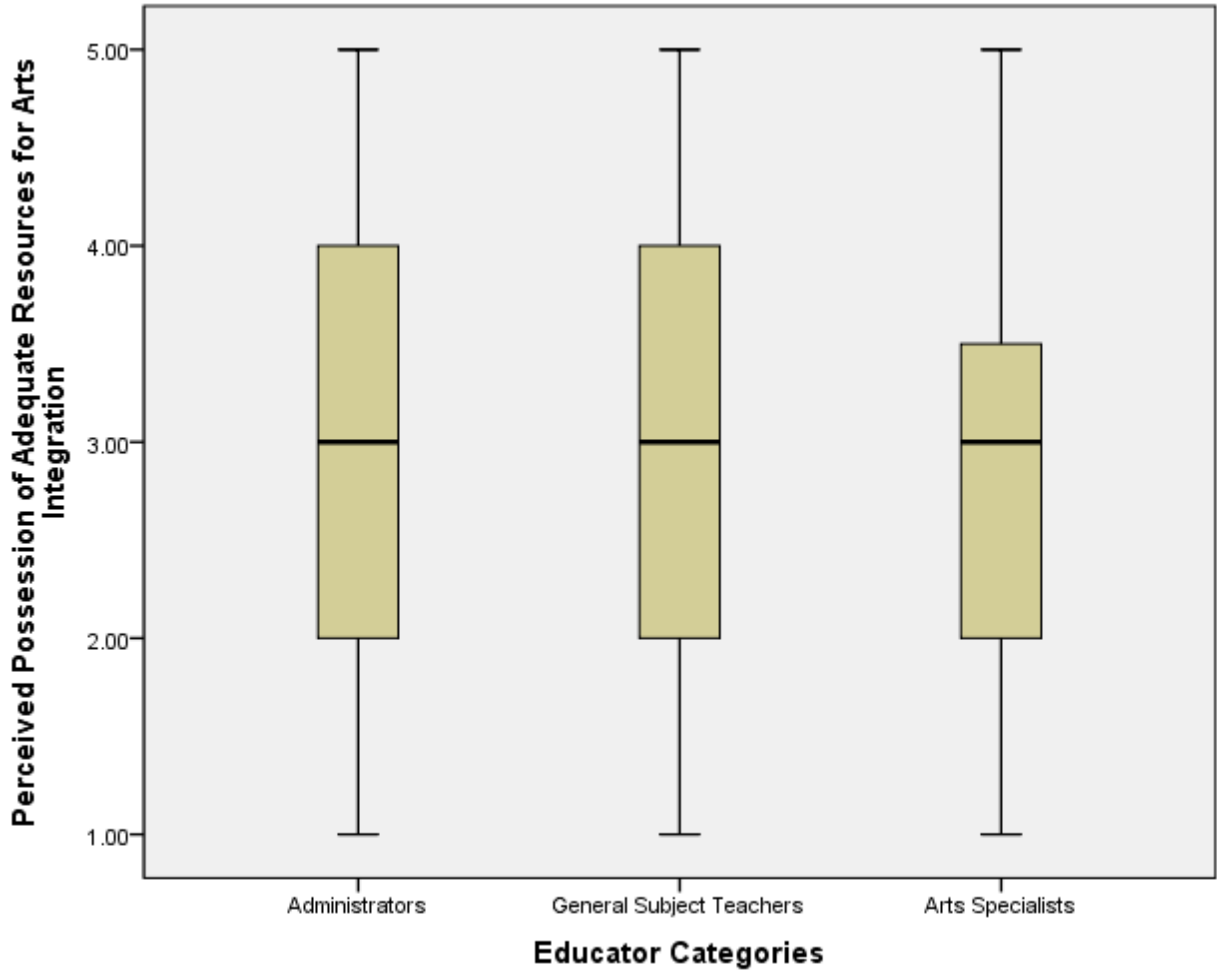
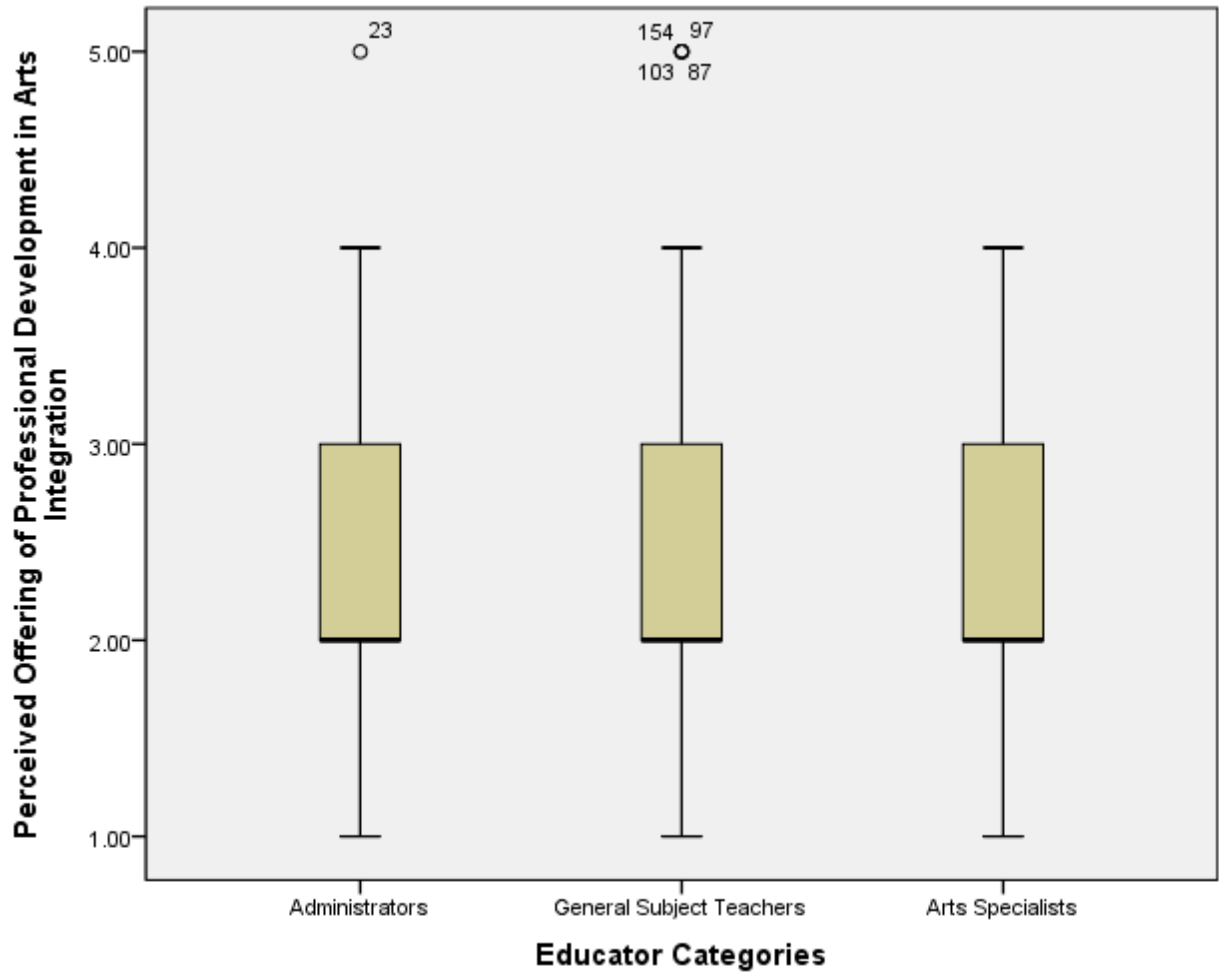*Figure 5.* Educator Perceptions of Professional Development Opportunities in Arts Integration

