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# Analysis of pre-service teachers' perceptions of the importance of the arts as a means of instruction in the classroom

Chudney Shanta McClurkin Patrick

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**ANALYSIS OF PRE-SERVICE TEACHERS'  
PERCEPTIONS OF THE IMPORTANCE OF THE  
ARTS AS A MEANS OF INSTRUCTION IN THE  
CLASSROOM**

By

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A Dissertation Submitted in Partial Fulfillment of the  
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the degree of Doctor of Education in Curriculum and Instruction

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May 2016

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## **DEDICATION**

I dedicate my dissertation work to my family and friends. I cannot show enough love and appreciation to my wonderful husband, Anthony, and my children, Catherine and Marcus. You have tolerated this entire process with respect, love, patience and excitement. A special token of gratitude to my loving parents, Dianne and Jesse McClurkin whose words of encouragement and unwavering support have been ever-present with me from day one of my existence. It is because of you that I have reached every goal in my life. My sister Jessica has never left my side and is very special to me. Thank you for your countless hours of comic relief. I also dedicate this dissertation to my friends and church family who have supported me throughout the process. I want to give special thanks to my best friend Temeika Ingram and my classmate and friend, Dr. Willie Matthews for being there for me throughout the entire doctorate program. Both of you have been amazing cheerleaders.

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## **ABSTRACT**

In recent years, the arts have been utilized and recognized as a vital part of instruction. There has been little research, however about the perceptions and attitudes that pre-service teachers have about the use of arts integration as a means of instruction in the general education classroom. In this study, data collected from 71 pre-service teachers revealed that pre-service teachers perceive that arts integration is an important part of the educational process for students. While they perceive that the arts are important, they hold some apprehension for their ability to effectively provide instruction in particular art forms. Over half (59.2%) of the participants reported that they are currently actively engaged in some type of art form in their daily lives. In addition, 84.5% received instruction and even performed in some art form. Motivation for the future use of arts integration once they become practicing teachers includes the ability to reach various learning styles, support, student engagement, data showing student benefits and training in arts integration.

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## **CHAPTER I**

### **INTRODUCTION**

The arts have existed in schools across the United States of America in varying degrees since the mid-to-late 1800s. Both inside and outside of the classroom, students have the opportunity to explore through music, art, drama and dance. On any given day, students may be seen exploring fractions in math class by learning the beats in musical notes, drawing or painting an artistic interpretation of the Trail of Tears or the March on Washington in social studies, or acting out a story through a lively acting session prompted by Reader's Theater. At times, teachers may teach students a song to help them remember formulas and spelling rules (Burnaford, Aprill & Weiss, 2001). Many schools support the learning environment by enhancing their surroundings with things that are rich in arts. For example, the rich sounds of Mozart, Beethoven or other classical music may be heard playing through the halls; student created artwork may be seen alongside the seasoned artwork of famous painters, and posters may be on display advertising upcoming theatrical productions and dance performances that the school will host (Burnaford, et al., 2001). In almost every school, students are offered music and art classes as the minimum for their arts training (Green & Kindseth, 2011). On the opposite end of the spectrum, there are schools that fully integrate all of their core subjects with the arts (Gullat, 2008).

The arts integrated form of instruction is intended to promote and foster the transfer of learning by bridging the arts with other subjects (Heilig, Cole & Aguilar,

2010). It can also nurture the natural abilities that students already have and assist them in becoming productive, creative adults (Lynch & Allan, 2007). The use of arts integration uses the interweaving of the emotional, social, and physical components to encourage, engage, and inspire students to learn not only within the arts content area, but to learn across the curriculum (Eisner, 2002). Arts integration infuses personal experiences and helps students to make real world connections that are meaningful and explicit (Eisner, 1998). Contrary to what some may believe, the use of arts integration requires both the teacher and the student to think deeper, work harder and remain seriously engaged (Eisner, 1998).

Teachers that utilize arts integration as a form of instruction inspire their students through the various art forms that students love (Duncum, 1999). Music, art, drama and dance are brought into the classroom and suddenly students are encouraged to use artistic ways to learn (Duncum, 1999). They are encouraged to use their imaginations to make new connections between what they already know and what they can learn (Duncum, 1999). The use of arts integrated instruction negates the common practice of rote memorization and drill practice and replaces it with an alternative approach that stimulates the mind of the student, and, as Burnaford et al. (2001) report, encourages students to use creativity to investigate new pathways of learning and encourages individuals and groups to utilize community resources to make connections to the required school curriculum.

The development of the National Standards for Arts Education in 1994 reaffirmed the idea that there is a need for arts in the school setting. The national standards were put

in place by the Consortium of National Arts Education Associations, which is made up of members of the American Alliance for Theater and Education, the National Art Education Association, the Music Educators, and the National Dance Association.

Various states and school districts have enlisted the guidance of these standards to either use as their grading rubric or as a template to create their own standards as a result of their belief that the arts are an important part of the learning experience.

Numerous scholars and professional organizations have stated that the arts are an essential part of the school curriculum (Eisner, 1996; Lehman, 1988; Manea, 2015; Sautter, 1994; Wexler, 2014). As far back as the end of the 19th century, John Dewey supported instructional methods that included the arts and proposed this style of instruction at the Laboratory School at the University of Chicago (Wakeford, 2004). Former U.S. Secretary of Education, Rod Paige, who was appointed by President George W. Bush during the implementation stages of No Child Left Behind [2001] stated that the arts help students to understand themselves and other people, those living now and those who lived in the past (Parsad, Spiegelman & Copersmith, 2004). The program director of the Kennedy Center's Partner in Education, Barbara Shepherd, has stated that teachers who have become empowered by integrating the arts in their classrooms are leading a "quiet but determined movement throughout K-12 education" (Cornett, 2007, p. V) by integrating the arts with other content areas. These teachers are no longer only teaching subjects such as reading, language arts, science and social studies as stand-alone subjects, but they are combining them with the arts to increase student knowledge and concept base (Cornett, 2007).

During the early years of the 20th century, the arts were utilized in the classroom as a vital component of the education of the young child (Wakeford, 2004). Over the years, schools have slowly adapted to the teaching and learning style that focuses on ensuring that students learn the core subjects of reading, language arts, math, science and social studies (Wakeford, 2004). The more the emphasis was placed on these core subject areas, the more the areas of the arts were neglected (Wakeford, 2004). The current practice of the strong focus on the core subjects has led to some people viewing the arts as unimportant and extra “stuff” that students do not need in order to function in society (Gough, 2004). The arts have been referred to as “fluff” curriculum (Morrow & Hersh, 2005) and “entertainment” that is much simpler than other subjects that are required (Lehman, 1995).

In recent years, a variety of reforms have occurred as a result of the passing of federal acts and these reforms have led to major changes in the educational system of the United States (Beveridge, 2010). Changes are reflected in teacher preparation programs, accountability procedures, and curriculum planning (Amrein- Beardsley, 2009). In addition, there is such a dominant focus on these topics that the ideals begin to trickle down to educators, administrators, students and their parents, and society (Amrein-Beardsley, 2009). Current educational and workforce requirements call for professors and teachers who are capable of helping students become productive and well rounded.

Students need to be able to compete and keep up in a society that is diverse and creative. One of the best paths to nurturing these student needs is through the arts, which engages students in their own learning and helps them become responsible for their daily learning (Burnaford et al., 2001). The President's Council on the Arts and Humanities



report (May, 2011) recommended that the field of integrated arts be expanded, more fully funded, and more deeply incorporated into curricula, research, and professional development.

Although there are mixed views upon the necessity of the use of the arts in the school, there is still the common use of music and art at the elementary level as stand-alone courses (Green & Kindseth, 2011). According to The National Center for Education Statistics (2002), 97% of elementary schools offer music and 94% offer visual art. The inclusion of the art forms of drama and dance is less visible in the elementary setting (Davis, 2007). This disparity is not as noticeable once students leave the elementary setting since they are then allowed to have more options of classes to choose from in middle and high school (Davis, 2007). Due to the lack of dance and drama instruction at the elementary level, it is left up to the classroom teacher to provide this if it is to be done (Davis, 2007).

Although arts instruction can be provided by the general education classroom teacher and does not necessarily have to be provided only by the specialist of that area, the benefits that are reaped are best realized when the general education teacher is confident in her ability to provide this instruction and perceives that its use is of importance (Goldberg, 2006; Smolleck & Mongan, 2011). The average music and visual art class is only provided once every two weeks for approximately 30 minutes (Milbrandt, 2006). There is also a shortage of music and art specialists at the elementary level (Goldberg, 2006). These factors are even more reason why the general education teacher should include arts instruction for her students on a daily basis. Unfortunately, there are teachers who feel they are inadequately prepared to instruct using arts methods,

and therefore, they do not utilize arts activities in the classroom (Dunn, Ariola & Garrison, 2013; McKean, 2001; Smolleck & Mongan, 2011). There are also teachers who do not feel they need to use the arts as a form of instruction (McKean, 2001). Prospective teachers enter the teacher education program setting with different beliefs about the various roles of teachers, students, and the learning process (Scharlach, 2008). These various beliefs arise from their life experiences (Gunning & Mensah, 2011; Lortie, 1975; Smolleck & Mongan, 2011). There is a strong connection between teachers' educational beliefs, their planning of instruction, and their classroom routines (Pajares, 1992; Zundans-Fraser & Lancaster, 2012).

Not only do the educational beliefs, planning of instruction and classroom routines of in- service teachers have a strong connection, but the same is true for pre-service teachers. According to Richardson (2003) pre-service teachers' previous life experiences mold their beliefs about teaching and learning. Richardson also states that these experiences can either be from their personal lives or their educational lives. These experiences impact the thinking that these pre-service teachers have and is reflected in the instructional practices in which they choose to participate in. However, even after these students enter into their respective educational programs, they may still be persuaded to alter their preconceived beliefs and perceptions if inspired by a classroom instructor, new information or experience (Richardson, 2003). The instructors and coordinators of teacher education programs have the ability to engage their students and possibly reshape their form of thinking through the implementation of teaching strategies that provide a plethora of experiences and a variety of models of instruction (Pajares, 1992).

The perceptions of pre-service teachers about the importance of the use of the arts in the classroom setting needs to be examined. In addition, the factors that contribute to these perceptions must be evaluated. This examination is important because teacher education programs are constantly being evaluated and revamped for improvement as the college and university curriculum committees continually integrate new pedagogical courses. There is currently very little existing research that examines pre-service teachers' perceptions about the importance of the use of the arts in the classroom setting.

## **Purpose of the Study**

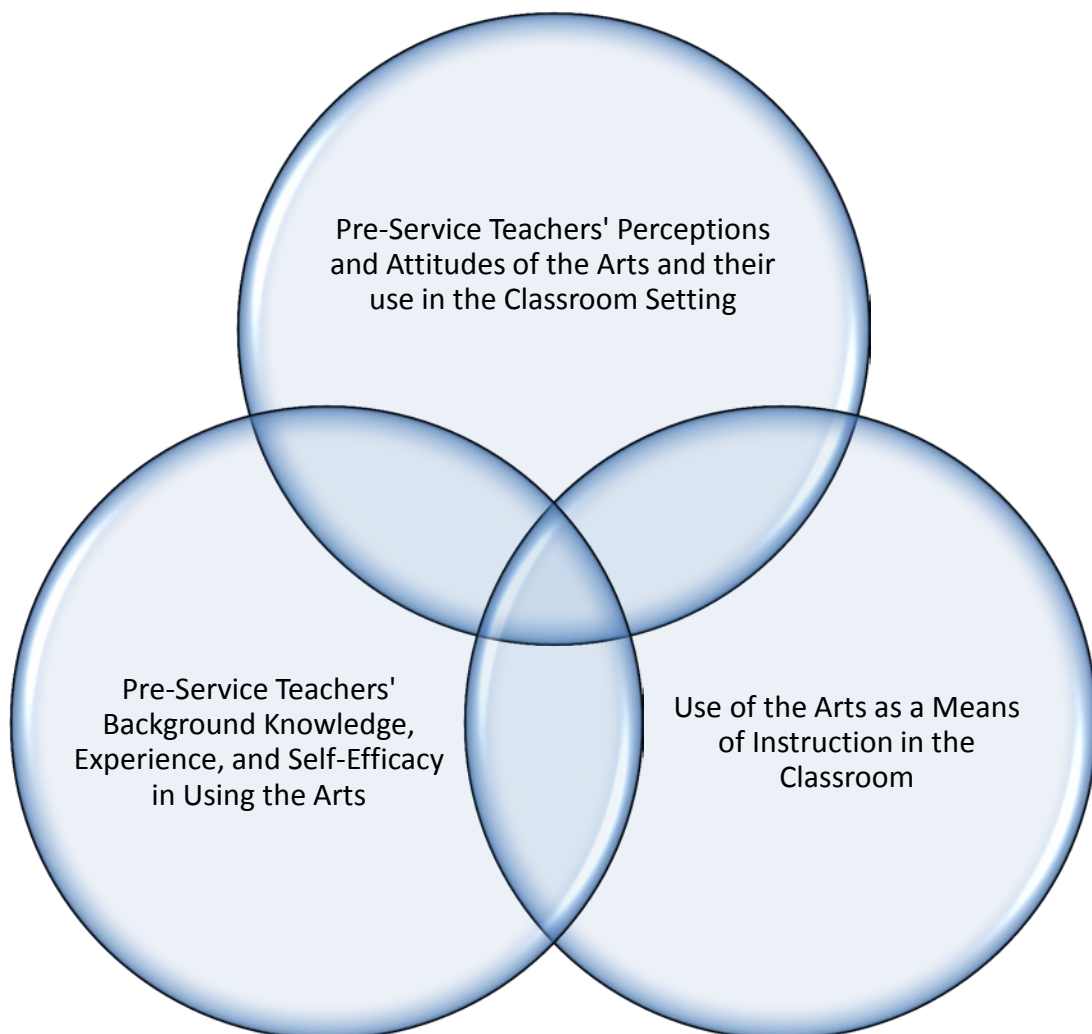
The purpose of this study was to examine pre-service teachers' perceptions about the importance of the arts as a means of instruction in the classroom and the factors that influence their perceptions. The researcher aimed to present an in-depth analysis of pre-service teachers' perceptions about the use of the arts, whether or not pre-service teachers plan to use arts integration once they become classroom teachers, and sought answers to what pre-service teachers' believe about their own self-efficacy as it pertains to their ability to utilize arts integration within content area instruction. In addition, the researcher sought information about the past arts experiences of pre-service teachers. Finally, the researcher reported how pre-service teachers describe what would motivate them to use arts integration in the classroom setting.

Although art itself cannot solve problems, arts education and arts integration have been shown to have a positive impact on many academic and personal areas for students who are privy to being exposed to this instructional method (Lynch & Allan, 2007). Researchers have supported the plethora of goals that are desirable for students to achieve including aiding in academic achievement, social development, physical development,

emotional development, and involvement in society (Chemi, 2014; Lynch & Allan, 2007; Manea, 2015). There are positive correlations between the use of arts integration and increased scores in language arts, mathematics, social studies, science, writing, creative thinking, and critical thinking skills (Catterall, 2009; Chemi, 2014; Cornett, 2007; Fiske, 1999). Students who are exposed to the arts show an increase in motivation for schoolwork and towards personal life goals (Catterall, 1998). This exposure helps them to have increased confidence levels, which leads to higher levels of self-esteem (Catterall, 1998).

Due to the importance and benefits that the arts provide in the classroom setting, this research focused directly upon pre-service teachers as the persons who will soon be in the position to be the educators in that environment. Discovering pre-service teachers' perceptions about the use of the arts in the classroom as a means of instruction before they enter into that environment can provide a glimpse into their personal experiences and insight into what their classroom instruction may look like in the future and how to nurture a love for the arts within pre-service teachers so future students can reap the benefits of an education that includes arts integration. Given this reasoning, there is a need for research that reports pre-service teachers' perceptions about the use of arts integration as a means of instruction. Students who were currently enrolled in pre-service teacher education programs were the focus of this research. The study explored the perceptions that pre-service teachers have about the importance of arts integration, their own self- efficacy regarding arts integration, and their personal experiences within arts integration in the classroom.

