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The purpose of the study was to gain insight on factors affecting elementary teachers' (a) beliefs about integrating the arts with content instruction and (b) their classroom practices. An cross-sectional survey design was used to collect data. The survey was administered to 164 elementary (K-5) teachers in seven school of a small suburban school system in southeastern United States. Eighty-one teachers completed the surveys for a response return rate of 49%. A previously tested questionnaire, *Teaching with the Arts* (Oreck, 2001) was used. The questionnaire included background information (demographics and experiences with the arts) as well as 31 items using a likert scale for responses. Data were analyzed using descriptive and inferential statistics. In addition, a factor analysis was conducted on the 31 likert scale items yielding four subscales: beliefs about the importance of the arts, beliefs about self-efficacy, beliefs about support for arts integration, and frequency of practicing arts integration.

The results of the study indicated that the teachers (a) believed that the arts were important, (b) were ambivalent about their self-efficacy regarding arts integration as well as support for arts integration in their school, and (c) did not regularly integrate the arts with content instruction. There were statistically significant correlations between the four subscales. There were no statistically significant interactions between demographic variables and the four subscales. Eight themes emerged from responses to open-ended questions about motivation to integrate the arts. Recommendations for professional development, administrative support, teacher education, and further research are discussed.

FACTORS AFFECTING ELEMENTARY TEACHERS' BELIEFS ABOUT  
ARTS INTEGRATION AND THEIR PRACTICES

by

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## CHAPTER I

### INTRODUCTION

Throughout the twentieth century and into the twenty-first century, the arts have existed in our elementary schools in varying degrees. Students have explored, studied, and experienced the disciplines of dance, music, theater, and the visual arts, both within and outside of classroom settings. Someone visiting a classroom might see students performing a story they've read using Readers' Theater or writing a rap song to help recall significant facts about historical people. Perhaps that same visitor steps into a different classroom and observes students constructing three-dimensional structures using recyclable materials after studying a unit on ecology. In another classroom, the teacher and students are listening to a parent's presentation on clogging, the official state dance of North Carolina, followed by a brief performance. During the progressive education movement (first half of the 1900s), the arts were viewed as an essential component to children's development with experiential (hands-on) learning taking place. John Dewey was a proponent of such instruction at the Laboratory School, an institution established at the University of Chicago (University of Chicago, 2005); as schools were restructured to put more emphasis on the "basics"—reading, writing, mathematics, science, and social studies—experiences with the arts waned.

Today, educational reform permeates the thoughts and actions of educators, administrators, parents, and the American public. For nearly 90 years, changes in our educational systems (e.g., curriculum, teacher preparation, accountability) have occurred based on various reforms that reflected federal acts passed (e.g., *National*

*Defense Education Act of 1958, Goals 2000: Educate America Act [1994], and No Child Left Behind Act [2001])* and published national reports (e.g., *A Nation at Risk: The Imperative for Educational Reform* and *Turning Points: Preparing American Youth for the 21st Century*). Our society's educational standards dictate that schools mold children in such a way that they become productive and well-rounded individuals, capable of functioning in an ever-increasing technological and diverse world. Schools are continuously striving for ways to engage students in their own learning and to become responsible for that learning. Classroom teachers need the requisite skills and strategies for providing students with teaching and learning experiences which are relevant, meaningful, and applicable to real life situations. Various curriculum models and programs have been utilized in an effort to raise students' test scores and motivate them to take part in learning. According to Sautter (1994), "surprisingly, one powerful approach to learning seems to have been overlooked by reformers and by schools: education in and through the arts. Yet the arts have a favorable track record as a learning strategy" (p. 433).

The arts have been viewed by some people as "frills" or "fluff" curriculum, non-essential to what students need to know and be able to do (Merrow, 2005; Perkins-Gough, 2004). According to Lehman (1995), the arts have been viewed as entertainment and not as rigorous as other studies in the curriculum. Joseph Bruchac (2004) stated "In American Indian cultures and communities, the so-called 'arts' have never been separated from the rest of life or seen as a part of the 'curriculum' that could be sacrificed because we need to emphasize the 'Real Basics'" (p. x). Although beliefs about the arts for some in our society have not changed, the need for the arts as part of the core curriculum has increasingly been recognized. In 1994, the *Goals 2000: Educate*

*America Act* was adopted into law (H. Res 1804, 1994) . Goal three specified the arts as a core academic subject along with English, mathematics, science, foreign languages, civics and government, economics, history, and geography (Goals 2000, 1994). The *No Child Left Behind Act* of 2001 (U.S. Department of Education, 2002) also reaffirmed the arts as a core academic subject in its definition of core subjects. In a letter addressed to the state superintendents, Rod Paige, a former U.S. Secretary of Education (appointed by President George W. Bush during the implementation of NCLB) wrote “the arts, perhaps more than any other subject, help students to understand themselves and others, whether they lived in the past or are living in the present” (U.S. Department of Education, 2004). In addressing the value of the arts, he further stated that “students should have the opportunity to respond to, perform, and create in the arts” (U.S. Department of Education, 2004). Libman (2003) proclaimed the passage of both laws as significant victories for the arts.

The arts are viewed by professional organizations and scholars as an essential part of the K-12 curriculum (e.g., Consortium of National Arts Education Associations, 1994; Eisner, 1996; Lehman, 1988; Sautter, 1994; Seidel, 1994). In 1994, the Consortium of National Arts Education Associations (i.e., the American Alliance for Theater and Education, the Music Educators National Conference, the National Art Education Association, and the National Dance Association) developed *The National Standards for Arts Education* which validated the need for the arts in K-12 education. The document contained content and achievement standards which addressed what students in grades K-12 should know and be able to do in four art discipline: dance, music, theater, and the visual arts (Consortium of National Arts Education Associations, 1994). As a result of the document, many states and school districts have adopted the

voluntary standards or have developed their own (Cornett, 2007; Gelineau, 2004; Goldberg, 2006).

Richard W. Riley (1998), a former U.S. Secretary of Education, stated that “more and more people are beginning to understand the very positive relationship between the arts and learning. Business leaders increasingly realize the value of arts as part of a diverse learning experience that helps to broaden a person’s skills” (p. 6). He expressed the hope that “more teachers, schools and communities will work to integrate the study and performance of art into their ‘basic’ curriculum to help students open the doors to a brighter and more fulfilling future” (p. 6). The Consortium of National Arts Education Associations (1994) presented the importance of the arts based on the benefits they provide students and our society:

It benefits the *student* because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. This process requires not merely an active mind but a trained one. Arts education also helps students by initiating them into a variety of ways of perceiving and thinking. (Consortium of National Arts Education Associations, 1994, p. 6)

Society benefits from students acquiring the tools to: understand human experiences; make adaptations to and respect differences in thinking, working, and expressing; engage in problem solving and decision making; understand the arts’ influences on cultures; analyzing and judging products; and communicating thoughts and feelings through various modes (Consortium of National Arts Education Associations, 1994).

The primary focus of arts education in elementary schools is music (97 %) and the visual arts (94 %) (National Center for Education Statistics, 2002). Most schools have qualified arts specialists teaching these art forms. The same cannot be said for theater and dance, which have been called "the forgotten arts" (Learning, 1996). *Arts*

*Education in Public Elementary and Secondary Schools*, a report commissioned by the National Endowment for the Arts and the National Center for Education Statistics indicated that only twenty percent of most elementary schools offer dance (National Center for Education Statistics, 2002). Even fewer schools (19%) have theater as part of the curriculum. This means that if arts instruction is occurring, it is often a classroom teacher who has undertaken the task.

The manner in which the arts are typically delivered in schools varies. Burton, Horowitz, and Abeles (1999), in their study of arts programs with elementary and junior high schools found that the arts were taught as separate disciplines, integrated within the general curriculum, or integrated with each other. Three different kinds of instructors of the arts included arts specialist, general classroom teachers, and community artists or performers from cultural institutions. Depending on the situation, one instructor might be responsible for teaching the arts to students. In rarer instances, two or even all three types of instructors may collaborate in the planning and/or implementation of arts instruction. One approach specifically designed to ensure the visual arts were taught as a subject within the general curriculum was discipline-based art education (DBAE). Developed in the early 1980s by the Getty Center for Education in the Arts, DBAE eventually encompassed the other arts disciplines (Arts Observatory, 2004; Delacruz & Dunn, 1995; Dobbs, 1992). DBAE will be discussed in more detail in Chapter II.

Some of the other arts-based whole school reforms found across the United States include: Arts for Academic Achievement, a partnership between the Minneapolis Public Schools and the Minnesota Center for Arts Education; Arts in the Basic Curriculum Project (ABC), a statewide initiative by the South Carolina Department of Education, the South Carolina Arts Commission, and Winthrop University; Chicago Arts

Partnerships in Education (CAPE), an initiative comprising 19 partnerships in 30 Chicago schools and involving 45 arts organizations and 11 community organizations; and Changing Education through the Arts (CETA), a partnership between the Kennedy Center and 18 schools in the Washington, D. C. area. Each program has involved collaborative efforts by various stakeholders: arts specialists, general classroom teachers, school administrators as well as central office personnel, and community organizations.

In recent years, schools and school districts have become increasingly interested in integrating the arts with other subjects in the school curriculum. Barbara Shepherd, program manager for The Kennedy Center's Partners in Education stated that "there is a quiet but determined movement throughout K-12 education in this country led by teachers who have discovered the power of integrating the arts into their teaching" (Cornett, 2007, p. v). These teachers are involved in integrating the arts with other content areas (English, mathematics, science, and social studies) to convey the knowledge, skills, and concepts with and across disciplines. Betts, Fisher, and Hicks (1995) saw this type of instruction as having "the power to turn a classroom into a creative environment full of friendly, accessible resources where the art of learning and the art of teaching thrive together" (p. 21).

Although the best arts instruction can be provided by specialists, general classroom teachers can and should include the arts in their students' daily lives (Goldberg, 2006; Lehman, 1988). There are not enough arts specialists in all the disciplines at the elementary level and some specialists only average between 30-40 minutes every two weeks with each class (MENC, 1996). Many classroom teachers believe that they are ill prepared to teach via the arts (McDonald, 2006). As a result,



these same teachers may not have their students engaging in arts-related activities. In order to teach students with the arts, classroom teachers need to develop a strong arts knowledge base, have personal experiences with the arts, and be educated as to how to integrate the arts in the classroom. Teachers' personal beliefs about integrating the arts with their instruction have the potential of impacting their classroom practices.

If the arts are to be considered an integral part of the curriculum, elementary teachers' beliefs about arts integration and their practices in the classroom must be examined. Such an examination is especially important to teacher education faculty as they continue to reconfigure traditional conceptual knowledge and formulate new pedagogical techniques. Currently, little research exists on teachers' beliefs about arts integration. Inquiry focusing on the beliefs and practices of arts integration as they relate to content area instruction is timely. This study examined elementary teachers' beliefs about arts integration with content area instruction and their classroom practices.

#### Theoretical Orientation

Curriculum integration was the theoretical frame for this study. The following discussion focuses on four areas: (a) a rationale for an integrated approach to instruction; (b) methods of curriculum integration; (c) benefits of integrating the curriculum; and (d) constraints affecting successful curriculum integration.

Traditionally, obtaining an education meant being taught factual information from the core disciplines, namely, reading/language arts, mathematics, science, and social studies in a linear fashion and as separate subjects. The manner in which they were presented to students rarely overlapped or linked ideas, issues, etc. Utilization of this format was often intended to fulfill school district or state-mandated policies. Manner (2002) remarked "we (teachers) have been conditioned to conceive and perceive the

curriculum as a series of neat and discrete pigeonholes, such as one might find in a roll-top desk. The pigeonholes are typically differing in size and hierarchical in order” (p.18).

The core subjects occupy the more spacious dwellings while the arts are relegated to a much smaller hole. Manner noted that such an arrangement is beneficial but “it encourages us to think of curriculum as discrete and disjointed, when, in fact, the world for which we are preparing children is highly interdependent” (2002, p.18). The fragmented school days (e.g., doing reading for 90 minutes and social studies for 50 minutes) found in classrooms do not reflect real life (Beane, 1997; Jacobs, 1989). Instead, a balanced program that incorporated integrated curriculum as well as activities designed around single subjects would be more effective (Jacobs, 1989; Posner & Rudnitsky, 2001).

Curriculum integration is not a new idea, having ebbed and flowed for a little more than a century (Beane, 1997; Tanner & Tanner, 1990). A historical example of this approach being implemented took place in 1896 at the Laboratory School of the University of Chicago, later known as the Dewey School (Martinello & Cook, 2000). Children participated in a cooperative community setting where teachers focused on their social needs and provided opportunities for them to develop their intellectual skills through hands-on activities. “Integration of the curriculum emerged both from beliefs about learning as derived from children’s interests and occurring through inquiry and from beliefs about the purposes of schools as microcosms of society” (Martinello & Cook, 2000, p. 33).

Current practices of curriculum development have stemmed from beliefs that what children learn in schools should be relevant, going beyond the memorization of facts and enabling them to synthesize and apply knowledge in meaningful ways. A

subject-centered curriculum lacks relevance, a far cry from life's realities. The learning and understanding of ideas are enriched when students can see their relevance and applicability (Erickson, 1995; Jacobs, 1989; Relan & Kimpston, 1993; Roberts & Kellough, 2000; Tanner, 1992).

Caine and Caine (1993) posited a brain-based approach to learning and teaching which supports the need for finding meaning, a principle identified as a key component of integrated curriculum. The authors wrote:

Designed to perceive and generate patterns, the brain resists having meaningless patterns imposed on it. By meaningless we mean isolated pieces of information that are unrelated to what makes sense to a particular student. When the brain's natural capacity to integrated information is acknowledged and invoked in teaching, vast amounts of initially related or seemingly random information and activities can be presented and assimilated. (p. 11)

The brain constructs meaning better when it sees patterns. When these patterns are recognized students make connections and are able to find relationships between content and their experiences (Fogarty, 1993; Jensen, 1998; Martinello & Cook, 2000; Wood, 2005). The task force which developed the Education 2000 Integrated Curriculum (Shoemaker, 1993) reviewed Caine and Caine's research on the human brain and found that when information was presented in a meaningful manner the brain required less practice and rehearsal for storage purposes compared to information presented in isolation. Anything to be learned should hold some significance for the learner and demonstrate synthesis instead of fragmentation.

My discussion of the approaches to curriculum integration will focus on three major advocates: Heidi H. Jacobs, Robin Fogarty, and James Beane. Although each theorist has incorporated her or his unique characteristics, all three focus on curriculum designs intended to help students make meaningful connections with themes, concepts,

and issues and apply this knowledge to real-life experiences (Beane, 1991, 1997; Fogarty, 1991; Fogarty & Stoehr, 1995; Jacobs, 1989, 1991).

Jacobs (1989, 1991) focused on the interdisciplinary approach which she defined as “a knowledge view and curriculum approach that consciously applies methodology and language from more than one discipline to examine a central theme, issue, problem, topic, or experience” (p. 8). She presented a continuum of six design options for teachers to use as a planning tool for integrating the curriculum. The discipline-based content design describes the fragmented approach and will not be included in this discussion. The remaining options are the parallel discipline design, complementary (or multidisciplinary) unit or courses, interdisciplinary units or courses, integrated-day model, and complete program approach.

Lessons in one discipline are organized to coincide with lessons in another discipline in the parallel discipline design. However, the curriculum does not change, only the sequence in which the lessons are taught. For example, a math teacher is teaching the concept patterns by using tessellations. She meets with the art teacher to discuss how to address the theme. The art teacher knows that he always teaches a unit on patterns, using kente clothe and having students weave their own clothes. The two teachers identify common terminology related to patterns and develop a unit that they will implement in their separate subjects. No direct connections are made between the disciplines by the teachers. Instead, the expectation is for students to create the links (Jacobs, 1989).

Complementary discipline (or multidisciplinary) units or courses involves teachers identifying how a theme or issue is related between two or more disciplines (Jacobs, 1989). For example, the science teacher, the dance teacher, and the visual arts teacher

collaborate to develop a unit on life cycles. One of the topics is the life cycle of a monarch butterfly. The dance teacher plans to have the students re-create the life of the butterfly from pupa to full-grown butterfly through movement. Chronological drawings will be done every two or three days to record changes taking place in the butterfly nest (container with eggs). Vocabulary such as scale and dimension will be discussed by the visual arts teacher. Students will use maps to follow the butterflies' voyage from Canada to Mexico and contemplate how weather is a factor during their travels. Teachers in the related fields feel more at ease working together in teams and accessing curriculum materials for planning is easier. This approach can be met with resistance from teachers because of the changes that take in scheduling, planning, and money for training. In addition, students may resist this approach because their traditional view of knowledge will need to shift (Jacobs, 1989).

In the interdisciplinary design, perspectives from all of the disciplines are included in the creation and implementation of units or courses. The units have a deliberate time frame (e.g., a few days up to a semester), are planned from emerging themes and issues in the curriculum, and when the content is being taught, teachers and students alike are motivated. This design does require purposive planning, time for planning, and financial support in order to create a meaningful program (Jacobs, 1989, 1991). For example, teachers recognize the need to clean up the school campus because of its close proximity to a local park. Recycling becomes the issue that all the disciplines decide to target. A two-week unit is planned with each person participating in its construction. The language arts teacher has students conduct research on how to present a recycling proposal to the rest of the school population. The social studies teacher supplies various community resources so that students can learn about the

history of the neighborhood. Measuring the weight of refuse collected and exploring how the items decompose are two activities planned by the science teacher. The art teacher engages the students in designing different visual arts projects to assist in the school campaign. Students create lyrics to familiar tunes to promote the benefits of recycling. The dance and theater teachers help write and choreograph a play that will be the culminating activity for the unit.

The integrated-day model emphasizes the use of themes and problems emerging from the students' world as the underpinnings for this full-day program. Students' questions, interests, and needs are targeted rather than specific school and state curriculum, making curricula developed with this approach motivating and relevant to students' lives (Jacobs, 1989). This design also compels teachers to spend hours working and planning curriculum that does not exist; as a result, special training is required to ensure that core curricular requirements are addressed (Jacobs, 1989). For example, the kindergarten teacher is aware that young children are concerned with being safe. She will develop and implement a unit that focuses on ways to be safe at school, at home, and in the community. Students will listen to stories about bus safety, fire safety, and weather safety (science and literacy). They will have multiple opportunities to discuss and practice how to be safe (social studies). Their bodies will explore space by imagining how being in a fire might be expressed and imitate riding on the bus (math and dance). Singing songs with lyrics emphasizing safety rules will help them to internalize the information.

Jacobs' (1989) final option, the complete program, is "the most extreme form of interdisciplinary work" because "students live in the school environment and create the curriculum out of their day-to-day lives" (p. 18). Jacobs cited A. S. Neil's Summerhill

experience as an example of the approach (Jacobs, 1989). Students live on the school campus and study content that mirrors their lives. Families and school personnel must be completely supportive of this approach since it veers greatly from the more traditional approaches to content instruction. In fact, the standard curriculum may not even be experienced (Jacobs, 1989).

In summary, Jacobs posed six designs, five of which incorporated the integration of disciplines on at least some level. The least integrative option, the parallel discipline design, only requires teachers to rearrange when lessons were taught to provide a seemingly logical sequence of content. The complete program, the design with the most integration, is totally student-centered/student-directed and makes living at the school necessary. In all of the designs, teachers engage in collaborative planning after identifying themes or issues in two or more disciplines.

Fogarty (1991) presented ten models for integrating the curriculum. Three approaches—the fragmented model, the connected model, and the nested model—just reiterate the shortcomings of a discipline-based, fragmented curriculum. The remaining seven models involve the integration of subject matter in varying degrees: sequence model, shared model, webbed model, threaded model, integrated mode., immersed model, and networked model.

In the sequence model, teachers organize topics or units so that content being taught in social studies (e.g., the Underground Railroad) parallels the quilting unit currently being taught by the art teacher. The subjects remain separate entities, though. This is the least integrative approach and is similar to Jacobs' parallel discipline design. Fogarty (1991) emphasized that the shared model brings "two distinct disciplines together into a single focused image" by "overlapping concepts as organizing elements"

(p. 62). Overlapping content is identified as well as common concepts, skills, and attitudes during planning. Fogarty's shared model is comparable to Jacobs' complementary/multidisciplinary option.

The webbed model (Fogarty, 1991; Fogarty & Stoehr, 1995) is similar to Jacobs' (1989) interdisciplinary design. Curriculum designers select one fertile theme from which the various disciplines can extend; common concepts, topics, and ideas are filtered out in this thematic approach (Fogarty, 1991; Fogarty & Stoehr, 1995). A noticeable difference between Jacobs' and Fogarty's approaches is the omission of time factors in the webbed model.

Fogarty's threaded model is a metacurricular approach to integration, focusing on big ideas and threading various skills (e.g., thinking skills, social skills), technology, and multiple intelligences throughout the disciplines, superceding all subject matter content (Fogarty, 1991; Fogarty & Stoehr, 1995). Overlapping skills, concepts, and attitudes from emerging patterns distinguishes the integrated model (Fogarty, 1991; Fogarty & Stoehr, 1995). Sifting common ideas out of the disciplines creates a foundation on which the integration process can be built. Teachers work together to arrange interdisciplinary topics around the concepts and patterns found (Fogarty, 1991; Fogarty & Stoehr, 1995).

In Fogarty's last two approaches, the immersed model and the networked model, students' interests are the impetus for curriculum integration (Fogarty, 1991; Fogarty & Stoehr, 1995). When they are immersed in a topic, students pursue the desire to be experts in their chosen topic of interest as loners. Little or no intervention from outsiders impacts the integration process; the students appear to choose from which disciplines they will draw information from that directly relates to their field. For example, a student with an interest in ballet will check out books from the library to read about historical and



contemporary famous dancers in different parts of the world. He will watch movies that show dancers performing a ballet and focus on their techniques. In physical education, he will engage in weight training exercises without hesitation because he knows having a fit body is important.

In the networked model, the integration process is also totally directed by the students (Fogarty, 1991; Fogarty & Stoehr, 1995). However, as they construct knowledge of their topic they explore various resources within and across disciplines and they create networks between themselves and these resources (e.g., literature, subject experts, and community programs). Let us say a student has shown an interest in acting since she was a toddler. She reads and memorizes monologues as well as scripts with different accents and voices. She is always searching the Internet for new material. She enjoys writing her own plays and connects with others who share her interest in the theater, especially in the community. Both the immersed and networked models are very student centered (Fogarty, 1991; Fogarty & Stoehr, 1995).

