Narrative Inquiry Into the Barriers to and Facilitators of Teacher Implementation and Sustainability of Arts Integration in an Urban Public School District

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NARRATIVE INQUIRY INTO THE BARRIERS TO AND FACILITATORS OF TEACHER IMPLEMENTATION AND SUSTAINABILITY OF ARTS INTEGRATION IN AN URBAN PUBLIC SCHOOL DISTRICT

BY

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Submitted in Partial Fulfillment of the Requirements for the Degree of Doctor of Education
Seton Hall University
2018
SETON HALL UNIVERSITY
COLLEGE OF EDUCATION AND HUMAN SERVICES
OFFICE OF GRADUATE STUDIES

APPROVAL FOR SUCCESSFUL DEFENSE

Cheryl McClendon has successfully defended and made the required modifications to
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form to the Office of Graduate Studies, where it will be placed in the candidate’s file and
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Abstract

To improve the overall quality of education within under-performing schools across the United States and, in particular, to improve outcomes for diverse learners, it is imperative to find ways to increase the adoption of evidence-based practices.

This study aims to illuminate the barriers and facilitators that confront teachers in the sustained implementation of arts integration using a scientifically research-based Constructivist methodology. Arts Integration (AI) has been proven to increase students’ literacy, mathematics, and critical thinking skills. For decades, the U.S. Department of Education has funded research studies revealing the efficacy of arts integration. Data, however, indicate a lack of sustained implementation of arts integration, most notably in schools where interventions targeting student literacy development are sorely needed. As observed in many schools hosting government-funded arts integration programs, AI curricula and strategies are often not sustained beyond the exit of the teaching artists and the depletion of grant-based funding.

This qualitative study utilizes an educational ecosystem as the theoretical framework. The levels of the ecosystem are the microsystem (the individual teacher), the mesosystem (school culture), the exosystem (accountability structures), and the macrosystem (American public schools). The study, designed as a narrative inquiry, draws narrative accounts from participating teachers and teaching artists through semi-structured interviews. Interview questions elicit data to address the five research questions:

1. How do teachers describe how personal values, dispositions, idiosyncratic understandings, and experiences influence their ability to adopt arts integration as a routine pedagogical practice?
2. How do teachers describe how school culture influences their ability to adopt arts integration as a routine pedagogical practice?

3. How do teachers describe how accountability and support structures influence their ability to adopt arts integration as a routine pedagogical practice?

4. How does the difference between teachers’ described experiences and teaching artists’ described experiences help us to understand the barriers and facilitators to the teacher implementation and sustainability of arts integration?

5. What factors influence change in the pedagogical practice of teachers in urban public schools?

Qualitative data analysis revealed the following salient findings:

- Only one participating teacher had pre-service exposure to arts integration.
- All teachers who participated in the study implement arts integration on a superficial Service Connection* level.
- Professional development support for participating teachers was provided through weekly visits from Educational Arts Team of teaching artists during the number of weeks allotted through the grant.
- Student-to-teacher and teacher-to-student interaction were facilitative and positive.
- None of the participating teachers planned standards-based arts-integrated lessons.
- Teachers conveyed that the level of arts integration implementation within any school was contingent upon principal buy-in, which was sporadic across schools.

*Service Connection – A superficial level of curriculum integration where concepts and outcomes are learned and reinforced in one subject by using material and resources from another subject, with no specific outcomes from the servicing subject (Bowie, 2009).
No teacher’s practice exhibited a consistent implementation of arts integration. Teachers accounts revealed widely varying levels of strategy adoption and usage with a greater percentage of teachers exhibiting low-level, superficial implementation. Barriers to implementation existed at all levels of the ecosystem. The highest percentage of barriers existed at the exosystem comprising school and district accountability structures. The highest percentage of facilitative elements reflected the microsystem, indicating that individual teachers expressed interest and satisfaction with the program and valued the collaboration.