**Figure 1: Conceptual Framework**



The conceptual framework for the study was based on the idea that the use of the arts as a means of instruction in the classroom creates an environment that fosters the

support that students need to reach their potential in academia (Marshall, 2014). In addition, effective classroom application of the use of arts integration requires a classroom teacher who feels comfortable with this method of instruction (Dunn, et al., 2013). To receive a quality arts education, children must have highly-skilled professional teachers who also have a high level of self-efficacy in relation to arts integration and a positive perspective on the importance of arts education (Oreck, 2004). Without the background knowledge in the arts, self- efficacy and experiences that utilization of arts methods in instruction requires, pre- service teachers may not become classroom teachers who use arts as a method of instruction (Bandura, 1977; Garvis & Pendergast, 2012; Smolleck & Mongan, 2011). Therefore, it is critical to examine the factors that contribute to pre-service teachers' perceptions of the use of arts as a means of instruction in the classroom.

## **Statement of the Problem**

In the past a plethora of research has focused on the in-service teacher and their perceptions of the importance of the arts. Every in-service teacher was once a pre-service teacher; a student at a college or university who is studying classroom practices and getting hands-on experience with the most innovative instructional practices in the field of education. Very little research has been conducted that focuses on how pre-service teachers perceive the importance of arts integration and arts education in the general education classroom. Pre-service teachers may or may not utilize the integration of arts instruction as their teaching method of choice. Whether schools use the traditional method of having the arts as an elective or fully infuse the day with arts-integrated activities, the only way for any theory to be put into practice is through the willing vessel

of the classroom teacher. Perhaps if teacher preparation programs addressed the arts within the coursework, more teachers would elect to use this form of instruction once they enter the classroom setting. To find out how to best meet and support the needs of pre-service teachers for arts integration, pre-service teachers' perceptions and factors that contribute to these perceptions must be investigated.

## Research Questions

The primary focus of this study was guided by the following question:

1. What are pre-service teachers' perceptions of the importance of the arts as a means of instruction in the classroom?

In addition, the researcher investigated the following secondary questions:

2. What attitudinal factors about the arts, if any, can be identified from the pre-service teachers' scores on an adapted version of the *Teaching with the Arts Survey*?
3. What are pre-service teachers' previous and/or current personal experiences with the arts?
4. What impact, if any, do characteristics such as demographics and personal experiences with the arts have on pre-service teachers' self-reported future use of the arts in their classrooms as interpreted by their scores on an adapted version of the *Teaching with the Arts Survey*?
5. What factors do pre-service teachers report as motivation to use the arts in their future classrooms?

## Definitions

The following terms were defined to clarify their meaning relevant to this study.

*Arts Integration*: an approach to teaching in which students construct and demonstrate understanding through an art form to include music, drama, art or dance. Students engage in a creative process which connects an art form and another subject area and explores objectives in both (Silverstein & Layne, 2010).

*Arts Specialist*: a person who concentrates primarily on a particular arts subject or activity, to include music, art, drama or dance; a person highly skilled in a specific and restricted arts field, to include music art, drama or dance (Silverstein & Layne, 2010).

*Attitude*: a stable set or disposition of opinion, interest or purpose, involving expectancy of a certain kind of experience and readiness with an appropriate response (Trivedi, 2007).

*Belief*: a way to describe a “relationship between a task, an action, an event, or another person and the attitude of a person toward it” (Eisenhart, Shrum, Harding, & Cuthbert, 1988, p. 53).

*Content Areas*: academic subjects such as English, language arts, mathematics, social studies, and science.

*General Education Curriculum*: the curriculum that typical students are taught in public schools at each grade level (Browder & Spooner, 2006).

*Pre-Service Teacher*: an education student who is preparing for initial licensing to enter the field of teaching students in preschool through 12<sup>th</sup> grade by completing education courses and participating in student teaching in a classroom setting in a public or private school. Preservice teaching is a period of guided, supervised teaching. The student is



gradually introduced into the teaching role for a particular class by a mentor or cooperating teacher. (Pedro, 2005).

*Perception:* views or opinions held by an individual resulting from experience and external factors acting on the individual (Susuwele-Banda, 2005).

*Practices:* clusters of teachers' actions used in a classroom context.

*Self-Efficacy:* human beings' thoughts about their own efficacy and ability to control any event that has an effect on their lives. Efficacy is the belief or judgement that one can accomplish a desired goal or outcome or assist someone else in achieving a desired goal or outcome (Bandura, 1977).

## **Significance of the Study**

Educators and community partners are becoming more aware of the benefits that an arts integrated education provides; however, many educators are still not competent or confident in their ability to provide instruction that is integrated with the arts. This study is important for multiple reasons and should be of interest to teacher education faculty, arts curriculum researchers, arts specialists, pre-service teachers and in-service teachers. First, the findings of this study provides information that fills in the gaps for the scarce amount of literature that is based upon pre-service teachers and their perceptions of the arts. Second, researching pre-service teachers' perceptions and intended practices with arts integration and understanding the "how" and "why" these perceptions were formed can enable college and university teacher education faculty members to make informed decisions to help prepare pre-service teachers for their future classrooms. In addition, education faculty can use the findings of this study to address the needs that can be met

through education coursework and experiences that may motivate pre-service teachers to use the arts in their content instruction.

## **Limitations of the Study**

Limitations to this study may result from the following circumstances:

1. The small sample size for this study was based on the number of students enrolled in student teaching in the spring semester of 2016.
2. Reliance on self-reported data from responses received from surveys and interviews with pre-service teachers are the only sources of data used in this study.
3. The sampling frame only represents pre-service teachers in one university; therefore, generalizability to all pre-service teachers in Georgia or the United States may be limited (Creswell, 2005).

## **Summary**

In this chapter, the researcher identified arts integration as a possible form of instruction in K-12 classrooms. Research about the disparity between the need for and number of arts specialists to instruct students of all ages, abilities and skill levels was presented, and due to this shortage the need for core curriculum teachers to integrate the arts in to their classrooms is of importance. The researcher shared that arts integration can be utilized by core classroom educators and can be done effectively if those educators have a higher confidence level in using this form of instruction and perceive the arts as an important component of a student's education. Pre-service teachers are the ones who will be the teachers of the near future and researching their attitudes and perceptions towards

the use of arts integration can provide insight into what the teachers of the near future may adopt as their preferred practice. The researcher hopes that the examination of pre-service teachers' perceptions of the use of the arts as a form of instruction will provide information for persons connected with teacher preparation programs so that this information can make options available for instructional practices, curriculum plans, and classroom experiences.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **Introduction**

In the book, *Why Our Schools Need the Arts*, Davis (2007) wrote that there are many research-based reports on the value of arts learning that are based on cognitive, developmental, therapeutic, and philosophical viewpoints. There are dissertations, journal articles, and books that examine the possibilities of integrating arts with non-arts material. Arts organizations, to include the Kennedy Center, the National Endowment for the Arts, along with teachers and experts in the field have become defendants in the case of arts integration (Acuff, Hiram, & Nangah, 2012). This review of literature will examine the history of arts education, supporting educational theories, benefits of arts integration, curriculum and arts integration, obstacles to arts integration, pre-service teachers and arts integration training, and teacher efficacy/teacher attitude.

#### **History of Arts Education**

The Beginning Through the 1800s

Around 350 BCE, Aristotle supported the inclusion of art in the field of education in the form of music and drawing. In the book, *Aristotle's Politics*, (Aristotle, Jowett & Davis, 1920) education was separated into four unique sections; reading and writing, gymnastic exercise, music, and drawing. Aristotle not only suggested that music should be a part of the four unique sections, but also goes into great detail about the importance of why he believes it is beneficial to the required practices of the school day. In the book, he states that many already agree that reading and writing are beneficial to the future impact of the ability to make money in an occupation and many agree that gymnastic exercise is beneficial to the body, but some may question the importance of music. He reports that there may be naysayers to the importance of its inclusion in learning; however, it is a necessity in education because mankind should be able to do more than just work well, but also relax well. He stated that relaxing or participating in leisurely activities is the beginning and the ending of all things. He also stated that training in music and drawing assist in the gathering of knowledge about one's environment and how things in that environment work together.

The introduction of the Italian Renaissance led to an important shift in the history of arts education. It was during this time that the difference between the "fine" arts and crafts emerged (Heilig, Cole, & Aguilar, 2010). Artists during this time period began to be viewed as geniuses of their times and were admired, and thus the arts began to be included in education more (Heilig et al., 2010). It was at this point that students began to learn that there was a certain beauty to be found in poetry, drama, and music. This practice lasted until the seventeenth century when the empirical sciences began to emerge and take over the role of importance from the arts (Heilig et al., 2010).

Between the years of 1760 and 1850, there was an increase in manufacturing, factories, development of technology, and invention of machinery. This time period, known as the Industrial Revolution, called for persons who could design new technologies and inventions. Reflecting the needs of the times, schools began to stress the importance of creativity and the ability to draw (Heilig et al., 2010). This period began in Great Britain, but quickly spread to a multitude of other countries around the world to include the United States.

The humble beginnings of art education in the United States began with girls experiencing ornamental arts and boys experiencing drawing (Stankiewicz, 2002). Art academies were first developed around the beginning of the 1800s, and at that time students were able to receive formal art training (Stankiewicz, 2002). The American Academy of Fine Arts was founded in New York City in 1802 (Stankiewicz, 2002). The educators of the academy encouraged the students to appreciate art and instructed men in the fine arts (Stankiewicz, 2002). In the art education classes of this institution, students were encouraged to copy the works of other artists and master works (Stankiewicz, 2002).

The introduction of music, chalkboards, and physical exercise along with the display of children's artwork was led by William Bently Fowle (Stankiewicz, 2002). Fowle was an educator and he believed that females were entitled to the same educational experiences that males were entitled to and provided girls with drawing instruction, just as boys received. The study of art appreciation in America began with the Child Study Movement in the late 19th century (Richmond, 2010). The Child Study Movement was introduced by G. Stanley Hall and was based upon comparing drawings created by

children to drawings that were considered to be primitive art (Richmond, 2010). Hall believed that this study could give him a deeper insight into the cognitive development of the young child. The arts were first introduced into the school setting in the United States in the 1800s with the inclusion of art and music (Gullatt, 2008). Horace Mann demanded that these two classes be taught in the schools in Massachusetts (Gullatt, 2008). Mann believed that the gap between the privileged and the poor could be filled with the common school education. He also believed that formal education should include drawing because it improves handwriting, gets students prepared for the workforce and reinforces morals and values (Gullat, 2008). In 1834, artist Rembrandt Peale published *A Manual of Drawing and Writing for the Use of Schools and Families* because he felt that everyone should be taught how to draw (Gullat, 2008). Soon after, other education activists and theorists rallied behind the necessity of including the arts in the schoolhouse setting. John Dewey noted that the arts and cognition had a positive correlation (Hickman & Alexander, 1998). The movement for education in and through the arts was propelled forward when Dewey linked the arts to child development by acknowledging that a child's intellectual development is connected to their bodily and emotional engagement (Wakeford, 2004). He stated that intellectual ideas are incomplete without the inclusion of some type of aesthetic connection to the knowledge being attained that includes imagination and/or emotions (Wakeford, 2004).

The 1900's

Between 1930 and 1950, several documents were printed in support of the arts in education. In 1939, Leon Winslow published *The Integrated School Art Program*. Winslow was a passionate advocate of using creativity in the classroom setting and encouraged educators to integrate the curriculum. In addition, Winslow supported

educational relevancy in the lives of students (Efland, 1990). In 1942, Victor D'Amico published *Creative Teaching in Art* and shared his belief that educators need to focus on helping students become aware of their personal experiences and then encouraging them to take those experiences and transfer them into works of art (Efland, 1990). D'Amico also believed that it was important to teach students explicit techniques and elements of art; however, the instruction needed to be interesting to the students and should have been relevant to the students' lives (Efland, 1990). In 1941, the textbook, *Art Today: An Introduction to the Fine and Functional* was printed, and the year before that, a study entitled *The Visual Arts in General Education* was printed (Efland, 1990). *The Visual Arts in General Education* examined the instructional practices of art history professors at 50 different colleges and universities around the United States of America (Efland, 1990). Prior to the early 1930's the major focus of arts education was on grades K-12 and this study was one of the first of its kind to examine the use of the arts outside of the K-12 classroom setting. In 1947, Viktor Lowenfeld published *Creative and Mental Growth*, which focused on the developmental stages of the young child and then used that information to share appropriate art activities for children within each developmental stage. This book became a highly referenced resource after the 1950s and well into the end of the twentieth century (Efland, 1990).

Before the mid-1960s classroom teachers were responsible for arts education at the elementary level and once students moved up to the secondary level, they received instruction from licensed arts teachers (Rademaker, 2007). In the mid-1960s, federal policies had a major influence on the definition and practice of arts education. President Lyndon B. Johnson's Great Society supported the arts in schools and tapped into millions

of tax dollars to show this support. During this period the Elementary and Secondary Education Act of 1965 was passed and the newly formed Arts and Humanities Endowments funneled financial support into state and local arts and humanities councils for distribution (Rademaker, 2007). Schools and community cultural groups were encouraged to increase arts enrichment and cultural exposure at the K-12 level (Rademaker, 2007). Enrollment in art classes at the high school level began to increase (Acuff et al., 2012) in the late 1960s through the early 1970s. There are now higher degrees available to persons who want to teach arts classes. These include degrees in fine arts, theater education, and music or art education. There are national organizations promoting arts education including Americans for the Arts, Association for the Advancement of Arts Education, and the Arts Education Partnership. Professional organizations for art educators include the National Art Education Foundation, the United States Society for Education through Art (USSEA) and the International Society for Education through Art (InSEA) (Richmond, 2010). Organizations such as the Rockefeller Foundation, Getty Trust, and other state agencies and organizations argue for the arts to be an integral part of education in communities and schools (Amrein- Beasley, 2009).

### The Decline

Although there has been a supportive foundation for the importance and benefits of using arts methods in schools, there has been a decline in the arts in schools since 2001 (Manning & Kirkland, 2011). Part of this decline is due to the demands of high stakes testing, which forces some schools and districts to move their focus away from the arts. When budget cuts arise, many times art and music teachers are the first to lose their jobs (Manning & Kirkland, 2011).



Current trends in elementary schools reflect the decline of arts education. According to a report by Parsad, Spiegelman and Coopersmith (2012) one-third of our nation's children receive arts instruction for one hour or less per week and one-tenth of the nation's children do not receive any arts instruction at all. The same report states that there has been a steady decline in elementary school dance and drama/theater programming.

In 2001, No Child Left Behind legislation labeled the arts as a core academic subject. The difficulty that followed this labeling was that individual states and school systems were responsible for the implementation of the arts programming and it did not happen in many districts across the nation. Leaders in school districts that lack funding and resources are more apt to perceive the arts as an unimportant form of instruction that is secondary to the core subjects (Amrein-Beardsley, 2009). There are still people who believe that the arts are important; however, there is not enough support for the arts to be viewed as equally important as the core subjects are in schools (Amrein-Beardsley, 2009).

There has been a decline of arts specialists in schools in recent years and with this decline, the responsibility to enhance school achievement through the arts becomes the responsibility of the regular classroom teacher (McKean, 2001). Since the regular education classroom teacher may be responsible for ensuring that students receive exposure to the arts, it would be imperative to discover teachers' and pre-service teachers' perceptions of their knowledge of and efficacy for teaching the arts according to state and national standards (McKean, 2001).

## **Arts Models in the American Classroom**

There are eight basic ways that the arts are included in the American classroom (Gullatt, 2008). There is the Arts-based approach, which has the arts as a required core subject. Second, there is the Arts-injected (or infused) approach, in which arts activities are integrated into the general curriculum to increase the skill level of the content areas. Third, there is Arts-included model, which has arts classes in the school but they do not integrate into the regular classroom or content areas. Arts-expansion is the fourth model. This model has arts outside of the school setting. Arts-professional approach prepares students who are interested in careers in the arts. The sixth approach is Arts-extra, which includes the arts as electives, such as piano or drama class. Seventh is the Aesthetic education model which uses the arts as a way of constructing knowledge. The eighth way is Arts-cultura, which is meant to connect the arts with the cultures of the world. These different forms of including the arts into schools may be seen in stand-alone versions or in combinations of all of the different approaches (Gullatt, 2008). Most approaches take on the idea that the core subjects; language arts, science, social studies, and math are taught through the arts. One successful model, however, actually took on an alternate approach in which the core subjects had to teach the arts through their subjects (Short, 2001).

### **Out-of-School Arts Learning**

In addition to the different models in schools for arts inclusion, there is also the possibility of having school-based or out-of-school arts learning activities (Green & Kindseth, 2011). With the out-of-school model, children attend classes and trainings

after school hours, for example as part of an extended day program. Schools are still an important part of the out-of-school experience and the encouragement of classroom teachers is vital to motivating students to take advantage of the out-of-school opportunities (Green & Kindseth, 2011).