Beane (1997) defined curriculum integration as “a curriculum design that is concerned with enhancing the possibilities for personal and social integration through the organization of curriculum around significant problems and issues, collaboratively identified by educators and young people, without regard for subject-area boundaries” (pp. x-xi). He believed that his definition encapsulated more than connecting subjects or overlapping them with the intent of creating thematic units. In this approach students are engaged in intellectual thought, applying knowledge to activities of personal and social significance (i.e., meaningful, real-life experiences). They also actively collaborate with the teachers during planning. This process ensures that students’ concerns and issues are at the forefront of the designing of the curriculum.

According to Beane (1997), curriculum integration involves four aspects: integration of experiences (personal), social integration, integration of knowledge, and integration as a curriculum design. In personal integration of experiences, students learn by reflecting on previous experiences and the schemes constructed from these experiences can be used in new situations (Beane, 1991, 1997). Social integration focuses on building shared or common democratic learning experiences from the diverse characteristics and backgrounds that students bring to the classroom (Beane, 1997). Integration of knowledge promotes students' use of previous knowledge gleaned from their experiences to address questions and issues that concern them (Beane, 1991, 1997). Fogarty's threaded model, with its metacurricular focus, matches well with Beane's integration of knowledge. Students have to utilize thinking skills to make links to their learning. Her model also threads social skills into the content, but does not make the link to democracy and diversity as Beane does in the social integration aspect.

Beane's fourth aspect, integration as a curriculum design, has curriculum themes intersected by personal and social concerns and integrated with four kinds of knowledge (personal, social, explanatory, and technical) as well as the concepts of democracy, dignity, and diversity. "This design was intended to bring together the various aspects of curriculum integration—personal integration of experiences, social integration, integration of knowledge, and an integrative design—as well as concepts such as democratic education (Beane, 1997. p. 50). Having students learn about what interests them is a critical component of Beane's curriculum integration design. Beane's curriculum integration design is similar to Fogarty's tenth approach, the networked model and Jacobs' sixth design, the complete program. The similarity is the way in which the integration process occurs—it is directed by students. Their own pursuit of knowledge is

passionate, driving their desire to learn. Using their previous knowledge and experiences helps them to explore new dimensions of learning.

Although Jacobs, Fogarty, and Beane conceptualized different approaches to curriculum integration, they do share some common ground. Table 1 describes their similarities along a continuum of weak, moderate, or comprehensive curriculum integration.

Table 1. *Comparison between Jacobs, Fogarty, and Beane Approaches to Curriculum Integration*

	Weak	Moderate	Comprehensive
Jacobs (1989, 1991)	Parallel Discipline Design	Complementary (Multidisciplinary) Design Interdisciplinary Design Integrated-Day	Complete Program
Fogarty (1991); Fogarty & Stoehr (1995)	Sequenced Model	Shared Model Webbed Model Threaded Model Integrated Model	Immersed Model Networked Model
Beane (1991, 1997)			Integration as a Curriculum Design (personal and social concerns integrated with four kinds of knowledge and democratic education)

Both teachers and students benefit from curriculum integration. Being involved in the planning of integrative curriculum encourages teachers to use their imagination and

the process is stimulating, motivating, and exciting (Arredondo & Rucinski, 1996; Jacobs, 1989). The level of interest is increased, especially if teachers are allowed to develop their areas of personal interest and concentration (Arredondo & Rucinski, 1996; Martinello & Cook, 2000; Relan & Kimpston, 1993; Vardell, 1995). Teachers see themselves as professionals who develop their own programs (Vardell, 1995). Greater opportunities for collaborative work in planning and collegiality between teachers are created (Erickson, 1995; Jacobs, 1989; Panaritis, 1995).

Students are empowered for an active role in their own learning and student motivation is sustained (Cook & DeHart, 1996; Erickson, 1995; Relan & Kimpston, 1993; Roberts & Kellough, 2000; Vardell, 1995). Vital learning skills are acquired and enhanced (Erickson, 1995; Relan & Kimpston, 1993). Better attitudes toward learning and positive changes in behavior are observed (Beane, 1997). Students demonstrate greater interest and higher student achievement through integrated instruction (Wood, 2005). Students are challenged to do higher level thinking (Erickson, 1995; Jacobs, 1989; Wood, 2005). They strengthen their skills of decision making and problem solving. According to Villaverde (1998): “The art-making process helps to resolve conflicts, providing an arena outside of the self to work through both their internal and external worlds creating a symbolic language that organizes their thoughts and feelings” (p. 193). Lastly, there is greater interaction and a sense of collaboration between teachers and students (Beane, 1997).

Certain elements, if not dealt with appropriately, can adversely affect the level of success in developing and implementing an integrative approach to instruction. The biggest constraint identified in the literature was time—time to learn what and how other team members teach, time for planning, having large blocks of time to facilitate

instruction, and time for meaningful reflection and evaluation. Panaritis (1995)

determined:

In common with all reform efforts, interdisciplinary collaboration relies on time as “the most essential ingredient” in its success. Of course, the more ways a program expects to integrate curriculum and instruction, the more time it will take to succeed. Until they actually do it, most teachers and administrators consistently underestimate how much time it takes to plan, teach, and evaluate an interdisciplinary program. (p. 624)

Supporting that notion, Roberts and Kellough (2000) expressed that many teachers have discovered “the traditional scheduling of instructional periods of 45 to 60 minutes each (a common schedule for the upper grades), is not conducive to the most effective implementation of interdisciplinary thematic instruction” (p. 10). On the other hand, scheduling common instructional periods for the teachers increases the chances for collaborative planning to occur. Others concurred that to allow for the best opportunities for communication, common planning time for teams was necessary (Arrendondo & Rucinski, 1996; Jacobs, 1991; Martinello & Cook, 2000). Structuring longer time blocks are often a result of implementing an integrative approach, thus enabling teachers better quality time to work more personally with students (Lipson, Valencia, Wixson, & Peters, 1993).

Teachers’ attitudes and experiences working with others was another concern expressed by various curriculum integration scholars. Jacobs (1991) stressed offering some kind of precounseling before forming a team. Everyone is not ready to be joined with colleagues to plan. Helping teachers develop interpersonal skills is essential to produce a sense of collegiality (Arrendondo & Rucinski, 1996; Jacobs, 1991; Relan & Kimpston, 1993). Teaching styles vary and some may have difficulty adjusting to working with others and their methods. Panaritis (1995) presented incentives as an additional

component for a successful interdisciplinary program. He defined incentives as “resources purposely transformed into persuasive dialogue...Therefore, effective interdisciplinary programs usually find ways to motivate, acknowledge, and reward educators who voluntarily take on challenging new responsibilities” (Panaritis, 1995, p. 625). Without meaningful incentives, one tends to regard the added workload and duties as punishment.

Academic preparation can be a debilitating factor. This includes the teachers’ knowledge and skills required for their own subject, knowledge of numerous strategies for engaging students in study and performance, and the ability to discern what is really important for students to learn (Beane, 1993; Erickson, 1995; Jacobs, 1991; Relan & Kimpston, 1993). A great deal of time, energy, commitment, and emotion is invested in teachers’ individual strengths and styles. Therefore, a change in curriculum development, such as curriculum integration, is not readily embraced by all. The move from being a subject specialist and using a directive approach to teaching toward being a director, mentor, facilitator, and/or guide is an easier transition for some teachers than others (Beane, 1993; Martinello & Cook, 2000). Teachers can benefit from workshops that offer training in developing integrative units and working with those already experienced in utilizing an integrative approach in instruction (Bean, 1993; Cook & DeHart, 1996).

The effect of adhering to district and state mandates was also examined. Erickson (1995) posed the following question: “How can I manage all of the content and process instruction mandated by our district and state frameworks and still teach by integrated units?” (p. 123). The response was the frameworks should be used as guides and the teachers are the designers of curriculum and instruction in the classroom.

Hange and Rolfe (1995) remarked that some teachers feared textbooks and established curriculum would be abandoned. Jacobs (1989) suggested considering curriculum requirements as one of three factors when determining the interdisciplinary design that best suits a school's needs. Such action is important because feelings of compromising the content may impose on teachers' decisions to integrate the curriculum (Jacobs, 1989). Gaining support for the administration and the community is another key constraint. Brophy and Allerman (1991) argued that curriculum integration is not always necessary and that some forms of integration are counterproductive. Consequently, they presented criteria to be applied before having students participate in activities designed to promote curriculum integration: "(a) activities should be educationally significant, ones desirable even if they did not include the integration feature; and (b) activities should foster, rather than disrupt or nullify, accomplishment of major goals in each subject area" (p. 66). Administrators, parents, and other individuals play supporting roles that are crucial to the successful implementation of the integrative program (Martinello & Cook, 2000; Panaritis, 1995).

Curriculum integration differs in meaning, rationale, methods, benefits, and constraints. One designer may advocate restructuring the curriculum to teach the content in a particular sequence but without crossing from one discipline to another. A different designer, on the other hand, may determine that collaboration between all disciplines is a must and that students should be active participants in the planning of curriculum. Teachers promoting the integration of the arts are faced with similar concerns and decisions to make. In the long run, any approaches that are designed to engage students in active learning and make meaning out of what they learn, help them develop thinking skills and social skills, broaden their experiences both inside and

outside the classroom and recognize their relevance, educate them about themselves and those with diverse experiences and backgrounds, and provide opportunities for them to make connection between subject matter should be explored.

#### Purpose of Study

The purpose of this case study was to examine factors affecting elementary teachers' (a) beliefs about arts integration with content area instruction and (b) classroom practices.

#### Research Questions

The following research questions guided the study:

1. What are elementary teachers' beliefs about the importance of using the arts with content area instruction?
2. What are elementary teachers' beliefs about self-efficacy in using the arts with content area instruction?
3. What are elementary teachers' beliefs about the support for using the arts with content area instruction?
4. What are elementary teachers' practices in using the arts with content area instruction?
5. Is there a relationship between their beliefs and practices?
6. Is there a significant difference in elementary teachers' beliefs (importance of using the arts; self-efficacy; administrative support for using the arts) in relation to demographic characteristics (gender, age, race/ethnicity, number of students in class, years of teaching experience, highest degree obtained)?
7. Is there a significant difference in elementary teachers' frequency of arts-integrated instructional practices in relation to demographic characteristics (gender, age, race/ethnicity, number of students in class, years of teaching experience, highest degree obtained)?
8. How do elementary teachers describe their personal experiences with the arts?
9. How do they describe arts instruction in their current schools?
10. How do they describe their motivation to use the arts with content instruction?



### Definition of Terms

1. The *arts* are defined as dance, music, theater, and the visual arts (Consortium of National Arts Education Associations, 1994).
2. *Arts integration* refers to “instruction in which arts-related concepts and activities are fused with other academic areas” (Ingram & Riedel, 2003, p. 10).
3. The *content areas* are defined as academic subjects such as English, language arts, mathematics, social studies, and science (Wright & Wright, 2006).
4. *Elementary teachers* are defined as classroom teachers who have completed K-6 elementary education licensure requirements (Teach4NC).
5. A *belief* is “a way to describe a relationship between a task, an action, an event, or another person and an attitude of a person toward it” (Eisenhart, Shrum, Harding, & Cuthbert, 1988, p. 53).
6. *Practices* refer to clusters of teachers’ actions used in a classroom context (Doyle, 1996).

### Limitations

Surveys were mailed to a target population of 164 elementary (K-5) teachers in one North Carolina public school system. Eighty-three teachers completed the surveys but only 81 had complete data, for a response rate of 49%. Since the sampling frame only represents elementary teachers in one school system, generalizability of this study to all elementary teachers in North Carolina or the United States may be limited (Creswell, 2005).

### Significance

A renewed interest in curriculum integration was established in the 1990s (Bresler, 1995). Through integration, arts advocates seek to authenticate the arts as a vital and valuable component of the academic curriculum. Classroom teachers are

becoming more cognizant of the benefits of integrating the arts with other subjects, yet elementary teachers lack the skills to teach with the arts.

Studies examining the beliefs of elementary teachers about arts integration are important for the following reasons. First, an understanding of teachers' beliefs and practices of integrating the arts and how the beliefs and practices were formed can assist teacher education faculty in selecting the most effective way to prepare prospective teachers and classroom teachers for arts integration. Second, the findings of this study can contribute greatly to the scant literature on arts integration. Results of this study should be of interest to teacher education faculty, arts researchers, and curriculum integration researchers.

Elementary classroom teachers can use findings from the study for the purpose of being encouraged to utilize arts activities in their own teaching as well as becoming advocates for an arts-based curriculum in their school and arts-based professional development opportunities to enhance their instruction. Principals and curriculum directors will become informed of some of the ways in which elementary classroom teachers are integrating the arts into their curriculum and instructional practices. These findings can also assist staff developers, arts educators, and elementary teacher education faculty in addressing and offering arts-based professional development and education courses that could motivate teachers' use of the arts in content instruction.

#### Organization of Remaining Chapters

This research report consists of four more chapters. Chapter II provides an overview of research related to three major components: curriculum and arts integration; arts preparation of elementary teachers; and teachers and arts education. Chapter III describes the research methodology used in the study as well as data collection and

analysis procedures. Chapter IV presents an analysis of the data. Chapter V connects findings to the research questions and makes recommendations for future studies.

## CHAPTER II

### REVIEW OF THE LITERATURE

This review of the literature includes three strands: (a) curriculum and arts integration, (b) arts preparation of elementary teachers, and (c) teachers and arts integration. First, I discuss the strategies for integrating the arts across the curriculum (content and instructional strategies). The last two sections focus on teachers' roles, highlighting their preparation in the arts and their beliefs and practices regarding arts integration.

#### Curriculum and Arts Integration

There are a number of ways elementary classroom teachers can incorporate the arts in the curriculum. If arts specialists exist in the school, working collaboratively with that person or persons would be a first step. Knowledge bases of the specialists are grounded in a specific art discipline--they are the experts. According to Donmoyer (1995), elementary art teachers instruct so many children, trying to function with fragmented schedules, that providing meaningful arts encounters for the students is nearly impossible. He stated, "their time would be better spent if they could serve as consultants to other classroom teachers who are struggling to integrate the arts into their teaching" (p. 19). Planning integrated arts curriculum together would allow the arts specialists to develop more meaningful relationships with the students and assist in broadening the classroom teachers' knowledge base about the arts. For the elementary teachers, having a strong and available resource could motivate them to increase their use of the arts with content instruction. The possibilities are endless if the two groups

could participate in teach teaching their lessons. The students would reap the benefits of instruction from both sources.

The next step would be to utilize a variety of resources including external artists and performers from the community and cultural institutions. Schools can and should develop partnerships with different organizations, such as museums, theaters, dance companies, college arts departments, community arts agencies, and local arts groups (Remer, 1996). Some school districts participate in artist-in-the-schools programs where performers and artists come into the schools and teach *about* and *through* their art form. Often, some of students' most memorable days in schools were when artists performed during an assembly or worked with students in the classroom. In turn, teachers should plan arts field trip to extend students' learning (Cornett, 2007). They need to know what the community offers for the arts. Such exposure could motivate the students to participate in arts activities or attend performances and view exhibits. These experiences may then extend to future involvement with the arts as they get older.

Accessing materials that integrate the arts with the core curriculum is a third avenue classroom teachers should investigate. There are numerous books available with lesson plans, ideas, and activities from which teachers can design lessons and thematic units. Cornett (2007) and others (see Cecil & Lauritzen, 1994; Edwards, 2002; Gangi, 2004; Gelineau, 2004; Goldberg, 2006; Piazza, 1999) have written textbooks designed for prospective teachers, as well as experienced teachers new to the concept of arts integration. For the technologically competent, the Internet is a source that is becoming easier to explore in search of ways to integrate the curriculum (Goldberg, 2006). Lessons and units are readily accessible within minutes. Community art agencies have printed materials and props that can be used to enrich instruction and make

learning more meaningful for students (Goldberg, 2006). If one looks hard enough, free or reasonably priced instruction in the art forms is available in the community.

Examples of common ways to integrate the arts with content areas include: reading biographies about well-known people and their contributions as well as other children's literature connected to the arts discipline; conducting research about a type of medium, dance, music era, or oral performance; demonstrating specific techniques unique to the art form; and providing opportunities to engage in the process as well as the performance aspects of the art form. Activities specific to integrating dance with the content areas include dancing angles, degrees, and shapes, exploring the movements a character in a story might make, learning folk dances indigenous to a geographical region, and showing different animal movements by incorporating high, middle, and low levels. Music activities can involve: creating centers for listening to different genres of music, displaying and experimenting with the sounds of different types of instruments, and reading music-based books; writing and performing new lyrics for familiar tunes; and comparing different kinds of music from various time periods that have the same theme. Activities specific to visual arts include making origami art which involves folding paper into shapes, designing wanted posters with a portrait of a book character and written description, studying the culture of different countries through their art forms, and creating nature collages after going on a walk through the neighborhood or woods. Theater activities can involve working with a small group of students to create a machine with moving parts, participating in reader's theater or choral reading by reading scripts based on a particular theme or unit of study, pantomiming mathematical concepts such as fractions or addition, and portraying historical persons by memorizing a famous speech.

Some proponents of the arts advocate for arts integration across the curriculum (Black, 1996; Consortium of National Arts Education Associations, 1994; Parsons, 1998). The benefits of an integrated arts curriculum are numerous. Teachers get to use their imagination. Stimulated and motivated, their creative abilities come to the forefront. They have the opportunities to develop their own curriculum, viewed as an exciting process. Teachers' multiple intelligences are exercised by linking ideas and concepts to make them relevant and meaningful for students (Cecil & Lauritzen, 1994; Cornett, 2007; Edwards, 2002; Gelineau, 2004). Teaching to diverse learning styles of the students becomes more natural for teachers when the arts are integrated (Gangi, 2004; Goldberg, 2006). Teachers are able to engage in activities that in turn promote a sense of self-awareness and discovery of teaching strategies for utilizing the arts disciplines (Goldberg, 2006). Arts integration proponents further note that multicultural issues can be addressed and explored through the arts (Edwards, 2002; Gelineau, 2004; Goldberg, 2006). Networks are developed as a result of teachers' planning with "arts" people such as arts specialists, community arts agencies, dance schools, and universities (Cornett, 2007).

Cornett (2007) and others (see Cecil & Lauritzen, 1994; Edwards, 2002; Gangi, 2004; Gelineau, 2004; Goldberg, 2006; Piazza, 1999) maintain that students acquire vital learning skills by engaging in the arts and their human development is strengthened cognitively, physically, socially, personally, and aesthetically. Howard Gardner's theory of multiple intelligences addressed various ways in which human beings are "smart" (Gardner, 1993). Intelligences, such as visual-spatial, musical-rhythmic, bodily-kinesthetic, and verbal validate the need to use the arts for addressing students' varied and multiple ways of knowing. Research shows that when the arts are integrated in the

school curriculum (a) higher level thinking occurs and the interest levels of the students are high (Burton, Horowitz, & Abeles, 1999; Cornett, 2007); (b) students' attitudes about learning appear to be more positive (Cornett, 2007); (c) students' self-esteem is built by allowing for expression and performance through different learning styles (Goldberg, 2006); and (d) personal expression from the students is encouraged (Cecil & Lauritzen, 1994; Edwards, 2002). In addition, children with exceptionalities can flourish by participating in the arts (Cornett, 2007).

Cornett (2007) identified fourteen unique contributions that the arts make to learning. These contributions included communication, content of the arts, cognitive/intellectual capacities, social capacities, and personal/emotional capacities. The arts are “unparalleled communication vehicles; they are symbolic languages that exist because all thoughts cannot be captured with words” (p. 17). Since the arts are not just process, readily available arts products and works such as virtual tours of museums on the Internet, music on CDs, and performances by local artists can be used as arts “texts.” Cognitive/intellectual capacities develop higher-level thinking through creative problem solving, critical thinking, comprehension, and composition. Cornett stated that “the measure of a satisfying life rests on social relationships. The arts make significant contributions to our social development as individuals and groups” (p. 18). The contributions include culture, cooperation/collaboration, community, and compassion. “The arts engage the emotions” (Cornett, 2007, p. 17). Under the category of personal/emotional capacities, the arts help children develop emotionally through commitment/interest, concentration, confidence, and competence/control.

The arts are intertwined with culture through the artistic languages and expressions of people around the world. Stories are told through the languages of



dance, music, theater (the spoken word and acting), and the visual arts (Cornett, 2007; Goldberg, 2006). Students can and should engage in activities that promote cultural expression and teach about other cultures. Creating meaning in their lives is also pursued by them. The arts involve interacting with concepts, process, and materials. Such engagement allows students to understand who they are, express themselves, and build knowledge about others and their environment (Henry, 2002; Villaverde, 1998).

Other practitioners are more cautious about integrating the arts. Skepticism about curriculum integration is prevalent among many arts education advocates (Donmoyer, 1995). “In the integrated model, art is not taught as a separate discipline with a designated class time and classroom. Instead, art instruction is carried out in the content classroom, with or without the guidance of professional art education faculty” (Thompson, 1995, p. 43). Some teachers employ arts-related activities to supplant instructional time without determining their relevance for the students. No planning is involved; instead, teachers can sit down to rest or attend to other business in the classroom. There is no connection to the content or what the students are learning. These tasks are viewed as filler activities (e.g., “Draw a picture about the story you’ve just read.”).

Roucher and Lovano-Kerr (1995) stated that the integrity of the arts as serious disciplines must be maintained instead of entirely assisting the instruction of other subject matter. Being used solely to motivate students or learn about other content areas can cause problems. Roucher and Lovano-Kerr (1995), for example, maintained that separating the process of making art from content could trivialize interdisciplinary instruction. Donmoyer (1995) hypothesized that if arts education faculty made the case for arts integration and “all teachers became teachers of the arts, the arts would

inevitably be 'taught' by teachers with little or no arts experience and training" (p. 18). He also suggested that, as a result of all teachers teaching the arts, "school districts—particularly in hard economic times—might be even more willing than they currently are to cut arts teachers' positions" (p. 19).