Generalizations and conclusions drawn from this research study were as follows: School and district buy-in is essential to the sustainability of arts integration. Competing curricular priorities and mandates indicate incoherence and impede sustainability of arts integration. Scheduling must facilitate planning, collaboration, professional development, implementation and reflection. Collective and individual values and mission must align with the underlying ideology and methodology of the program.
Acknowledgements

This has been a journey for me. I undertook this challenge—the pursuit of my fourth and final degree—years ago, just as I was offered the principalship of a struggling Title I school in New York City. During the first three years of my principalship, I successfully completed all of my doctoral coursework as well as successfully set my school on the right track. None of this was accomplished singlehandedly. I could not have turned around my newly adopted school without the buy-in and committed efforts of several members of my school community. They believed in me, and I in them.

Every day, I traveled back and forth across the Hudson River. On one side, I worked doggedly to meet the needs of my school and the community to which I was dedicated. On the other side I worked to meet the rigorous challenge of honing my leadership skills at Seton Hall University. Dr. Elaine Walker, my mentor, has been very supportive of me in this arduous, prolonged pursuit. To Dr. Walker, I am eternally grateful.

I would also like to thank my committee members, Dr. Gutmore and Dr. Yearwood, for their valuable feedback during this process. Carmine Tabone and the entire EAT crew—thank you so very much for opening up your practice to me.

Throughout this process, I sought the solace of home. To my greatest supporter, my life partner, my “home”, my “tech assistant”, Donna Lea Ward, I owe endless gratitude for all that you do, all that you are. Thank you. Thank you. Thank you.

Last, but most, thank you, God. Thank you, God.
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CHAPTER 1

INTRODUCTION

“I am not saying that standards, assessment, curriculum and professional development are wrong things to do. I am saying they are seriously incomplete theories of action because they do not get close to what happens in classrooms and school cultures.”

Michael Fullan, 2006

At a time when students across the country are struggling to meet increasing cognitive demands, educators are hard-pressed to find, adopt, and sustain strategies that work. The pedagogy at the heart of this narrative inquiry is arts integration; its evidence-based, constructivist methodology focused on enhancing the critical thinking and literacy skills of inner-city elementary school students. Constructivist-oriented pedagogy places the learner at the center of learning. Through inquiry, engagement, exploration, making connections, problem solving, and social interaction, learners actively build students’ critical thinking skills, knowledge, and understandings (Bruner, 1996; Vygotsky, 1987).

It was in the early twentieth century when arts integration emerged (Burnaford, 2007, as cited in Snyder, Klos, & Grey-Hawkins, 2014). Intent upon restructuring disparate course offerings, American schools reorganized curricula by themes and integrated the arts. Since then, however, the prioritization of the arts and arts integration has undulated throughout the history of American Education.

The eighth adaptation of the Elementary and Secondary Education Act (ESEA), No Child Left Behind (NCLB) of 2002, affected curriculum narrowing across the country (Cawelti, 2006, as cited in Volante, 2012). In a conciliatory effort to include the arts and to disseminate information about model school-based arts programs, the United States
government authorized the Arts in Education program (Americans for the Arts, 2014). Since 2002, the Arts in Education program has received an average of thirty-two million dollars per year from the United States Department of Education to fund programs focused on improving the critical thinking and literacy skills of students in high poverty schools through the arts. The Arts in Education Model Development and Dissemination Grant (AEMDD) is a three- to four- year competitive federal grant. Since 2002, AEMDD grants have funded one hundred eighty-five projects, including rigorous arts integration program evaluation studies (Performing Arts Alliance, 2016).