## **Supporting Educational Theories**

There are several educational theories that support exploration, use, and integration of the arts in the classroom setting (Burnaford et al., 2001; Dewey, 1934; Eisner, 2002; Gardner, 1993). Burnaford et al. (2001), through the Chicago Arts Partnership, conducted research on productive, well-established, quality models of education in and through the arts. The researchers investigated how children are able to learn through activities that utilize the arts. This teaching-learning process was implemented within Arts Elementary and was modeled after the recommendations of the Chicago Arts Partnerships in Education (CAPE). Through their research, Burnaford, et al. (2001) discovered that arts integration in the core curriculum improves the learning experience for students, provides a meaningful link to the real world because it is project-based in nature, expressly utilizes the multiple intelligences, and provides a concrete means of evidence that the learning has taken place.

## **Multiple Intelligences**

Howard Gardner's research on the multiple intelligences led to various educational experiments that were supplemented with the arts. All persons are individuals and have unique likes, abilities and skills. Since students do not all learn the same way, they should not be taught the same way and teaching styles should be adjusted

to fit the needs of the students (Gardner, 2006). An example of ensuring that teaching and learning styles mesh appropriately for the learner is using Gardner's multiple intelligence theory as a framework to understand how students learn what they learn (Gardner, 2006). According to Gardner (1993) students have a combination of strong and weak intelligences. There are eight intelligences that Gardner (2006) identifies: logical-mathematical, spatial, musical, bodily kinesthetic, linguistic, interpersonal, intrapersonal, and naturalistic. Some students may be dominant in musical, spatial, bodily kinesthetic, and logical-mathematical, but display recessive abilities in interpersonal, intrapersonal, linguistic, and naturalistic intelligences (Gardner, 2006). When an instructor has students in their classroom, their job is not only to reach their dominant intelligences, but to also reach the recessive ones (Gardner, 2006). Once a teacher is aware of her students' individual abilities, instruction needs to lend itself to reaching all of the students (Gardner, 2006). In addition, students may not only have a set of dominant intelligences, but they may also have certain intelligences that they adapt as their preferred means of learning because it helps them to make sense of their learning easily (Gardner, 2006). Teachers who use the traditional format of lecture, drill, and practice can prove to be effective for students who have dominance in logical-mathematical and linguistic intelligences; however, students who are not dominant in these areas will have a disconnection with teachers who only teach through this style (Gardner, 2006). Another area that suffers when the multiple intelligence theory is not taken into consideration is high-stakes testing (Beveridge, 2010). Having students sit for hours bubbling in answers to numerous questions will most likely be detrimental to students who need to move around or who share their accumulation of knowledge better

in some alternative format. While it may require the collection of additional data, using multiple intelligences theory for annual yearly progress (AYP) would not be as tedious as some administrators and policymakers may think (Beveridge, 2010). Administrators would not have to organize students into their different strengths. This same misconception may prevent teachers from attempting to fully implement a plan in their classrooms that is based on multiple intelligences theory (Beveridge, 2010). They may think the extra hours of preparation of lesson plans and creating unique activities for each lesson and for each student is daunting when in actuality, the multiple intelligences theory approach does not require a unique lesson and activities for each and every student (Gardner, 2006). What it does involve is creating lessons and activities that are rich in experiences with which students with different intelligences can interact and have a positive experience (Gardner, 2006). The students' strengths and weaknesses can work for them through the activities and lessons, and they can be successful, feel good about themselves, and walk away with a renewed sense of pride in their learning (Gardner, 2006). The use of arts integration in the classroom coincides exquisitely with the multiple intelligences theory.

Gardner's *Multiple Intelligences: New Horizons in Theory and Practice* (2006) reports that teachers and students alike have strengths and weaknesses through the different learning styles because of the multiple intelligences. Gardner's research (1993) into the impact of the exposure to famous artworks on student learning resulted in acknowledging that there is a heightened use of creativity in the "use of a particular intelligence" (p.86) through an individual's thought, experiences, and feeling. This theory supports the idea that teachers should evaluate what a student's strengths and

intelligence are and base their instruction on that. No matter which intelligence a student possesses, when a teacher utilizes the various instructional methods and differentiates the instruction, the student will benefit academically and emotionally (Gardner, 1993).

Gardner also states that educators need to utilize a variety of learning opportunities to accommodate the different needs of the students who are in their classrooms (Gardner, 2006). According to Gardner (2006) there needs to be an uprising against the traditional world of education and that the use of the arts and creativity in the classroom can assist in promoting a classroom atmosphere that is innovative.

## **Progressivism**

Dewey's (1934) ideology supports the use of the arts and arts integration because he held the philosophy that learning in and of itself is active and therefore it should include real life experiences that lead to a student becoming a positive contributor to society. Dewey was a supporter of interdisciplinary curriculum as this was his educational philosophy (Dewey, 1916). His theory stated that it is important for educators to ensure that they are focused on the individual and changing needs of the students in their care (Dewey, 1916). He supported those who are diligently working in the field of education to develop effective educational instructional practices through the use of experiential learning. Dewey was an advocate of teachers developing a curriculum that includes differentiation for student needs and opportunities for students to make connections within their learning experiences (Dewey, 1938). He suggested that teachers use strategies that interest and engage students in a manner in which students are motivated to provide answers and responses and they feel comfortable owning their own learning (Dewey, 1938).

## **Benefits of Arts Integration**

The practice of adding arts to the core curriculum is termed arts integration. Arts integration is a form of differentiated instruction that allows teachers and students to have a voice in the teaching and learning process. When the arts are integrated with other subjects, teaching and learning is revitalized and students become motivated in all subject areas (Milbrandt, 2006). The use of arts integration provides students with the opportunity to explore their own natural talents and interests while combining information and concepts from other areas. Students who participate in an arts integrated educational program are also engaged in life experiences, and grow to become responsible citizens (Hudson, 2014). In addition, arts integration increases students' classroom participation and piques their interest to further their learning outside of the classroom (Milbrandt, 2006).

## **Motivation and Engagement**

Hardiman, Magsamen, McKhann, and Eilber (2009) report that when there is an interest in a performing art, it can lead to a higher level of motivation, which in turn can also lead to an increase in the attention span and can lead to improvement not only in performance, but also in other areas of cognition. According to Grumet (2004) students who are a part of school programs that utilize the arts integration approach are more enthusiastic about their learning, express their feelings and new ideas more freely, and reveal deeper dimensions of their intelligence.

In addition, Wakeford (2004) also identifies that the arts are a part of the process of learning. The use of the arts increases intellectual and cultural growth and when combined with the core curriculum can provide an avenue for enhanced learning and

clearer understanding on the part of the student (Stevens, 2002). Drama activities specifically provide a high-energy, student-centered path of learning in a non-threatening environment and it can be utilized as an effective tool to create and support a positive classroom environment (Danielson, 1992).

Stevenson and Deasy (2005) reported that the arts-integration model of instruction supports student use of problem solving and allows them the opportunity to design a brand new approach to learning. Stevenson and Deasy (2005) also reported that the use of the arts helps make learning matter to students. This learning becomes meaningful to the students as they take on an active role in their new discoveries. As a result, the emergence of academic gains, improved social climates, increased attendance rates, and decreased discipline referrals are all evident when the utilization of arts integration is applied in a successful model (Stevenson & Deasy, 2005).

## **Achievement**

There are teachers who are aware of the benefits that the arts provide children and are managing to implement these programs into their method of instruction as a form of best practices. The goal within the classrooms in the schools where teachers implement the arts as a form of instruction is to help their students reach their maximum level of achievement despite the fact that there are an inadequate number of teachers who are arts specialists or who have been trained in integrating the arts (Groff, 2013). The integration of these arts programs and activities provides an opportunity for districts and schools to try to close the gap between state requirements, such as mandated assessments, and classroom practice. This is especially true in the elementary setting where the core curriculum has been the main focus due to high stakes testing and a stricter focus on



mathematics and reading/language arts (Mishook & Kornhaber, 2006). Regardless of seemingly ongoing budget cuts, schools are still expected to meet the requirements that states put in place (Mishook & Kornhaber, 2006). Budget cuts, shortened school years, slashed programs, and larger class-sizes cannot be used as an excuse for not reaching state mandated testing requirements (Mishook & Kornhaber, 2006).

According to Gullat (2008) students in arts-integrated classes show higher achievement than their peers who are in traditional classes. Students who are in arts integrated math and reading classes have increased achievement scores on standardized tests (Gullat, 2008). Gullat (2008) also found that students who were involved in arts integrated classes were better at recalling information, and making critical judgments than their peers in traditional classrooms.

There are a few empirical studies on arts integration that report on the state of American arts education and describe successful arts-integration programs (Brown, 2007; Caterall 1998; Mishook & Kornhaber 2006). The Arts Education Partnership and the President's Committee on the Arts and the Humanities have compiled a report, *Champions of Change* (Fiske, 1999) that stands as a study reporting student achievement and the arts. One particular study within the report utilized 25,000 students in order to determine the relationship between engagement in the arts and student performance and attitudes. A different study researched the impact of the Chicago Arts Partnership in Education's (CAPE) neighborhood partnerships. The partnerships are between 23 schools, 33 arts organizations, and 1,142 community organizations in the city of Chicago. In addition, the study researched how CAPE has set the example for other organizations and schools to integrate the arts with learning across the core curriculum. The research in

these studies provides evidence of why the content, process, and results of learning in and through the arts “should be more widely recognized for its current and potential contributions to the improvement of American education” (Fiske, 1999, p. 17).

The results of a study conducted by Walker, Tabone, and Weltsek (2011) supported evidence that the arts can increase achievement in language arts and math. It was reported in that same study that there is a positive correlation between arts in education and improved academic scores. In an earlier study by Catterall (2009), it was revealed that intense involvement in the arts during middle and high school is positively correlated with high levels of achievement, college admissions, and positive social interactions with peers. In this same study it was reported that English language learners reaped the benefits of an arts integrated atmosphere, and that arts-rich schools have a school climate that encourages higher achievement and sound instructional practices.

## **Cognitive Benefits**

Arts integration is a teaching method that has a positive correlation with cognitive development (Snyder, 2001). Arts integration practices nurture creative thinking, experimentation and problem solving which contributes to cognitive development (Snyder, 2001). Researchers have noted that students who use creativity within the arts are required to use organizational skills and sequencing to complete their tasks (Mason & Steedly, 2006). Students who learn through the arts also have to use the practice of improvisation to solve problems; plan out decisions; listen to positive and negative feedback; and make changes to improve their work, product, or performance. The creative thinking that is required in arts integrated lessons promotes sound decision-

making skills in the future and prepares them to make decisions that are reflective of productive citizenship (Mason & Steedly, 2006).

Arts integrated lessons require learning within the combination of at least one core subject and at least one area of the arts. For example, in an arts integrated science class, the students would participate in the application of a science standard and an arts standard simultaneously. According to Snyder (2001) the use of this approach can assist students in making interdisciplinary connections. By learning two or more standards simultaneously, a student's ability to make meaningful connections across subjects and in different areas is increased (Snyder, 2001).

According to Hardiman et al., (2009), when strategically planned and applied, arts integration can provide an experience that improves the overall learning and academic experience. This can result in a positive outcome that calls for a deeper evaluation of the core subject matter, an increase in the emotional connection to the topic and the learning process, an increased retention of the instruction and learning, and an increased ability to apply the new knowledge to a variety of disciplines (Hardiman et al., 2009). The researchers also echo the sentiment that graduates who are preparing to enter the workforce of today and tomorrow are in need of the skills that arts-based learning can provide. Skills such as creative problem solving, the ability to collaborate ideas, and collaborate with others to accomplish goals, and the ability to apply their knowledge across a broad spectrum of circumstances (Hardiman et al., 2009).

Links exist between the level of formal music training and the ability to move information from the working and long-term memory and vice-versa. Practicing music skills, music training, reading acquisition, and sequence learning are all interrelated In

fact, music training and the development of a brain pathway are both positively correlated with phonological awareness. The various art forms utilize unique brain circuits and sensory networks. Music utilizes the auditory system and art utilizes the visual system. Analysis of the various brain areas as they correlate to the different art forms, shows that each art form affects a different area of the brain, yet in some instances these areas overlap (Hardiman et al., 2009).

Simple exposure to the arts can have a positive and intense effect on the learning, memory, and creative thinking of the participant (Catterall, 1995). Learning through the arts reorganizes neural pathways in the brain and affects the way the brain functions (Catterall, 1995). The more a person is exposed to this type of learning, the more reinforcement is made to the neural pathways (Catterall, 1995).

Self-efficacy, Self- confidence, Self-esteem and Tolerance

Student self-efficacy, self-confidence, self-esteem, and tolerance for situations and for others are all areas that can be affected by the instructional methods that a teacher uses (Mason & Steedly, 2006). Self-efficacy can be developed through the process of perseverance that is required in the creation of arts integrated product (Mason & Steedly, 2006). Self-confidence and self-esteem are developed through the presentation of product that arts integration requires (Milbrandt, 2006). Tolerance for others is developed through the discussions and sharing of presentations on cultural differences, similarities and awareness (Davis, 2007). The set-up of the arts integrated focused classroom encourages the use of hands-on learning and interaction with classmates, which gives it a laboratory-like feel. In these classrooms, students are able to move freely, hold conversations with their classmates that engage them in the lesson, and participate in a

more social atmosphere than a traditional lecture-driven classroom. These positive classroom characteristics all affect student learning and achievement (Davis, 2007).

According to Wakeford (2004) a curriculum that is arts-rich helps to enhance the ability of students to identify themselves as learners, encourages intellectual risk taking, and provides the ability to see various solutions to a problem. According to the Arts Educational Partnership *Champions of Change* (Fiske, 1999) use of the arts has a positive result on student intellectual, personal, and social development.

## **Behavior**

Boredom in the classroom is greatly reduced when lessons are taught from an arts- integrated approach (Davis, 2007). Students who struggle in lecture, drill, and practice classrooms find solace within the classrooms where arts integration is the form of instruction (Lynch and Allen, 2007). Key characteristics of responsibility, ownership for learning, and enthusiasm are all results of the arts integrated classroom (Milbrandt, 2006).

According to Lynch and Allen (2007) schools that utilize a strong arts-integration program reap the benefits of an overall improved school climate, decrease in truancy rates, decrease in negative behaviors and office referrals, higher attendance rates, and increased student achievement in grades and standardized testing. In arts integration models that are departmentalized by core subject, classes regain their excitement and vigor by providing meaning to the content for the students (Gullat, 2008).

## **Reaching All Students**

The arts have a positive effect on all types of students. However, the most benefits are found to be among the economically disadvantaged student population and for students who have previously struggled in school. This may be because the arts provide a medium for personal expression, allow students to focus their attention and energy on personal observation and self-awareness, and provide a source of pleasure and mental stimulation (Remer, 2010). These positive effects are not only apparent while doing arts activities. People who begin to see themselves as good in the arts may also see themselves as good in mathematics, science, and language arts, and as a result of this, they may develop higher levels of overall achievement (Lopez, Takiff, Kernan, & Stone, 2000). In addition, students who have an education that is arts integrated tend to make more emotionally literate decisions and they are more aware of their feelings and the feelings of those around them (Baum, Oreck & McCarthy, 1999). These students also have better displays of self-expression, trust and acceptance from their peers. Philosopher and education reformer John Dewey (1934) believed that arts education is a vital part of the school curriculum and that the use of the arts as a form of instruction promotes self-expression and appreciation of the expression of others.

Teachers are tasked with creating meaningful lessons that are standards-based and engaging to all students. According to Dewey (1938) it is the responsibility of the teacher to plan experiences that engage the student and inspire them to want to apply their knowledge in the future. Arts integration provides experiences such as these. Arts integrated lessons have a positive impact on the social, cognitive, affective, and social development of all students (Snyder, 2001).

Students who have been identified as either at-risk or who are from low-income families have been repeatedly identified as benefiting from arts education (Goldberg, 2006; Lopez et al., 2000; Baum et al., 1999). Students in these situations have shown increases in their academic achievement when given the opportunity to participate in arts education (Goldberg, 2006). Burton, Horowitz and Abeles (1999) studied various student populations and researched schools that were rich in the arts and schools that place less significance on the arts. The results of their research indicated that there is a relevant relationship between school programs that are considered to be rich in the arts and an increase in academic achievement amongst the students who were actively involved in their courses. These same researchers also reported on the value of integrating the arts into the core courses of reading, math, science and social studies (Burton et al., 1999).