According to Libman (2004), performance or production is the focus of arts-related school activities, rather than the study of each arts discipline for its historical, linguistic, or knowledge content. She argued that the arts should not be portrayed as being all things to all people. Furthermore, she questioned whether the current claims about everything the arts can do are "simply to support our own artistic endeavors and ourselves?" (Libman, 2004, p. 32). Instead, she recommended conducting quality research that could be used for advocacy. The methods employed by arts-based education research (ABER) could do this. The rigor of the art discipline and research should be balanced with performance and not be taken lightly (Sanders, 2006). "Artists do not necessarily oppose employing ABER, or addressing a discipline's potential contribution to research, but they demand careful study and attentive application of an arts media technology to pertinent research problems and settings" (Sanders, 2006, p.92).

Eisner (2002) argued that the arts should not be viewed as a means to an end (i.e., what the arts do for mathematics and other content areas) but that the arts disciplines stand on their own merit. Egan (2005), in a chapter inspired by Eisner's work, contended that "the arts exemplify matters of great educational worth, evident to anyone who holds other than a crudely utilitarian conception of education. Teaching the arts adequately requires sensitivity, improvisation, and an ability to respond well to the unpredictable" (p. 50).

National education reforms have emphasized the issues of accountability and high stakes testing. As an outcome, standards were established in the various content areas, including the arts in 1994 (see Consortium of National Arts Education Associations, 1994). Discipline-based art education (DBAE) emerged as one of the model reform programs adopted by a number of school districts (Delacruz & Dunn, 1995). In order to establish consistency in content, state curriculum guides were written that reflected the content of DBAE and the national visual arts standards (Sabol, 2004). DBAE was designed with four disciplines that functioned as foundational structures from which lessons were drawn (Dobbs, 1992). The disciplines included: art production (learning skills to produce art); art criticism (developing an understanding and appreciation for works of art through analysis, interpretation, and evaluation); art history (studying past and present accomplishments—art’s role in society and culture); and aesthetics (making judgments based on how the artworks have meaning and value and justifying the judgments) (Arts Observatory, 2004; Dobbs, 1992). Barkan has been recognized as one who promoted the ideals of DBAE in the early 1960s, twenty years before its emergence. A transition from a child-centered approach in education to the disciplined-centered approach was beginning to occur (Henry, 2002). These same disciplines are still generally accepted by many art teachers (Henry, 2002).

By using an inquiry-based approach during instruction, DBAE “builds upon exposure to a wide variety of art forms, that encourages the development of multiple perspectives from which to view art, and that emphasizes active multifaceted involvement of students and teachers alike” (Dobbs, 1992, p. 12). Controversy has followed the program. Delacruz & Dunn (1995) commented that debates occurred about DBAE theory appearing to be “elitist, misogynist, and racist” (p. 47). Questions about the

program's aims grew out of what appeared to be conflicting ideas from another reform initiative, multiculturalism that emerged at the same time. Debates occurred and eventually common aims were found between the two programs (Delacruz & Dunn, 1995). At times the Getty claimed that DBAE contributed to non-arts outcomes of student achievement in reading and mathematics; however, the intrinsic value of art outweighed such claims (Smith, 1999). Numerous art teachers received training in the implementation of DBAE. Descriptions of various roles (art specialist, classroom teacher, content specialists, and museum educator) were presented in the DBAE handbook (Dobbs, 1992). Emphasis was placed on the need for the art specialist and classroom teacher to pursue collaborative efforts to integrate the arts, especially at the elementary level. Goldberg (2006) expressed:

I think the Getty initiatives have broadened and structured the role the arts can play in schools, especially with regard to history, criticism, and aesthetics. The arts provide such an overwhelming landscape of opportunity that it can be difficult to identify what to do in specific instances. Getty begins to give us a direction, and it can be seen in how our National Standards for Arts in Education have been authored. (pp. 184-185)

Still, the reality is that a growing number of classroom teachers either voluntarily or involuntarily engage in arts integration. A majority of teachers would consider themselves novices when it comes to teaching with the arts, having had little formal training since "course work in the arts is limited or nonexistent for preservice teachers" (Cornett, 2007, p. v).

#### Arts Preparation of Elementary Teachers

In 1996 the National Commission on Teaching & America's Future published the report *What Matters Most: Teaching for America's Future*. The first of three premises reported by the Commission stated, "What teachers know and can do is the most

important influence on what students learn” (National Commission on Teaching & America’s Future, 1996, p. 1). Effective and highly competent education faculty know their subject matter and how to teach the subjects to students (National Council for Accreditation of Teacher Education [NCATE], 1999; Interstate New Teacher Assessment and Support Consortium [INTASC], 1992; National Board for Professional Teaching Standards [NBPTS], 1989). NCLB requires teachers to be “highly qualified.” In order to demonstrate knowledge of the basic elementary school curriculum (including the arts) new elementary school teachers must pass a rigorous test for licensure and hold at least a bachelor’s degree. Veteran teachers must also be designated as being “highly qualified” as defined by the law. “Teachers in command of their subject understand its substance, factual information as well as its central organizing concepts, and the ways in which new knowledge is created, including the forms of creative investigation that characterize the work of scholars and artists” (NBPTS, 1989, p. 9).

Traditional teacher education programs for elementary education certification typically include courses in music and art (Occupational Outlook Handbook, 2006-07; Damm, 2006). Chapman (2005) examined the status of visual art education in United States public elementary schools from 1997 to 2004. She reported less than 20% of the states require courses in the arts for an elementary license. Students in teacher education programs take between 6-12 semester hours; some coursework falls under general humanities and the rest are methods courses. Minimal requirements in art exist for classroom teachers. In teacher education programs, the instruction of the arts is typically implemented as special methods courses. Stengel and Tom (1996), in making the distinction between general methods and special methods, stated that “special methods examine teaching practice from the point(s) of view of particular teachers in

particular contexts” (p. 602). The way in which teacher candidates are educated to utilize the arts in the classroom varies greatly in these special methods courses of teacher education programs. The instruction they receive may occur in “stand-alone” courses such as “Music for the Classroom Teacher” and “Art in the Elementary School.” The courses are taught by arts specialists and are usually housed in the specific arts department. A team of arts specialists combining their expertise within one course is the focus of the integrated model. The instructors may teach together for the entire semester or on a rotational basis where each specialist teaches his/her discipline for a portion of the semester (McCullar, 1998). A third model found in teacher education programs is the unitary model, another integrative approach. Typically, a generalist from the department of teacher education or curriculum and instruction is the instructor. “This instructor must possess a broad background not only in the fine arts, but also in elementary education as well” (McCullar, 1998, p. 107). S/he teaches two or more arts disciplines in a unitary fashion as one course. One or more of the three models (stand-alone, integrated, and unitary) dominates arts education in elementary teacher education programs.

The escalation of arts integration in K-6 education demands that preservice programs be more systematic in developing the arts knowledge base of elementary teachers. Supporting this notion of teachers being able to demonstrate knowledge about the arts, the *Model Standards for Licensing Classroom Teachers and Specialists in the Arts: A Resource for State Dialogue* was released by the Interstate New Teacher Assessment and Support Consortium [INTASC] Arts Education Committee in 2002. Modeled after the original ten INTASC standards, K-12 classroom teachers and arts specialists were provided with guidelines to aid in the planning, implementation, and evaluation of the arts, both individually and collaboratively. The committee believed that

all classroom teachers should have some background in all four arts disciplines, especially in schools where specialists were not available, in order to “see and identify ways in which all the arts are similar and different and how concepts from one arts discipline relate to the other arts disciplines” (INTASC Arts Education Committee, 2002, p. 3). The same expectations were presented for the arts specialists plus they should know and be able to show expertise in one arts discipline.

Galbraith (1996) identified the following issues that must be addressed by teacher education faculty:

1. First, teacher education candidates and teacher educators frequently have only a rudimentary background, if any, in the various fine arts disciplines.
2. Second, and more troubling, we also find that teacher educators and teacher candidates cling to preconceptions about the fine arts, developed when they were school pupils themselves.
3. Third, support for the fine arts has also been eroded indirectly as a consequence of social and political pressures to teach basic skills with the sciences, mathematics, and language arts.
4. Fourth, teacher educators may argue that prospective teachers need little exposure to the fine arts, if any, if they are to teach in schools with fine arts specialists. (pp. 187-188)

Obviously, there are advocates for the arts, both in the arts world and beyond, who value the experiences and benefits of dance, music, theater, and the visual arts in the schools; the lack of substantive empirical pieces of evidence limits the amount of validation researchers give to such beliefs. At the same time, the literature has identified three common elements necessary for prospective teachers and classroom teachers to develop the skills and strategies for teaching via the arts in elementary school settings. These elements include: (a) developing a knowledge base of arts subject matter (Cornett, 2007; Galbraith, 1996; Gelineau, 2004; Goldberg, 2006); (b) engaging in

personal experiences with the arts (Cornett, 2007; Edwards, 2002; Galbraith, 1996; Goldberg, 2006); and (c) being educated in how to integrate the arts in the classroom (Cecil & Lauritzen, 1994; Cornett, 2007; Galbraith, 1996; Gelineau, 2004; Goldberg, 2006; Piazza, 1999). Although teachers need to be equipped with these skills and strategies, what teachers believe about arts integration can impact their practices in the classroom.

### Teachers and Arts Integration

Since the 1980s teacher beliefs have been recognized as an important construct in teacher education research (Fang, 1996; Richardson, 1996). Teachers' ways of thinking and practices are examined in summaries of research, such as Clark and Peterson's (1986) work on teachers' thought processes; a review of literature on teacher beliefs and practices by Fang (1996); teachers' beliefs and educational research by Pajares (1992); and research on the role of attitudes and beliefs in learning to teach conducted by Richardson (1996). This line of research has centered on the influence teachers' beliefs have on their behavior and practices in the classroom (Fang, 1996; Nespor, 1987; Pajares, 1992). According to Fang (1996), "this signals that research on teaching and learning has shifted from a unidirectional emphasis on correlates of observable teacher behavior with student achievement to a focus on teachers' thinking, beliefs, planning and decision-making processes" (p. 47). Pajares (1992) stated "as a global construct, belief does not lend itself easily to empirical investigation" (p. 308); he viewed this as a "messy," but useful construct. "(T)he individual beliefs and values of teachers play a vital role in shaping the objectives, goals, curriculum, and instructional methods of schools" (Yero, 2002). Educational effectiveness can be greatly enhanced by



having a better understanding of teachers' belief system or conceptual base (Brophy & Good, 1974).

Clark and Peterson (1986) stated that "teacher behavior is substantially influenced and even determined by teachers' thought processes" (p. 255). Their model of the teaching process consists of two domains: (a) teachers' thought processes; and (b) teachers' actions and their observable effects. Within the domain of teachers' thought processes (which are unobservable) are three categories: (a) teacher planning (pre-active and post active thoughts); (b) teachers' interactive thoughts and decisions; and (c) teachers' theories and beliefs. "The third category, teachers' theories and beliefs, represents the rich store of knowledge that teachers have that affects their planning and their interactive thoughts and decisions" (Clark & Peterson, 1986, p. 258). Teachers' interactive thoughts and decisions and teacher planning can also affect the teachers' theories and beliefs.

Oreck's (2001) study of teachers' attitudes found that although teachers believe that the arts are important in education, their practice (use) was limited by a lack of professional development and high-stakes accountability. Self issues (efficacy and image) were related to creativity and artistry (personal development).

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

Using a case study methodology, Werner (2001) explored the differences in teacher practice between teachers using a co-teaching model of arts integration and

those using traditional methods of instruction. Teachers utilizing the integrative model used dance to teach mathematics. Students' attitudes toward schools and the arts were compared as well as scores on a standardized mathematics test. No significant differences between the two groups of students were found in their attitudes toward school or math scores. The teachers who used the arts integration model were more likely to change how they viewed the classroom, taught, and interacted with students.

Rabkin and Redmond (2006) argued that the arts make a difference and that arts integration is a viable way of raising student achievement and making the school environment more conducive to learning. They recommended seven different principles and characteristics necessary to carry out good arts-integrated programs, such as utilizing resources found in the community and building partnerships, instructing in the arts both across content as well as within their own disciplines, and pursuing essential funds to support the arts integration program.

Burton, Horowitz, and Abeles (1999) studied arts education programs within elementary and junior high schools with children in grades four through eight. Four schools were involved in the case studies. The findings showed that the performance of students in arts-intensive settings of "high-arts" groups was better than those in "low-arts" groups on measures of creativity, fluency, originality, elaboration, and resistance to closure. The "high-arts" students demonstrated strong abilities in expressing thoughts and ideas, taking risks in learning, and moving beyond the bounds of imagination. Teachers saw these same students as being more cooperative and willing to display their learning before a community of their peers and parents.

A study on the North Carolina A+ Schools Program (2001) was designed to address educational reform with implementation of the arts. The comprehensive school

reform program was initially piloted for four years by the Kenan Institute for the Arts in 24 public schools across North Carolina beginning in the 1995-1996 school year. This report summarized the effects of the program. Five common effects were identified across the schools: legitimizing the arts; building new connections; developing organizational capacity; creating a coherent arts-based identity; and enriching learning opportunities. Nine practices for focusing on creativity and implementing education reform through the arts emerged from the study including: learning from evaluation; tapping multiple intelligences; integrating curriculum through arts and thematic units; opening new channels of communication; investing in professional development; enriching assessment; strengthening parent and community involvement; opening up governance; and networking. The wise practice of integrating curriculum through arts and thematic units was of particular interest for this study. Students received approximately one hour of instruction daily for each arts discipline (North Carolina A+, 2001). The amount of time spent on the arts as well as the deliberate integration of the arts into the core curriculum is not the norm in public schools. Many of the activities and experiences in which the students participated extended beyond the walls of the schools to their communities. The arts specialists were a major impetus of the programs, causing some teacher burnout (North Carolina A+, 2001). Most of the teachers that remained at the schools eventually embraced the A+ concept. The A+ Schools Program became “a truly comprehensive reform, one that went beyond superficial changes in policies or methods to bring about a new vision of quality teaching and learning, one that became deeply embedded in school culture and practice” (North Carolina A+, 2001, p. 3).

## Summary

This chapter examined three categories of literature related to integrating the arts with the content areas: (a) curriculum and arts integration, (b) arts preparation of elementary teachers, and (c) teachers and arts integration. Using the arts to teach content should not eliminate arts instruction; general classroom teachers can not replace arts specialists. However, integration of the arts in collaboration with arts specialists offers elementary school teachers a way to help students create deeper meaning from what they learn in school. Both professional standards and curriculum standards are calling for teachers to be better prepared in terms of their knowledge, skills, and dispositions related to the arts. While teachers' beliefs in the importance of arts integration are critical, they also need support from the administration in the form of resources and professional development in order to effectively practice arts integration.

## CHAPTER III

### METHODOLOGY

This study was designed to examine factors affecting elementary teachers' (a) beliefs about arts integration with content area instruction and (b) their practices. Following is a description of the methodology used to achieve this purpose including (a) design of the study, (b) role of the researcher, (c) context of the study, (d) population and sample size, (e) data collection and analysis procedures, and (f) issues related to generalizability.

#### Design of the Study

A survey design was selected for the study. Creswell (2005) stated that “survey research designs are procedures in quantitative research in which investigators administer a survey to a sample or to the entire population of people in order to describe the attitudes, opinions, behaviors, or characteristics of the population” (p. 354). This survey was a cross-sectional design meaning the data were collected at one point in time (Creswell, 2005; Fink, 2006). The data collection occurred in the fall of 2006. This type of design was appropriate for the study because it was used to collect information regarding beliefs and behaviors (Creswell, 2005).

#### Context of the Study

I bring seventeen years of elementary classroom teaching to the role of the researcher. During that time, I integrated the four arts disciplines (especially music) into the content area instruction of language arts, mathematics, social studies, and science

whenever possible. Prior to my pursuit of a doctoral degree, I taught two versions of an arts-based course in university settings: *Expressive Arts in the Elementary School* and *Teaching Creative Arts*. The major premise of both courses was to equip undergraduate, elementary education majors with the skills and strategies to integrate the arts with other content areas. In addition, I conducted seminar sessions focused on arts integration with elementary education majors for two years.

For the past seven years I taught *Integrated Arts for Elementary Teachers* utilizing a textbook specifically designed for arts integration instruction with elementary education majors. Actively engaging in hands-on activities was a highly regarded expectation of the course. I also showed the students ways to integrate the arts in two other courses: *Elementary Methods II: Social Studies Education Component* and *Children's Literature: Interpretation and Integration*. Graduate students in Jeffers College's master's program for elementary education participated in discussions about arts integration in two courses: *Integrated Curriculum in the Elementary Classroom* and *Literature in the Elementary Classroom: Theory and Practice*.

The Cameron County Schools District (CCSD) is located in the Piedmont region of North Carolina. Approximately 135,000 county dwellers experience a mix of suburban and rural lifestyles in the small community. Cultural, race/ethnic, socioeconomic, and language diversity permeates.

NC School Report Cards website presents a wide range of information about the students, teachers, administrators, facilities, etc. for all K-12 public schools in North Carolina and is available annually (<http://www.ncreportcards.org/src>). Information about the school district and seven elementary schools in the study was researched on this website. The district was comprised of more than 21,000 K-12 students. The makeup of

the district included one city and 11 smaller, surrounding communities. There were 20 elementary schools, 7 middle schools, and 7 high schools. Seven of the elementary schools were selected for the study. Four of the schools were located in the city while the other three schools were found in the surrounding smaller communities. All of the schools experienced diversity similar to the county population.

At the high schools, students have opportunities to participate in dance to some degree-(e.g., modern, hip hop); music (e.g., chorus, band, orchestra, music theater), visual arts (e.g., painting, sculpture, graphic design, photography), and theater (e.g., play production, set design, script writing). Arts specialists usually teach these courses and supervise the related clubs or reorganizations; however, sometimes, a community person is hired to be the instructor. Student performances always receive substantial media to inform the community of the various, upcoming arts-related events. Many of the same experiences are offered in the middle schools but to a lesser extent than in the high schools. It is in the middle school where students can begin to learn how to play a musical instrument.

At the time of the study, CCSD employed teachers with specialized training in the various art forms. At the elementary level, students were only instructed by music and visual arts teachers. These teachers typically traveled between two or three schools every week. All K-5 students received approximately 45 minutes to one hour of music instruction by the specialist on a weekly basis. Students received visual arts instruction on a rotational basis of either every other week or every third week for approximately 45 minutes to one hour.

### The Population and Sample Size

The target population included all elementary teachers currently employed by the CCSD in North Carolina. A convenience sample of seven schools was identified. The seven schools were chosen because of their previous partnerships with the Jeffers College Department of Teacher Education. Convenience sampling, a type of nonprobability sampling was used because the participants were available and willing to complete the survey (Fink, 2006). Although this type of sampling was easy to use, sources of bias possibly diminished the generalizability of the study. I selected 164 participants in order to establish a true representation of the population, thereby reducing sampling error (Creswell, 2005). Respondents did represent general characteristics of the population of elementary teachers in the school system (e.g., females and males, teachers from all grade levels, varying years of teaching experience).

More than nine percent of the respondents were either taught and/or supervised by this researcher as former undergraduate and graduate students. Additionally, this researcher was known by some administrators and teachers in the CCSD, because of my former role as an assistant professor at Jeffers College and a liaison for public school partnerships. These relationships could influence the way in which some of the participants responded on the survey; their responses may be perceived as trying to please the researcher.

### Data Collection

I used a previously tested questionnaire, the *Teaching with the Arts Survey (TWAS)*, created by Barry A. Oreck\_(2001). The TWAS was designed to identify elementary teachers' background experiences with the arts as well as their beliefs and



classroom practices regarding arts integration. The questionnaire contains 31 Likert-type items based on a five-point rating scale (e.g., *very important* to *not important*; *daily* to *never*; *strongly agree* to *strongly disagree*). Other questions on the survey solicit demographics information (e.g., gender, age, ethnicity, years of teaching experience, etc.). Two open-ended questions are included at the end of the questionnaire. Oreck established content validity through review of each item on the instrument by content experts (i.e., arts educators, professional developers, a psychometrician, classroom teachers, and content specialists). Four components of the Likert scale sections were identified for reliability purposes. These components were identified as importance (alpha reliability = .91), self-efficacy/self-image (alpha reliability = .88), support (alpha reliability = .71), and constraints (alpha reliability = .50). I modified the demographic section of the questionnaire to include items about previous and current personal involvement with the arts as well as preparation and/or professional development in arts integration.

I distributed the questionnaires by hand to the principals at the seven identified schools. A manila envelope containing the survey, cover letter, and informed consent form was provided for each teacher. The cover letter explained the purpose of the study as well as the process of selecting participants and stressed important reasons for cooperating (Bourque & Fielder, 2003). All K-5 classroom teachers at six of the seven selected elementary schools were asked to complete the TWAS by the principal of those schools. The questionnaires were distributed at faculty meetings by the principal. The researcher, during a faculty meeting at the seventh school, gave a brief presentation asking the K-5 teachers to complete the questionnaire. The principal distributed the questionnaires at the end of the faculty meeting. All teachers were instructed to return

the completed questionnaire and informed consent form in the manila envelope provided to a crate placed either in the main office or the principal's office.

Initially, a two-week return date was issued to the participants at all of the schools; a second follow up distribution of the survey to nonrespondents after two weeks was necessary to increase the rate of returns (Creswell, 2005). An intercom announcement by the principal at each site also accompanied the distribution. In order to increase the likelihood of a high return rate, incentives of colorful, mini gel pens and chocolate candies labeled with the message "Thank you ☺" were given to teachers (Fink, 2006). The gel pen was placed in the envelope with the survey materials to help expedite the process of filling out the questionnaire and informed consent form. The administrative team and office personnel at each school received grab bags containing a sticky notepad, pen, pencil, and chocolate candies as an appreciative gesture. The intent was also to motivate them to encourage the teachers to return the completed surveys.

Of the 164 questionnaires distributed, 84 forms were returned. Three of the questionnaires were omitted from the analysis because page two was not completed on two of the surveys and one survey was returned without a signature on the informed consent form. As a result, 81 questionnaires were analyzed for this study. The response rate was 49%. According to Creswell (2005), "survey studies in leading educational journals report a response rate of 50% or better" (p. 367). Forty-nine is an acceptable rate given that (a) the purpose of the study is not to generalize findings to the total population of elementary teachers, but rather to gain insights regarding the teachers' beliefs about arts integration; and (b) the number of responses met minimal requirements for the statistical procedures (Sapsford, 1999; WESS, 2005).