Arts Integration Program Studies

Amongst the notable AEMDD funded projects is the Chicago Arts Partnerships in Education (CAPE), established in 1992, which is a six-year demonstration project that sustained partnerships between twenty-three Chicago-based public schools, thirty-three arts organizations, and eleven community-based organizations (Burnaford, 2007). The primary focus of this network is on fortifying the arts in the public schools of Chicago. A seminal research study that emerged from this collaborative examined eight schools that participated in the arts integration project. Ten teachers from each of the eight schools participated. Participating teachers planned two comparable academic units of study for implementation: one arts-integrated and one non-arts-integrated. Researchers observed instructional implementation and interviewed students. Students’ writing samples from their non-arts and arts units were scored for changes in depth of knowledge, analytic assessments, and affective responses. Pre and post-writing samples were also rated. CAPE schools showed growth along several measures of student achievement. CAPE schools attained stronger standardized test scores than other Chicago schools of similar demographics (DeMoss, 2000). Findings
revealed that, on average, students in CAPE schools out-performed students in similar demographic, non-CAPE schools on standardized tests (DeMoss, 2000; Morris, 2002).

In 2010, the Supporting Arts Integrated Learning for Student Success (SAILSS) model, funded by an AEMDD grant, was implemented at Bates Middle School, a low performing school that was targeted for restructuring within the state of Maryland. This four-year arts integration professional development model provided teachers with extensive site-based workshops facilitated by teaching artists, teaching lab-sites with students, participation in a cohort-based arts integration certification program, off-site training sessions, conferences, and workshops. A mixed-methods research study employing a quasi-experimental design comprising the analysis of treatment and comparison schools compared standardized testing outcomes, environmental data, and arts integration data. Data also included surveys from parents, students, and teachers. The findings reflected increased standardized assessment scores, a 77% decline in discipline referrals, and significant positive changes in school climate within the treatment schools from 2010 to 2014 (Snyder, Klos, & Grey-Hawkins, 2014). Millions of AEMDD grant dollars have also funded the highly successful arts integration professional development conducted by the Kennedy Center’s Changing Education through the Arts (CETA) in Washington, DC. With federal funding, the center hosts national conferences in support of program replication (Duma, 2014).

Analysis of AEMDD-funded program data has revealed significantly greater increases in English Language Arts standardized test scores for students who were engaged in arts integration programs than for their control group-assigned counterparts (Catterall & Waldorf, 1999; Ingram & Reidel, 2003; Rabkin & Redmond, 2004; Walker, Tabone, & Weltsek, 2011). Posner and Patoine’s (2009) research verified that engagement in the arts
enhances student cognition, and Rinne, Gregory, Yarmalinskaya, and Hardimon (2011) determined that arts-integrated curricula have the potential to increase student retention.

While evidence of the positive effects of AEMDD projects on student achievement prevails throughout the literature, opposing perspectives are also presented. Craig (2006) studied a veteran art teacher’s involvement in a nationally funded curriculum dissemination project. The author distinguished between curriculum makers and curriculum disseminators. Curriculum makers are characterized as having a sense of agency, wherein they assume responsibility for collaboratively creating high quality arts integrated curricular experiences that will enhance student learning as well as their own practice. Curriculum disseminators merely pass on the curriculum to the students. Findings from the analysis of narrative accounts showed that time-bound submission deadlines associated with the AEMDD grant did not allow processing time for the teachers or the students. Moreover, it was found that the dissemination grant did not provide time for the revision of instructional plans to accommodate inquiry-based re-directions and extensions.

Classification of Teacher Implementation of Arts Integration

Arts integration has been subject to many interpretations and manifestations within schools across the country. Many educators view arts integration as the use of the same song or artwork across two or more subjects or the use of graphic arts (i.e., coloring or drawing) within subjects such as science, social studies, or language arts. Bowie (2009), however, classified arts integration at three levels of implementation: service connections, symmetric correlations, and syntegration. Snyder’s (2001) curriculum integration levels, connection, correlation, and integration are directly aligned to the levels proposed within Bowie’s typology (Burnaford, Brown, Doherty, & McLaughlin, 2007).
Service connections within subjects occur when “concepts and outcomes are learned and reinforced in one subject by using material and resources from another subject, with no specific outcomes from the servicing subject” (Bowie, 2009, p. 5). A common early childhood practice illustrative of this is the use of “The Alphabet Song” to promote students’ retention of the letters of the alphabet. While the intention of this practice is to promote early literacy skills, it does not intentionally yield music learning outcomes. Bowie cautioned, while acknowledging the usefulness of service connections as instructional aids, that such lessons should not be viewed as arts lessons. Snyder concurred, noting that “connection” is the most commonly implemented form of integration in schools yet the least effective way of integrating disciplines. Echoing Bowie’s analysis, Snyder asserted, “One discipline is used in the service of another” (Burnaford et al., 2007, p. 26).