The arts enable students to become creators of knowledge instead of mere receivers (Catterall, 2009). In addition, the arts provide experiences that tap into human expressions to include emotions and feelings (Gardner, 1993). Gardner also states that arts integration is an active learning approach that embraces a variety of learning styles.

## **Curriculum and Arts Integration**

Arts integration in the classroom provides a form of differentiation that can be beneficial (Catterall, 1998). Arts integration coincides with Howard Gardner's multiple intelligences as four of the eight intelligences are categorized as arts domains (Catterall, 2009). Gardner's theory consists of three main focus points, which include the notion that all humans have the capability to utilize all of the intelligences; we are all unique learners; and the presence of one type of intelligence does not mean that an individual is intelligent in all areas (Gardner, 2006). Gardner's theory provides evidence that the use

and development of the arts in the general education classroom is beneficial because artistic capabilities are present in individuals at varying degrees (Catterall, 1995). The use of arts integration provides an instructional and learning model that offers a unique experience for individual learners and supports their various needs (Catterall, 1994). The way in which subjects are taught; how the various subjects are integrated; and how teachers, schools, and districts decide and implement instructional strategies make a direct impact on the result of student learning (Catterall, 1994).

Arts integration provides multiple benefits for students of all ages, grades pre-k through twelve. There is a positive correlation between the immersion of the arts and success in core subjects such as math and language (Gullatt, 2008). Gullatt (2008) reports that there are many theories that support using the arts to teach the core curriculum because it reaches the “whole child”. The arts can provide lifelong benefits to children of all backgrounds and abilities (Mason & Steedly, 2006). In fact, in 1974 an international nonprofit organization called Very Special Arts (VSA) was established by Jean Kennedy Smith. The program is intended to provide access to arts activities and education for children and adults with disabilities.

The purpose of the organization was to provide a place and group where people with disabilities could learn about, participate in, and be able to enjoy the arts (Mason & Steedly, 2006). The organization has conducted multiple studies on the integration of the arts for students with disabilities and the majority of their studies showed that arts integration improved self-esteem and confidence (Mason & Steedly, 2006). Music therapy has even been shown to encourage the cognitive, learning, perceptual, motor, social, and emotional development of disabled children (Sze, 2006).



The arts can provide symbolic avenues for learning, and leads to discovery; self- awareness; and perception (Wright, 1997). Another benefit is that arts can enhance social- emotional development, leading to citizens who understand the responses, emotional expressions, and actions of other people (Brouillette, 2010). Arts integration helps students become involved in meaningful learning, and also contributes to influencing student behavior (Brouillette, 2010).

The knowledge of the use of the arts and its benefits upon academic performance actually demonstrates that it can be an important part of a student's educational career (Oreck, 2004). Obtaining this knowledge could assist those who are in doubt about the important role that the arts play in schools today. Although schools are dedicated to ensuring that students become productive, intelligent citizens, and teachers are continuously searching for new and innovative ways to impart this type of education to students, incorporation of the arts is often an overlooked approach (Sautter, 1994). Some schools use the arts as a way to bribe students to make better grades in their core subjects, and on the opposite side, if a student is struggling, her arts class may be taken away and exchanged for a remedial course (Beveridge, 2010). Knowledge about the arts by all people involved can help to dispel the "arts are only for fun" image. Arts integration works best with a strong partnership. A balance between the artist-in-residence, community stakeholders, curriculum council, art teachers, and classroom teachers can provide a solid foundation that bridges the core curriculum with the arts (Smilan & Miraglia, 2009). The students get the most out of their arts-infused experiences when the program is balanced and all members involved are knowledgeable about the arts and the curriculum and how to best combine the two.

## **Obstacles to Arts Integration**

### **Shortage of Arts Specialists**

In many schools across the nation, the arts are now core subjects at the K-12 level; yet year after year the number of arts specialists within the school building is steadily declining (Leonhard, 1991). Schools are left with the responsibility of ensuring that students still get the arts programming and exposure that is required of them as defined by the curriculum. If there is a shortage of or worse, no arts specialist in the building, then the general education teacher is responsible for carrying out this duty (Scharlach, 2008). This scenario causes a concern for how the general education classroom teacher perceives the importance and use of the arts and arts integration (Oreck, 2006). Furthermore, it causes concern for whether the general education classroom teacher is capable of teaching the arts in a manner that is fully aligned with the national and state requirements.

### **Policies and Mandates**

In addition to the shortage of personnel, in recent years, elementary schools have faced challenges in an attempt to align with policies that have been set forth by state legislatures (Saraniero, 2009) and still nurture the arts and other instructional methods. Amongst these challenges are various funding issues (Shin, 2012), pressures to perform on high-stakes testing for core subjects, shortage of instructional time during the school day, inadequate training for classroom teachers in the arts, and a shortage of supplies and space to experience the arts or other extensions (Capaldi, 2011).

Policies that are related to arts education and the integration of the arts vary from overtly supporting their use and benefits to acting as barriers to their implementation. In

cases where the policies appear to fully support the need and use of the arts, states sometimes adopt practices and requirements that widely vary in curriculum requirements and teacher qualification requirements (Hatfield, 1999). This inconsistency in policies has caused an insufficient support system to be in place for all students. Each time the nation focuses on the core content areas of reading and math, arts education suffers and the focus of policy makers is shifted away from arts education policy (Hatfield, 1999). With each new trend in education the arts become more and more at risk of being cut or seen as unimportant for students in their future success in comparison to the core subjects.

## **Funding and Budget Cuts**

Perhaps one of the biggest obstacles to arts integration is funding (Burnaford et al., 2001). When budget cuts are necessary or funds are limited and must be used for certain things, the arts have been viewed as dispensable within the K-12 school setting (Burnaford, et al., 2001). The passing of the No Child Left Behind (NCLB) legislation in 2001 was considered one of the biggest threats to arts programs in the K-12 educational realm. The reasoning for this is because schools reacted to the legislation by focusing on increasing student test scores in the areas that would be evaluated through standardized assessments, namely math and reading (Capaldi, 2011). The fear of repercussions resulting from low performance on standardized tests forced some schools and districts to focus on traditional methods of instruction and to funnel the funds that were available into supporting those traditional methods. Teachers who are educating their students through a veil of fear spend a considerable amount of time with test preparation and no

longer use creative and unique ways to encourage the retention of the core curriculum (Capaldi, 2011).

Schools and districts view arts integration as an additional activity that is not important; therefore, when the budget is cut, arts programs are usually one of the first items to be cut (Walker, Tabone, & Weltsek, 2011). If administrators do not talk publically about the negative effects of budget cuts, people outside of the education realm will not know the full impact of the damage that these cuts are causing (Capaldi, 2011). Budget cuts need to be fully understood because when programs are slashed, class sizes are increased and staff is cut, which can interfere with the quality of education that is provided for students (Capaldi, 2011).

Bell (2014) wrote a report based upon survey data collected from K-12 public school principals in the southeastern United States during the 2012-2013 school year. The survey questions addressed access to arts education, quality of arts instruction, arts instructor qualifications, resources and partners for arts education, principal perspectives on arts education, and general school data (enrollment, demographics, graduation rates, average test scores, etc.). Bell (2014) reports that Georgia schools have a variety of funding sources. The school Parent Teacher Associations as sources of additional funding for the arts were reported by 44% of the schools (Bell, 2014). Other sources include state grants (6.5%), local arts council (5.5%), foundations (9%), individual contributions (16.5%), businesses (8%), outside grants (12.5%), school district funds (46%), school budget (28%), fundraisers hosted by the school (32%), and in-kind donations (6.5%) (Bell, 2014). Over 70.3% of the elementary schools in Georgia stated that the majority of their spending went towards supplies and equipment for arts

instruction and integration (Bell, 2014). Other items that were reported as being a necessity to run an effective arts program were arts field trips (45.5% of schools reporting), school assemblies (36.1% of schools reporting), full time arts instructional specialists (7.4% of schools reporting), part-time arts instructional specialists (4.0% of schools reporting), and curriculum development (4.5% of schools reporting) (Bell, 2014). Seventy-six percent of the elementary schools in Georgia that participated in the South Arts survey reported that budget restraints were their greatest obstacle to infusing their schools with the arts (Bell, 2014). Other obstacles that were reported were other priorities (49.2% of schools reporting), time constraints (46.7% of schools reporting), lack of qualified personnel (21% of schools reporting), limited space for activities and storage (10.3% of schools reporting), and limited information about how to integrate the arts (5.6% of schools reporting) (Bell, 2014).

Two Georgia advocacy groups called for the state to increase arts funding (Shin, 2012). In 2008, the Georgia Council for the Arts budget was cut from \$4 million to \$586,466 (Pousner, 2013). In 2013, the budget was only back up to \$1 million (Pousner, 2013). Funds from the council support numerous grant programs, including school programs that qualify under the grant. The budget cuts left valuable arts organizations without the financial support that they need to continue to support schools and community programs. These cuts affected community-based and fine arts organizations and caused Georgia to be ranked 50th in the country in per capita spending on the arts (Pousner, 2013). Budget cuts in the state of Georgia had an indirect effect on arts funding in schools, too. The lowered budgets forced districts to use money on what was deemed necessary, which did not include arts programs (Pousner, 2013).

In 2013, the Georgia Budget and Policy Institute (Suggs, 2013) found that 71% of the school districts in Georgia had to cut the school calendar from the 180-day traditional calendar due to budget cuts. More than 95% of the school districts in Georgia have increased maximum class sizes since 2009 in response to budget cuts (Suggs, 2013). In 2013, 80% of the school districts in Georgia had to furlough teachers and decrease funding for professional development (Suggs, 2013). These overall budget cuts have also impacted the arts by the reduction or elimination of arts classes or programs. Suggs (2013) states that 42% of the school districts in Georgia have reported that they have reduced or eliminated art or music programs and 38% percent of the districts reported cutting back programs that help low- performing students.

Although there is a lack of funding for the arts in many places, integration of the arts does not necessarily require expensive tools and materials to be effective. The Americans for the Arts share many suggestions and have a plethora of ideas for educators who are interested in integrating the arts in spite of facing the threat of budget cuts to their programs. Activities such as having students write their own scripts can be done in language arts as a response to a short story, in social studies to re-create an historical event, in science as different chemicals or other elements talking, and other ideas. Students can also create their own artwork, use music to illustrate a concept, use dance to help them memorize topics, write songs, create posters and/or brochures, and attend field trips to the theater to experience the music, dance or participate in dramatic activities. To teachers who do not label themselves as “artsy”, these activities may appear to be a monumental task; however, activities like these have been shown to increase student

achievement, comprehension, and self-esteem and should be integrated into the early childhood classroom (Gullatt, 2008).

## **High Stakes Testing**

High-stakes testing and accountability are current requirements that are shown to be important as evidenced in archived materials, state curriculum documents, and conversations with policymakers (Heilig et al., 2010). There is an increasing focus on reading, writing, and mathematics, which comes at the expense of stand-alone arts classes such as art and music (Heilig et al., 2010). These courses are viewed by some as unimportant and do not receive priority for funding. While there is a focus on reading, writing, and math as measured by high stakes testing, it is being questioned whether critical thinking and higher order thinking can be tested (McMillan, Helsten & Klinger, 2011)). Unfortunately, the higher order thinking skills that are fostered in arts-integrated programs are sometimes overlooked due to the focus on high stakes testing of core subjects (McMillan, Hellsten & Klinger, 2011). The increased focus on learning just basic facts versus the learning of skills that are used in an arts-integrated program has caused a decrease in the use of creativity in problem solving, interpersonal skill usage, and application of analytical thinking (Catterall, 1998). These effects could be detrimental not only to the students who are currently enrolled in the classrooms of today, but may also have a direct impact on the workers and citizens of tomorrow (Stevenson & Deasy, 2005). Students who are in various arts classes or who have experiences through the arts learn how to deliver a “product” and this is a skill that will be used in the workforce (Mishook & Kornhaber, 2006).

## **Lack of Effective, Quality Models**

There has been a free-for-all style of forming effective arts programs (Remer, 2010). No “correct” way for the model of creating and maintaining a quality and effective arts program is in existence; although, there are local arts standards, frameworks, and articulated goals amongst professional arts education experts (Remer, 2010). There should be room for multiple options; however, the lack of consensus on a basic policy interferes with the overall goal of making a consistent framework for a quality arts integration model (Remer, 2010).

## **Pre-Service Teachers and Arts Integration Training**

The training that is necessary to become an effective educator is rooted in the spectrum of college coursework. According to Scharlach (2008) teacher educators are tasked with preparing pre-service teachers who are able to teach all children from all backgrounds and ability levels effectively. Pajares (1992) reports that pre-service teachers’ beliefs are “the attitudes and values about teaching students and the education process that students bring to teacher education – attitudes and values that can be inferred by teacher educators not only from what pre- service teachers say, but from what they do” (p.46).

According to Richardson (2003), pre-service teacher beliefs about teaching and learning have been molded by their previous life experiences in both the educational realm and their personal lives. Their earliest school experiences have the ability to impact their present thinking (Richardson, 2003). Pre-service teachers enter into teacher education programs with strong preconceived beliefs about teaching methodologies; however, the teaching style of the course instructors has an impact on the perception that



the individual pre-service teachers have of themselves as future teachers and can persuade them to change their ideologies in many cases (Boston, 1996). Richardson (2003) also reports that although these beliefs are already in place when the students enter into their educational programs, once they become involved with their personal programs of study, they may become inspired to reshape their preconceived beliefs and perceptions. To this effect, teacher preparation programs can effect pre-service teachers by implementing teaching strategies that enable a variety of experiences and models of instruction (Pajares, 1992).

Students who are undergoing a traditional teacher preparation program may attend courses in art or music; however, these courses are not always required. Many teacher education programs do not include arts-integration experiences, nor do they help pre-service teachers with the incorporation of the visual and performing arts into their lessons (Gipe, Richards, & Moore, 2001). These skills are not developed through their teacher education programs.

Eisner (1996) found that there were fewer than 20% of the states that required arts courses as a component that led to teacher licensing. Eisner also found that in many colleges and universities, these courses were offered as electives or special methods courses. This labeling of the courses suggests that they are not essential and also leaves it up to the student as to whether they want to take the course or not. There are instances where courses are offered with titles such as “Music for Elementary Teachers”. These courses are also generally offered as an elective versus being a part of the required (Eisner, 1996).

Due to the shortage of specialists in the arts, there is a need for all general classroom teachers to have exposure to the knowledge base of the four basic art forms of music, art, drama and dance. Pre-service teachers need to learn about the emotional, social, and educational benefits that the arts provide. An education that includes the arts requires teachers who are prepared and comfortable in the classroom with implementation of activities that teach core arts values in addition to teaching the mandated curriculum through the arts (Boston, 1996). There are currently trainings that in-service teachers can take, if they elect to do so; however, there are not many colleges and universities that require or even offer arts integration courses to pre- service teachers (Groff, 2013).

According to Oreck (2006), it is the teacher's unique ability to transfer the arts into the classroom setting that allows students to be able to explore, make discoveries, solve problems, and increase their communication skills. The only way that this can effectively happen, however, is if the teacher has had the proper training in the areas of the arts and is comfortable with sharing authentic experiences in the classroom (Oreck, 2006). Pre-service educators must view learning through the arts as a serious and effective pedagogy. There is a need for teacher preparation programs to provide pre-service teachers the information that they need to allow the arts to be utilized as a methodology for teaching (Goldberg, 2001). Eckhoff (2008) shares the positive impact of the dynamics that providing teachers with the vocabulary and strategies for integrating the arts can have. Teaching through the arts can allow the learning platform to be expanded further than the traditional instructional practices into a world of opportunity that allows students to transfer their understanding in a creative manner (Goldberg, 2001).

Gipe et al., (2001) suggested that pre-service teachers be given the opportunity to reflect on and share their assumptions about the integration of the arts. The reason for this is that once teachers move from being pre-service to novice, they will definitely apply their personal beliefs into their teaching practices. If a focus is placed upon their prior assumptions then they may be able to evaluate how they feel and why and then be able to make an informed decision about their classroom teaching methodologies (Gipe et al., 2001).

Some educators may believe that the arts are fun and may even realize the arts have positive potential within the cognitive realm; however, they may not believe that the use of the arts to teach the core curriculum is the best use of time (Oreck, 2004). If educators have not had the experience or have not been taught how to practice the use of the arts in a way that would reap cognitive benefits, then the chances are lower that they would utilize this teaching method in the classroom (Oreck, 2004). Teacher education programs need to demonstrate the benefits of utilizing the arts to teach the core curriculum and promote creativity within teaching practices (Oreck, 2006). In addition, teacher education programs should teach the benefits of arts integration, how to teach through the integrated approach, and how to manage arts integration with high-stakes testing, increased curriculum requirements, and budget cuts (Oreck, 2004).