Table 5

Means and Standard Deviations for Educator Categories Regarding Perceived Offerings of Professional Development in Arts Integration

Educator Category	N	M	SD
Administrators	30	2.57	.94
General Subject Teachers	126	2.24	.92
Arts Specialists	23	2.39	1.03

90

Research Question 6: Is there a significant difference in the perceived comfort level for using arts integration practices among school and district administrators, K-8 general education teachers, and K-8 arts specialists?

Ho$_6$. There is no significant difference in the perceived comfort level for using arts integration practices among school and district administrators, K-8 general education teachers, and K-8 arts specialists.

A one way analysis of variance was conducted to evaluate the relationship between educator position and comfort level for using arts integration. The factor variable, educator position, included three levels: district and school administrators, K-8 general education teachers of math, science, social studies, or literacy, and K-8 arts specialists. The dependent variable was the perceived comfort level for using arts integration. The ANOVA was significant, $F(2,176) = 17.92$, $p < .001$. Therefore, the null hypothesis was rejected. The strength of the relationship between educator position and the perceived comfort level for using arts integration, as assessed by η^2, was medium (.17).

Because the overall F test was significant, post hoc multiple comparisons were conducted to evaluate pairwise difference among the means of the three groups. A Tukey procedure was selected for the multiple comparisons because equal variances were assumed. There was significant difference in the means of comfort level for arts integration implementation between general education teachers and arts specialists ($p < .001$) and between district and school level administrators and arts specialists (p < .001). However, there was not a significant difference in the means of comfort level for arts integration implementation between the administrators and general education teachers ($p = .470$). In summary, it appears K-8 arts specialists perceive a

significantly greater comfort level for using arts integration than school and district

administrators, and K-8 general classroom teachers. Figure 6 shows the distribution of

participant responses. The 95% confidence intervals for the pairwise differences, as well as, the