Bowie (2009) described the “Symmetric Correlations” model as the use of shared resources from two or more subjects to achieve authentic outcomes in both or all integrated subjects. However, the outcomes are most often disparately derived from the context of each discrete subject. Snyder described “correlation” as the sharing of common materials or activities between two disciplines and further explained that a correlation does not work toward the development of big ideas across disciplines. Snyder stated that schools that are implementing arts integration at the correlation level often begin to seek funding for teaching artists, professional development, and resources. However, she pointed out that before the administration of standardized exams, skills-based test preparation prevailed and that arts-integrated, correlational curricula has, since then, frequently fallen by the wayside (Burnaford et al., 2007).
The third and most holistic type of arts integration in Bowie’s framework is “Syntegration,” which refers to a theme-based integration of subjects wherein authentic exploration of an overarching theme necessitates the merging of interdisciplinary strategies and resources. Despite the holistic nature of a syntegrated unit plan, each discrete subject can achieve authentic standards-based indicators and outcomes and maintain its integrity. Moreover, Bowie asserted that a multifaceted depth of understanding of the overall theme is facilitated by each subject. True arts integration can occur within this paradigm. Snyder concurred, stating that, “Integration occurs when a broad theme is selected that cuts across content areas so that disciplines can interpret and explore the theme in unique, yet related ways” (Burnaford et al., 2007, p. 24). Snyder asserted that this level of integration is reflected in the structure of the school, wherein scheduling and goal-setting shift to accommodate interdisciplinary teaching and learning.

Bresler (1995, as cited in Mishook & Kornhaber, 2006) developed a typology of arts integration, a classification system that comprises “co-equal, cognitive integration,” “subservient integration.” and “affective or social integration.” Through a comprehensive examination of qualitative arts integration studies in action, Bresler found subservient integration to be the most prevalent, illustrating it as a teacher using a song to help students retain the names of the presidents of the United States. Conversely, the least prevalent and the most desirable arts-integration practice was co-equal, cognitive integration, demonstrated by a social studies unit on musical composers. Through this integration model, students not only explored the historical eras in which the composers lived, but they also gained valuable exposure to the musical compositions. This facilitated integration of the appreciation of music with higher-order thinking skills (Mishook & Kornhaber, 2006). Finally, affective or
social integration was characterized by a teacher playing music to relax students as they are engaged in unrelated work.

Mishook and Kornhaber (2006) conducted an extensive qualitative research study of eighteen schools in Virginia. Their findings revealed Bresler’s typology of integration models, from co-equal, cognitive integration to subservient integration. They noted that the co-equal, cognitive model was more prevalent in wealthier schools, whereas the subservient model was more prevalent in schools in lower socioeconomic communities. The researchers deduced the following implication: “High-SES parents and communities see high-quality arts education as part of a high-quality general education and work hard to maintain funding and resources for their children’s schools” (Chapman, 2004, as cited in Mishook & Kornhaber, 2006, p. 10). Schools of these demographics, historically, fare better on standardized exams, which may allow them greater autonomy in setting uncompromised curricular priorities. Conversely, in response to high-stakes test anxiety, schools in lower-socioeconomic communities unwittingly engage in curriculum narrowing due to extensive test preparation (Mishook & Kornhaber, 2006). See Table 1 for an overview of these researchers.