According to Gipe et al. (2001), very few teacher educators view themselves as artists, or even creative, and therefore, are not apt to integrate arts into the coursework for pre-service teachers. Similarly, there are teachers who believe they are inadequate to teach art because they “cannot draw” (Duncum, 1999). These feelings of inadequacy influence how pre-service teachers and teachers apply their classroom practices by

impacting their confidence in this area (Nespor, 1997). The study conducted by Oreck (2004) revealed that in the general education classroom, the teacher's self-image and self-efficacy concerning their artistic ability determined the use of the arts within the teacher's lessons. Oreck (2004) came to the conclusion that if artistic attitudes and self-confidence have a larger impact than arts-rich backgrounds and developed artistic skills on the use of arts-based practices, then professional development could impact the promotion of an arts inclusive methodology in the classroom. Stevenson and Deasy (2005) report that approximately one-half of all teachers in the United States leave the teaching profession in the first five years of service. Support systems are weak and the rewards and incentives are scarce. Amongst these educators are those who have integrated the arts into their teaching practices, and these teachers report having a positive attitude about teaching (Stevenson & Deasy, 2005). In order for arts integration to be effective, ongoing professional development is highly critical. A solid introductory foundation during teacher pre-service training is beneficial and necessary (Oreck, 2004). A barrier to this for the pre-service teacher is that teacher preparation programs are required to meet specific standards by their accrediting agencies. Unless arts integration is a part of those standards, it will not be added as a content area course due to program length requirements.

## **Teacher Efficacy and Teacher Attitude**

### **Teacher Efficacy**

Self-efficacy is based on the Social Learning Theory, also known, as Social Cognitive Theory, presented by Bandura (1977). Bandura (1989) defines self-efficacy as human beings' thoughts about their own efficacy and ability to control any event that has

an effect on their lives. Efficacy is the belief or judgement that one can accomplish a desired goal or outcome or assist someone else achieve a desired goal or outcome (Bandura, 1977). In education, teacher efficacy is the belief or judgement that he or she is capable of assisting students in reaching their desired outcomes for learning (Tschannen-Moran & Hoy, 2001). Teacher efficacy is a powerful tool that is attached to a variety of meaningful learning outcomes (Tschannen-Moran & Hoy, 2001). For example, teachers with self-reported self-efficacy are persistent, enthusiastic, and committed to sticking with the goal of assisting students in reaching their learning goals (Tschannen-Moran & Hoy, 2001). Efficacy also affects teacher instructional practices and behavior patterns and teachers with strong efficacy put forth more effort in planning and organization and are more open to new ideas (Stevenson & Deasy, 2005).

When teachers lack confidence in their abilities to teach a certain subject or utilize a particular instructional practice, they are prone to spend more time on the subjects or instructional practices with which they feel confident (Sandholtz & Ringstaff, 2014). Teachers report that the reasons they feel unprepared to teach a certain subject or utilize certain instructional practices is because they do not have previous experience with it and they did not have the opportunity to become familiarized with it during their teacher preparation programs (Sandholtz & Ringstaff, 2014).

The most important factor in self-efficacy is the perception of the individual that they are capable of achieving something (Bandura, 1977). This factor is even more relevant than the person's ability to actually achieve the task. Whether their interpretations are correct or not makes no difference; just the mere belief of their capability level influences their chosen path (Goddard, Hoy, & Hoy, 2004). If there are

two individual teachers who have the same ability levels and one of them has a low level of self-efficacy for a particular instructional strategy it will have an impact on how that teacher carries out the instruction (Goddard et al., 2004). Teachers who exhibit high levels of self-efficacy are more prone to try out new and different teaching strategies and approaches (Imants & Tillema, 1995; Oreck, 2006).

## **Teacher Attitude**

Teachers make decisions based on their beliefs, and these decisions then make an impact on the students who are under their tutelage (Scharlach, 2008). Sometimes teachers' attitudes toward the arts can be the barrier to arts-integration. Teachers must be willing to give up some control in order to make learning successful and meaningful (Thompson & Allan, 2012). Not all teachers are willing to let go of the total control to allow students to lead the way in their own learning and work through their own mistakes (Thompson & Allan, 2012). Teachers have to be open to learning new ways to instruct their students, even if it takes them out of their comfort zone (Ladson-Billings, 2009). Educators who believe the whole group, rote, worksheet- filled lessons they have been teaching for years cannot and should not be changed to adapt to various student learning styles can be a hindrance to the integration of an arts integration program (Shin, 2012). Pre-service teachers' beliefs about teaching methods influence their future teaching decisions and practices in the classroom (Scharlach, 2008). Both pre-service teachers and in-service teachers' teaching strategies are affected by their belief systems, to include teacher efficacy and pedagogical methods. It is, therefore, important to understand pre-service teachers' beliefs and how these beliefs impact their teaching methods and practices (Scharlach, 2008).

The use of only one method of instruction or instruction that only reaches one particular learning style can hinder students from receiving the meaningful learning experiences that are possible when instruction is creative and differentiated (Barnes & Shirley, 2007). Furthermore, a single method of teaching makes it difficult for some students to make connections in their learning, particularly when the teacher uses the traditional form of teaching, which places subjects into individual compartments. It is much more beneficial when students can see the relevancy of their learning and how different subjects interact with each other through the instructional form of integration (Barnes & Shirley, 2007). Barnes and Shirley (2007) state that the fragmenting of knowledge makes learning difficult and this can be solved when teachers are not afraid to use integration of the arts in the classroom as an instructional method.

## **Summary**

This chapter examined seven categories of literature related to integrating the arts with the content areas: (a) history of arts education, (b) supporting educational theories, (c) benefits of arts integration (d) curriculum and arts integration, (e) obstacles to arts integration, (f) pre-service teachers and arts integration training and (g) teacher efficacy and teacher attitude. The use of arts integration does not negate the need for specialized arts instruction such as music and art; however, the use of arts integration to teach the core content areas is beneficial for students. Students have the opportunity to develop a deeper meaning when the arts specialists and classroom teachers work collaboratively (Cornett, 2007). In order for this to happen, teachers must feel comfortable with utilizing arts integration in the classroom and they must value its importance (Duncum, 1999).

There is a plethora of literature on learning opportunities for training in the arts and arts integration for in-service teachers; however, the field is lacking in research on the perceptions, prior experience, and training in the arts of pre-service teachers. While the available literature reports repeatedly about the profound benefits of arts integration and the perceptions that classroom teachers have about using arts integration, there is very little research regarding pre-service teacher's perceptions on this topic. Teacher perception can have a profound effect on the students who are under their tutelage. If a pre-service teacher has the perception that arts integration is a beneficial form of instruction, then they will be more likely to use this form of instruction once they have a classroom of their own. Alternatively, if a pre-service teacher has the perception that arts integration is not a beneficial form of instruction, or if they do not feel comfortable utilizing this form of instruction, then they will be less likely to use it once they have their own classroom. Previous research has already reported that the use of arts integration provides many benefits to students and people of all ages. The benefits of art integration are profoundly increased when the instructor feels comfortable and enthusiastic using this instructional methodology. This research examined the perceptions that the future educators have about their potential use of this instructional methodology. For most pre-service educators, arts integration is not explicitly taught in their higher education programs. Ulbricht (2005), describes pre-service teachers' experience as "learning by the seat of their pants" (p. 28) because they must find out new and innovative ways to apply this type of instruction on their own. As awareness that there is a void in arts-based curriculum spreads, the need for further research to examine the perceptions about the use of arts integration has increased. Again, previous research has been based upon the



perceptions, practices, and ideals of in-service teachers and not pre-service teachers. Gathering an understanding of pre-service teachers' perceptions can provide helpful insight into how these future educators view the importance of the arts and provide predictors for the likelihood that they will use this form of instruction. In addition, the information that is gathered from the research may potentially be used to assist teacher educators develop curriculum that can support pre-service teachers' understanding of arts integration.

Teacher self-efficacy involves the ability to have belief in one's capabilities to accomplish a task and properly manage a certain situation until it is completed (Bandura, 1986). Self-efficacy is built upon two important components; the individual's self-perception of her own competence and the expectancy of the outcome for the event or situation. The level of a teacher's self-efficacy directly impacts her teaching practices in the classroom. Teachers who exhibit high levels of self-efficacy are more prone to try out new and different teaching strategies and approaches (Imants & Tillema, 1995). The students of these teachers are more likely to participate in the lessons, work more diligently, use persistence even through adversity, and have higher levels of achievement. This self-efficacy is reflected in different areas of teaching. Some teachers may be more comfortable with one format of instruction over another. Given this information, if teacher preparation programs were to prepare pre-service teachers with the tools they need to feel comfortable integrating the arts, then their self-efficacy may increase for this form of instruction. Teacher education programs offer a variety of arts education courses; however, providing these courses along with practical teaching experiences could have an effect on pre-service teacher perspectives and self-confidence in teaching

the arts through stand-alone lessons and through the arts integration model (Danielson, 1992).

**Table 1: *Studies Related to Benefits of Arts Integration***

STUDY	PURPOSE	PARTICIPANTS	DESIGN/ ANALYSIS	OUTCOMES
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STUDY	PURPOSE	PARTICIPANTS	DESIGN/ ANALYSIS	OUTCOMES
Baum, Oreck & McCarthy (1999)	Examine the effects of long- term artistic involvement of people ages 10-26 who had arts exposure during their elementary years.	Included 23 participants aged 10-26	Qualitative Interviews	Teacher perceptions of drama and dance are valuable in helping children understand others responses, expressions and actions.

**Table 2 Studies Related to Obstacles to Arts Integration**

STUDY	PURPOSE	PARTICIPANTS	DESIGN/ ANALYSIS	OUTCOMES
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STUDY	PURPOSE	PARTICIPANTS	DESIGN/ ANALYSIS	OUTCOMES
Stevenson and Deasy (2005)	Examine how the arts contribute to the improvement of schools that serve economically disadvantaged communities. Examine teacher efficacy and satisfaction in these schools.	Students and teachers in 10 schools with strong arts programs in economically disadvantaged communities.	Qualitative: interviews observations	Arts helped transform the learning environment  Student centered  Teacher efficacy improved when partnered with arts specialists  High reporting of teacher engagement and Satisfaction
Oreck (2006)	Examine personal characteristics and factors that support or hinder arts use in the classroom	423 NYC elementary school teachers	Qualitative: interviews survey	Teachers give credit to professional development for increasing their ability to implement the arts.  Teachers felt pressured and limited by their administrators. There are limits of time, space and materials and this reduces the scope and frequency of activities in the arts.

Scharlach (2008)	Examine the effect that beliefs of pre- service teachers has on their expectations, instruction, and evaluation of learners	6 pre-service teachers employed as tutors	Qualitative: interviews, observations	Pre-service teacher self-efficacy influenced their teaching behaviors.
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## CHAPTER III METHODOLOGY

### Overview

In this study the researcher focused on the perceptions that pre-service educators have about the importance of using the arts in the classroom as a means of instruction. The basis of this study was to evaluate the responses of pre-service educators in accordance with their perceptions of the importance of the use of the arts in the classroom as a means of instruction. The researcher utilized a survey of pre-service teachers that was adapted from the *Teaching with the Arts Survey (TWAS)* (Oreck, 2001) and conducted follow-up interviews with those who consented to participate. The *Teaching with the Arts Survey (TWAS)* has been previously tested for validity and reliability. Given that the original survey was utilized by teachers who were actively in the classroom, the researcher adapted the survey by removing any questions that were only relevant to classroom teachers and not pre-service teachers. The original survey contained 48 items. The adapted survey contained 16 Likert-type items based on a 0-4 rating scale. There were also demographic questions and one open-ended question on the survey. The researcher further described and provided an explanation of the research procedures necessary to analyze the data, confirm validity and reliability, and to ensure participants were informed and protected according to the guidance set forth by the Institutional Review Board.

### Research Questions

The following questions were used to guide this study:

1. What are pre-service teachers' perceptions of the importance of the arts as a means of instruction in the classroom?

In addition, the researcher will investigate the following secondary questions:

2. What attitudinal factors about the arts, if any, can be identified from the pre-service teachers' scores on an adapted version of the *Teaching with the Arts Survey*?
3. What are pre-service teachers' previous and/or current personal experiences with the arts?
4. What impact, if any, do characteristics such as demographics and personal experiences with the arts have on pre-service teachers' self-reported future use of the arts in their classrooms as interpreted by their scores on an adapted version of the *Teaching with the Arts Survey*?
5. What factors do pre-service teachers report as motivation to use the arts in their future classrooms?

## **Research Design**

A survey research design was used for this study. A survey research design is a type of quantitative research that employs the use of a survey that is administered to a sample or population of persons to describe their attitudes, opinions, behaviors, or characteristics (Creswell, 2014). Survey design is an efficient method to collect data from a pool of individuals (Babbie, 1997). The use of surveys provides an opportunity to measure multiple variables without increasing the researcher's time or cost. Survey data can be collected at minimal cost and dependent upon the design of the survey, in a relatively short amount of time (Babbie, 1997). The survey that was used in this research is cross-sectional in nature because the data was collected at one point in time (Creswell,



2005). This type of design was appropriate for this study because it was utilized to gather information about the behaviors and beliefs of people (Creswell, 2005). The survey utilized in this study was adapted from Oreck's (2001) *Teaching with the Arts Survey (TWAS)* and contains demographical information, a Likert-type scale, and one open-ended question. Follow-up interviews were also conducted. Participants had an opportunity to volunteer to participate in the follow-up interviews. The purpose of the interview was to explore viewpoints, experiences, beliefs and/or motivations of the participants in relation to the topics (Silverman, 2000). The use of interviews can provide the researcher with a greater understanding of social phenomena than the results of the use of strictly quantitative methods (Silverman, 2000). The semi-structured interviews were comprised of several questions that helped to define the areas that were being researched and also allowed the researcher and the interviewees to examine responses in greater detail. The use of the semi-structured interview allowed for the expansion of important information that may not have been thought of as important beforehand (Creswell, 2005).

## **Population**

The population of significance to this study was pre-service teachers who were student teaching in their program of study. The demographic population consists of university pre- service teachers in a large city in the southeastern United States. The researcher was interested in the perceptions that the pre-service teachers in this area have about the arts and their importance in the classroom.

## Sampling

A convenience sample was utilized for the current study. The participants were selected based upon their admittance to student teaching at the selected university. Convenience sampling was selected for this survey design because the participants will be available to complete the survey (Fink, 2006) and because of the proximity of the university and the accessibility of the subjects to the researcher. Specifically, purposeful sampling was utilized because the participants are likely to have knowledge and experience related to the use of the arts in teaching and instructional practices.

## Instrumentation

A previously tested instrument, the *Teaching with the Arts Survey (TWAS)*, (Oreck, 2001), was modified and used to collect the information for this research. The original instrument was created by Dr. Barry A. Oreck in 2001. Oreck developed the original survey as a part of his dissertation, *The Arts in Teaching: An Investigation of Factors Influencing Teachers' Use of the Arts in the Classroom* (Oreck, 2001). The original survey was intended to be used with in-service teachers; therefore, the questions that were included in the current survey were those that were applicable to pre-service teachers and to the questions that the researcher was seeking to answer about pre-service teachers. Dr. Barry Oreck was contacted via email to seek permission to utilize an adapted version of his survey. Dr. Oreck responded and granted permission for its use dependent upon citing him as the original author and sharing the final results of the study with him.

The original instrument (Oreck, 2001) was designed to identify the background experiences, beliefs and classroom practices of elementary teachers. The instrument was

adapted to fit the needs of the current research with pre-service teachers. Questions that did not have direct connection with pre-service teachers were eliminated. For example, questions about the number of years teaching and questions about in-service staff development workshops were excluded. The adapted survey contained 16 Likert-type items based on a 0-4 rating scale. There were also demographic questions and one open-ended question on the survey. The researcher elected to use the questions, which aligned with common themes of the literature review, and sought to address the research questions governing this study as shown in the item analysis.