## Data Analysis Procedures

Data were analyzed using descriptive and inferential statistical procedures. Descriptive statistics included counts (frequencies), proportions (percentages), a measure of central tendency (the mean), and measures of variation (range and standard deviation) (Fink, 2006). Inferential procedures included one-way analysis of variance (ANOVA) and Pearson's product-moment correlation coefficient (Pearson  $r$ ). In addition, a factor analysis was conducted on items 1-31 of the *TWAS*. This analysis yielded three dominant factors (see Appendix for results of the factor analysis). I decided to divide the third factor into two parts. Consequently I was able to define four subscales: Beliefs about Importance of Arts (BIA), Beliefs about Self-Efficacy (BSE), Beliefs about Support (BS), and Frequency of Practices (FP). Responses listed for the two open-ended survey items were categorized, coded, and summarized in a graph.

## Generalizability of the Study

Quantitative researchers seek the truth through generalizability. This means the findings reported for the sample population can be applied to the total population from which the sample was drawn. Creswell (1994) stated that a quantitative study "is an inquiry into a social or human problem, based on testing a theory composed of variables, measured with numbers, and analyzed with statistical procedures, in order to determine whether the predictive generalizations of the theory hold true" (p. 2). The numbers (statistics) represent the truth. In this study, the researcher sought insights on factors affecting elementary teachers (a) beliefs about arts integration and (b) their practices. Using a convenience sample decreased the generalizability of this study (Creswell, 2005; Fink, 2006). Using a sampling size of 164 elementary teachers who represented general characteristics of the target population (elementary teachers in CCSD) and

appropriate statistical procedures supports generalization of the findings to elementary teachers in that particular school system. It may, however, be problematic to generalize the findings of this study to all elementary teachers in North Carolina or the United States.

### Summary

This study was designed to look at factors affecting elementary teachers' (a) beliefs about arts integration and (b) their classroom practices. A survey design was employed, using a previously tested instrument, *Teaching with the Arts Survey (TWAS)*. The survey was modified to include a few additional items related to the backgrounds of the teachers. The survey was administered to a convenience sample of 164 teachers at seven elementary schools in one public school system. A return rate of 49% was achieved. Data were analyzed using descriptive and inferential statistical procedures. Chapter IV details the results of the data analysis.

## CHAPTER IV

### RESULTS

This chapter includes an analysis of the data interpreted from the survey design used in this study. The Teaching with the Arts Survey (*TWAS*) was analyzed using descriptive and inferential statistics. Components of the demographic information are summarized. A three-factor analysis was conducted to determine how the variables combined in order to illuminate the facets of teaching with the arts. The following two subscales were clearly defined: (a) beliefs about the importance of the arts and (b) frequency of teachers' practices using the arts. The third factor was divided into two subcategories: (c) beliefs about self-efficacy in using the arts and (d) beliefs about support for using the arts. Analysis of variance tests (one-way ANOVAs) were conducted with the subscales derived from the factor analysis. The subscales, in turn, were correlated using the Pearson Product-Moment correlation procedure. Additional one-way ANOVAs explored the interaction between the demographic variables and *TWAS* subscales. Two questions addressing personal experience with the arts were analyzed. Arts instruction in the current schools was explored. Lastly, patterns that emerged from analysis of the two open-ended questions on the questionnaire are explained.

As described in Chapter III, the *TWAS* was used to collect information about elementary teachers' beliefs and their practices regarding arts integration with content area instruction as well as their demographic characteristics and personal experiences with the arts.

### Analysis of Demographic Variables

The first two pages of the *TWAS* solicited demographic information. Summary statistics of these data are presented in Table 2. The sample consisted of 81 elementary teachers who completed the questionnaire.

There were 4 males and 77 females. The age range was from 22 to 63 years of age; three participants gave no response for their age. Participants included 73 Caucasians and 6 African Americans, and the ethnicity for two of them was unknown.

One teacher reported having an undergraduate degree; 37 held a Bachelor of Arts degree; 25 participants completed a Bachelor of Science degree; 15 held a Master's degree of some sort, one teacher had a Master of Science degree and one participant had a Master in Teaching degree; and the highest degree achieved was unknown for one teacher. The participants reported various majors in connection with their degrees (e.g., Early Childhood, Education, and Business Administration). They are not being included in this study. However, 52 teachers (64.2%) majored in Elementary Education.

The range of years of teaching was from one year to 39 years. The average number of students in classrooms varied from 14 to 29 students.

Table 2. *Summary Statistics for Demographic Data*

	N	%
Gender		
Female	77	95.1
Male	4	4.9
Age		
22-29	21	25.9
30-39	23	28.4
40-49	16	19.8
50-59	16	19.7
60+	2	2.4
No Response	3	3.7

Table 2. (con't)

*Summary Statistics for Demographic Data*

	N	%
<b>Race/Ethnicity</b>		
Caucasian	73	90.1
African American	6	7.4
No Response	2	2.5
<b>Number of Students in Class</b>		
14	1	1.2
15	2	2.5
17	10	12.3
18	8	9.9
19	8	9.9
20	19	23.5
21	11	13.6
22	10	12.3
23	1	1.2
24	4	4.9
25	4	4.9
26	1	1.2
27	1	1.2
29	1	1.2
<b>Highest Degree</b>		
Undergraduate	1	1.2
Bachelor of Arts	37	45.7
Bachelor of Science	25	30.9
Masters	15	18.5
Master of Science	1	1.2
Master of Teaching	1	1.2
No Response	1	1.2
<b>Years Teaching</b>		
1-9	39	48.1
10-19	24	29.6
20-29	12	14.8
30-39	6	7.4

**Analysis of TWAS Subscales**

The first subscale defined after a factor analysis was conducted measured the level of importance elementary teachers attributed to the use of various art forms and artistic activities to help students learn and demonstrate acquired knowledge. Items 1-8

of the *TWAS* were included in this subscale. The descriptive statistics for these questions are summarized in Figure 1 and Table 3. For this recoded variable, values for the responses were 8 = *Not Important*, 16 = *Of Little Importance*, 24 = *Somewhat Important*, 32 = *Important*, 40 = *Very Important*. Scores for this scale ranged from 16 to 40, with a mean of 32.6.

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

Items 24, 26, and 30 of the *TWAS* measured the elementary teachers' level of self-efficacy (confidence in their ability to facilitate arts activities). For this recoded variable, values for the responses were 3 = *Strongly Disagree*, 6 = *Disagree*, 9 = *Neither Disagree or Agree*, 12 = *Agree*, 15 = *Strongly Agree*. Scores for this scale ranged from 3 to 15, with a mean of 10.2. The descriptive statistics for these questions are summarized in Figure 2 and Table 4.

24. I feel confident in my ability to facilitate visual arts activities.
26. I feel confident in my ability to facilitate theater activities.
30. I consider myself a highly creative person.



Items 18-20, 22, 23, 25, 27-29 of the *TWAS* measured the level of support (from the administration) elementary teachers felt they received for using various art forms and artistic activities in their classrooms. For this recoded variable, values for the responses were 9 = *Strongly Disagree*, 18 = *Disagree*, 27 = *Neither Disagree or Agree*, 36 = *Agree*, 45 = *Strongly Agree*. Scores for this scale ranged from 18 to 45, with a mean of 32.6. The descriptive statistics for these questions are summarized in Figure 3 and Table 5.

18. I feel that I don't have enough time to teach the arts along with the rest of the curriculum.
19. I consider myself an artist.
20. I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.
22. My supervisor encourages teacher creativity.
23. I don't have enough space to use movement effectively in the classroom.
25. My students have trouble concentrating on other work after an arts activity.
27. In general, my school is supportive of innovative teaching approaches.
28. I feel that there are many students in my class who would especially benefit from more arts activities in the curriculum.
29. I am free to use new teaching approaches in my classroom as I see fit.

Items 9-16 of the *TWAS* measured the elementary teachers' practices, i.e., how frequently they used various art forms and artistic activities in their classroom. For this recoded variable, values for the responses were 8 = *Never*, 16 = *Rarely*, 24 = *Once a Month*, 32 = *Once a Week*, 40 = *Daily*. Scores for this scale ranged from 12 to 33, with a mean of 22.9. The descriptive statistics for these questions are summarized in Figure 4 and Table 5.

9. lead a movement activity with your students?
10. show a video tape of a dance to your students?

- 11. lead a music activity with your students?
- 12. lead a theater activity with your students?
- 13. actively listen to a piece of music with your students?
- 14. read or watch a tape of a play with your students?
- 15. study works of art with your students?
- 16. lead a visual arts activity with your students?

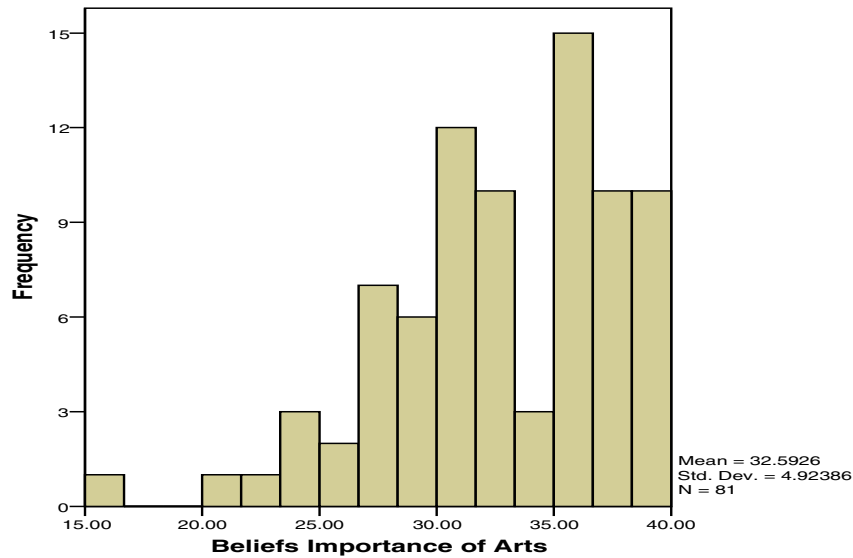


Figure 1. Beliefs about Importance of the Arts Bar Graph

Table 3. Beliefs about Importance of the Arts Descriptive Statistics

N	Valid	81
	Missing	0
Mean		32.5926
Std. Error of Mean		.54710
Std. Deviation		4.92386
Minimum		16.00
Maximum		40.00

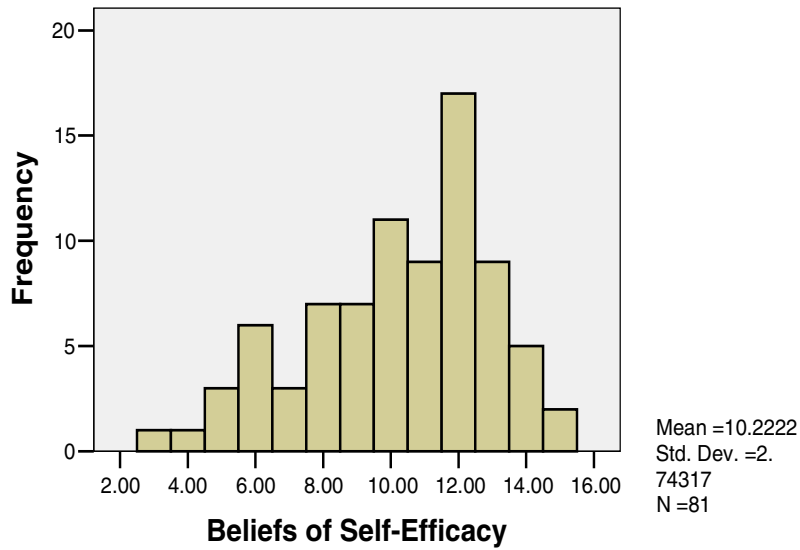


Figure 2. Beliefs about Self-Efficacy Bar Graph

Table 4. Beliefs about Self-Efficacy Descriptive Statistics

N	Valid	81
	Missing	0
Mean		10.2222
Std. Error of Mean		.30480
Std. Deviation		2.74317
Minimum		3.00
Maximum		15.00

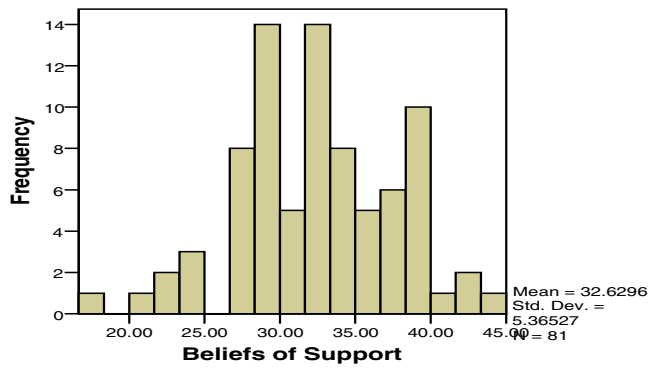


Figure 3. Beliefs about Support Bar Graph

Table 5. Beliefs about Support Descriptive Statistics

N	Valid	81
	Missing	0
Mean		32.6296
Std. Error of Mean		.59614
Std. Deviation		5.36527
Minimum		18.00
Maximum		45.00

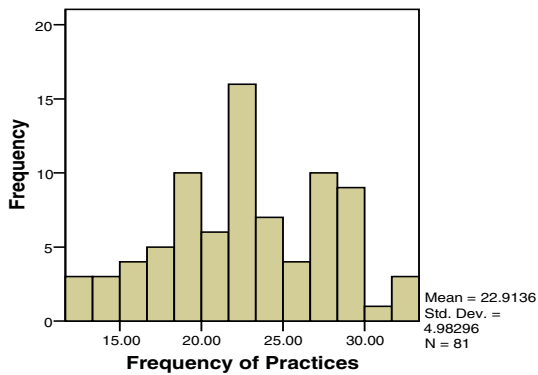


Figure 4. Frequency of Practices Bar Graph

Table 6. Frequency of Practices Descriptive Statistics

N	Valid	81
	Missing	0
Mean		22.9136
Std. Error of Mean		.55366
Std. Deviation		4.98296
Minimum		12.00
Maximum		33.00

The Pearson Product-Moment correlation procedure was used to determine the strength of the linear relationship between the four subscales. The results are displayed in Table 5. A moderately strong positive correlation occurred between beliefs about self-efficacy and beliefs about support. A modest positive correlation existed between beliefs about self-efficacy and frequency of practices. The correlation between beliefs about support and beliefs about importance of the arts was statistically significant at the .01 level, but the strength of this correlation ( $r=.314$ ,  $p=.004$ ) was less robust than the first two. Correlations between (a) frequency of practices and beliefs about the importance

of arts ( $r=.267$ ,  $p=.016$ ), (b) frequency of practice and beliefs about support ( $r=.249$ ,  $p=.025$ ), and (c) beliefs about the importance of arts and beliefs about self-efficacy ( $r=.226$ ,  $p=.042$ ) were statistically significant at the .05 level, but the magnitude of the correlations was mild.

Table 7. *Correlations between the Four TWAS Subscales*

		Beliefs Importance of Arts	Beliefs of Self-Efficacy	Beliefs of Support	Frequency of Practices
Beliefs Importance of Arts	Pearson Correlation	1	.226(*)	.314(**)	.267(*)
	Sig. (2-tailed)		.042	.004	.016
	N	81	81	81	81
Beliefs of Self-Efficacy	Pearson Correlation	.226(*)	1	.668(**)	.369(**)
	Sig. (2-tailed)	.042		.000	.001
	N	81	81	81	81
Beliefs of Support	Pearson Correlation	.314(**)	.668(**)	1	.249(*)
	Sig. (2-tailed)	.004	.000		.025
	N	81	81	81	81
Frequency of Practices	Pearson Correlation	.267(*)	.369(**)	.249(*)	1
	Sig. (2-tailed)	.016	.001	.025	
	N	81	81	81	81

\* Correlation is significant at the 0.05 level (2-tailed).

\*\* Correlation is significant at the 0.01 level (2-tailed).

### Analysis of Mean Score Differences for TWAS Subscales

#### Across Demographic Variables

This section presents analyses of possible differences in the subjects' mean scores on the four subscales of the TWAS as related to demographic variables (gender, age, race/ethnicity, number of students, years of teaching, highest degree obtained). An alpha level of .05 was established for the ANOVA analysis.

## Gender

The ANOVAs yielded no significant differences between the subscales for gender. Tables 8-11 show the ANOVA statistics and Figures 5-8 graphically present the differences in means. While the statistical tests indicate that teachers' beliefs and practices are not significantly affected by gender, the figures show slight differences in the means of females and males; however, this is probably explained by the larger number of female subjects.

Table 8. ANOVA of Beliefs Importance of Arts Subscale Means across Gender

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	34.000	1	34.000	1.410	.239
Within Groups	1905.555	79	24.121		
Total	1939.556	80			

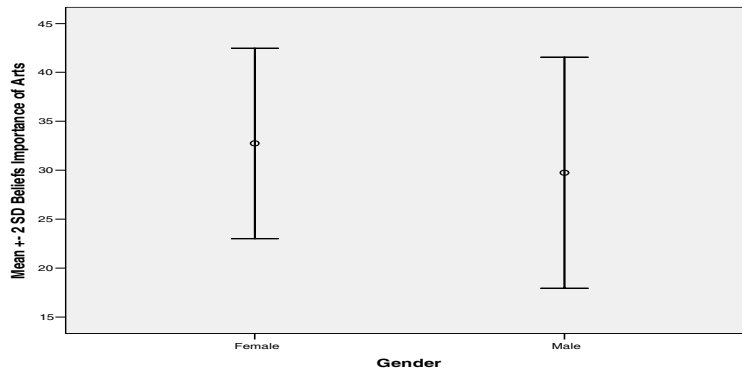


Figure 5. Error Bar for Beliefs Importance of Arts Means across Gender

Table 9. ANOVA of Beliefs of Self-Efficacy Subscale Means across Gender

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	.938	1	.938	.123	.726
Within Groups	601.062	79	7.608		
Total	602.000	80			

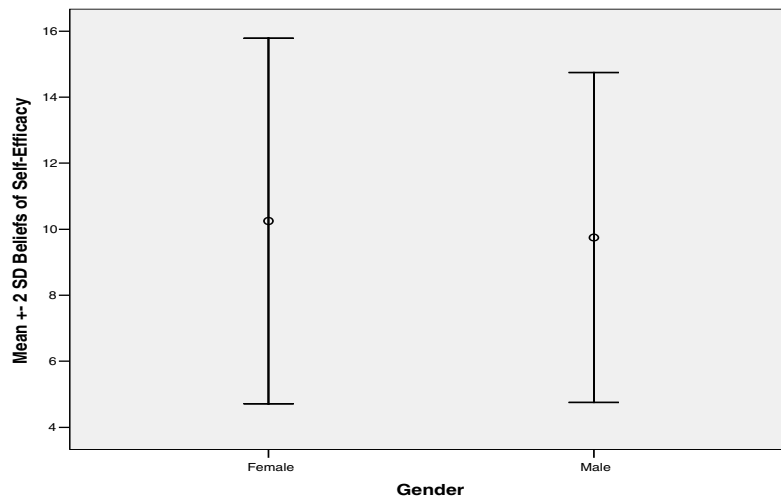


Figure 6. Error Bar for Beliefs of Self-Efficacy Means across Gender



Table 10. ANOVA of Beliefs of Support Subscale Means across Gender

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	.606	1	.606	.021	.886
Within Groups	2302.282	79	29.143		
Total	2302.889	80			

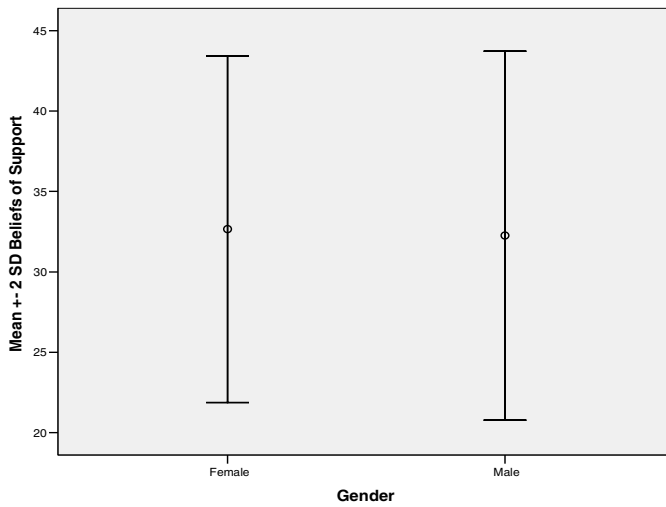


Figure 7. Error Bar for Beliefs of Support Means across Gender

Table 11. ANOVA of Frequency of Practices Subscale Means across Gender

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	1.853	1	1.853	.074	.787
Within Groups	1984.542	79	25.121		
Total	1986.395	80			

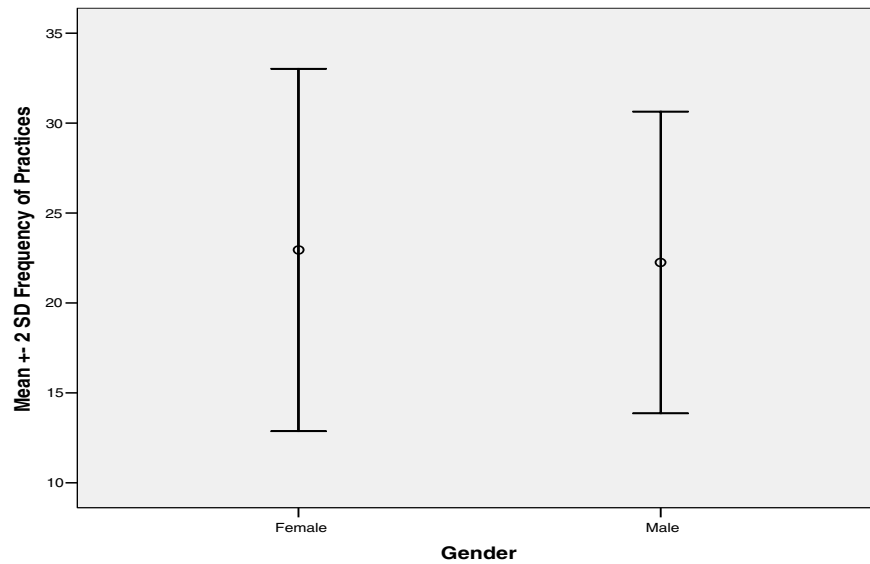


Figure 8. Error Bar for Frequency of Practices Means across Gender

## Age

Tables 12-15 and Figures 9-12 show results for the ANOVAs on the four subscales across the age variable. While the statistical tests yielded no statistically significance differences between the subscales and age, analysis of the figures shows slight differences among the age groups. For example as indicated on Figure 9, for BIA teachers in the 30-39, 50-59, and 60-63 age groups had similar means that were slightly higher than the 20-29 and 40-49 age groups. Figure 10 shows that the means for BSE for the 22-29 and 60-63 age groups were similar and higher than were those for the rest of the groups. Means for the 40-49 and 50-59 groups were almost the same while the mean of the 30-39 group as the lowest of all. As shown in Figure 13, the means for FP followed the BSE pattern. The BS means were similar for all age groups.