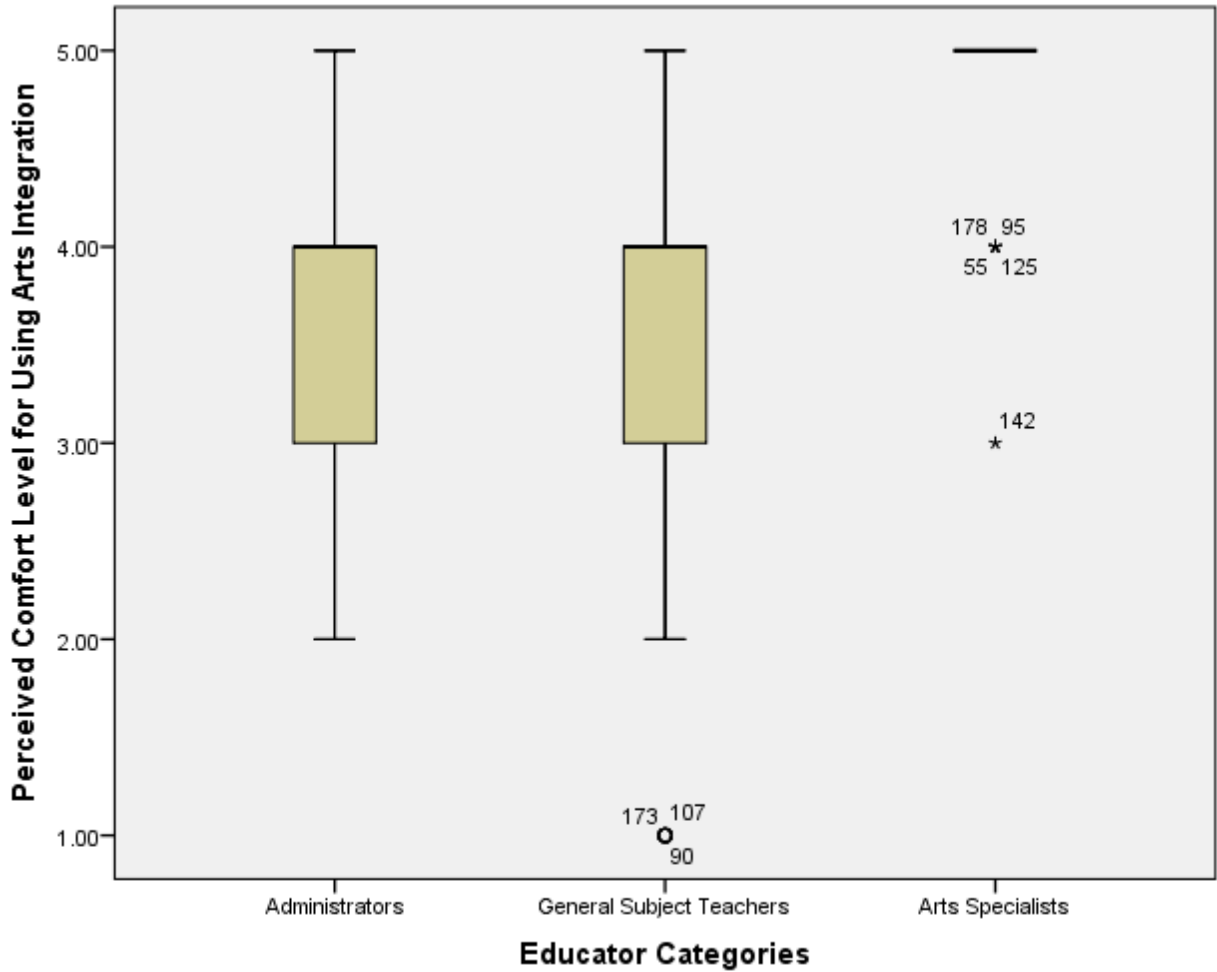means and standard deviations for the three educator categories, are reported in Table 6.

Figure 6. Educator Perceptions of Comfort Level for Using Arts Integration

Table 6

95% Confidence Intervals of Pairwise Differences, Means and Standard Deviations for Educator Categories Regarding Perceived Comfort Level for Using Arts Integration

Educator Category	N	M	SD	Administrators	General Subject Teachers
Administrators	30	3.60	.97		
General Subject Teachers	126	3.36	1.09	-.73 to .25	
Arts Specialists	23	4.74	.54	.47 to 1.81	.84 to 1.93

Research Question 7

Research Question 7: Is there a significant difference in the perceived comfort level for using arts integration practices among educators with previous arts experiences in high school or college and educators with no previous arts experience in high school or college?

Ho7. There is no significant difference in the perceived comfort level for using arts integration practices among educators with previous arts experiences in high school or college and educators with no previous arts experience in high school or college.