*Table 4 Item Analysis for the Adapted Teaching with the Arts Survey (Twas)*

Survey Question	Research	Research Question
1	Brouillette, 2010; Gardner, 2006; Oreck, 2004	1
2	Oreck, 2004	1
3	Brouillette, 2010; Oreck, 2004	1
4	Brouillette, 2010; Oreck, 2004	1
5	Oreck, 2004	1
6	Oreck, 2004	1
7	Brouillette, 2010; Oreck 2004	1
8	Oreck, 2004	1
9	Brouillette, 2010; Gipe, Richards & Moore, 2001; Stevenson & Deasy, 2005	2
10	Gipe, Richards & Moore, 2001; Lynch & Allen, 2007	2
11	Gipe, Richards & Moore, 2001; Scharlach, 2008; Oreck, 2004	2
12	Gipe, Richards & Moore, 2001; Scharlach, 2008; Stevenson & Deasy, 2005	2
13	Gipe, Richardson & Moore, 2001; Stevenson & Deasy, 2005	2
14	Brouillette, 2010; Gipe, Richards & Moore, 2001; Scharlach, 2008; Stevenson & Deasy, 2005	2
15	Scharlach, 2008; Oreck, 2004	2
16	Scharlach & Deasy, 2005;	2
17	Scharlach, 2008; Short, 2001; Stevenson & Deasy, 2005;	5
(Currently involved in an art form)	Brouillette, 2010; Lynch & Allen, 2007	3,4
(Past instruction in an art form)	Baum, Oreck & McCarthy, 1999; Catterall, 1998	3,4

## **Data Collection**

Data was collected through the use of the survey instrument, adapted from the *Teaching with the Arts Survey (TWAS)*, (Oreck, 2001) and semi- structured interviews. The survey was distributed by the researcher at a required meeting of all students who were enrolled in student teaching at the selected university during the spring semester of 2016. Participants completed the surveys on-site. Each student teacher received a survey, cover letter, informed consent, and a 3X5 index card in a manila folder. The manila folders were distributed by the researcher and participants returned the folders to a box and the index cards to a separate box, whether they completed the items or not. The cover letter explained the purpose of the study, the participant selection process and benefits of participation. The researcher explained the study and the Informed Consent to the participants. The student teachers were asked to submit their name, phone number and email address on the 3X5 index card if they agreed to participate in a follow-up interview. Data collection took place during January 2016 when the student teachers were in a mandatory orientation meeting. The follow-up interviews took place during the months of January and February 2016 after the surveys were completed. Interviews were held in the campus library in a meeting room. Five participants were interviewed separately. Each interview lasted approximately 15 minutes.

## **Data Analysis**

Data were analyzed using descriptive and inferential statistical procedures. Descriptive statistics included frequencies, percentages, and measures of central tendency. Descriptive statistics were used to provide a simple summary about the sample and the measures (Trochim, 2000). When displayed along with graphic representations,

descriptive statistics were the foundation for the successive quantitative data analysis (Trochim, 2000). Patterns made evident by the descriptive statistics histograms allowed for a simple interpretation of the data (Trochim, 2000) to be followed by inferential methods. Inferential statistics included one- way analysis of variance (ANOVA) to determine whether there are any significant differences between the subscales on the adapted *TWAS*. A one-way ANOVA was used to explore the interaction between the demographic variables and the adapted *TWAS* subscales by determining whether there were any significant differences between the means of the independent groups. The subscales were also correlated through the use of Pearson's product- moment correlation coefficient (Pearson  $r$ ) to determine the strength of the linear association between the various variables. The Chi-Square test was administered to test how likely it was that the observed distribution was due to chance and to measure how well the observed distribution of data fits with the distribution that would be expected if the variables were independent. Responses to the open ended question and the interview responses were categorized, coded and summarized for themes.

## **Reporting of Results**

The results of this study are reported in Chapter IV. The chapter contains information about the pre-service teachers who participated and their responses. Results from the survey are reported through text, tables, and figures. Descriptions of the data are given to provide specifics. Explanations for the coding and summarization of the open ended question and the interview responses are provided. Data are systematically reported for each research question.

## **Validity and Reliability**

The *Teaching with the Arts Survey (TWAS)* was created and utilized by Barry Oreck in 2001. Each item on the survey was reviewed by content experts to include arts educators, professional development facilitators, a psychometrician, classroom educators, and content area specialists to establish content validity (Oreck, 2001). In addition, Oreck conducted an extensive review of literature. Out of the 30 original items and eight frequency of use of the arts items, ten were dropped and five were rewritten. Oreck verified construct validity by using principal components analysis and an eigenvalue greater than one criteria. Four components were identified; importance (alpha reliability = .91), self-efficacy/self-image (alpha reliability = .88), support (alpha reliability = .71), and constraints (alpha reliability = .50). The survey was utilized in several mock administrations by Dr. Oreck before he used it in his initial research to test for reliability (Oreck, 2001). The adapted version of the Teaching with the Arts Survey only removed extraneous items from the survey; therefore it still maintained the original content validity. Reliability was established on the adapted version through internal relationships between the items on the survey and through the items that were repeated during the semi-structured interviews that were conducted.

## **Ethical Considerations**

Before any research began, an application was submitted to the Institutional Review Board (IRB) requesting permission to conduct research on human subjects. The university in which the participants are enrolled was contacted for permission to conduct the study. The identified participants received a copy of the adapted survey, cover letter, informed consent, and a 3X5 index card in a manila folder. The cover letter explained

the purpose of the study, the participant selection process and reasons for participation. The data that was acquired from the surveys was kept confidential. In addition, the subjects' privacy, time, and freewill to participate was respected (Maxwell, 2013).

## Summary

This chapter described the methodology for the survey research design study. The population, sampling plan, data collection plan, validity and reliability constructs, and procedures for protecting human subjects through the guidelines of the Institutional Review Board were explained. This study was designed to examine the factors that affect pre-service teachers' perceptions about the importance of the use of the arts as a means of instruction. A previously tested survey, the *Teaching with the Arts Survey (TWAS)* (Oreck, 2001) was selected and adapted as the instrument to collect data.



## **CHAPTER IV**

### **RESULTS**

This chapter includes an analysis of the data yielded from the survey design that was utilized in this study. The purpose of this study was to examine pre-service teachers' perceptions about the importance of the arts as a means of instruction in the classroom. The researcher aimed to present an in-depth analysis of pre-service teachers' perceptions about the use of the arts. The researcher also desired information pertinent to whether or not pre-service teachers plan to use arts integration once they become classroom teachers, and sought information about pre-service teachers' beliefs about their own self-efficacy as it pertains to their ability to utilize arts integration within content area instruction. In addition, the researcher sought information about the past arts experiences of pre-service teachers and how pre-service teachers describe their motivation to use arts integration in their future classrooms.

Previous research in this area has focused on in-service teachers and their perceptions of the importance of the use of the arts as a form of instruction. There is a paucity of research that focuses on pre-service teachers and how they perceive the importance of arts integration and arts education in the general education classroom. Pre-service teachers may or may not utilize the integration of arts instruction as their teaching method of choice. Pre-existing factors may affect the methods that a pre-service teacher selects. The researcher investigated the perceptions about arts integration of pre-service teachers and the possible factors that contribute to their perceptions.

An adapted version of the *Teaching with the Arts Survey (TWAS)*, (Oreck 2001), was used to collect information about pre-service teachers' perceptions of the importance of the use of the arts as a form of instruction. The adapted survey contains 16 Likert-type items based on a 0-4 rating scale. The survey also included demographic information items and one open-ended question. In addition, the researcher conducted one-on-one interviews with volunteers from the participants.

The following questions were used to guide this study:

1. What are pre-service teachers' perceptions of the importance of the arts as a means of instruction in the classroom?

In addition, the researcher investigated the following secondary questions:

2. What attitudinal factors about the arts, if any, can be identified from the pre-service teachers' scores on an adapted version of the *Teaching with the Arts Survey*?
3. What are pre-service teachers' previous and/or current personal experiences with the arts?
4. What impact, if any, do characteristics such as demographics and personal experiences with the arts have on pre-service teachers' self-reported future use of the arts in their classrooms as interpreted by their scores on an adapted version of the *Teaching with the Arts Survey*?
5. What factors do pre-service teachers report as motivation to use the arts in their future classrooms?

The data obtained from the adapted version of the *Teaching with the Arts Survey (TWAS)*, (Oreck, 2001), were analyzed through descriptive and inferential statistical procedures.

### Respondents

The adapted *Teaching with the Arts Survey (TWAS)* (Oreck, 2001) included the solicitation of demographic information. The sample consisted of 71 pre-service teachers who completed the survey. A summary of these data are presented below and in Table 5.

There were 21 (29.6%) early childhood majors, 4 (5.6%) middle grades majors, 25 (35.2%) secondary majors, 14 (19.7%) arts majors, 4 (5.6%) special education majors, 2 (2.8%) foreign language majors, and 1 (1.4%) physical education major. Twenty-one (29.6%) participants reported that they were MAT (Master of Arts in Teaching) students (seeking a Master's Degree and initial licensure), 50 (70.4%) were non-MAT students (seeking a Bachelor's Degree and initial licensure). There were 19 (26.8%) males and 52 (73.2%) females. Participants included 12 (16.9%) African Americans, 1 (1.4%) Latino, 54 (76.1%) whites, and 4 (5.6%) respondents who reported their ethnicity as "other". Forty-six (64.8%) of the participants were between the ages of 18-25. The remaining 25 (35.2%) participants were age 26 and older. Forty-two (59.2%) participants reported currently engaging in an art form, and 60 (84.5%) participants reported that they have received instruction in and/or performed an art form.

*Table 5 Summary Statistics for Demographic Data*

	N	%
<b>Major Degree of Study</b>		
Early Childhood	21	29.6
Middle Grades	4	5.6
Secondary	25	35.2
Arts	14	19.7
Special Education	4	5.6
Foreign Language	2	2.8
Physical Education	1	1.4
<b>MAT or Non-MAT</b>		
MAT	21	29.6
Non-MAT	50	70.4
<b>Gender</b>		
Male	19	26.8
Female	52	73.2
<b>Ethnicity</b>		
African American	12	16.9
Latino	1	1.4
White	54	76.1
Asian	0	0.0
Other	4	5.6
<b>Age Group</b>		
18-25	46	64.8
26 and above	25	35.2
<b>Engagement in the Arts</b>		
Yes	42	59.2
No	29	40.8
<b>Instruction/Performance of the Arts</b>		
Yes	60	84.5
No	11	15.5

## Pre-Service Teachers' Perceptions of Importance

Items 1-8 on the adapted *Teaching with the Arts Survey (TWAS)* were utilized to address research question one, which addressed how pre-service teachers perceive the importance of using the arts as a form of instruction (see Appendix B). The eight questions required the participants to rate how important they considered a particular activity was for students to participate in on a scale of zero to four with zero being *Not Important* and four being *Very Important*. The questions included items such as *view a video tape of a dance, engage in dance activities, read or attend a play, look at works of art and engage in theater arts activities*.

Table 6: *Mean Scores of Survey Items 1-8 (Perceptions of Importance)*

Survey Item	Mean Score
Viewing a videotape of a dance	2.54
Listening to a musical piece	2.99
Engaging in dance activities	2.46
Reading or attending a play	2.99
Engaging in music activities	2.92
Looking at works of art	3.06
Engaging in theater arts activities	2.94
Engaging in visual arts activities	3.18

Overall, each item was rated as important ( $M = 2.46 - 3.18$  out of 4). The pre-service teachers' perceptions of the importance of the arts in the curriculum reflects an attitude that supports the use of various forms of the arts. According to the responses to items 1-8 on the adapted *Teaching with the Arts Survey (TWAS)*, the pre-service teachers perceived all of the options to be important and perceive reading or attending a play, engaging in music activities and looking at works of art to be very important for students.

## Pre-Service Teachers' Attitudinal Factors

Items 9-16 on the adapted *Teaching with the Arts Survey (TWAS)* were utilized to answer research question two, which addressed the attitudinal factors that pre-service teachers have about the arts and their confidence in their ability to facilitate said activities. The eight questions required the participants to rate their own attitude about the arts in the curriculum on a scale of zero to four with zero being *Strongly Disagree* and four being *Strongly Agree*.

**Table 7: Mean Scores of Survey Items 9-16 (Attitudinal Factors)**

Survey Item	Mean Score
Confidence to facilitate a dance activity	1.90
Consider myself an artist	1.87
Consider arts activities too noisy/disruptive	0.73
Confidence to facilitate a music activity	2.46
Confidence to facilitate a visual arts activity	2.55
Confidence to facilitate a theater activity	2.30
Students benefit from arts in the curriculum	3.44
Consider myself a highly creative person	2.89

Items 9-16 on the adapted *Teaching with the Arts Survey (TWAS)* were intended to collect information about pre-service teachers' attitudinal factors about the arts and their confidence in their ability to facilitate said activities. According to the responses to items 9-16, the pre-service teachers lack confidence in their ability to facilitate dance activities and do not consider themselves as artists, yet do consider themselves as highly creative. Pre-service teachers were neutral yet slightly agreed that they are confident in their ability to facilitate music, visual arts and theater activities. Pre-service teachers are not concerned that arts activities are too noisy or disruptive to the classroom

environment. They agree that there are many students who would benefit from more arts activities in the curriculum.

### **Pre-Service Teachers' Personal Experiences with the Arts**

Research question three asked about pre-service teachers' previous and/or current personal experiences with the arts. This question was addressed through two items in the background information section of the survey (see Appendix B). The first question asked the pre-service teachers if they currently engage in an art form and if so, which art form(s). More than half (59.2%) reported that they currently engage in some type of art form. Eighty-two percent of the respondents stated that they engage in the art form about once per week. Music and visual arts were the two art forms practiced the most. More than three-fourths (84.5%) of the participants reported that they had either received instruction and/or performed at least one art form either as a child or as an adult. Sixty-seven percent of the respondents stated that they received instruction for at least one year. Music and dance were the two art forms that the participants reported the most. Table 8 presents the results of their responses.

**Table 8: Current Engagement in Art Forms and Instruction and/or Performance in the Arts**

Engagement in Art Form	Yes	%
Any Art Form	42	59.2
Dance	9	12.6
Music	24	33.8
Visual Arts	14	19.72
Theater	8	11.27
Instruction and Performance in the Arts	Yes	%
Any Art Form	60	84.5
Dance	24	33.8
Music	37	52.11
Visual Arts	9	12.68

Theater

14

19.72

### Demographics and Personal Experiences

Research question four examined the impact, if any, that characteristics such as demographics and personal experiences with the arts have on pre-service teachers' self-reported future use of the arts. The question was addressed through an analysis of possible differences in the mean scores on the combined totals for items 1-8 (pre-service teachers' perceptions of importance of the arts) and 9-16 (pre-service teachers' attitudes pertaining to the arts) respectively on the adapted *TWAS* as they related to each of the demographic variables (major, MAT status, gender, ethnicity, age group, engagement in the arts and instruction in the arts). A one-way ANOVA was performed with an alpha level of .05 to report the significance. See Table 9 for results.

**Table 9: One-Way Analysis of Variance of Demographic Variables**

Demographic	Perception	<i>F</i>	<i>p</i>	Attitudinal Factor	<i>F</i>	<i>p</i>
Major Degree		5.034	<.001*		4.121	.001*
MAT/Non-MAT		23.136	<.001*		11.280	.001*
Gender		.805	.011*		.667	.417
Ethnicity		1.452	.235		.365	.778
Age Group		1.902	.172		2.005	.156
Engagement in the Arts		3.995	.050*		.667	.417
Instruction in the Arts		.525	.471		3.133	.081

\*Significant

There was a significant effect of *major degree*, *MAT status*, *gender* and *engagement in the arts* on *perception of importance of the arts*. There was a significant effect of *major degree of study* and *MAT status* on attitudinal factors pertaining to the arts.



The Pearson Product-Moment correlation procedure was conducted to determine the relationship between the demographic variables and the score totals for items 1-8 and 9-16 respectively. A mild negative correlation occurred between perceptions of importance of the arts and engagement of the arts ( $r = -.234, p = .050$ ). A moderately strong positive correlation occurred between perceptions of the importance of the arts and MAT status ( $r = .501, p < .001$ ), perceptions of the importance of the arts and gender ( $r = .300, p = .011$ ) and attitudinal factors and MAT status ( $r = .375, p = .001$ ). There was a moderately strong negative correlation between attitudinal factors and engagement in the arts ( $r = -.433, p < .001$ ).

A chi-square test of independence was used to determine whether there is a significant association between various variables. Only three associations could be evaluated because the others had cells that had an expected count fewer than five. The three associations are MAT/engagement, gender/engagement and age group/engagement. The participants who engaged in the arts did not differ by MAT status  $\chi^2(1, N = 71) = 1.64, p = .2$ . The participants who engaged in the arts did not differ by gender  $\chi^2(1, N = 71) = .172, p = .678$ . The participants who engaged in the arts did not differ by age group  $\chi^2(1, N = 71) = .159, p = .690$ .