Table 12. ANOVA of Beliefs of Importance of Arts Subscale Means across Age

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	757.351	31	24.431	1.003	.487
Within Groups	1120.033	46	24.349		
Total	1877.385	77			

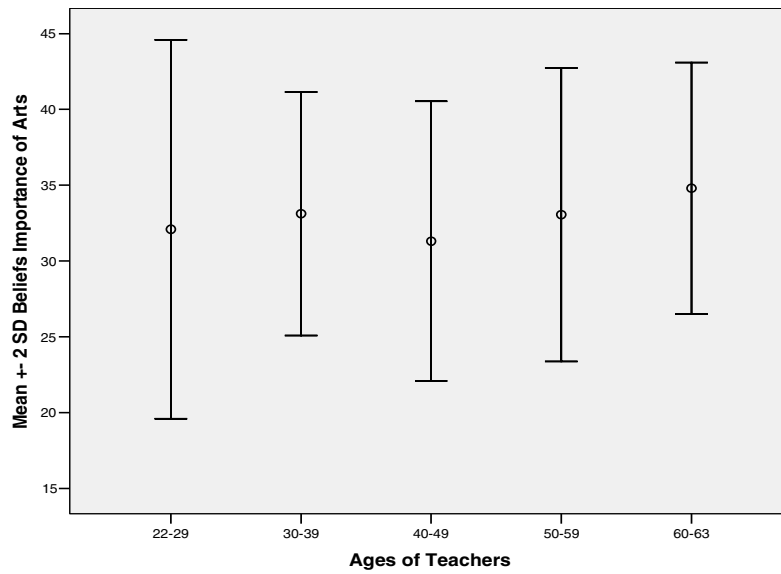


Figure 9. Error Bar for Beliefs Importance of Arts Means across Age

Table 13. ANOVA of Beliefs of Self-Efficacy Subscale Means across Age

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	323.362	31	10.431	.861	.666
Within Groups	557.100	46	12.111		
Total	880.462	77			

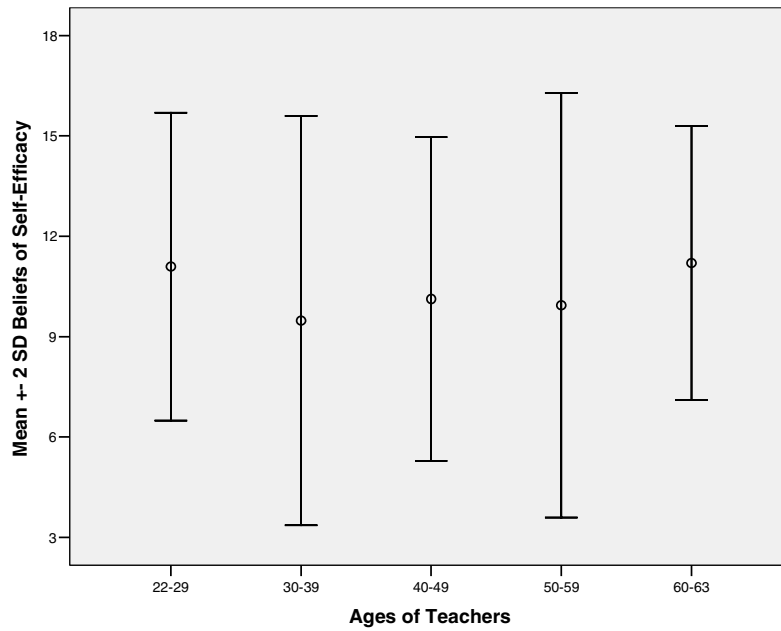


Figure 10. Error Bar for Beliefs of Self-Efficacy Means across Age

Table 14. ANOVA of Beliefs of Support Subscale Means across Age

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	.606	1	.606	.021	.886
Within Groups	2302.282	79	29.143		
Total	2302.889	80			

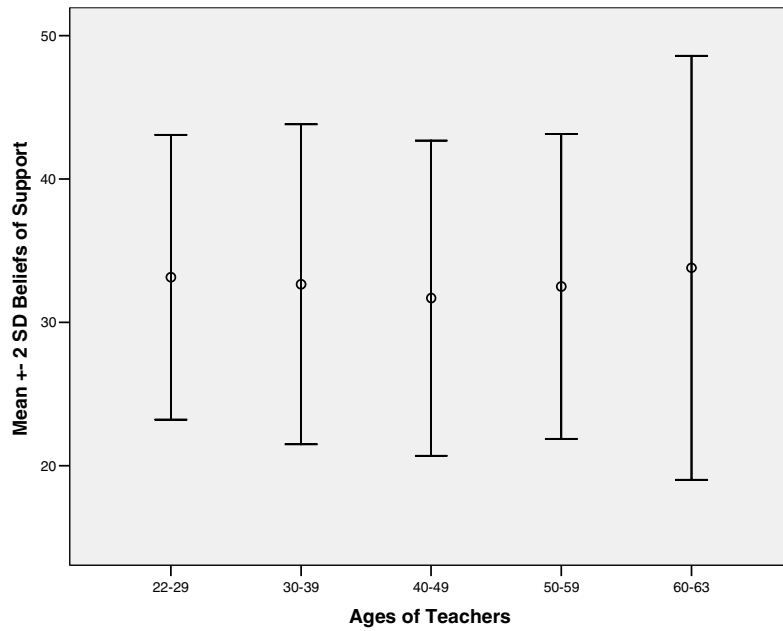


Figure 11. Error Bar for Beliefs of Support Means across Age

Table 15. ANOVA of Frequency of Practices Subscale Means across Age

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	1.853	1	1.853	.074	.787
Within Groups	1984.542	79	25.121		
Total	1986.395	80			

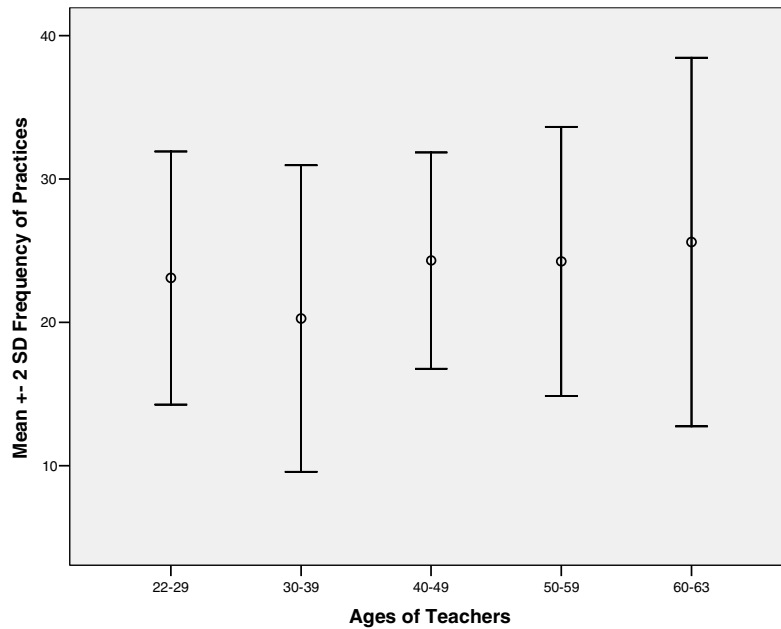


Figure 12. Error Bar for Frequency of Practices Means across Age

### *Race/Ethnicity*

Tables 16-19 and Figures 13-16 show results for the ANOVAs analyses of the four subscales across race/ethnicity. While the statistical tests yielded no statistically significance differences between the subscales and race/ethnicity, analyses of the obtained values show slight differences among the racial/ethnic groups. African Americans had a higher mean for BIA and FP than did the other racial/ethnic groups (see Figures 13 and 16). Means were almost identical for all three racial/ethnic groups for the BSE subscale (see Figure 14). Those who did not identify themselves by race/ethnicity had a slightly higher mean on BS than African Americans and Caucasians (see Figure 15).

Table 16. ANOVA of Beliefs Importance of Arts Subscale Means across Race/Ethnicity

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	48.518	2	24.259	1.001	.372
Within Groups	1891.038	78	24.244		
Total	1939.556	80			

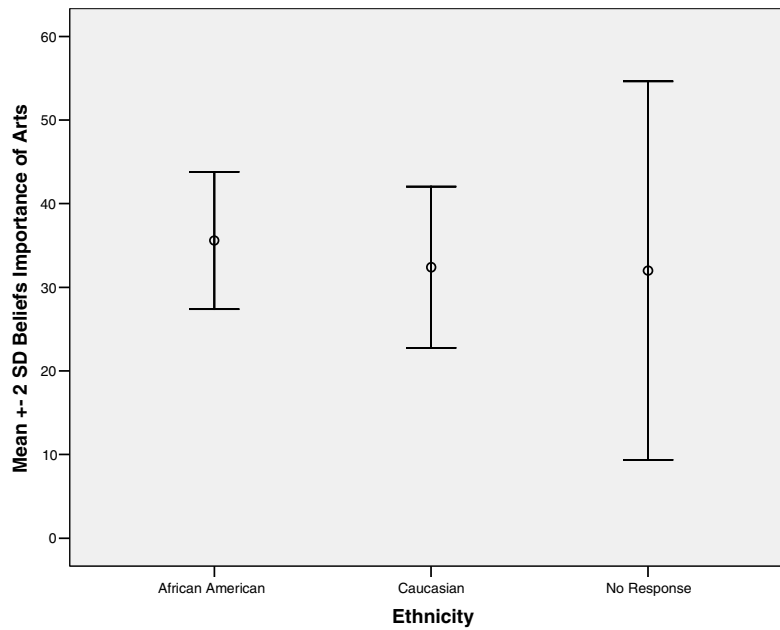


Figure 13. Error Bar for Beliefs Importance of Arts Means across Race/Ethnicity



Table 17. ANOVA of Beliefs of Self-Efficacy Subscale Means across Race/Ethnicity

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	1.759	2	.880	.114	.892
Within Groups	600.241	78	7.695		
Total	602.000	80			

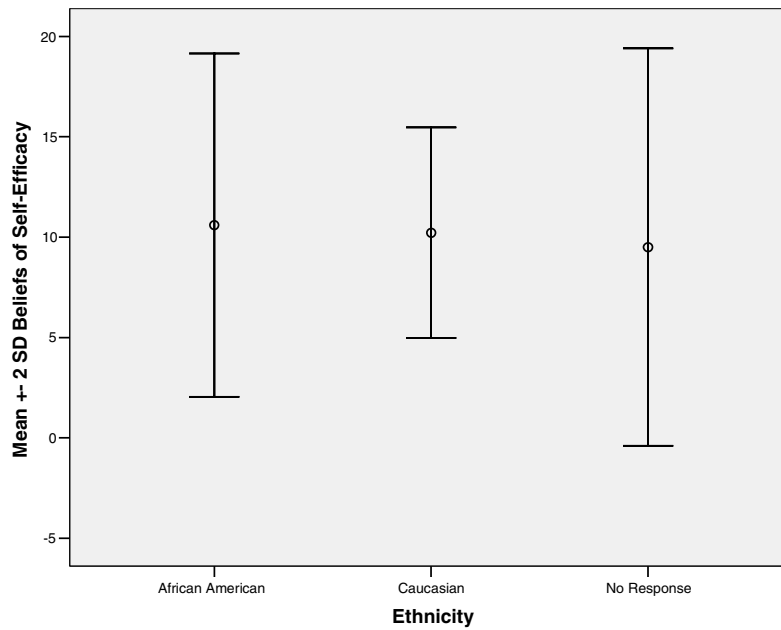


Figure 14. Error Bar for Beliefs of Self-Efficacy Means across Race/Ethnicity

Table 18. ANOVA of Beliefs of Support Subscale Means across Race/Ethnicity

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	39.589	2	19.794	.682	.509
Within Groups	2263.300	78	29.017		
Total	2302.889	80			

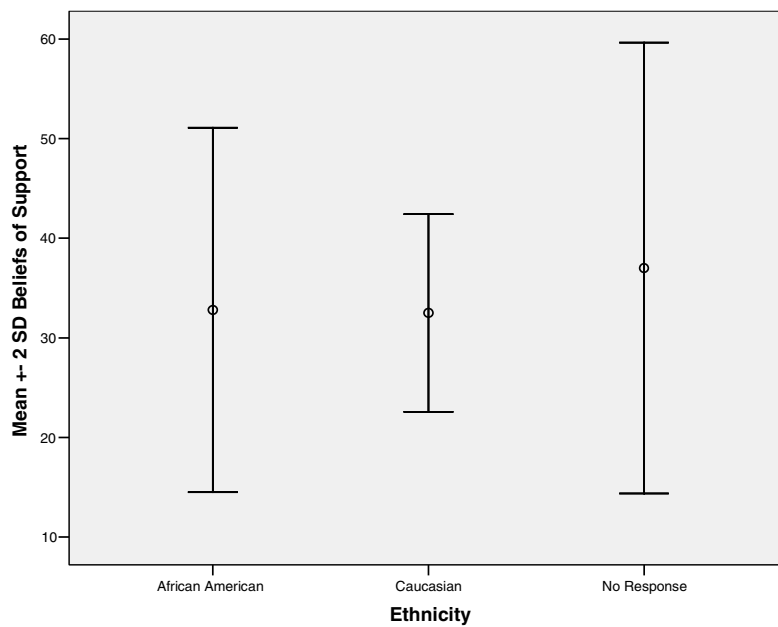


Figure 15. Error Bar for Beliefs of Support Means across Race/Ethnicity

Table 19. ANOVA of Frequency of Practices Subscale Means across Race/Ethnicity

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	103.379	2	51.689	2.141	.124
Within Groups	1883.016	78	24.141		
Total	1986.395	80			

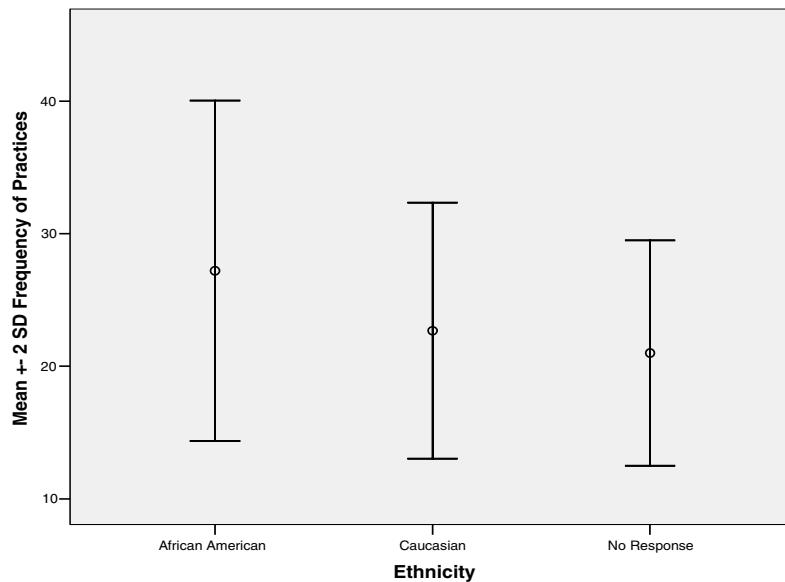


Figure 16. Error Bar for Frequency of Practices Means across Race/Ethnicity

#### Number of Students in Class

Tables 20-23 and Figures 17-20 show results of the ANOVA analyses conducted for the four subscales across the variable denoting number of students in the teacher's class. Statistical tests yielded no significant differences between the four subscales for this variable. Analysis of the figures did not show any patterns between or within groups.

Table 20. ANOVA of Beliefs Importance of Arts Subscale Means across Number of Students in Class

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	216.565	13	16.659	.648	.805
Within Groups	1722.991	67	25.716		
Total	1939.556	80			

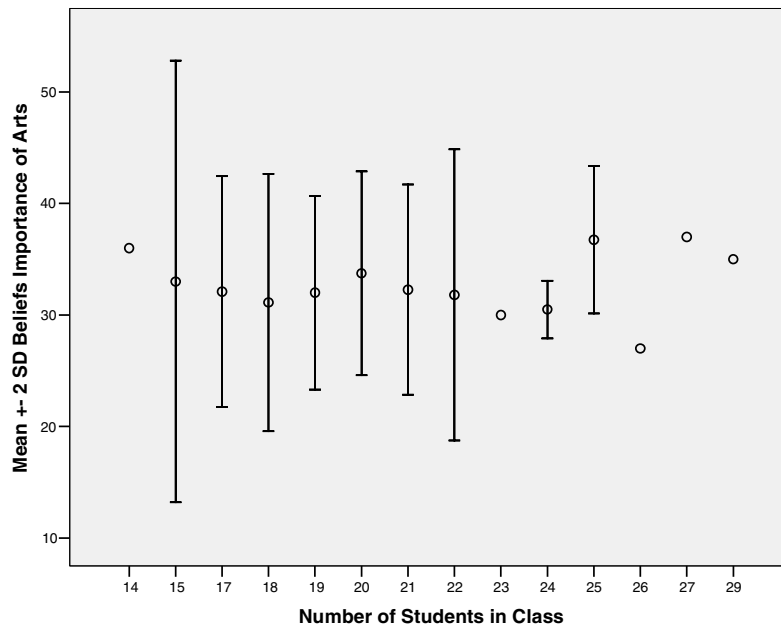


Figure 17. Error Bar for Beliefs Importance of Arts Means across Number of Students in Class

Table 21. ANOVA of Beliefs of Self-Efficacy Subscale Means across Number of Students in Class

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	79.678	13	6.129	.786	.672
Within Groups	522.322	67	7.796		
Total	602.000	80			

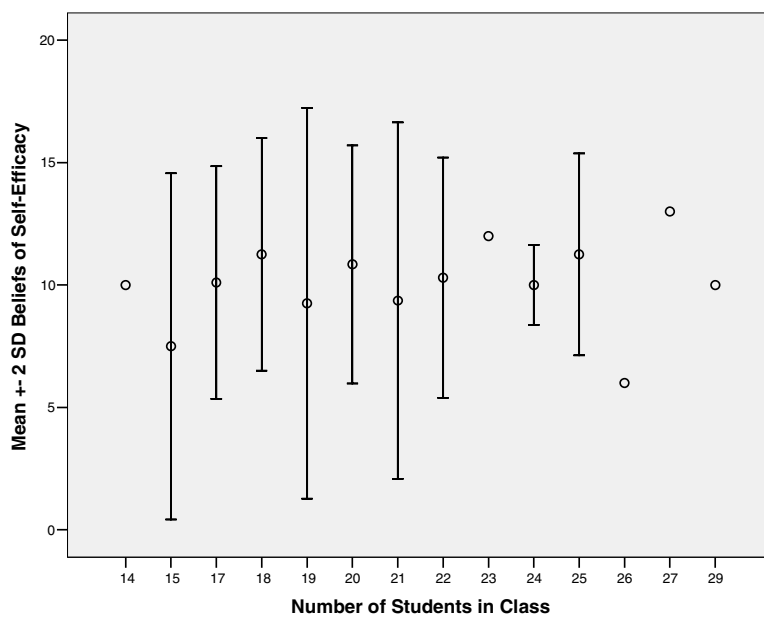


Figure 18. Error Bar for Beliefs of Self-Efficacy Means across Number of Students in Class

Table 22. ANOVA of Beliefs of Support Subscale Means across Number of Students in Class

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	414.004	13	31.846	1.130	.351
Within Groups	1888.885	67	28.192		
Total	2302.889	80			

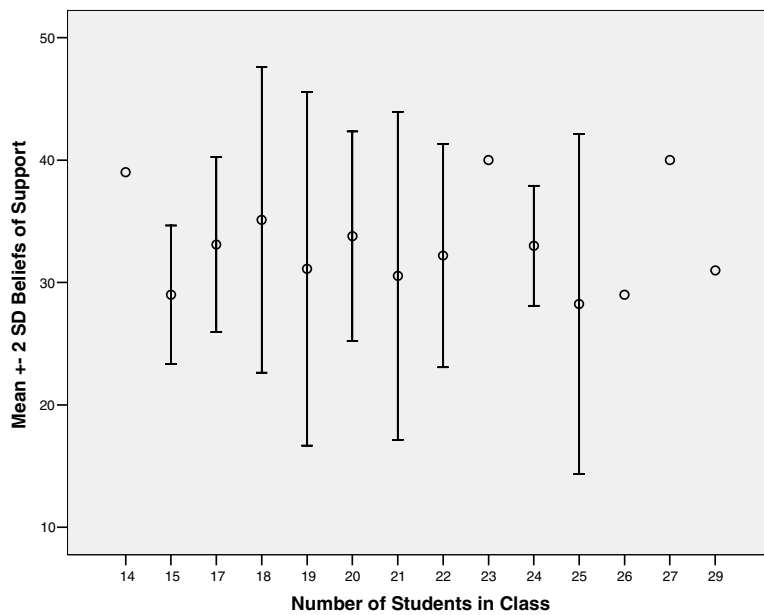


Figure 19. Error Bar for Beliefs of Support Means across Number of Students in Class

Table 23. ANOVA of Frequency of Practices Subscale Means across Number of Students in Class

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	269.506	13	20.731	.809	.649
Within Groups	1716.889	67	25.625		
Total	1986.395	80			

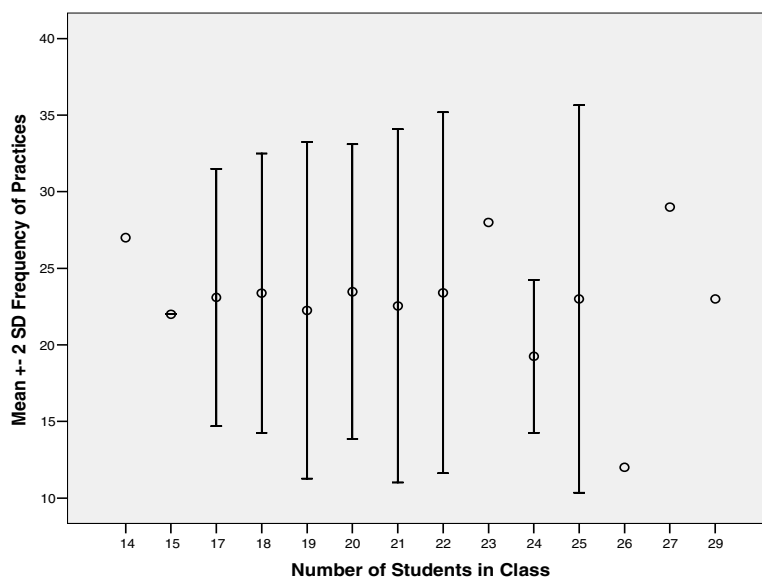


Figure 20. Error Bar for Frequency of Practices Means across Number of Students in Class

### Years of Teaching Experience

Tables 24-27 and Figures 21-24 show results of the ANOVA conducted on the four subscales across years of teaching experience. Statistical tests yielded no significant differences between the four subscales for years of teaching experience. Analysis of the obtained values, however, shows slight differences in means. Patterns

for BIA and FP were similar: teachers with 1-9, 10-19, and 20-29 years of experience had similar means, while teachers with 30-39 years had a noticeably lower mean (see Figures 21 and 24). Means on BSE and BS were almost the same for all of the teachers.