An independent-samples t test was conducted to evaluate whether the mean comfort level for using arts integration practices differs between educators with previous arts experiences in high school or college and those educators with no previous arts experience in high school or college. The comfort level for using arts integration practices was the dependent variable and the grouping variable was previous arts experience and no previous arts experience. The test was significant, $t(177) = 3.59$, $p < .001$. Therefore, the null hypothesis was rejected. Those with previous arts experience in high school or college ($M = 3.86$, $SD = 1.08$) tend to have a significantly higher perceived comfort level for using arts integration practices than individuals

with no previous arts experience ($M = 2.74$, $SD = .99$). The 95% confidence interval for the difference in the means was -1.45 to -.42. The η^2 index was .07, which indicated a small effect size. Individuals with arts experience are more comfortable using arts integration practices. Figure 7 shows the distributions for the two groups.
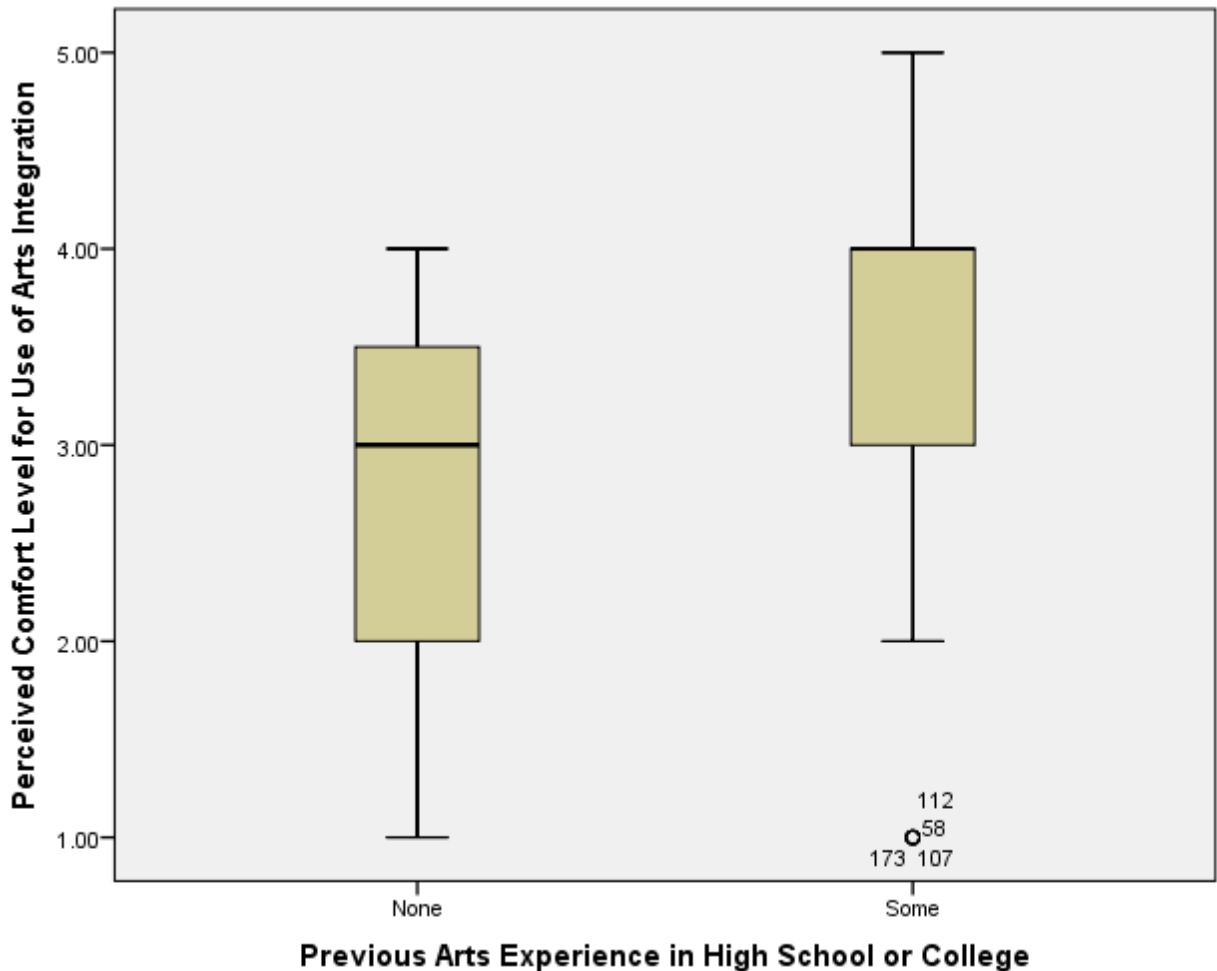
Figure 7. Educator Perceptions of Comfort Level for Arts Integration in Regards to Previous Arts Experience and No Previous Arts Experience

Chapter Summary

This chapter presented the findings of this study for each of the seven guiding research questions. The researcher created an online survey containing 18 items using

SurveyMonkey.com. Data were analyzed using the *Statistical Package for Social Sciences*

(Version 23) software in order to retain or reject the seven corresponding null hypotheses.