#### Pre-Service Teachers' Motivation for Future Use of the Arts

Research question five was used to evaluate what would motivate pre-service teachers to use the arts in their future classrooms and was addressed through evaluation of the responses that were given in the open-ended question on the adapted survey and question four from the one-on-one interviews. The responses were examined, categorized, coded and summarized for themes.

The open ended question on the adapted survey and interview question number four was: *What would motivate you to use the arts in your future classroom?* The same question was asked during the one-on-one interviews. The following themes emerged from an analysis of the question from both the survey and the interviews:

*Learning Styles-* Participants stated that they knew that the arts provided an opportunity to address various learning styles in the classroom. “I would try it for differentiation purposes; I just know that some of my students need it and would love it!” “I already incorporate arts in my practicum classes. I strongly believe that it enhances learning, especially for those with nonconventional learning needs.” “Every student has a different learning style and by using the arts it can actively engage the ones who do not learn by just reading a book or doing seatwork or even listening to a teacher lecture.” “I can see how the arts would be helpful for kinesthetic learners.” “It would be a great way to incorporate all of the learning styles as well as include multiple intelligences in the classroom.” “The arts activate all areas of the brain and appeal to varied learning styles.”

*Support-* Participants stated that they would need administrative, colleague and community support to be motivated to use the arts in the classroom. This support could come from acknowledgement of appropriateness, collaboration or access to supplies. “Support and resources from the school district or the arts faculty would motivate me.” “I need to know that my decision to use music or dance in my classroom would be supported by administration, as well as encouraged.” “An open- minded and supportive principal would be all that I need!” “Please supply

me with resources, support and motivation from administration” “Faculty cooperation and encouragement would be nice...please don’t shut me down.” “I need encouragement from administrators along with materials and supplies to use arts in the classroom.”

*Student Engagement-* The participants expressed that it was important to them that their students are fully engaged in the lessons that are taught in the classroom. They expressed that the arts were a positive way to actively engage students during the learning process. “Teaching that way may help me reach some students that otherwise I may not. It is definitely worth a try.” “Students seem to remember a song or dance faster than from reading or taking notes. It also helps liven up the classroom. The students would be having fun while learning.” “Students would look forward to coming to my class and would learn a lot while they are there.” “My students would motivate me. Their needs are important when teaching and some students are more engaged in song or dance than others.” “Using arts in my classroom would be a fun, authentic way to engage my students in learning. I believe if they are engaged, then they will be active participants in their learning.” “Teaching through the arts would allow students to be more engaged and would promote higher order thinking skills.

*Data Supporting Student Benefit-* Respondents reported that data indicating the benefits that the arts would provide would motivate them to utilize arts-based practices in their classrooms. “Hard data proving the use of the arts improves

student achievement in the classroom would motivate me.” “I am motivated by research. If there was research that shows that this would be successful, I would do it.” “Many teachers have moved away from the arts because of the pressure to perform on standardized tests or they think that it is not a part of the regular classroom. If there was evidence that it works and improves scores, I would teach with the arts.” “I need to know that this will benefit my students. It seems like an easy way to integrate with the content, but does it work?”

*Training-* Participants reported that they would be motivated to use the arts in their future classrooms if there were more training and professional development courses available to them. “I would want to be able to collaborate with arts faculty members and take professional development classes on how to integrate the arts in the general education classroom.” “I need guidance about maintaining classroom management during these activities.” “Instructional training would make it easier to provide students with opportunities to engage in the arts in a purposeful and meaningful way.” “I would love to have some professional training on how to incorporate the arts, especially in mathematics.” “There should be specific classes provided at college as developmental or even as a part of the teaching curriculum courses. This would improve my confidence to use the arts in my future classroom.”

## **Semi-Structured Interview Questions**

Semi-structured interviews were conducted with five participants. The interviews were held individually. The following information was revealed from the interviews:

1. What has been your past or current experience with the arts?

Common results that emerged from this question included the ability to play an instrument, participation in a dance class and singing in a choir. Respondents reported having formal lessons in learning how to play the piano, violin and flute. They also reported having formal tap and ballet lessons and painting for fun and leisure.

2. What is the value of the arts in the classroom setting?

Responses to this question included “The arts are important to the classroom setting. They help both the teacher and the student to reach their full potential.”

“The arts are important; especially for students who are in elementary school.

Using the arts can help them use their creativity.” “Using the arts in the classroom provides an opportunity for the students to learn in a creative way; the arts are definitely important.”

3. How much time do you perceive that a classroom teacher can devote to the arts?

Responses to this question were as follows: “Teachers have a lot to teach in a limited amount of time. They do not have enough time to devote their attention to the arts.” “Teachers cannot spend a lot of time on the arts because they are busy preparing for tests. My mother is a teacher and it seems like each week she is telling me about a new test she has to give.” “Teachers can use the arts in their class if they know how to integrate correctly.”

4. What would motivate you to use the arts in your future classroom?

Common themes that emerged from this question are reported in the section that reports the survey results of this same question.

5. What would be a deterrent for you using the arts in your future classroom?

Responses to this interview question included, “I would not use the arts if my principal or other administrator was against it. I would not want to have a bad evaluation.” “If I did not have enough supplies to do an activity properly, I would not do it.” “Just being honest, I do not think that I will use the arts in my classroom because I cannot sing, dance, paint or act. How am I supposed to teach them if I can’t?”

## Summary

This chapter reported the results that were yielded from gathering data from the adapted survey and one-on-one follow-up interviews. Seven demographic variables (major degree of study, MAT status, gender, ethnicity, age, current engagement in the arts and instruction and/or performance of the arts) were examined and reported through descriptive statistics.

Items 1-8 were analyzed to examine teacher perception of importance of various aspects of arts instruction and the frequency counts, percentages, and mean scores were reported. The pre-service teachers that participated in this survey perceived viewing a dance, listening to a musical piece, engaging in dance, engaging in theater activities and engaging in visual arts activities as important for students. In addition, they perceived reading and/or attending a play, engaging in music activities and looking at works of art as very important for students to participate in.

Items 9-16 were analyzed to examine teacher attitudinal factors as it pertains to various aspects of arts instruction and the frequency counts, percentages, and mean scores were reported. The mean scores suggested that the pre-service teachers slightly agreed

that they were confident in their ability to facilitate music and visual arts activities. They agreed that they were confident in their ability to facilitate a theater arts activity. They lack confidence in their ability to facilitate a dance activity. They do not see themselves as artist, but do consider themselves to be creative. In addition, they do not perceive arts activities to be too noisy or distracting and agree that the arts provide benefits to students.

More than 59% of the pre-service teachers practiced some type of art form at the time of the survey, with music and visual arts being the top reported art forms. Over 84% of the pre-service teachers reported that they had received instruction and/or performed an art form at some time.

Results of the ANOVA showed significant differences in means for major degree of study in regards to the respondents perception of importance of the arts, major degree of study and attitudinal factors, MAT status and perception of importance of the arts, MAT status and attitudinal factors, gender and perception of importance of the arts and engagement in the arts and perception of importance of the arts.

The Pearson Product-Moment correlation procedure was conducted to determine the relationship between the demographic variables and the score totals for items 1-8 and 9-16 for importance and attitudes respectively. A mild negative correlation occurred between the respondents perceptions of importance of the arts and engagement of the arts. A moderately strong positive correlation occurred between perceptions of the importance of the arts and MAT status, perceptions of the importance of the arts and gender and attitudinal factors and MAT status. There was a moderately strong negative correlation between attitudinal factors and engagement in the arts.

A chi-square test of independence was used to determine whether there is a significant association between various variables. Only three associations could be evaluated because the others had cells that had an expected counter fewer than five. The three associations are MAT/engagement, gender/engagement and age group/engagement. The participants who engaged in the arts did not differ by MAT status. The participants who engaged in the arts did not differ by gender. The participants who engaged in the arts did not differ by age group.

Responses to the open-ended question and an interview question, “*What would motivate you to use the arts in your future classroom?*” were analyzed and coded. There were five themes that were revealed. The five themes were learning styles, support, student engagement, data supporting student benefit, and training.



## **CHAPTER V**

### **SUMMARY, CONCLUSIONS AND RECOMMENDATIONS**

This chapter summarizes the findings of this study by reviewing the overall problem, the type of information that was collected, the research questions, and the review of literature. The population sample and response rate along with an in-depth review of the findings and answers to whether the objectives were achieved will be evaluated. Conclusions will be shared through a report of the investigation design and overall results, the researcher's personal evaluation, applications for further research and implications.

In the past, the vast majority of research in the area of arts integration has focused on the in-service teacher and their perceptions of the importance of the arts. Very little research has been conducted that focused on the pre-service teacher and how they perceive the importance of arts integration and arts education in the general education classroom. Pre-service teachers may or may not utilize the integration of arts instruction as their teaching method of choice. Pre-existing factors may affect the methods that a pre-service teacher selects. Factors may include previous exposure to the arts, self-efficacy with this type of instructional practice, level of support by administrators and cooperating teachers, or a plethora of other factors. Whether schools use the traditional

method of having the arts as an elective or fully infuse the day with arts-integrated activities, the only way for the theory to be put into practice is through the willing vessel of the classroom teacher. Perhaps if teacher preparation programs addressed the arts within the coursework, more teachers would elect to use this form of instruction once they enter the classroom setting. To find out how to best meet the needs of pre-service teachers to encourage the integration of the arts, the perceptions and factors that contribute to their perceptions must be investigated and addressed. The researcher utilized a survey adapted from the *Teaching with the Arts Survey (TWAS)*, (Oreck, 2001), and semi-structured one-on-one interviews to collect information from pre-service teachers. The survey instrument was designed to collect information about pre-service teacher's perceptions about the importance of the arts as a means of instruction, their attitudinal factors about various aspects of arts and arts implementation, current and/or previous experience with the arts and motivational needs to use the arts in their future classrooms. The one-on-one interviews also addressed the pre-service teacher's past and/or current experiences with the arts and motivational needs to use the arts in their future classrooms. In addition, the interviews included questions about the pre-service teacher's perceptions of the value of the arts in the classroom setting, their perceptions of the amount of time that they could devote to the arts in their future classrooms, and requested information referencing any deterrents to using the arts in their future classrooms.

## **Research Questions**

The primary focus of this study was be guided by the following question:

1. What are pre-service teachers' perceptions of the importance of the arts as a means of instruction in the classroom?

In addition, the researcher investigated the following secondary questions:

2. What attitudinal factors about the arts, if any, can be identified from the pre-service teachers' scores on an adapted version of the *Teaching with the Arts Survey*?
3. What are pre-service teachers' previous and/or current personal experiences with the arts?
4. What impact, if any, do characteristics such as demographics and personal experiences with the arts have on pre-service teachers' self-reported future use of the arts in their classrooms as interpreted by their scores on an adapted version of the *Teaching with the Arts Survey*?
5. What factors do pre-service teachers report as motivation to use the arts in their future classrooms?

Utilization of the adapted *Teaching with the Arts Survey (TWAS)* and conducting one-on-one follow-up interviews resulted in the researcher meeting the objective of collecting data that helped to define answers to the research questions. Seven demographic variables (major degree of study, MAT status, gender, ethnicity, age, current engagement in the arts and instruction and/or performance of the arts) were examined and reported through descriptive statistics.

## **Conclusions**

*What are pre-service teachers' perceptions of the importance of the arts as a means of instruction in the classroom?*

According to Thompson & Allan (2012) the perceptions that a teacher has about what is important and what is not important affects the teaching style of that individual. The respondents in this study reported that using the arts in the classroom setting is important. Particularly, they reported that activities such as viewing a dance, listening to music, and engaging in activities such as dance, theater and visual arts are all *important*. Furthermore, they reported that activities that included reading and/or attending a play, engaging in music activities and looking at works of art were all *very important*. These responses reflect that the pre-service teachers know that these types of activities are beneficial to student learning and achievement. The desire to have the ability to immerse their students in the arts is definitely there. While the respondents reported that they perceive all of the activities to be at least *important*, the activities that were the most common in schools; reading and attending plays, engaging in music activities and looking at works of art, were reported as very important. Perhaps this is because these are activities that the pre-service teachers themselves already had experienced in their own educational journeys. Many textbooks, especially those for reading and language arts, have a variety of plays in them to be utilized in the classroom for the weekly lesson genre. Similarly, even in schools where arts are not the focus or are not strongly encouraged, music class and art class are offered in at least a minimal form. Engagement in music activities, such as playing the maracas, beating on the drums, and singing songs would have been something that the pre-service teachers would have previous experience with. The same is true for looking at works of art. While they may not know who the artist is, great works of art such as *The Starry Night* by Vincent van Gogh or the *Mona*

*Lisa* by Leonardo da Vinci would be recognizable pieces because they have more than likely seen them before.

*What attitudinal factors about the arts, if any, can be identified from the pre-service teachers' scores on an adapted version of the Teaching with the Arts Survey (TWAS)?*

Teacher efficacy and attitude has a direct impact upon student learning outcomes (Tschannen- Moran & Hoy, 2001). In addition teacher efficacy and attitude affects the teaching practices of the individual (Thompson & Allan, 2012) If a teacher is uncomfortable in her ability to complete a task, it may result in her either avoiding that particular task or attempting it but not doing an adequate job in their delivery. The pre-service teachers who participated in this survey reported that they agreed that arts integration is important for students and provide them a variety of benefits. They do not feel that arts integration activities would be too noisy or distracting in the classroom setting. These two items solicited responses about the attitudes that the pre-service teachers have about integrating the arts. Their attitudes about the benefits and the noise levels would tend to make one analyze that the respondents would probably use the arts in their classrooms. However, when evaluating the items that solicited responses pertaining to their attitudes about their self-efficacy and their confidence in their ability to lead various arts activities, there was a shift. While the pre-service teachers reported that they do view themselves as creative, they do not perceive themselves to be artists. This may be because teachers of all areas have to be creative to some degree in order to be able to teach students the information that they need to be successful. This may or may not include using the arts, but definitely include being “creative” in terms of thinking of

different options for teaching a topic that the students may not know, adapting a lesson to fit into time or other constraints, and “creatively” overcoming other obstacles within the world of academia. The pre-service teachers reported that they were somewhat okay with teaching a music lesson or a visual arts lesson. This response is similar to the responses given for research question one again. The arts areas of music and visual arts would be activities that the pre-service teachers would most likely have experience with, therefore making them more apt to feel comfortable leading these types of activities. Their previous experience with it would give them something to draw from even if they do not see themselves as an expert in that particular area. They also agreed that they would feel confident in leading a theater activity. They would definitely feel some apprehension about leading a dance activity. Perhaps this is because they would not have the previous experience of taking dance classes in school or having a teacher who integrated dance into a lesson before. Once again, pre-service teachers’ attitudes and perceptions are molded by their life experiences (Richardson, 2003).

*What are pre-service teachers’ previous and/or current personal experiences with the arts?*

When pre-service teachers enter into their education programs, they come with a variety of beliefs about the roles of a teacher, a student and the entire learning process (Scharlach, 2008). These beliefs are formed from their previous and current life experiences (Gunning & Mensah, 2011; Lortie, 1975; Smolleck & Mongan, 2011). The pre-service teachers who participated in this study reported in relatively high percentages to currently being engaged in the arts and in receiving instruction and/or performing in the arts. Over half of the participants reported that they currently engage in the arts. The

art forms that were the most frequently reported were music and visual arts. There were participants who stated that they play some type of instrument and others who stated that they sing with a choir of some sort. Dance and theater activities were not ranked as high for engagement. As in schools, these two areas of the arts sometimes are considered the “forgotten arts”. More than three-quarters of the participants reported that they have received instruction or have performed a particular art form. The art forms that were most frequently reported were music and dance. Respondents reported that they received lessons in guitar, flute, recorders, piano, cello, violin, voice lessons, tap, jazz, ballet, hip-hop and other areas. For this item, theater and visual arts did not rank as high. These results were not surprising to the researcher, as many parents sign their children up for music lessons of some type and dance lessons. Perhaps if more children were involved in various arts programs and activities, they would have higher efficacy levels in utilizing and participating in the arts when they are adults.