**Research Problem**

The literature presents a preponderance of research-based studies confirming the positive effects of arts integration reform on the academic achievement and critical thinking skills of students across the grades. Lee, Patall, Cawthon, and Steingut (2015) revealed forty-seven quasi-experimental studies of drama-based pedagogy intervention conducted over a period of twenty-seven years. All studies were focused on outcomes, with the preponderance of them focusing on the effects of DBP on student achievement outcomes. There exist few empirical studies on the successful sustainability of arts integration reform (Noblit, Dickson-
Corbett, Wilson, & McKinney, 2009). The implementation dynamic that Bresler illuminated—identifying subservient integration as more pervasively engaged than co-equal integration—has been found to be the least evident in common pedagogical practice (Mishook & Kornhaber, 2006). Despite its research-proven effects, high-level, co-equal arts integration is not sustained in schools in lower socioeconomic communities.

Table 1

*Three Arts Integration Implementation Typologies*

<table>
<thead>
<tr>
<th>Theorist</th>
<th>Type 1 – low integration implementation model</th>
<th>Type 2 – moderate integration implementation model</th>
<th>Type 3 – high integration implementation model</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bowie (2009)</td>
<td>service connection</td>
<td>symmetric correlation</td>
<td>syntegration</td>
</tr>
<tr>
<td>Snyder (2001)</td>
<td>connection</td>
<td>correlation</td>
<td>integration</td>
</tr>
<tr>
<td>Bresler (1995)</td>
<td>affective or social</td>
<td>subservient</td>
<td>co-equal, cognitive</td>
</tr>
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Burns and Ysseldyke (2009) acknowledged the existence of a clear gap between research and practice. Even within well-intentioned school districts, this gap is often impervious to the establishment of accountability structures such as standards and assessment.
and support structures such as professional development. With a focus on narrowing the achievement gap between struggling schools within low-performing school districts, we must deliberately narrow the gap between evidence-based practice and what really occurs in the classroom. To improve the overall quality of education—and, in particular, to improve outcomes for diverse learners—it is imperative to find ways to increase the adoption of evidence-based practices by in-service teachers (Cook & Cook, 2011) beyond the exit of the teaching artist and beyond the end of the professional development residency. Herein lies the problem addressed within this research study.

**Purpose of Study**

The purpose of this study was to uncover the barriers and facilitators to the sustained implementation of arts integration that confront teachers. The researcher explored the elements that constrain teachers’ ability to make a pedagogical shift to the constructivist-oriented practice of arts integration as well as the elements that may serve as facilitators to the adoption and routinization of arts integration.

**Research Questions**

The overarching question guiding this research was, “What factors influence change in the pedagogical practice of teachers in urban schools?” Specifically, the researcher explored how arts integration becomes routinized within a teacher’s pedagogical practice.

Initially, the research questions were ordered from exosystem to microsystem. However, as I began to analyze the data, which comprised participants’ responses, a pattern became evident. As themes emerged, the microsystem, mesosystem, and exosystem as related to the subjects and the school district became visible, and the applicability of the theoretical framework—the Cultural Ecosystem of Education framework—was confirmed.
The flow and direction of teachers’ accounts were naturally dictated by the order of the interview questions. The emergence of responses from microsystemic to exosystemic precipitated a re-ordering of the research questions as follows:

**RQ1:** How do teachers describe how personal values, dispositions, idiosyncratic understandings, and experiences influence their ability to adopt arts integration as a routine pedagogical practice related to the elements within the microsystem?

**RQ2:** How do teachers describe how school culture influences their ability to adopt arts integration as a routine pedagogical practice related to the elements within the mesosystem?

**RQ3:** How do teachers describe how accountability and support structures influence their ability to adopt arts integration as a routine pedagogical practice related to the elements within the exosystem?

**RQ4:** How does the difference between teachers’ described experiences and teaching artists’ described experiences help us to understand the barriers and facilitators to teacher implementation and sustainability of arts integration?

**RQ5:** What factors influence change in the pedagogical practice of teachers in urban public schools?

This; the overarching question was addressed by an analysis of all secondary question data.