CHAPTER 5

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The purpose of this study was to determine the perceptions of Northeast Tennessee educators regarding arts integration. Specifically this study examined the prevalence of arts integration practices in K-8 classrooms as well as the perceived value, responsibility for implementation, possession of adequate resources, and access to professional development in arts integration. This chapter contains a summary of the research findings according to seven guiding research questions, conclusions drawn from the research findings, recommendations for practice, and recommendations for future research on the topic of arts integration.

Summary

The analysis of the research from this study was guided by seven research questions reported in Chapters 1 and 3. Each research question had one corresponding null hypothesis. A one way analysis of variance (ANOVA) was used to analyze data for Research Questions 1-6. Additionally, an independent samples t-test was used to analyze data for Research Question 7.

Ten school districts from Northeast TN agreed to participate in the research study. Each district received an e-mail invitation to participate with an embedded link to the online survey at SurveyMonkey.com. District and school leaders then forwarded the e-mail to teachers and arts specialists.

Though participation was completely voluntary, there were 240 individuals who completed the online survey. These Northeast Tennessee educators were grouped according to their current job assignment: district or school level administrator, K-8 general education

teachers of math, science, social studies, or literacy, and K-8 arts specialist. Sixty-one

individuals with current job assignments outside of the realm of this study completed the survey.

Those individuals included library media specialists, physical education teachers, academic

coaches, and school counselors. Responses of those individuals were not included in the

statistical analysis. Thirty district and school level administrators, and 126 K-8 general

education teachers completed the survey. Twenty-three arts specialists participated in the study.

Given the smaller sample of arts specialists who completed the survey statistical significance of

results from the data analysis was decreased and caution must be used in the interpretation of

those results.

Conclusions

The purpose of this research study was to determine the perceptions of Northeast

Tennessee educators regarding arts integration. Specifically, the researcher examined beliefs

regarding the need, responsibility of implementation, claims of implementation, comfort level of

implementation, and possession of adequate resources and professional development experiences

in arts integration. Additionally, the researcher compared the perceptions of district and school

level administrators to K-8 general classroom teachers of math, science, social studies, or

literacy, and to K-8 arts specialists according to the specific facets of arts integration listed. The

following conclusions were based on findings from the study of the seven guiding research

questions:

Research Question 1: Is there a significant difference in the extent to which school and

district level administrators, K-8 general education teachers, and K-8 arts specialists perceive a

need for arts integration?

There was a significant difference between the perceptions of K-8 arts specialists and K-8 general education teachers regarding a need for arts integration. K-8 arts specialists viewed arts integration in a more positive manner than K-8 general education teachers of literacy, math, science, or social studies. There was no significant difference in the views of general education teachers and school and district level administrators, nor in the views of school and district level administrators and arts specialists. However, descriptive statistics did reveal each group does believe arts integration is an important instructional strategy.

These findings support the research of Rabkin and Redmond (2006) regarding a common vision for arts integration. Likewise, Arnold (2010) suggested common views in the value of arts integration can be the foundation for strong collaborations among teachers thus making the teaching practice more successful. Taking the reports from these researchers into consideration, the researcher concludes the foundation for beneficial arts integration practices in Northeast Tennessee is in existence. The belief in its importance can be the starting point for increasing its prevalence in classrooms.

Research Question 2: Is there a significant difference in the perceived responsibility of arts integration implementation among school and district level administrators, K-8 general education teachers, and K-8 arts specialists?

There was no significant difference in perceived responsibility of arts integration among school and district level administrators, K-8 general education teachers, and K-8 arts specialists. Each group reported the responsibility of arts integration as being shared between classroom teachers and arts specialists. Classroom teachers and administrators do not convey arts integration should primarily occur in the arts classrooms. Conversely, administrators and arts

specialists do not claim arts integration should only occur in the general education classroom. These findings support the notion of coequal arts integration presented by Mishook and Kornaber (2006). Mishook and Kornaber suggested students receive the most benefit from arts integration when classroom teachers and arts specialists share the responsibility for its usage and in turn teach standards from the general curriculum intertwined with standards from the arts.

Research Question 3: Is there a significant difference in claims of arts integration implementation among school and district level administrators, K-8 general education teachers, and K-8 arts specialists?

There was a significant difference in claims of arts integration implementation between K-8 general education teachers and K-8 arts specialists. Arts specialists reported implementing arts integration more frequently than general classroom teachers. However, there was no significant difference in claims of arts integration implementation between K-8 general education teachers and school and district administrators, nor between K-8 arts specialists and school and district administrators.

This finding contradicts Arnold's (2010) report on the perceptions of arts specialists regarding arts integration. Arnold claimed arts teachers are less likely to implement arts integration practices because of their belief in art for art's sake. Thus, arts teachers hold a strong belief that the arts should be taught because of their intrinsic value to society. These individuals see arts integration as demeaning to the true nature of arts education and are less likely to intersperse standards from the general education curriculum into their teaching. Because the data from this research suggested arts specialists implement arts integration to a greater extent than

classroom teachers, the researcher concludes Arnold's (2006) concept of art for art's sake is a view not widely shared by arts specialists in Northeast Tennessee.