Table 24. ANOVA of Beliefs Importance of Arts Subscale Means across Years of Teaching

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	99.437	3	33.146	1.387	.253
Within Groups	1840.119	77	23.898		
Total	1939.556	80			

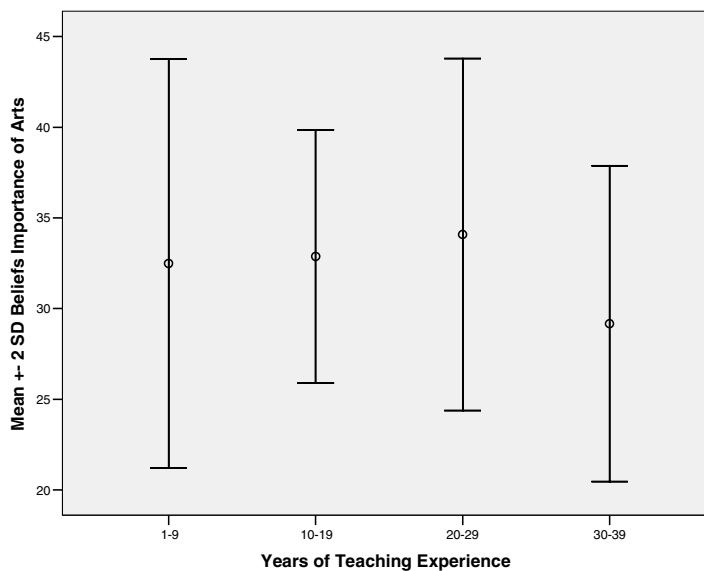


Figure 21. Error Bar for Beliefs Importance of Arts Means across Years of Teaching



Table 25. ANOVA of Beliefs of Self-Efficacy Subscale Means across Years of Teaching

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	8.452	3	2.817	.365	.778
Within Groups	593.548	77	7.708		
Total	602.000	80			

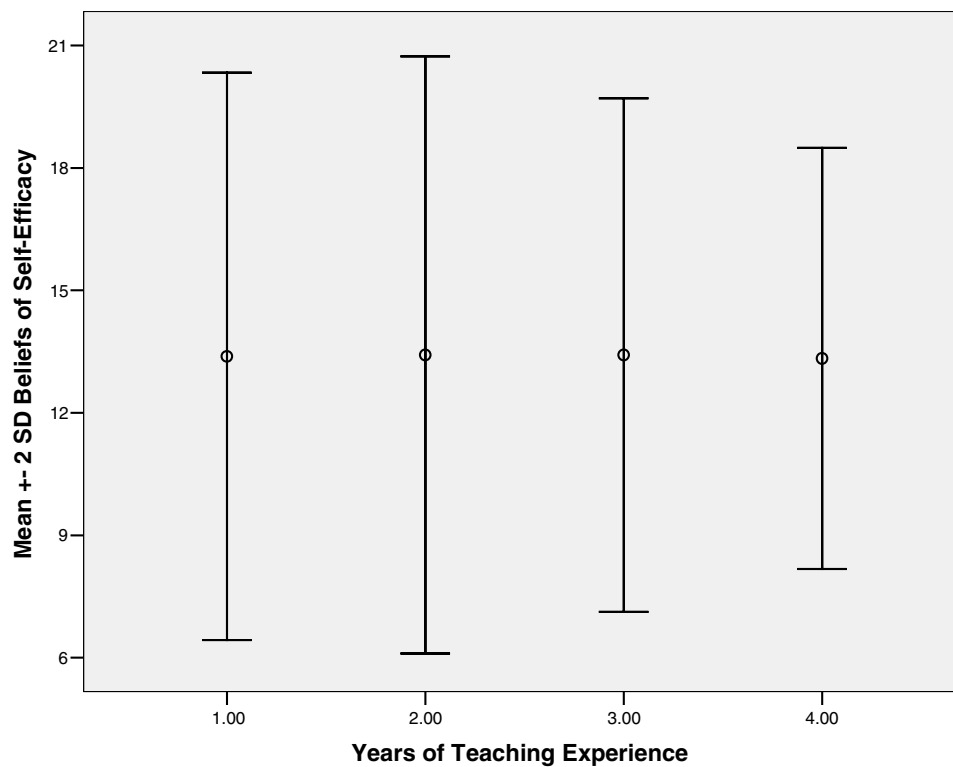


Figure 22. Error Bar for Beliefs of Self-Efficacy Means across Years of Teaching

Table 26. ANOVA of Beliefs of Support Subscale Means across Years of Teaching

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	28.998	3	9.666	.327	.806
Within Groups	2273.891	77	29.531		
Total	2302.889	80			

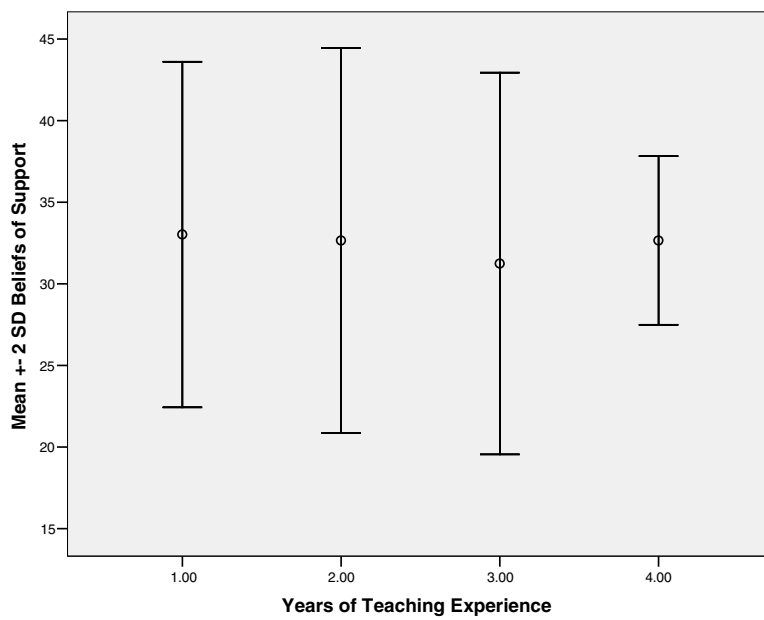


Figure 23. Error Bar for Beliefs of Support Means across Years of Teaching

Table 27. ANOVA of Frequency of Practices Subscale Means across Years of Teaching

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	101.943	3	33.981	1.388	.253
Within Groups	1884.452	77	24.473		
Total	1986.395	80			



Figure 24. Error Bar for Frequency of Practices Means across Years of Teaching

*Highest Degree Obtained*

Tables 28-31 and Figures 25-28 show results of the ANOVA conducted for the four subscales across the highest degree obtained. Statistical tests yielded no significant differences between the four subscales for this variable. Analysis of the figures, however, shows some slight differences in means. Figure 25 shows a slight increase in

means for BIA from bachelor's to master's degree; subjects with a BA had a slightly lower mean than did those with a BS. Figure 29 shows a reverse pattern for FP—teachers with a master's degree had a lower mean than those with a bachelor's degree; respondents with a BA had a slightly higher mean than did those with a BS. Means for Beliefs of Support were similar across the degrees (see Figure 28). Lastly, regarding BSE, subjects with a BS had the lowest mean; subjects with a BA had a slightly higher mean than those with a master's degree (see Figure 26).

Table 28. ANOVA of Beliefs Importance of Arts Subscale Means across Highest Degree Obtained

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	81.943	6	13.657	.544	.773
Within Groups	1857.613	74	25.103		
Total	1939.556	80			

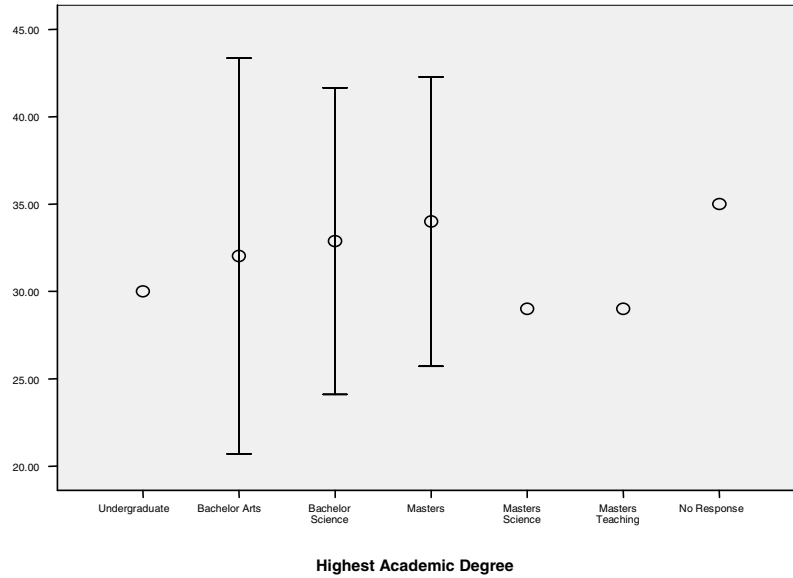


Figure 25. Error Bar for Beliefs Importance of Arts Means across Highest Degree Obtained

Table 29. ANOVA of Beliefs of Self-Efficacy Subscale Means across Highest Degree Obtained

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	41.213	6	6.869	.906	.495
Within Groups	560.787	74	7.578		
Total	602.000	80			

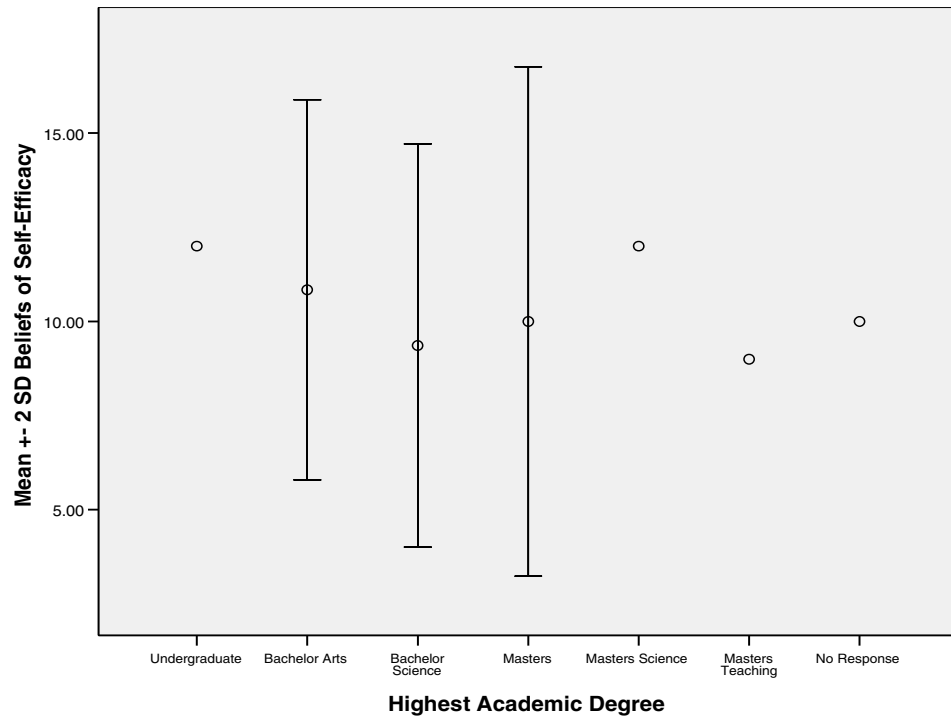


Figure 26. Error Bar for Beliefs of Self-Efficacy Subscale Means across Highest Degree Obtained

Table 30. ANOVA of Beliefs of Support Subscale Means across Highest Degree Obtained

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	68.877	6	11.479	.380	.889
Within Groups	2234.012	74	30.189		
Total	2302.889	80			

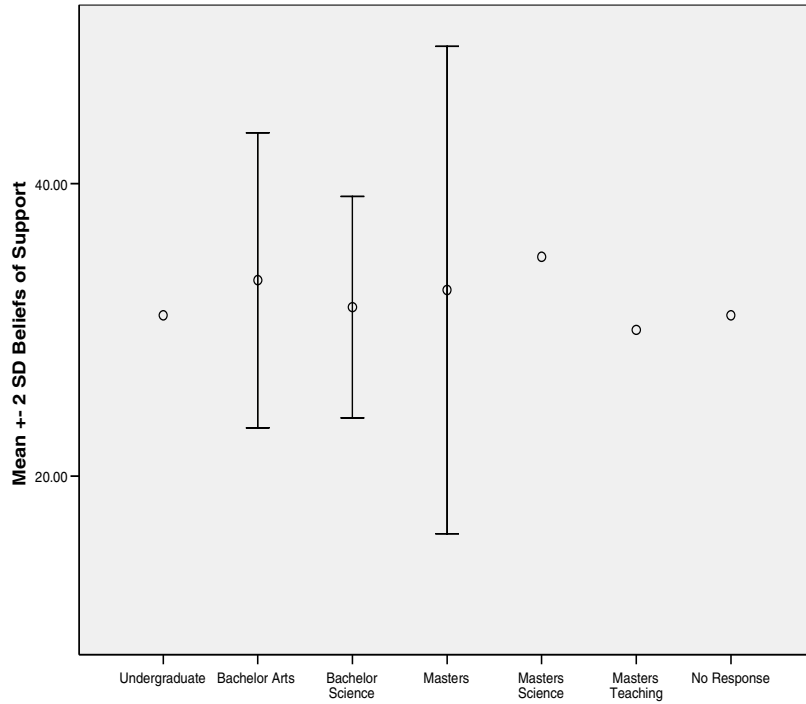


Figure 27. Error Bar for Beliefs of Support Means across Highest Degree Obtained

Table 31. ANOVA of Frequency of Practices Subscale Means across Highest Degree Obtained

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	153.863	6	25.644	1.036	.409
Within Groups	1832.532	74	24.764		
Total	1986.395	80			

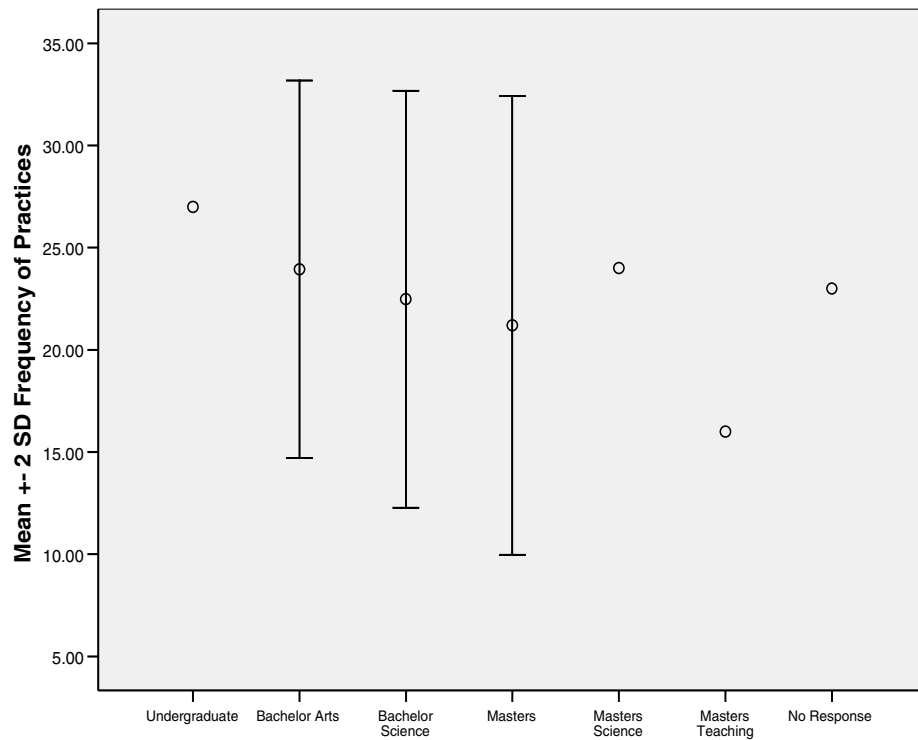


Figure 28. Error Bar for Frequency of Practices Means across Highest Degree Obtained

### Analysis of Personal Experience with the Arts

As part of my modification of the TWAS I included two questions regarding personal experience with the arts in the background information portion of the questionnaire. One question asked the teachers if they currently practiced an art form and if so, which art form(s). Nearly half (43.2%) of the teachers responded that they currently practice at least one art form. Further analysis showed that music and visual arts are the two art forms practiced the most. Theater and dance are both practiced at a substantially lesser degree. Table 32 presents the results of their responses.



Table 32. *Current Personal Practice of Art Form*

Art Form	Yes	%	No	%
Any Art Form	35	43.2	46	56.8
Dance	5	6.2	76	93.8
Dance (varies)	0	0	81	100.0
Music	24	29.6	57	70.4
Music (varies)	4	4.9	77	95.1
Visual Arts	21	25.9	60	74.1
Visual Arts (varies)	6	7.4	75	92.6
Theater	6	7.4	75	92.6
Theater (varies)	2	2.5	79	97.5

The second question asked the teachers whether they received instruction or performed in an art form in the past, either as a child or as an adult and if so, which art form(s). Slightly more than three-fourths of the respondents had either received instruction in or performed in an art form at some period of their lives. Music outranked the other arts with 59.2% (combined score) indicating yes. Dance was next at 38.2%. Visual arts and theater were ranked at a lower level. Table 33 presents the results of the subjects' responses.

Table 33. *Instruction in or Performance of Art Form*

Art Form	Yes	%	No	%
Any Art Form	62	76.5	19	23.5
Dance	30	37.0	51	63.0
Dance (varies)	1	1.2	80	98.8
Music	47	58.0	34	42.0
Music (varies)	1	1.2	80	98.8
Visual Arts	17	21.0	64	79.0
Visual Arts (varies)	2	2.5	79	97.5
Theater	12	14.8	69	85.2
Theater (varies)	3	3.7	78	96.3

#### Analysis of Arts Instruction in Current School

As mentioned in Chapter III, at the time of the current study, students in the Cameron County Schools District received limited instruction in the arts. At the elementary level, students were instructed only by music and visual arts teachers. These teachers typically traveled between two or three schools every week. All K-5 students received approximately 45 minutes to one hour of music instruction by the specialist on a weekly basis. Students received visual arts instruction on a rotational basis of either every other week or every third week for approximately 45 minutes to one hour.

Respondents were asked to characterize the arts instruction in their respective schools. For each art form listed, they could mark one of three terms: *inadequate*, *adequate*, or *excellent*. Teachers believe that the music instruction (one of two art forms

currently taught in the elementary schools) was either adequate (67.9%) or excellent (22.2%). Visual arts, the other art form taught in the elementary schools, was marked either adequate (55.6%) or excellent (19.8%). On the other hand, over ninety percent of the teachers indicated instruction in both dance and theater as being inadequate. The statistical data is summarized in Table 34.

Table 34. *Teachers' Characterization of Arts Instruction in Current School*

	Inadequate		Adequate		Excellent	
	Frequency	%	Frequency	%	Frequency	%
Dance	74	91.4	7	8.6	0	0
Music	8	9.9	55	67.9	18	22.2
Visual Arts	20	24.7	45	55.6	16	19.8
Theater	73	90.1	8	9.9	0	0

#### Analysis of Qualitative Data from TWAS

Two open-ended questions were included at the end of the TWAS. Item 32 asked: *What do you feel is the strongest current motivation for you to use the arts in your teaching?* The following common themes emerged from an analysis of the question:

- *Learning Environment*-Some respondents indicated that because students have different ways of learning, the arts assisted them in addressing learning styles and the needs of the learners (learning through visual, auditory, and kinesthetic means) (e.g., "Variety in using the arts in a way to meet the needs of various types of learning styles and levels. Using all of the senses helps to integrate and

imprint knowledge in various parts of the brain and allows the child to make faster and many connections to prior experiences and new information. All learning helps reading and vice versa.” “I think children today are visual learners. Anything we can use visually would enhance learning.”).