**Theoretical Framework**

Systems thinking was engaged to analyze how parts of a whole interact with each other to produce the overall outcomes of complex systems. A desired outcome of a high-quality educational experience is the development of high-level critical thinking skills. These
same skills must be applied in an analysis of the enhancers and inhibitors of the implementation of evidence-based, innovative pedagogical practices within school cultures (Trilling, 2009). “The mere fact that an innovation facilitates learning, or even raises test scores (which is not the same thing), does not ensure it will persist” (Charland, 2011, p. 2). An assumption of the converse view would imply direct causality between measures of accountability and the sustainability of the innovation. However, accountability is only one element of our complex educational system.

In “Change Theory, a Force for School Improvement” (2006), Michael Fullan identifies elements of theories of action in education reform. He asserts that assessment, curriculum, and professional development are key elements of these theories; however, he maintains that they do not comprise a complete theory of action toward education reform. What happens instructionally in the classroom and within a school culture is also integral to a complete theory of action, he further advises. Fullan points out that instructional practice and culture are not as easily defined and manipulated as the former elements and, therefore, are often not “tackled.” A concurring perspective is reflected in Charland’s (2011) Cultural Ecosystem of Education model (adapted from Brofenbrenner, 1979), comprising four inter-nested levels: macrosystem, exosystem, mesosystem, and microsystem. Charland maintains that, “The culture of an educational institution is the result of a complex, ongoing negotiation of elements from each level of the cultural ecosystem” (Charland, 2011, p. 5).

A further adaptation of this ecosystem model was employed as the theoretical framework for this study. This framework facilitated a systems-level analysis of the barriers and facilitators to the implementation and sustainability of arts integration as an innovation within the complex educational system of the urban school district examined in this study.
The macrosystem encompasses societal elements; the exosystem comprises elements of accountability; the mesosystem comprises school culture and the interactions within it; the microsystem encompasses individual idiosyncratic understandings, personal experience, mission, and personal values. From the micro to the macro level, these elements are nested in interdependent relationships.

Within the context of this ecosystem, the literature also presents perspective on the importance of the macrosystem. Walker and Gutmore (2002) provided a political retrospective account of public education reform during the late twentieth century, positing that the devolution of control from the federal government to individual states resulted in the evolution of micro-ecological educational policies. This intentional devolution gave way to reform initiatives that lacked a macro-ecological focus. Upon this analysis, the researchers advised that urban schools are embedded in social, economic, and political relationships, not in closed systems. Reform efforts are likely to fail if consideration is not given to these important relationships.

The effective application of this theoretical framework requires the researcher to identify the entry points, supports to, and/or inhibitors of arts integrated pedagogy within the inherent levels of the educational ecosystem. In the context of the population sample and the respective schools, the quality of each element comprising each level was analyzed and identified as either a facilitator or a barrier to sustainable arts integration practice. As shown in the literature, all ecosystem levels influence the success and sustainability of arts integration; however, additional analysis was applied to the levels with the greatest potential for variability: microsystem, mesosystem, and exosystem. The elements within the macrosystem—American public schools—remain constant throughout the sample population.
and all sub-populations. Essentially, the facilitation of or the barriers to the implementation of arts integration will be tracked within and across the levels of the ecosystem through an analysis of collected narrative accounts, observations, and data.

**Significance of Study**

This study is significant to the field of education, as it illuminates the barriers to and facilitators of the pedagogical practice of arts integration. Its research-based findings support school and district leaders in systemically addressing the disconnection between arts integration research and instructional practice. Through analysis of narrative accounts and site-based observations, the researcher closely examined the characteristics and qualities of the elements within the levels of the ecosystem and considered the impact of each level on the ability of teachers to routinely integrate arts integration strategies. Close study and replication of this process will allow school and district leadership teams to begin to develop comprehensive theories of action toward this reform initiative that will truly address all aspects of the problem.

Additionally, the findings from this study provide salient and useful data for the arts organizations, illuminating potential barriers and facilitators not readily apparent to teaching artists. Although the relationship between the teacher and the teaching artist resides predominantly within the mesosystem, it is affected by elements within other levels by nature of the interdependent nested ecosystem. Newly-introduced dynamics provide arts organizations with greater insight into entry points that can facilitate their work with districts, schools, and teachers.
Figure 1. The cultural ecosystem of education (adapted from Charland, 2011).