Research Question 4: Is there a significant difference in the perceived possession of adequate resources for arts integration among school and district administrators, K-8 general classroom teachers, and K-8 arts specialists?

There was no significant difference in the perceived possession of adequate resources for arts integration among school and district administrators, K-8 general classroom teachers, and K-8 arts specialists. Thus, participants in this study perceived their schools lacked resources to help educators with arts integration practices.

This finding supports Appel (2006) as well as Rabkin and Redmond (2006). These researchers similarly concluded many schools need more materials and funding for arts integration. Additionally, Sloan (2009) claimed this lack of resources presented a barrier to the prevalence of arts integration implementation in classrooms across the country.

Research Question 5: Is there a significant difference in reported offering of professional development in arts integration among school and district administrators, K-8 general classroom teachers, and K-8 arts specialists?

There was no significant difference in the reported offering of professional development in arts integration among school and district administrators, K-8 general classroom teachers, and K-8 arts specialists. Thus, the perceptions of educators in this study was school districts in Northeast Tennessee offer limited professional development opportunities in arts integration.

This conclusion is supported by Appel (2006) who similarly reported a major deficiency in professional development in arts integration for educators. Rabkin and Redmond (2006) and Chappell and Cahnmann-Taylor (2013) stated professional development for teachers is an important necessity for arts integration implementation, and that teachers need more training in how best to apply these teaching strategies in the classroom.

Research Question 6: Is there a significant difference in the perceived comfort level for using arts integration practices among school and district administrators, K-8 general education teachers, and K-8 arts specialists?

There was a significant difference in the perceived comfort level for using arts integration practices between K-8 arts specialists and K-8 general education teachers, and between K-8 arts specialists and district and school level administrators. K-8 arts specialists reported being more comfortable with implementing arts integration methods than general classroom teachers and school and district level administrators.

This finding supports the research of Whitin and Moench (2015). Whitin and Moench claimed teachers must feel confident interacting with art in order for them to effectively apply arts integration practices in their classroom. Because arts specialists commonly interact with art on a daily basis these individuals are more comfortable with using this teaching methodology.

Research Question 7: Is there a significant difference in the perceived comfort level for using arts integration practices among educators with previous arts experiences in high school or college and educators with no previous arts experience in high school or college?

There was a significant difference in the perceived comfort level for using arts integration practices among educators with previous arts experiences and educators with no previous arts experiences.   Specifically, those educators with previous arts experience are more comfortable with implementing arts integration in their classroom.

The interpretation of this finding should be approached with caution given the number of individuals completing the survey. Of the 179 completed surveys analyzed for this research, 160 individuals reported having some degree of arts experience while 19 reported having no arts experience. Though 19 individuals reported having no arts experience, all those who completed the survey had graduated from college. Almost all colleges and universities require at least one or more courses in the fine arts as part of their undergraduate degree programs. Similarly, the low number of participants who reported no previous arts experience is concerning for the purposes of validity of the statistical analysis.

 However, this finding is similar to another study performed by Della-Pietra et al. (2010). Della-Pietra et al. reported a positive correlation between prior arts experience and the belief in using the arts as a teaching strategy in the classroom. Therefore, regardless of the sample size of the no previous arts experience group, the researcher concludes previous arts experience in high school or college does influence the perceived comfort level for implementation of arts integration practices.

<u>Recommendations for Practice</u>

Currently, Tennessee schools continue to implement Response to Intervention requirements mandated by the state legislature to assist struggling students (Tennessee Department of Education, 2016). As part of these requirements students identified with a skill

deficit and as being in need of intensive intervention services must receive 30-45 minutes of support in addition to regular classroom instructional blocks. Because of time constraints in the school day, meeting this requirement can be challenging for some schools. Consequently, schools are increasingly pulling students for academic interventions during art and/or music classes. This practice results in the student losing time in arts education. Numerous research studies (e.g. Aprill, 2001; Cahnmann-Taylor, 2013; Caldwell & Vaughan, 2012; Dwyer, 2011; Melnick et al., 2011) have suggested arts education positively influences student academic achievement and social-emotional well-being.   In order to continue to expose students to the rich incentives provided through study of the arts, the researcher suggests more schools provide students the opportunity to experience the arts in combination with the traditional curriculum of math, literacy, science, and social studies through the process of arts integration. In so doing, schools and districts will not only continue to expose students to art education even when students are pulled from the traditional art or music classes for intervention, but schools providing more arts integration techniques will increase student thinking and problem-solving skills. Thus, students will be better prepared for future college and career readiness.   The findings and conclusions of this study have led the researcher to the following additional recommendations for practice:

1. Schools and districts should provide more professional development opportunities in arts integration.

2. Schools and districts should allocate funding to support arts integration by purchasing adequate resources necessary for its implementation. These resources could include tangible equipment such as art supplies, musical instruments or recordings, and instructional texts for teachers with creative ideas for combining arts standards with general curriculum.