*What impact, if any, do characteristics such as demographics and personal experiences with the arts have on pre-service teachers’ self-reported future use of the arts in their classrooms as interpreted by their scores on an adapted version of the Teaching with the Arts Survey?*

The researcher wanted to know if any of the demographic factors had any relationship with the pre-service teachers’ perception of importance of the arts and the attitudinal factors that they possess pertaining to the arts as a predecessor of their use of arts integration in their future classrooms. The survey asked that the participants think about each item as it pertains to their own future classroom. There were a few significant relationships that were revealed. Major program of study had a significant relationship

with both the perception of importance and attitudinal factors. MAT status also had a significant relationship with perception of importance and attitudinal factors. Gender and engagement both had a significant relationship with perception of importance. There are a variety of reasons that may have contributed to these relationships. In the case of major degree of study and MAT status, the educational experiences of these individuals would have an impact on how they view any type of teaching practices (Goldberg, 2006). The early childhood person may have a different teaching philosophy than the high school history person due to the increase of testing pressures at the higher level of education (Manning & Kirkland, 2011). Persons in the MAT program have already graduated with a degree and have been involved in the higher education program longer than their non-MAT counterparts. This has the potential to have a positive or negative effect. It could be positive if the person has taken the experiences that they have already gone through and the different techniques that they have previously learned and applied them to the integration of the arts. In this case, their educational experience and learning may lead them to support the use of the arts. On the opposite side, they may take those experiences and learning opportunities and use them as a case against the arts. They may be a little less open to newer thinking and changing their way of instruction (McMillan, Hellsten & Klinger, 2011). Gender and perception of importance of the arts had a significant relationship. Women are more likely to hold positions in lower grades. In the lower grades, it is more common for arts activities to be included in classroom activities, even in classrooms where the teacher is not purposely integrating the arts. Males are more likely to teach upper grades and instruct specific content areas, such as math, science or history. These courses are not commonly integrated with the arts and have a common



practice of more lecture, drill and practice due to the belief of accountability issues. The final area of significance was engagement in the arts and perception of importance of the arts. It reflects that the persons who are actually doing the arts, not because they have to but because they want to, perceive that it is important for their future students to have those opportunities, as well.

*What factors do pre-service teachers report as motivation to use the arts in their future classrooms?*

There were five themes that were revealed as a result of this open-ended question that was also included as an interview question. The themes were learning styles, support, student engagement, data supporting student benefit, and training. Instructing in a manner that reaches all students is important and differentiation is a topic that is taught to many pre-service teachers. Discovering that the pre-service teachers are motivated to use the arts because they know that students need to be taught where they are and according to their own learning styles speaks volumes about the type of teachers that they will become. Although the outcomes of the research shows that these same participants are not confident in their abilities to conduct the arts activities, these results show that they may still attempt to do so for the benefit of their students.

The respondents reported that an important motivating factor for them to use the arts in their future classrooms would be that they had support of their administrators and their colleagues and community members. The fact that participants responded by stating they desired the support of their administrators revealed they held a fear of being ridiculed or even looked down upon for teaching in a manner that is different than their peers. During one of the one-on-one interviews, when asked to expound upon that

answer, the respondent stated that they did not want to be viewed as the “odd ball” or the one who did not do what the others on their team did. That is why it was also important for them to feel that they had the support of their colleagues. Many schools work as grade level or subject area “teams” and many of these teams plan their lessons together. Having others on the team who share a similar teaching philosophy would definitely make it easier to implement the ideas that they have.

The respondents overwhelmingly reported that they would use the arts to ensure that their students were engaged. Grumet (2004) stated that students who were involved in programs that offered arts integration were naturally more excited about their learning, expressed their feelings and new ideas more freely than their counterparts and even revealed a deeper dimension of intelligence. When students are allowed to express their creativity through the arts, it creates an atmosphere of excitement for learning, which then leads to a deeper understanding of what is being taught.

Multiple studies have revealed that students who participate in arts integration activities have higher achievement scores and are better at making critical thinking judgments (Gullat, 2008; Walker, Tabone & Weltsek, 2011). The participants of this study reported that if they knew that there was solid research that supported the ideology that the arts provide student achievement, that that would be a motivating factor for them to use it in their future classrooms. Once again, these participants are placing the needs of the students above their own personal insecurities about leading these types of activities. They reported that if it benefits the students, they will do it.

There are not many colleges and universities that require or even offer arts integration coursework to pre-service teachers (Groff, 2013). This goes against what the

pre-service teachers in this study requested. They have a desire to take courses in arts integration as a part of their coursework. They want trainings and workshops to assist them with being able to provide appropriate instruction to their students. They want examples of how they can integrate the different core subjects, to include high school chemistry and economics. The pre-service teachers stated that if they had the proper training and preparation, they would be motivated to use arts integration in their future classrooms.

### **Recommendations for Future Research**

The following are recommendations for future research:

- A longitudinal study would be suggested to research if and how the participants actually utilize the arts once they are in their own classrooms. In addition, research how their perceptions and attitudes are once they are in the classroom to find out if those perceptions and attitudes remain the same or if they change.
- A larger sample size would be recommended if the study were replicated. This would provide a statistically stronger response to get a more definite rating of the pre- service teachers' perceptions of the importance of the arts and their attitudinal factors as it pertains to the arts.
- The addition of questions or survey items that address more specifics concerning the participants' arts engagement. For example, address the schooling that they had and whether they attended a school that utilized arts integration or not and whether they took arts electives or not when they were in school. Also, if they were trained in an art form, address whether they volunteered to participate

in the activity or did their parents or other caregiver just sign them up for the class/course/training.

- Collaborate with the pre-service teacher's cooperating teacher(s) during their field experience to perform action research. The action research could involve the pre-service teacher doing some type of pre-assessment and then doing an arts integrated unit with one group and a different type of unit with another group and then giving a post-assessment.

## **Implications**

The participants in this study reported that they perceive that arts integration is important, yet they do not have high levels of self-efficacy as it pertains to leading arts activities. They also reported that they would feel motivated to integrate the arts in their future classrooms if they had adequate training. These responses lead to the following implications:

- Pre-service teachers need help with boosting their self-efficacy in arts integration. One way that this can be accomplished is by collaborating with teachers who already use arts integration in their classrooms and shadowing them. They can ask these teachers for suggestions for lessons and observe in their classrooms. They could also collaborate with arts teachers. Arts integration is about integrating the core subjects with the arts. Both teachers could exchange ideas about lessons and activities and get suggestions from each other about how to teach a lesson on a particular topic that integrates the arts. The participants can also sign up for some type of arts class. Engagement in an art form could lead to them feeling more comfortable and lead to them generating new ideas that could transfer to their

classrooms. Finally, they could sign up for arts education courses as an elective or as an extra course. Even if their college or university does not require it, this would add to their knowledge base.

- Teacher educators could ensure that pre-service teachers receive adequate training in arts integration by evaluating their curriculum requirements. Redesigning current courses or adding courses that are focused on the arts and/or arts integration would be highly beneficial. Teacher educators could also require that pre-service teachers add some form of arts integration in their lessons for their field experiences. This requirement could take place well before the student teaching experience. This would provide the pre-service teacher with the hands-on experience of planning and leading a variety of arts-integrated lessons. The more practice that they get in the practice of this planning and action, the more accustomed they will become to applying it. Hopefully, by integrating a little at a time, it can become a habit that they enjoy doing and do effectively.

## **Conclusion**

The purpose of this study was to examine pre-service teachers' perceptions about the importance of the arts as a means of instruction in the classroom. The researcher aimed to present an in-depth analysis of pre-service teachers' perceptions about the use of the arts, whether or not pre-service teachers plan to use arts integration once they become classroom teachers, and sought answers to what pre-service teachers' beliefs about their own self- efficacy as it pertains to their ability to utilize arts integration within content area instruction. In addition, the researcher sought information about the past arts experiences of pre-service teachers. Finally, the researcher reported how pre-service

teachers describe their level of motivation to use arts integration in their future classrooms.

According to Lynch and Allan (2007) arts education and arts integration have been shown to have a positive impact on academic and personal areas for students who have the opportunity to have exposure to this instructional method. Reports on the arts have reflected the accomplishment of students attaining academic achievement, social development, physical development, emotional development, and involvement in society (Chemi, 2014; Lynch & Allan, 2007; Manea, 2015). There are positive correlations between the use of arts integration and increased scores in language arts, mathematics, social studies, science, writing, creative thinking, and critical thinking skills (Catterall 2009; Chemi, 2014; Cornett, 2007; Fiske, 1999). Students who are exposed to the arts show an increase in motivation for schoolwork and towards personal life goals (Catterall, 1998). The exposure to the arts helps them to have increased confidence levels, which leads to higher levels of self-esteem (Catterall, 1998).

Due to the importance and benefits that the arts provides in the classroom setting, this research focused directly upon pre-service teachers because they are the persons who will soon be in the classrooms on a daily basis teaching the students of tomorrow. Discovering pre- service teachers' perceptions about the use of the arts in the classroom as a means of instruction before they enter into that environment has provided a glimpse into their personal experiences, insight into what classroom instruction may look like in the future and how to nurture a love for the arts within pre-service teachers so future students can reap the benefits of an education that includes arts integration. Students who were currently enrolled in a pre- service teacher education program were the focus of this

research. This study explored the perceptions that pre-service teachers have about the importance, self-efficacy, and personal experiences within arts integration in the classroom.

The pre-service teachers of today value the importance of arts integration and the positive impact that its use can have upon students. While this is true, they have some apprehension about their ability to be able to lead lessons that involve some aspect of the arts. Arts integration is effective when teachers hold its importance in high esteem and also believe that they are capable of presenting the information in a way that their students will find engaging and meets their learning styles. With support from their administrators and peers, instruction and training in arts integration and practice, the teachers of tomorrow can effectively apply the art of arts integration in their classrooms.

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## **APPENDICES**

**Appendix A**  
**Cover Letter and Consent Form**

Potential Participant,

Classroom teachers sometimes integrate music, art, theatre, and dance with other subjects. I am studying pre-service teachers' perceptions about connecting the arts to other subjects. 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 future classroom teachers' use of the arts and enhance their instruction.

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 perceptions about classroom practices regarding arts integration. The survey will take approximately 15-20 minutes to complete. No names will be used when reporting the data. I will be the only one reviewing your responses.

There is also an opportunity for you to volunteer to participate in a follow-up interview. These will take place on campus during January and February 2016. If you would like to participate in an interview, please write your contact information (name, phone number and/or email address) on the 3X5 index card that is in your folder. The index cards will be collected separately from the surveys. Ten people will be selected randomly out of the pool of volunteers.

By signing the attached 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.

Thank you for your consideration,

Chudney Shanta Patrick

## INSTITUTIONAL REVIEW BOARD

### **Informed Consent Form**

You are being asked to participate in a research project conducted by Chudney Shanta Patrick, a student in the Doctorate of Education program at Columbus State University. Dr. Deirdre Greer, Dean of College of Education & Health Professions, is supervising the study.

#### **I. Purpose:**

The purpose of this project is to examine pre-service teachers' perceptions about the importance of arts integration in the classroom. The researcher aims to present an analysis of pre-service teachers' perceptions about the use of the arts, whether or not pre-service teachers plan to use arts integration once they become classroom teachers, and seeks answers to what pre-service teachers' perceptions are about their own self-efficacy as it pertains to their ability to utilize arts integration within content area instruction. In addition, the researcher seeks to discover how pre-service teachers describe their level of motivation to use arts integration in the classroom setting.

#### **II. Procedures:**

Each participant will receive a survey, cover letter, informed consent and a 3X5 index card in a manila folder. The cover letter will explain the purpose of the study, the participant selection process and reasons for cooperation. The 3X5 index card is for those who would like to volunteer to participate in a follow-up interview. If you would like to participate in the follow-up interviews, submit your name, phone number and email address on the card. The index cards will be collected separately from the surveys to protect the identity of the participants. Ten persons will be selected from the volunteer pool to be interviewed. The anticipated duration of the survey is 15-20 minutes and the anticipated time for the one-on-one interviews is 30 minutes.

#### **III. Possible Risks or Discomforts:**

There are minimal risks or discomforts associated with participation in this research. The researcher will ensure that the subjects' confidentiality are maintained using a password-protected computer to store electronic files. The back-up flash drive will be stored in my locked filing cabinet. The data will be disposed after five years by deleting all of the electronic versions of the data. There is the possibility that someone might walk into the library room during the interviews. If this event occurs, the researcher will stop the interview immediately and resume after the intrusion is over. All precautions will be taken to alleviate this risk, by placing a sign on the door to indicate a meeting is taking place.

#### **IV. Potential Benefits:**

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 future 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.

#### **V. Costs and Compensation:**

There is no compensation for participating in this research.

**VI. Confidentiality:**

Your privacy will be protected because you will not be identified by name as a participant in this project.

**VII. Withdrawal:**

Your participation in this research study is voluntary. You may withdraw from the study at any time, and your withdrawal will not involve penalty or loss of benefits.

For additional information about this research project, you may contact the Principal Investigator, Chudney Shanta Patrick at 706-662-7284 or [patrick\\_chudney@columbusstate.edu](mailto:patrick_chudney@columbusstate.edu). If you have questions about your rights as a research participant, you may contact Columbus State University Institutional Review Board at [irb@columbusstate.edu](mailto:irb@columbusstate.edu).

I have read this informed consent form. If I had any questions, they have been answered. By signing this form, I agree to participate in this research project. In addition, by signing this form, I affirm that I am at least 18 years of age.

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Signature of Participant

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Date

## **Appendix B**

### **Adapted *Teaching with the Arts Survey* and Semi-Structured Interview Questions**

# Teaching with the Arts Survey

by Barry A. Oreck, Ph.D.

adapted by Chudney S. Patrick

Pre-Service Teachers' Perceptions of the Role of Dance, Music, Theater, & Visual Arts in the Classroom

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*This questionnaire asks you to consider the role of the arts in your future classroom. 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 you. Your responses will be kept strictly confidential and will not be reported on an individual basis. A small percentage of respondents will be asked to participate in a voluntary follow-up interview.*

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Major \_\_\_\_\_ MAT? \_\_\_\_\_ Non-MAT? \_\_\_\_\_

Gender (*please circle*): Male/Female

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

Age (*please circle*): 18-25          26 and above

Do you currently engage in an art form? (*please circle*) Yes/No

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

How frequently do you engage? \_\_\_\_\_

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? \_\_\_\_\_

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**

**0 = not important**

**1 = of little importance**

**2 = somewhat important**

**3 = important**

**4 = very important**

<i>How important is it for your students to:</i>	<i>not important ←</i>		<i>→very important</i>		
1. view a video tape of a dance ( <i>e.g. to study a culture, concept or time period</i> )?	0	1	2	3	4
2. listen to a piece of music ( <i>e.g. to study a culture, concept or time period</i> )?	0	1	2	3	4
3. engage in dance activities ( <i>e.g. create a short movement study to explore natural processes such as the water cycle or the movement of planets</i> )?	0	1	2	3	4
4. read or attend a play ( <i>e.g. to study a culture, concept or time period</i> )?	0	1	2	3	4
5. engage in music activities ( <i>e.g. create a sound score to accompany a story, write and sing a song in the style of a different time period</i> )?	0	1	2	3	4
6. look at works of art ( <i>e.g. to study a culture, concept, or time period</i> )?	0	1	2	3	4
7. engage in theater arts activities ( <i>e.g. play a role from a piece of literature, write a play with characters students developed</i> )?	0	1	2	3	4
8. engage in visual arts activities ( <i>e.g. draw a cartoon of a current political situation, create a storyboard of the major events of a book</i> )?	0	1	2	3	4



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**

**0 = strongly disagree**

**1 = disagree**

**2 = neither agree nor disagree**

**3 = agree**

**4 = strongly agree**

<i>To what extent do you agree with the following statements?</i>	<i>strongly disagree</i> ←				→ <i>strongly agree</i>
9. I am confident in my ability to facilitate dance activities.	0	1	2	3	4
10. I consider myself an artist.	0	1	2	3	4
11. I am concerned that music, dance and theater activities are too noisy or disruptive for the classroom.	0	1	2	3	4
12. I am confident in my ability to facilitate music activities.	0	1	2	3	4
13. I am confident in my ability to facilitate visual arts activities.	0	1	2	3	4
14. I am confident in my ability to facilitate theater activities.	0	1	2	3	4
15. There are many students who would especially benefit from more arts activities in the curriculum.	0	1	2	3	4
16. I consider myself a highly creative person.	0	1	2	3	4

The final open-ended question asks you to consider why you would use the arts in your future classroom.

**What would motivate you to use the arts in your future classroom?**

### Semi-Structured Interview Questions

1. What has been your past or current experience with the arts?
2. What is the value of the arts in the classroom setting?
3. How much time do you perceive that a classroom teacher can devote to the arts?
4. What would motivate you to use the arts in your future classroom?
5. What would be a deterrent for you using the arts in your future classroom?