The results of this study also increase the research literature base on the sustainability of evidence-based arts integration within inner city public schools. This area has been under-
examined at a time in our educational history when no stone can be left unturned in the quest for quality education for all.

**Study Design**

This qualitative research study was designed as a comparatively small, well-framed narrative inquiry. The selection of narrative inquiry as the study design was purposeful and matched to the complex, multi-level phenomenological research problem at the core of this dissertation. This narrative inquiry provides a real-world measure of the real-life problem: the lack of sustainability of evidence-based arts integration within low-socioeconomic inner-city schools. Narrative inquiry is both experience-focused and experience-based. Anecdotal data were collected from teachers and teaching artists through semi-structured interviews. Data analysis included open and axial coding.

**Limitations and Assumptions**

The inherent subjectivity of the accounts of individual subjects within a narrative inquiry study presented a limitation. Within narrative inquiry, the question of the accuracy of the account arises. Each narrative provides one individual’s view, to be assessed at its own merits. This dynamic also presented a limitation.

Although it was the intent of this study to advance the scientific knowledge base regarding the barriers to and the facilitators of teacher implementation and sustainability of arts integration, the assumption that such findings will indisputably facilitate comprehensive planning for school and district leaders cannot be made. As Craig’s (2006) research illuminated, analysis of narrative accounts of teachers who engage in AEMDD-funded arts integration programs reflect time-bound submission deadlines that may impede the
processing time for teachers and students, mitigate time for curriculum revision, and also skew the variables essential for comprehensive planning.

**Definition of Terms**

*Arts integration:* An approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject to meet evolving objectives (John F. Kennedy Performing Arts Center, 2010).

*Teaching artist:* A practicing professional artist with the complimentary skills and sensibilities of an educator who engages people in learning experiences in, through and about the arts (Booth, 2003).

*Constructivism:* A theory, based on observation and scientific study, about how people learn. People construct their own understanding and knowledge of the world, through experiencing things and reflecting on those experiences. Constructivism entails actively building knowledge through asking questions, exploring, and assessing what we know. ([www.thirteen.net](http://www.thirteen.net), 2004)

*No Child Left Behind (NCLB):* Signed into law on January 8, 2002 by President Bush, the Act represents the President’s education reform plan and contains the most sweeping changes to the Elementary and Secondary Education Act (ESEA) since it was enacted in 1965. NCLB changes the federal government’s role in K-12 education by focusing on school success as measured by student achievement (New York City Department of Education, 2006).

*Typology:* A classification according to general type, especially in archaeology, psychology, or the social sciences
**Meta-analysis:** A subset of systematic reviews; a method for systematically combining pertinent qualitative and quantitative study data from several selected studies to develop a single conclusion that has greater statistical power (Study Design101, Himmelfarb Library).

**Routinization:** The state of becoming routine (Collins English Dictionary, 2018).

**Theory of action:** An explicit [statement of plan] relating to specific assumptions and linkages that connect strategy to desired outcomes (adapted from Fullan, 2006).

**Narrative Inquiry:** A way of understanding and inquiring into experience through “collaboration between researcher and participants, over time, in a place or series of places, and in social interaction with milieus” (Clandinin & Connelly, 2000, p. 20)

**Ecosystem:** A system of interacting parts (Oregon State University, 2011).

**Axial coding:** The disaggregation of core themes during qualitative data analysis. Axial coding in grounded theory is the process of relating codes (categories and concepts) to each other via a combination of inductive and deductive thinking.
CHAPTER 2

REVIEW OF THE LITERATURE

Introduction

This review begins with literature reflecting the impact of the macrosystem that addresses the influence of overarching social/cultural ideologies, values, belief systems, concepts of success, concepts of function of education, status hierarchies, and capitalism on arts integration in American schools during the period from the late nineteenth through the early twenty-first century. The impact of exosystemic early educational policies and mandates, as promulgated through the iterations of the Elementary and Secondary Education Act, is also a point of focus within this review. The literature entailing essential aspects of the mesosystemic construct—school culture—as it relates to the implementation and sustainability of arts integration is included. Deeply embedded in and influenced by all levels of the ecosystem is individual teacher. This review also includes literature that explores how disposition, values, and sense of self-efficacy affect a teacher’s ability to undertake pedagogical reform in the form of arts integration.