3. Schools and districts should allow general classroom teachers and arts specialists more opportunities for collaboration so that these individuals can create arts integrated units of study.

<u>Recommendations for Future Research</u>

This research studied the perceptions of Northeast Tennessee educators regarding arts integration. Specifically, the researcher analyzed perceptual data collected from school and district level administrators, K-8 general classroom teachers, and K-8 arts specialists. Having concluded the study, the researcher makes the following recommendations for future research on the topic of arts integration:

1. The study of educator perceptions should be expanded to regions beyond Northeast Tennessee to the entire state. Expansion would provide more information regarding the prevalence of arts integration practices across the state of Tennessee and might reveal more challenges preventing increased implementation.

2. Future research on the topic of arts integration should be expanded to include perceptions of high school general education and arts teachers. Current literature on arts integration practices in secondary schools is very limited. Given the benefits of arts integration, more information on perceptions of high school educators is needed to assist with expansion of arts integration techniques into secondary education.

3. More data are needed regarding use of arts integration as an instructional strategy. Data should be collected from classrooms where arts integration is frequently implemented and contrasted with data from classrooms where arts integration is not implemented. Specifically, more comparative studies could provide further evidence on the benefits of arts integration techniques.

Chapter Summary

This study was an examination of the perceptions of Northeast Tennessee educators regarding arts integration. This chapter presented a summary of the research and conclusions based on findings from a survey created by the researcher and administered through the online survey platform Surveymonkey.com. The researcher presented recommendations for practice as well as other recommendations for future research on the topic of arts integration.

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APPENDICES

APPENDIX A

Instrument

1. District of employment. (select one)
    Bristol City, Carter County, Elizabethton City, Greeneville City, Greene County,
    Hamblen County, Hancock County, Hawkins County, Johnson City, Johnson
    County, Kingsport City, Rogersville City, Sullivan County, Unicoi County,
    Washington County

2. Number of years in education. (select one)
    o 0-5
    o 6-10
    o 11-20
    o 21-30
    o 31 or more

3. Highest degree level obtained. (select one)
    o Bachelor's Degree
    o Master's Degree
    o Master's + additional hours
    o Education Specialist
    o Doctorate

4. Current job assignment. (select one)
    o K-2 classroom teacher
    o 3-5 classroom teacher
    o 6-8 classroom teacher
    o Arts Specialist (art, music, drama or dance)
    o School Level Administrator K-5
    o School Level Administrator 6-8
    o School Level Administrator K-8
    o District Level Administrator
    o Other: (please specify) _____

5. Previous arts experiences. (check all that apply)
    o I participated in band, chorus or orchestra in high school or college
    o I took at one or more art courses in high school or college
    o I participated in a high school drama class or club in high school or
       college
    o I participated in a high school or college dance team or ensemble.

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- o I participated in band, chorus or orchestra in college.
- o I have taken private music, art, dance or drama lessons.
- o other arts experience (please list) _____
- o no arts experience

6. Arts integration is a beneficial teaching practice.
   - o Strongly Agree
   - o Agree
   - o Neutral
   - o Disagree
   - o Strongly Disagree

7. I implement/observe arts integration in the classroom setting.
   - o Strongly Agree
   - o Agree
   - o Neutral
   - o Disagree
   - o Strongly Disagree

8. Art, Music, Drama and Dance specialists should integrate content from the general curriculum (Math, Science, Social Studies and Literacy) into their lessons.
   - o Strongly Agree
   - o Agree
   - o Neutral
   - o Disagree
   - o Strongly Disagree

9. Classroom teachers of math, science, literacy and/or social studies should integrate art, music, drama and dance into their lessons.
   - o Strongly Agree
   - o Agree
   - o Neutral
   - o Disagree
   - o Strongly Disagree

10. I feel confident in regards to my abilities to implement or help others implement arts integration practices in the classroom setting.
    - o Strongly Agree
    - o Agree
    - o Neutral
    - o Disagree
    - o Strongly Disagree

11. Arts integration is a teaching strategy that will positively impact students' academic abilities.
    - o Strongly Agree

o Agree
o Neutral
o Disagree
o Strongly Disagree

12. Arts integration is a teaching strategy that will positively impact students' social and emotional well-being.
       o Strongly Agree
       o Agree
       o Neutral
       o Disagree
       o Strongly Disagree

13. All teachers should include more arts integration activities in their classrooms.
       o Strongly Agree
       o Agree
       o Neutral
       o Disagree
       o Strongly Disagree

14. Arts integration should be used to teach math, science, social studies or science standards as well as art, music, dance or drama within the same lesson or unit.
       o Strongly Agree
       o Agree
       o Neutral
       o Disagree
       o Strongly Disagree

15. My school/district has ample resources to assist teachers with arts integration.
       o Strongly Agree
       o Agree
       o Neutral
       o Disagree
       o Strongly Disagree

16. My school/district offers professional development on the topic of arts integration.
       o Strongly Agree
       o Agree
       o Neutral
       o Disagree
       o Strongly Disagree

17. I would like more resources or professional training on arts integration.
       o Strongly Agree
       o Agree
       o Neutral

o Disagree
o Strongly Disagree

18. In your opinion what are the 3 greatest factors that could limit the prevalence of arts integration practices within your school or district. (Pick three factors from the list below. Place a 1 beside the greatest factor, a 2 beside the second greatest factor and a 3 beside the third greatest factor.)