- *Engagement*-According to some of the responses, teachers believe that active engagement during learning keeps the students tuned in to what is being studied or experienced. Enjoyment of the activities as well as being involved with physical movement seems to impact students positively (e.g., “The students enjoy arts and it teaches them to be creative.” “It is helpful to get students up and moving, and actively engaged in their work.”).
- *Motivating Students*-Students deemed at-risk need to feel that what they are learning has significance and is meaningful to them. In an era of accountability, students have to be motivated to learn (e.g., “The strongest motivation is the students' learning. I am willing to do what is necessary to help the children learn in styles that are appropriate for their needs.” “I use music [CD] as a reward. Our class listens to music occasionally during silent reading if they have been quiet during the day. I use dance as a physical activity. Students enjoy dancing to any music but especially the Cha-Cha Slide or similar music.”).
- *Development of the Whole Child*-Some teachers commented that the arts provide a means for students to be exposed to and have varied experiences with activities that will impact their current lives (e.g., “I feel it is important to expose children to a wide variety of arts because it makes us well-rounded people. Also, many children of poverty do not get a variety of positive experiences.” “First, children enjoy music, theater and visual arts. It's a great "snag." Secondly, the

arts are an important part of being an educated person. Third, it is important to help students develop good 'leisure activities.'").

- *Self-motivation*-Taking advantage of personal experiences with and knowledge about the arts influenced some respondents to utilize one or more of the arts during their instruction. Other teachers commented that their beliefs about what the arts can do for students affected their decision to make the arts a part of the curriculum (e.g., "I have 20 years of dance experience and would love to implement an after school dance program. I did it in the past but time is an issue with two small children of my own. I use readers' theater and will put on a big play for all to see third quarter." "Belief in the importance of instilling a love and appreciation of the arts in children. It is fun to teach arts!").

Item 33 asked: *What do you feel would motivate you to use the arts more often than you already do?* The following common themes emerged from an analysis of responses to this question:

- *Constraints*-The most frequently mentioned reason why teachers did not utilize the arts as part of the curriculum was time. The lack of money for resources and having to be accountable for teaching the rest of the curriculum were discussed to a lesser degree (e.g., "If I did not feel so restricted with regard to my time and testing demands I might be motivated to use the arts more often." "Funding, we have to buy all the supplies ourselves and as a first year teacher I do not have the money. Another concern is time to fit extra activities in that are not on the NCSCOS.").
- *Support*-Respondents commented on the need to have support from the administration and the arts faculty. Resources, such as lessons plans and

materials for students need to be made available that follow the standard course of study (curriculum guidelines). Having access to training opportunities (i.e., professional development) on how to do more arts-related activities and how integrate the arts (implementation) was stressed by a number of teachers (e.g., “If my administration would support the use of arts in the classroom rather than regarding it as “fluff.” “I would like to attend workshops that emphasize artistic methods of instruction. I would like to see NC educators “take a stand” on artistic instruction to promote creativity in the classroom. I feel that more time should be devoted to the arts in school curriculum on a daily basis.”).

- *Self-efficacy*-Respondents expressed concerns about not feeling confident in how to use the arts (lack of knowledge) or their ability with a particular art form (e.g., “If I understood the arts more and felt confident in my ability to teach them.” “Lesson of music and arts. I try hard to be creative in an artistic way but don't feel comfortable with music. I do, however, let my students create their own songs that fit our curriculum when possible.”).

### Summary

This chapter reported results from analyses of responses to the TWAS. Six demographic variables (gender, age, race/ethnicity, number of students in class, years of teaching experience, highest degree obtained) were examined using descriptive statistics. Four subscales derived from a factor analysis were analyzed using Pearson Product-Moment correlation procedures and one-way Analysis of Variance procedures. Analyses of items 1-31 on the TWAS yielded three main conclusions regarding teachers beliefs and practices: (a) using the arts was believed to be important; (b) teachers were ambivalent regarding their beliefs about self-efficacy and support for using the arts; and

(c) teachers' actual use (practice) of an art form in the classroom occurs about once a month.

It was determined that significant correlations exist between the four subscales. A moderately strong positive correlation occurred between beliefs about self-efficacy and beliefs about support. A modest positive correlation existed between beliefs about self-efficacy and frequency of practices. The correlation between beliefs about support and beliefs about importance of the arts was statistically significant at the .01 level, but the strength of this correlation ( $r=.314$ ,  $p=.004$ ) was less robust than the first two. Correlations between (a) frequency of practices and beliefs about the importance of arts ( $r=.267$ ,  $p=.016$ ), (b) frequency of practice and beliefs about support ( $r=.249$ ,  $p=.025$ ), and (c) beliefs about the importance of arts and beliefs about self-efficacy ( $r=.226$ ,  $p=.042$ ) were statistically significant at the .05 level, but the magnitude of the correlations was mild.

Based on the ANOVAs performed, no significant differences in means were observed for the subscales across the demographic variables. Over forty-three percent of the teachers practiced an art form at the time the current study was conducted. Music and visual arts were practiced by the highest percentage of teachers. More than three-fourths of the teachers reported receiving instruction in or had performed an art form some time. Teachers' perception of the current status of arts instruction in their respective schools was explored. Music and visual arts instruction were characterized as being either excellent or adequate. Written responses for two open-ended questions were coded and analyzed, yielding the following five themes for the first question, What do you feel is the strongest current motivation for you to use the arts in your teaching?: learning environment, engagement, motivating students, development of the whole child,

and self-motivation. Three themes emerged from the second question, What do you feel would motivate you to use the arts more often than you already do?: constraints, support, and self-efficacy.



## CHAPTER V

### DISCUSSION AND CONCLUSION

As evidenced in the literature, the desire and rationale for integrating the arts with the curriculum continues to grow stronger. Various factors affect the how, why, and when this integration takes place. Although some teachers are specially trained to give instruction in and with the arts to elementary students, these specialists can only offer limited exposure to the arts because they rotate to two or more schools every week. The expectation or at least hope is that elementary classroom teachers will be responsible for supplementing their content area instruction with arts-related activities. However, in order for such action to occur, elementary classroom teachers need to examine what they believe about using the arts (i.e., importance, self-efficacy, support) and their practices in the classroom. This study was conducted to gain an understanding of the beliefs and practices about using the arts by elementary teachers in a North Carolina school district. The findings of this study can be used to help teachers, teacher education faculty, and administrative personnel in designing and offering professional development workshops and education courses to motivate classroom teachers' use of the arts and enhance their instruction. In addition, as elementary teachers develop an understanding of their own beliefs and practices, they will be inspired to integrate the arts with the core curriculum.

This final chapter summarizes the findings as they relate to the study's ten research questions. Additionally, implications for professional development,

administrative support, and further research are included.

### Summary and Discussion of Research Questions

*What are elementary teachers' beliefs about the importance of using the arts with content area instruction? What are their beliefs about self-efficacy in using the arts? What are their beliefs about the support for using the arts with content area instruction?*  
(Research Questions 1-3)

Beliefs influence one's perceptions/judgments and ultimately impact behavior (Pajares, 1992). The respondents reported that using the arts was important, based on a five-point Likert scale ranked from *not important* to *very important*. Some teachers discussed being knowledgeable about what research says about what the arts do for students so there appears to be a desire to use the arts with the curriculum to help students learn content.

Anita Hoy (Shaughnessy, 2004) remarked "teachers' self-efficacy for teaching- their perceptions about their own capabilities to foster students' learning and engagement-has proved to be an important characteristic often correlated with positive student and teacher outcomes" (p. 154). Based on the findings, self-efficacy for the teachers needs to be strengthened. Some expressed the lack of confidence in their ability to use an art form. Highly competent educators know their content and how to teach it (INTASC, 1992). In order to teach students with the arts, they need to develop a strong knowledge base (Galbraith, 1996). Establishing such a base is necessary because many teacher education candidates and teacher educators have little formal training in the arts (Galbraith, 1996). Many teachers (prospective and veteran teachers alike) feel insecure about their own knowledge and abilities in an art form and are reluctant to carry out art-related activities. I found this to be true with future teachers, in

particular, after teaching an integrated arts course for nine years. At the beginning of each semester, many college students expressed that they were unsure how to use the arts because they lacked personal arts-based experiences. By the end of the semester those same hesitant students felt empowered to try various activities. Gelineau (2004) recommended that teachers should believe they can integrate the arts and to seek out specialists, parents, community resources as well as the Internet for ideas. On the other hand, some respondents in my study did utilize the arts, especially music with their students, based on their personal experiences (either from being instructed in, having performed, or currently practicing at least one art form). They seemed to be confident that what they were doing would be considered arts integration. A more thorough investigation (observations and interviews) would need to be conducted to determine if this is actually the case.

The teachers were undecided about the support they received for using the arts. The major focus regarding support centered on the constraints they dealt with as reasons for not using the arts with the content areas versus discussion about specific support structures already in place. I have observed that people are more willing to use instructional strategies that require them to think differently and act in a manner that is unfamiliar if they believe the support is being provided. The same may be said for integrating the arts into content area instruction. Teachers who are supported for integrating arts activities make a noticeable change in their teaching (Catterall, 1995). Being encouraged by the administrative personnel can positively impact the frequency of use (practice). However, constraints, such as not having the time to plan or implement arts-related activities, enough and varied resources, professional training, lesson plans linked directly to the curriculum, high-stakes accountability, etc. drastically inhibit the use

of the arts and are viewed as challenges (see North Carolina A+ Schools, 2001). The respondents in my study made similar comments. Time was repeatedly noted as a major constraint. Based on the findings, the teachers want the necessary support to use the arts. One professional development program currently available is *The Arts in Every Classroom: A Workshop for Elementary School Teachers* (The Arts in Every Classroom, 2007). Eight one-hour videos (on DVD now) present ideas about working with the arts for K-5 classroom and arts specialist teachers. The videos can also be viewed on television on the Annenberg Channel. Two hours of graduate credit is offered from Colorado State University. Taking advantage of workshops and courses is necessary whether or not teachers believe they have the support of the administration. Ultimately, instruction is for the students in the classrooms.

*What are elementary teachers' practices in using the arts with content area instruction?*  
(Research Question 4)

Actual practices in using the arts with instruction were reported occurring about once a month. Music and movement (respondents' term) were the two arts forms mentioned the most. Having the students move their bodies to music, listen to music, and sing songs were the typical answers. Classroom teachers usually have easy access to prerecorded music, especially those that teach in the primary grades. Engaging the students in singing songs that reinforce content (e.g., "Old MacDonald Had a Farm" and other songs that help students recall names and facts) happens on a regular basis. Students are encouraged to use their bodies as a transitional activity from one subject to another or when they have been confined to the indoors due to inclement weather. Learning specific dances normally takes place during physical education and is taught by that instructor since dance teachers are only in approximately 20% of most

elementary public schools (National Center for Education Statistics, 2002). Surprisingly, none of the teachers mentioned doing particular visual arts activities with their students. Drawing, painting, and making things with clay or a similar substance are the usual activities that I have observed taking place in the classroom. Reader's theater was the only theater-related activity mentioned and one respondent addressed it. Overall, based on the findings, there is a need for teachers to collaborate with others to effect change in their behavior because they tend to limit the possible avenues that can be pursued. Planning with other teachers (classroom and arts specialists) when designing integrated curriculum is a good way to do that (The Ohio State University TETAC Mentors, 2002). In this way, teachers are being encouraged by their colleagues to implement lessons that can reinforce content in various ways that will motivate not only the students but the teachers as well.

*Is there a relationship between their beliefs and practices? (Research Question 5)*

There is an old saying: practice what you preach. Another way of saying that in this context could be the following: use the arts; you believe in their importance. A modest positive correlation existed between beliefs about self-efficacy and frequency of practices ( $r=.369$ ,  $p=.001$ ). Correlations of mild strength were found between what teachers practice and their beliefs about the importance of using the arts ( $r=.267$ ,  $p=.016$ ) and support for using the arts ( $r=.249$ ,  $p=.025$ ). Although the belief in the importance of using the arts was high the actual practice was only measured at approximately once a month. If a person desires to improve his or her practice (e.g., rehearsing a speech until it is memorized and flows smoothly), then rehearsal is a necessity. Part of being a reflective practitioner is being willing to continually evaluate and look for ways to grow professionally (INTASC, 1992). The result is that one's

practice improves. For example, a classroom teacher, in preparation for National Board for Professional Teaching (NBPTS) Standards certification, consulted with me as she prepared a social studies unit integrating different African American music genres. According to her, the unit was successfully implemented, receiving favorable comments from the students. She also got high marks on her NBPTS evaluation for the unit. Demonstrating acceptance of the arts is “evident in planning, conducting demonstrations of the value of the arts, and networking” (North Carolina A+ Schools, 2001, 7). This means that taking advantage of training and consulting various resources and personnel is essential.

*Is there a significant difference in elementary teachers' beliefs (importance of using the arts; self-efficacy; administrative support for using the arts) in relation to demographic characteristics (gender, age, race/ethnicity, number of students in class, years of teaching experience, highest degree obtained)? (Research Question 6)*

The findings of the study showed no significant difference in means for the elementary teachers' beliefs (importance of using the arts; self-efficacy; administrative support for using the arts) across the demographic variables. Various factors may have influenced the lack of a statistically significant effect of demographic variables on the teachers' beliefs. For example, what they learned in arts-related methods courses would still be fairly fresh in the minds of those who have taught only a few years. Since they are still novices at teaching, the stress of having to familiarize themselves with the content, deal with classroom management, attend numerous meetings, and learn the school's culture all could be overwhelming. These young teachers would be hoping for support from the administration but they know that it would be necessary to prove themselves, not only to the principal(s) but also to their colleagues. Integrating the

curriculum with the arts might be the last thing on their minds. Older, well-established teachers may have taken coursework in the arts a number of years ago so they might claim to have forgotten what they had learned. On the other hand, they have been teaching long enough to know what strategies help students learn. Seeking support from the arts specialists in ways to integrate the arts should be a logical step to take if a connection between the two groups has not already been established.

Also, Oreck (2001) suggested that the impact of various demographic variables on teachers' attitudes toward and use of the arts could be measured better with larger sample sizes and acquiring more detailed background information from the participants.

*Is there a significant difference in elementary teachers' frequency of arts-integrated instructional practices in relation to demographic characteristics (gender, age, race/ethnicity, number of students in class, years of teaching experience, highest degree obtained)?* (Research Question 7)

The findings of the study showed no significant difference in means for the elementary teachers' practices across the demographic variables; however, based on written responses, personal experiences with the arts (instruction in or performance with the arts) seemed to have encouraged some teachers to utilize specific arts-related activities with the students.

Teachers (both male and female) are expected to have the knowledge and skills to effectively design and implement lessons so that students learn the content. Most of the public school teachers in the United States are female (National Education Association [NEA], 2003). In 2001, sixty-four percent of the teachers in pre-kindergarten through grade six were female compared to males at 26% (NEA, 2003). Many of the female teachers are in the lower grades where there is more of a tendency to

incorporate the arts. Students engage in numerous musical and movement activities.

Male teachers typically teach the content-specific subjects (mathematics, science, and social studies) in the upper grades. With more accountability measures being enforced in these grades the belief that there is not enough time to utilize the arts prevails.

Whether these realities had any influence on their responses is unknown.

The demographic characteristics of age and years of teaching experience are somewhat similar in that less years and less experience gives one the impression that persons in those categories are still formulating their beliefs. They can be seen as risk takers, willing to try things in a variety of ways. At the same time, these teachers have not acquired all of the necessary knowledge and skills that it takes to be an effective instructor and are bombarded with trying to balance curriculum, classroom management, paperwork, meetings, etc. They may feel that they cannot integrate the arts right now. In contrast, those of a more mature or seasoned nature have had more time to consider what they believe and value and are more confident about what they do. The downside can be that they may be resistant to change, based on previous experiences in the classroom, resulting in a reluctance to try something new or different with how they instruct content. It is human nature to want to stay with what you know. Edwards (2002) suggested that educators be willing to take risks, do familiar things in new ways, be open to discovering new things about themselves, and trust enough to try.

The school population in the United States continues to be more and more diverse. The race-ethnicity makeup of the teachers, however, is going the opposite direction. Most of the teachers are Caucasian. There is an expressed need and mandate for all teachers to teach in ways that will address the multicultural needs and learning styles of today's students (see National Council for Accreditation of Teacher Education



[NCATE], 1999; Interstate New Teacher Assessment and Support Consortium [INTASC], 1992; National Board for Professional Teaching Standards [NBPTS], 1989).

The reported number of students in the classrooms ranged from 14 to 29 students. In the most recent national report, the public school pupil/teacher ratio was 15.9 in 2003 (NCES, 2006). Teachers have the belief that when the class size is smaller they can do a better job of teaching all of the students. This should mean that the possibility of integrating the arts with content area instruction would increase; however, there is no indication that that occurred.

Although no statistically significant difference was found between the frequency of practice and the highest degree obtained there were slight differences in the means of the three groups. Teachers with a Bachelor of Arts degree had the highest mean, followed by the Bachelor of Science degree group, and lastly, the Master's degree group. This was a bit surprising because teachers that have pursued more education should have more knowledge of strategies to use in the classroom. Based on the information completed on the surveys there is no way of knowing when the advanced degrees were obtained. On the other hand, the arts are not necessarily emphasized in courses for a master's degree in elementary education unless the department recognizes the importance. The master's level courses, *Integrated Curriculum in the Elementary Classroom* and *Literature in the Elementary Classroom: Theory and Practice* address the need at Jeffers College, the institution where the researcher taught. This revamping of courses offered happened after conversations occurred regarding how to align content with national standards (e.g., NBPTS, INTASC) and program assessments (e.g., NCATE, state assessments). Perhaps more institutions should incorporate this type of instruction in their courses.

*How do elementary teachers describe their personal experiences with the arts?*

(Research Question 8)

Over three-fourths of the respondents indicated that they had either received instruction in or had performed an art form during their lifetime. Approximately 43% of them were practicing at least one art form when the study was conducted. Both findings support their declaration that they believe that the arts are important. Music was practiced the most and almost 60% of the teachers had either received instruction in or performed it. This was not surprising. Such a high rate of engagement with music could be attested to the constant exposure to music in our surroundings. Instrumental instruction is usually offered on-site in middle school and beyond. Choral singing is promoted beginning in the elementary grades. Music permeates the media (e.g., TV commercials, movies, arts-oriented programming). It is easier than ever to access music through the Internet with the capability of listening to or downloading various selections. At the novice level, a person can be self-instructed in vocal techniques and how to play a musical instrument via instructional videos, DVDs, or instruments that light up when notes are played (e.g., electric keyboard).

Visual arts was ranked a close second in the current personal practice category. This art form encompasses varied ways to visually show meaningful representations of the process. No specific indications of what those ways might be were collected as data. Their scope of what visual arts is may be limited to drawing, painting, or sculpting. Influencing this wave of thought could be based on similar, traditional in-school experiences. The respondents marked visual arts third in regards to whether they had either been instructed in the art form or performed it. Being able to take classes in visual

arts requires some investigation to locate within the community since lessons are not generally offered in schools.

Dance was ranked second for instruction in or performance of an art form by the teachers but only about 6% of them were currently practicing dance. Having experiences with dance was somewhat expected since the majority of those surveyed were women. This is not to say that the men cannot dance but many are the girls' stories about wanting to be a ballerina or some other kind of dancer. Through the media of television and movies we have been exposed to dancing of all kinds. Previously, if one was to experience it or learn about it you usually had to have money—it was not cheap to see a performance or take lessons. Fewer teachers may not be currently practicing dance because they are older and it takes lots of energy and discipline, or their interest in dance may have waned.

Theater was ranked last for instruction in or performance of an art form by the teachers but was currently practiced by a few more teachers than dance. Experiences that teachers have had during their lifetime may have occurred during their childhood in a school play. If a community theater offered classes for young people, perhaps they were encouraged to participate.

Cornett (2007) remarked “there is no doubt that teachers with particular dispositions are attracted to arts integration. These teachers readily assume multiple roles as directors, coaches, performers, and audience members in their own classrooms” (p. 75). Possibly the respondents' actions were influenced by their prior experiences.

*How do they describe arts instruction in their current schools? (Research Question 9)*

Approximately 90% of the teachers viewed the music instruction in their current schools as either excellent or adequate. This could be based on the fact that in 1999-2000 90 % of the public elementary schools in the United States made music instruction available (NCES, 2006). The music teacher is in the building more than any other arts specialist. Each student attends a music class weekly. Just over 75% of the teachers characterized the visual arts instructions as being excellent or adequate. In 1999-2000 87% of the elementary schools offered instruction in visual arts. Students are typically taught by the visual arts specialist once every other week. In many cases, they might only experience art every third week. Theater and dance were at the other end of the continuum. They received markings of inadequate at the rate of 90.1% for theater and 91.4 % for dance. Neither of these arts specialists teaches students at the elementary level in Cameron County Schools District. This could be because dance and theater are less evident in public schools—20% and 19% respectively (NCES, 2006).

*How do they describe their motivation to use the arts with content instruction? (Research Question 10)*

Item 32 asked: *What do you feel is the strongest current motivation for you to use the arts in your teaching?* Five themes emerged from the teachers' responses: learning environment, engagement, motivating students, development of the whole child, and self-motivation. Differentiating instruction has become a major focus of how to teach children; therefore, having strategies in which to address students' various learning needs and styles is important. Helping students develop their higher level thinking and skills essential to learning is a must and can be aided by the arts being integrated with content area instruction (Burton, Horowitz, & Abeles, 1999; Cornett, 2007). The arts are

intertwined with culture through the artistic languages and expressions of people around the world. Goldberg (2006) said, “By integrating learning strategies based on the arts, teachers may tap into multiple learning styles and modes of expression, thereby fulfilling several goals of multicultural education” (p. xv). The respondents believed that the arts could assist in helping students make connections to the content. Numerous strategies and examples of how to accomplish this task can be found in various arts integration textbooks written for future teachers and veteran teachers (see Cecil & Lauritzen, 1994; Cornett, 2007; Edwards, 2002; Gangi, 2004; Gelineau, 2004; Goldberg, 2006; Piazza, 1999).

The respondents remarked that students enjoy the arts activities and that the arts provide opportunities for them to be creative. Teachers are always looking for ways to get students actively engaged in what they are being taught and should learn. When a teacher has the attention of the students he or she is able to teach them. Students are less likely to be disruptive if they are taking part in an activity rather than being passive learners and expected to only sit and listen all the time.

Some of the teachers’ responses discussed motivating students as a reason for integrating the arts. For teachers, the intent should be to go beyond using external motivators (e.g., tangible rewards, grades, free time) to providing lessons and activities that will motivate students to want to learn the content. Discovering teaching strategies for using the arts is a way of doing that (Cornett, 2007; Goldberg, 2006). Being able to engage in alternative ways beyond paper and pencil tests to show how smart they are is definitely a motivator for some students. Gardner’s multiple intelligences give credence to the idea of using the arts as tools to create meaning from what students are learning (Cornett, 2007; Gelineau, 2004; Goldberg, 2006).