__ Lack of time for collaboration between arts and regular teachers

__ Pacing of the curriculum

__ Pressures of "high-stakes" testing

__ Lack of arts integration resources

__ Lack of arts integration training

__ Other (please list) _____

IRB Permission

IRB APPROVAL – Initial Exempt

August 11, 2016

Philip Wright

RE: Northeast Tennessee Educators' Perceptions of Arts Integration
IRB#: c0716.19e
ORSPA#:

On **July 31, 2016**, an exempt approval was granted in accordance with 45 CFR 46. 101(b)(2). It is understood this project will be conducted in full accordance with all applicable sections of the IRB Policies. No continuing review is required. The exempt approval will be reported to the convened board on the next agenda.
· New protocol submission xForm, References, PI Vita, Informed consent form, Initial letters to superintendents (10), Survey, Email to teachers/ admin with survey link

Projects involving Mountain States Health Alliance must also be approved by MSHA following IRB approval prior to initiating the study.
Unanticipated Problems Involving Risks to Subjects or Others must be reported to the IRB (and VA R&D if applicable) within 10 working days.
Proposed changes in approved research cannot be initiated without IRB review and approval. The only exception to this rule is that a change can be made prior to IRB approval when necessary to eliminate apparent immediate hazards to the research subjects [21 CFR 56.108 (a)(4)]. In such a case, the IRB must be promptly informed of the change following its implementation (within 10 working days) on Form 109 (www.etsu.edu/irb). The IRB will review the change to determine that it is consistent with ensuring the subject's continued welfare.

Sincerely,
Stacey Williams, Chair
ETSU Campus IRB

Cc: Virginia Foley, Ph.D.

Letter of Informed Consent

Dear Participant:

My name is Philip Wright, and I am a doctoral student at East Tennessee State University. I am working on a doctorate of education in educational leadership and policy analysis. In order to finish my studies, I need to complete a dissertation. The name of my research study is "Perceptions of Northeast Tennessee Educators Regarding Arts Integration."

The purpose of this study is to determine the perceptions of K-8 teachers and administrators regarding arts integration practices in their schools and districts. This brief survey using SurveyMonkey.com should only take about 10-15 minutes to complete. You will be asked questions about arts integration practices in your classroom and school. This study may provide benefit by providing more information about current arts integration practices and professional needs to increase those arts integration practices in the schools and districts in Northeast Tennessee.

Your confidentiality will be maintained to the degree permitted by the technology used. Specifically, no guarantees can be made regarding the interception of data sent via the Internet by any third parties, as is the case with emails. In other words, we will make every effort to ensure that your name is not connected with your responses. Specifically, SurveyMonkey.com has security features that will be enabled: IP addresses will not be collected and SSL encryption software will be utilized. Although your rights and privacy will be maintained, the ETSU IRB (for non-medical research) and the dissertation chair, Dr. Virginia Foley have access to the study records.

If you do not want to fill out the survey, it will not affect you in any way. Simply exit the online survey form if you wish to remove yourself entirely.

Participation in this study is voluntary. You may refuse to participate. You can quit at any time. If you quit or refuse to participate, the benefits or treatment to which you are otherwise entitled will not be affected.

If you have any research-related questions or problems, you may contact me, Philip Wright at 423-797-0116. I am working on this project under the supervision of Dr. Virginia Foley. You may reach him/her at 423-439-7615. Also, the chairperson of the Institutional Review Board at East Tennessee State University is available at (423) 439-6054 if you have questions about your rights as a research subject. If you have any questions or concerns about the research and want to talk to someone independent of the research team or you can't reach the study staff, you may call an IRB Coordinator at 423/439-6055 or 423/439/6002.

Sincerely,
Philip A. Wright
Doctoral Student – East TN State University
wrightpa@goldmail.etsu.edu
423-797-011

VITA

PHILIP A. WRIGHT

Personal Data:	Date of Birth: September 5, 1978
	Place of Birth: Bristol, Tennessee
Education:	Ed. D., Educational Leadership East Tennessee State University, Johnson City, TN December 2016
	M. Ed., Early Childhood Education Milligan College, Elizabethton, TN August 2003
	B. A., Fine Arts: Music Concentration King College, Bristol, TN May 2000
Professional Experience:	Associate Principal, John Adams Elementary School Kingsport, TN 2014-2016
	Teacher, Abraham Lincoln Elementary School Kingsport, TN 2003-2014
	Student Intern, Andrew Johnson Elementary School Kingsport, TN 2002-2003