The desire to make the students well-rounded (developing the whole child) was another theme that emerged from the research analysis. Exposure to diverse experiences both in school and in the community was discussed. Often the field trips that elementary students take are related to the arts. They typically view arts performances and visit art galleries or museums (NCES, 2006). Some schools may sponsor visiting artists and artists-in-residence (NCES, 2006). Having artists in the schools has been very effective in broadening students' experiences, especially for those children that are not given many opportunities to be involved in out-of-school events. Afterschool activities frequently include the arts also (NCES, 2006).

Teachers commented that they used the arts during their instruction because of their beliefs about the arts, their personal experiences with one or more of the art forms, and/or their knowledge about the arts. They were self-motivated to teach dance, use reader's theater, play prerecorded music to teach songs, and use visual arts when it complemented what was being taught. Obviously some of the teachers were taking advantage of being able to use their imaginations. They were convinced that what they were doing would have a positive impact on the students.

Item 33 asked: *What do you feel would motivate you to use the arts more often than you already do?* Three themes emerged from the second question: constraints, support, and self-efficacy. Time was identified as the biggest constraint. Their responses reflected the research in the literature on curriculum integration (e.g., not enough time to plan integrated lessons, not enough to do the activities, not enough time with the other teachers) (Arrendondo & Rucinski, 1996; Jacobs, 1991; Martinello & Cook, 2000; Panaritis, 1995).

Time has to be allotted to the teachers to engage in collaborative planning. Time is precious but in most cases, putting two or more minds together can ultimately benefit all parties involved. Working in harmony can create an atmosphere of trust, affirmation, and accomplishment. The other constraints (i.e., lack of funds, accountability issues, connection to the mandate curriculum) were viewed as deterrents. Their discussion regarding money expressed their beliefs: no money, no supplies to do the arts; no money, no attendance at workshops or conferences to learn about the arts and integration; and no money, no taking the appropriate courses to experience integrating the arts. The state tests at the elementary level primarily focus on reading, writing, and mathematics. The performance of students is directly linked to funds that each district and school receives from the state and federal government. The teachers can also earn merit pay based on the overall school's performance on end-of-grade tests. Those high-stake accountability realities generate a bit of pressure on teachers in regards to what is taught in the classroom and how it is taught. Teachers are expected to teach each of the four content areas for a designated time period on a daily or weekly basis. Following the district pacing guide and the state's standard course of study is required to ensure that the content that is supposed to be covered is taught.

Many of the teachers remarked that they would be more motivated to use the arts if they had support from the administration and arts specialists. Literature about curriculum integration clearly defined lack of support as a hindrance (Hange & Rolfe, 1995; Jacobs, 1989; Relan & Kimpston, 1993). When teachers know that what they are doing in the classroom is supported by the administrators, even if their practices are not the norm, they are more willing to do what they believe is best for students. Collaborating with the arts specialists (they are the experts) is a desire of a number of

teachers responding on the survey. They *want* to integrate the arts but many feel that they do not know how to do it.

The teachers discussed several self-efficacy issues. For example they did not feel equipped to integrate the arts more (lack the knowledge) or able to do the art form (lack the skill). Although the resources might be available, the uncertainty identified in their written comments (e.g., “I don’t know how to do it” “I need training” “Having more knowledge of the arts”) demonstrated that what they believed about their capabilities was still a factor in what would motivate them to use the arts more.

#### A Plan for Viable Arts Integration

Participation in the arts has always been strongly encouraged in my family. Music, in particular has permeated my life: performing my first vocal solo in church at the age of two; singing with my younger siblings in the Midwest through high school; directing and arranging music for a university gospel choir and numerous church choirs; and currently playing the keyboard for five church choirs and a praise team. Throughout my lifetime I have also explored the other arts disciplines (acting, drawing, and dancing), both in school and as a participant in the community. As a classroom teacher and college professor I utilized the arts with my instruction whenever it was feasible. I enjoyed watching how students reacted to different activities and experiences provided. I saw learning actively taking place for the students and me, too.

Conducting research to study the impact that engaging in the arts has on students has been an interest of mine for many years. This study was executed to determine factors affecting elementary teachers’ beliefs about arts integration and their practices. The teachers responded that they believe the arts are important but their practices do not match the belief. They shared concerns about needing support, the



knowledge, and the skills to plan and implement arts-based lessons/units. Therefore, I propose a plan to assist with integrating the arts with content area instruction at the elementary level. Three key components are included: what teachers need to do, what teacher educators need to do, and what administrators need to do.

The first step that classroom teachers can take to bolster their self-efficacy is to begin conversing with the arts specialists in a collaborative manner. This is not the time to allow egos or lack of self-efficacy to interfere with the decision making process that needs to occur. Integrating the arts is not an easy task. Many elementary teachers feel ill prepared to teach with the arts, even though they probably took one or more arts courses as part of their coursework in a teacher education program. The majority of their program involved preparation to teach reading/language arts, writing, mathematics, social studies, and science. As a result, they either do not have or exhibit the confidence to plan and implement arts-related lessons with the content area curriculum. The specialists are the experts in their particular art form and they integrate the arts all of the time. Where the classroom teacher might emphasize the completed product or performance, the arts specialist views the process as the underlining rationale for having the experience (the art for art's sake). In arts education preparation programs, future arts teachers can learn about psychological and social impacts of art making on themselves as well as the students they will teach. Sharing such information with the classroom teachers can help the elementary faculty think deeper about other ways the arts impact students. Both points of view, when brought together, create a unified force for jointly designing arts-related activities that not only have students learning with the arts but learning through and about the arts as well. Creating meaning from the task then becomes the goal instead of expecting students to complete a time-consuming activity of

no relevance. In exchange for soliciting assistance from the arts specialists, classroom teachers have to be willing to sacrifice planning time to visit the music class or visual arts class when their students are being taught by the specialist. Being observers as well as participants can enlighten them as to techniques that can be used in their own room. They need to realize that “arts integration means that the artist provides a resource, not a recess, for teachers” (Burnaford, Aprill, & Weiss, 2001, p. 10) Ultimately, the arts specialists have the same goal in mind as the elementary teachers—to have their disciplines recognized as core subjects of the general curriculum. The classroom teachers do not have to tackle this issue alone.

Second, elementary teachers need to develop an arts knowledge base and become involved with the arts from a personal perspective. A real understanding of how children feel when they engage in the arts is not possible without having personal experiences with the arts (Burnaford, Aprill, & Weiss, 2001; Edwards, 2002). Teachers need to walk in their students’ footsteps, sharing their excitement as well as their anxieties. Edwards (2002) posited:

Experiences that lead you to use your creative abilities when bringing the arts effectively to children can also lead *you* toward increased understanding of the nature of the arts and a heightened sensitivity to your own expressive and creative potential. (p. 9)

Effective and highly competent educators know their subject matter and how to teach the subjects to students (National Council for Accreditation of Teacher Education [NCATE], 1999; Interstate New Teacher Assessment and Support Consortium [INTASC], 1992; National Board for Professional Teaching Standards [NBPTS], 1989). “Teachers in command of their subject understand its substance-factual information as well as its central organizing concepts-and the ways in which new knowledge is created, including

the forms of creative investigation that characterize the work of scholars and artists (NBPTS, 1989, p. 9). The arts are not exempt, but are a core subject in the curriculum. Thus, having an arts knowledge base is essential. As teachers increase their knowledge and skills in the arts, they will be encouraged to utilize arts activities in their teaching. In order to build their knowledge base, they should seek various resources through the school, including print materials (teacher resource books, literature with lessons, pictures, etc.) and audiovisual materials (recordings on CDs and cassette tapes, DVDs and videotapes). They should also investigate out-of-school organizations (e.g., local arts council, dance troupes, community choirs, visual arts museums, community theater, etc.) for people willing to come to the school and share their art form with students. Participating in various community activities by taking classes and attending performances helps to overcome deficiencies and fears the teachers may feel regarding the arts.

Becoming advocates for an arts-based curriculum is a third way for elementary teachers to promote the arts for the school. Schools can and should develop arts partnerships with different organizations (Remer, 1996), utilizing a variety of resources including external artists and performers from the community and cultural institutions. In order to make this happen teachers will need to explore funding by writing grants and soliciting assistance from businesses (e.g., banks, supermarkets, realtors). Discussing with the school administration the feasibility of having on-site professional development workshops is another avenue to pursue. Collaborating with the school's PTA to educate parents about arts-based curriculum and how the understanding of subject matter is enhanced with the arts is important. An additional way to involve parents is to invite

those who have artistic talents and other community resource people to help in the classroom.

The second component looks at what teacher educators in colleges and universities should do to promote arts integration. They can design or redesign courses that do a better job of focusing on the arts and integration with content areas. Taking such action is necessary because Galbraith (1996) observed that teacher educators and future teacher have retained preconceived notions from childhood about the arts which “can often be linked to poor teaching and teacher preparation in the fine arts” (p. 187). These preconceptions are based on identified deficiencies in art production ability, arts appreciation, and aesthetics. The teacher educators can also plan more meaningful lessons, demonstrate how to effectively implement arts-related activities in the classroom, and provide teacher education candidates with numerous opportunities to engage in active, hands-on learning (e.g., create dance maps which require map reading skills, compose new lyrics about content to familiar tunes, record historical information with rubbings of the items, act out a different ending to a story than the one published with the book). As an extension of offering hands-on experiences, they can develop partnerships with elementary schools, working with the school’s arts specialists to help future teachers make real connections (application) with what they are learning in their courses (theory). This idea can be taken one step further by having the elementary teacher educators and teacher candidates collaboratively plan lessons with the college/university arts faculty and arts majors that in turn can be taught in the elementary schools. Networking efforts begin even before the elementary and arts majors are employed in the schools. Hopefully, the experiences with integrating the content curriculum with the arts will become a reality for both parties in their future classrooms.

Administrators play a unique role as the third component of this plan. As leaders, they know that issues of accountability permeate the culture of a school. Constant assessment is necessary to ensure that what students are being taught and what they should be learning is truly happening in the classrooms. Assessment can occur in the arts. For example, DBAE has a strong assessment component (Dobbs, 1992; Sabol, 2004). Most elementary visual art teachers agree that students participating in the arts should be assessed (Sabol, 2004); the other arts disciplines should also be assessed. However, Sanders (2006) speculated that arts-based education research's attempts to "explore human dimensions of student learning will be even more frequently confined to academic towers if high stakes tests continue to be promoted as the only reliable evidence of learning" (p. 100). Even knowing all of this, administrators should encourage teacher attendance at professional development venues, whether they are offered on-site or held at conferences and workshops. They can take the lead in this pursuit by attending these events as well. Informing teachers of courses being taught at nearby institutions of higher education and soliciting funds to enable teachers to participate in such experiences can demonstrate to teachers that they are being supported in these endeavors. Ensuring that the appropriate print and audio visual resources are available for teachers is essential. Providing opportunities for teachers to collaboratively plan arts integrated lessons for implementation is necessary. This means that common planning time must be made available for the teachers as well as the arts specialists. In this way some of the constraints that seem to plague teachers are lessened if not eliminated.

What classroom teachers, teacher educators, and administrators should do to integrate the arts with content area instruction has been presented in this plan. Each component is important to its success. It is doable but it will require changes for

everyone involved in their personal attitudes, planning habits and structures, strategies of implementation, and means of support.

#### Recommendations for Future Research

Due to the growing interest in integrating the arts with core curricula, the scant research that is currently available needs to be expanded. Here are a few recommendations for future research:

- If the current study were replicated, using a larger sample size would be suggested to get a statistically stronger sense of teachers' beliefs and their practices regarding arts integration. Additional and more specific information should also be sought. For example, teachers should be asked how they practiced an art form [personal experiences and what specific arts-related activities they have used in the classroom.
- The findings of this study indicate that a more qualitative study should be done to examine why inconsistencies in teachers' beliefs and practices prevailed, such as the belief that using the arts is important for student learning but the actual use (practice) only occurred about once a month. Reporting how frequent specific instructional practices are employed via a survey is somewhat limiting; the person collecting the data has to believe that what is written is true. A qualitative study that would require the researcher to go into one or more schools and conduct observations and interviews may offer a clearer, more accurate picture of actual practices.
- As a member of academia, pursuing a collaborative venture involving action research with a classroom teacher could be deemed advantageous to teachers as well as teacher education faculty. Student achievement could be measured by

examining reading scores before and after the extended use of reader's theater with students having various reading capabilities. Each researcher would focus on a different aspect of the data collection and analysis, possibly for the purpose of publishing curriculum. The teacher educator might observe the classroom teacher to determine how and why she utilizes certain instructional strategies with the students. The classroom teacher could observe students' behaviors and compare before and after treatment reading scores.

### Conclusion

The profession of teaching can be rewarding and challenging at the same time. "As educators, we look to approaches designed to shift or alter our thinking about, not only what to teach and how to teach effectively, but what students need to learn" (Dawson, 1998, p. 49). The arts are in our elementary schools and are usually taught by arts specialists; however, classroom teachers can make their teaching more effective and enhance student learning by using the arts. This is not a call for reducing arts specialists or eliminating discipline-based arts instruction in elementary schools. It is instead an affirmation of the power of curriculum integration in teaching the whole child.

Effective arts integration requires teachers to believe in the importance of using the arts and their impact on students. Secondly, classroom teachers have to believe that they can learn how to integrate the arts with content area instruction and be confident that they can "do it." Third, key support systems (administrative, resources, professional development, unencumbered time, etc.) must be in place so that elementary teachers feel encouraged to take that leap of faith to plan and implement lessons. Initially, the teachers might be unsure of what the students' response may be to their approach to instruction. With practice they will be able to make curricular links between the arts and

the other content areas. Learning will be taking place, students will be actively engaged, meaningful connections to content will occur, and elementary teachers will add to their arsenal of instructional strategies designed to aid students' learning.



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## Appendix A. Informed Consent Form

### An Examination of the Relationship Between Elementary Teachers' Beliefs and Practices About Arts Integration with Content Area Instruction

Participant's Name: \_\_\_\_\_

Elementary classroom teachers sometimes integrate music, art, theatre, and dance with other subjects. I am studying what teachers think about connecting the arts to other subjects and how they do it. The findings of this study will be beneficial to teachers, administrative personnel, and college faculty as they design and offer professional development workshops and education courses to motivate classroom teachers' use of the arts and enhance their instruction. In addition, as you develop an understanding of your own beliefs and practices, you will be encouraged to integrate the arts with the school curriculum.

You are being asked to complete a questionnaire entitled *Teaching with the Arts Survey* to identify your background experiences with the arts as well as your beliefs and classroom practices regarding arts integration. The survey will take approximately 20 minutes to complete. No names will be used when reporting the data. I will be the only one reviewing your responses. Data will be stored in a secure, locked file cabinet at the University of North Carolina at Greensboro and only my faculty advisor, Dr. Ceola Ross Baber will have access to the key. The surveys will be shredded and the files will be erased five years after the study has been completed. There are no risks involved by participating in this study.

By signing this consent form, you agree that you understand the procedures and any risks and benefits involved in this research. You are free to refuse to participate or to withdraw your consent to participate in this research at any time without penalty or prejudice; your participation is entirely voluntary. Your privacy will be protected because you will not be identified by name as a participant in this project.

The University of North Carolina at Greensboro Institutional Review Board, which insures that research involving people follows federal regulations, has approved the research and this consent form. Questions regarding your rights as a participant in this project can be answered by calling Mr. Eric Allen at (336) 256-1482. Questions regarding the research itself will be answered by Ms. Charlesetta M. Dawson, UNCG Curriculum and Instruction doctoral student by calling (704) 797-0487 or (704) 798-1316 or Dr. Ceola Ross Baber, UNCG Dissertation Committee Chair at (336) 334-4667. Any new information that develops during the project will be provided to you if the information might affect your willingness to continue participation in the project.

By signing this form, you are agreeing to participate in the project.

\_\_\_\_\_  
Participant's Signature

\_\_\_\_\_  
Date of Consent

# Appendix B. Teaching with the Arts Survey

By Barry A. Oreck, Ph.D.

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

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

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Gender (*please circle*): Female / Male

Age: \_\_\_\_\_

Ethnicity (*please circle*): African American / Latino / White / Asian / Other

# of Students in Class (avg.) \_\_\_\_\_

# of Years Teaching (including the current year) \_\_\_\_\_

Do you currently practice an art form? (*please circle*): Yes / No

Which art form(s)? \_\_\_\_\_

How frequently do you practice? \_\_\_\_\_

Have you received instruction or performed in an art form in the past, either as a child or as an adult?

(*please circle*): Yes / No

Which art form(s)? \_\_\_\_\_

For how long? \_\_\_\_\_

(Over)

What is the highest academic degree you have earned? \_\_\_\_\_ Major \_\_\_\_\_

Approximately how many staff development workshops of any kind have you attended this year? \_\_\_\_\_

Have you attended any arts workshops for teachers in the past 12 months? Yes / No

If yes, was your attendance voluntary? Yes / No

Did the workshop(s) focus on a specific art form? Which art form?

Visual / Music / Dance / Theater / Literary / Media / other \_\_\_\_\_

Which (if any) in-service staff development workshops (arts or other subject) have you found to be most helpful in your teaching practice?

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How would you characterize the arts instruction in your school?

	Inadequate	Adequate	Excellent
Dance			
Theater			
Music			
Visual Arts			



**The following questions ask you to rate the importance of using various art forms and types of artistic activities as part of the classroom curriculum to help students learn and communicate what they know.**

**IMPORTANCE SCALE**

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

*How important do you feel it is for your students to:*

*not important ←→ very important*

1. view a video tape of a dance (e.g., to study a culture, concept, or time period)?	1	2	3	4	5
2. listen to a piece of music (e.g., to study a culture, concept, or time period)?	1	2	3	4	5
3. engage in dance activities (e.g., create a short movement study to explore natural processes such as the water cycle, or the movement of planets)?	1	2	3	4	5
4. read or attend a play (e.g., to study a culture, concept, or time period)?	1	2	3	4	5
5. engage in music activities (e.g., create a sound score to accompany a story, write and sing a song in the style of a different time period)?	1	2	3	4	5
6. look at works of art (e.g., to study a culture, concept, or time period)?	1	2	3	4	5
7. engage in theater activities (e.g., play a role from a piece of literature, write a play with characters students developed)?	1	2	3	4	5
8. engage in visual arts activities (e.g., draw a cartoon of a current political situation, create a storyboard of the major events of a book)?	1	2	3	4	5

(Over)

**The following questions ask you to estimate how frequently, on average, you use various art forms and different types of artistic activities in your classroom.**

**FREQUENCY SCALE**

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

*How frequently do you:*

*never* ←————→ *daily*

9. lead a movement activity with your students?	1	2	3	4	5
10. show a video tape of a dance to your students?	1	2	3	4	5
11. lead a music activity with your students?	1	2	3	4	5
12. lead a theater activity with your students?	1	2	3	4	5
13. actively listen to a piece of music with your students?	1	2	3	4	5
14. read or watch a tape of a play with your students?	1	2	3	4	5
15. study works of art with your students?	1	2	3	4	5
16. lead a visual arts activity with your students?	1	2	3	4	5

The following questions refer to your own attitudes and potential concerns about the arts in the curriculum. Please respond to the following statements based on how strongly you agree or disagree with the assertion.

**AGREEMENT SCALE**

**1 = strongly disagree**

**2 = disagree**

**3 = neither agree nor disagree**

**4 = agree**

**5 = strongly agree**

<i>To what extent do you agree with the following statements?</i>	<i>strongly disagree</i>	←————→			<i>strongly agree</i>
17. I feel confident in my ability to facilitate dance activities.	1	2	3	4	5
18. I feel that I don't have enough time to teach the arts along with the rest of the curriculum	1	2	3	4	5
19. I consider myself an artist.	1	2	3	4	5
20. I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.	1	2	3	4	5
21. I feel confident in my ability to facilitate music activities.	1	2	3	4	5
22. My supervisor encourages teacher creativity.	1	2	3	4	5
23. I don't have enough space to use movement effectively in the classroom.	1	2	3	4	5
24. I feel confident in my ability to facilitate visual arts activities.	1	2	3	4	5
25. My students have trouble concentrating on other work after an arts activity.	1	2	3	4	5

(Over)

<i>To what extent do you agree with the following statements?</i>	<i>strongly disagree</i>	←————→			<i>strongly agree</i>
26. I feel confident in my ability to facilitate theater activities.	1	2	3	4	5
27. In general, my school is supportive of innovative teaching approaches.	1	2	3	4	5
28. I feel that there are many students in my class who would especially benefit from more arts activities in the curriculum.	1	2	3	4	5
29. I am free to use new teaching approaches in my classroom as I see fit.	1	2	3	4	5
30. I consider myself a highly creative person.	1	2	3	4	5
31. I feel constrained by the demands of the curriculum I have to teach.	1	2	3	4	5

**The final open-ended questions ask you to consider why you use the arts and what would make you use them more.**

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

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

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Thank you for your time.

APPENDIX C. FACTOR ANALYSIS FOR TWAS ITEMS 1-31

	Component		
	1	2	3
import1	.088	.643	-.026
import2	.189	.792	.100
import3	.219	.477	.466
import4	.195	.746	-.002
import5	.052	.610	.347
import6	.163	.821	.102
import7	.387	.763	.179
import8	.198	.683	.262
freque9	.075	-.123	.558
freque10	.132	.134	.617
freque11	.177	-.123	.710
freque12	.288	.324	.534
freque13	.041	.159	.451
freque14	.307	.283	.549
freque15	.222	.302	.545
freque16	.219	.215	.665
agreemt17	.438	.006	.514
agreemt19	.457	.279	.262
agreemt21	.451	-.142	.564
agreemt22	.715	.115	.298
agreemt24	.709	.147	.469
agreemt26	.703	.126	.344
agreemt27	.736	.013	.156
agreemt28	.705	.401	.156
agreemt29	.717	.038	.178
agreemt30	.701	.352	.355
agreemt31	-.173	.137	-.268
reverse18	.418	.084	.057
reverse20	.412	.297	-.056
reverse23	.517	.117	.331
reverse25	.460	.239	-.035