The review of the literature encompasses relevant literature, journal articles, qualitative and quantitative dissertations, case-studies, meta-analyses, and national reports accessed through the online search engine Google Scholar and the archives ERIC (EBSCO), ERIC (ProQuest), JSTOR, ED.gov.state.nj.us/education, parcconline.org, scholarship.org, and edweek.org. The primary search terms employed were integration, arts education, curriculum integration, constructivism, teacher perception, teacher self-efficacy, school culture, state standards, NCLB, ESSA, teaching artist, professional development, educational ecosystem, intervention, initiative sustainability, pedagogy, direct instruction, change theory,
educational equity, critical thinking, transfer theory, multiple intelligence theory, semiotics, interdisciplinary, collaborative planning, school culture, academic achievement, and Title I. Relevant data referenced from books and e-books are also included within this chapter.

**Macrosystemic and Exosystemic Impact**

*A Nation at Risk: The Imperative for Educational Reform* (1983), a seminal report of a century gone by compiled by the National Commission on Excellence in Education, proclaimed the purpose of education to be to ensure the economic success of our capitalistic nation (Kenty, 2003). The NCEE report, delivered as an open letter to President Ronald Reagan and the American people, cited “poor academic performance at nearly every level” and warned that the education system was “being eroded by a rising tide of mediocrity” (*A Nation at Risk*, 1983).

This utilitarian perspective pervaded a century earlier when, in 1867, New England textile products rated inferior to European textiles during the Paris Expo. The immediate response from Massachusetts’s officials was to mandate the inclusion of drawing to the Massachusetts school curriculum (Burnaford et al., 2001), thus marking the beginning of state-mandated arts curricula. Shortly before the turn of the century, however, the National Education Association (NEA) published a report emphasizing the importance of the study of mathematics, science, and modern languages (Burnaford et al., 2001). The conspicuous omission of the previously “mandated” arts curriculum within the NEA report denoted the beginning of a long and capricious journey for the arts in American schools.

The Progressive movement of the twentieth century ushered arts curriculum back into focus. In 1918, the Cardinal Principles of Secondary Education were issued by the Commission on the Reorganization of Secondary Education. This edict identified seven
principles: health, command of fundamental processes, worthy home membership, vocation, civic education, worthy use of leisure, and ethical character. It further dictated that all seven principles be taught through music, art, literature, drama, social studies, and science (Department of Interior Borough of Education, 1918).

A decade and a half later, John Dewey spoke to the interdependence of academic subjects as he asserted that curriculum integration would “increase both intellectual curiosity and understanding, while disclosing the world about us as a perennial source of aesthetic delight!” (Kliebard, 2004, p. 150). Such a proclamation not only illuminated the significance of the arts, but it also articulated the multiple benefits of curriculum integration. It was at the University of Chicago’s Laboratory school where John Dewey studied and supported the practice of curriculum integration: “Dewey espoused the belief that no subject ‘should be taught in isolation,’ and that the arts in particular are ‘not a segregated endeavor but a quality that makes certain experiences worthwhile’” (Efland, 1988, as cited in Burnaford et al., 2001, p. xxxviii).

In 1936, a sub-committee of the National Council of Teachers of English (NCTE) published a report, “A Correlated Curriculum” (Weeks, 1936). Predicated on the “whole child-real world” learning ideology of NCTE president Ruth Mary Weeks, this seminal treatise provided the conceptual framework for latter twentieth-century researchers in the area of curriculum integration. Early twentieth century-proponents of the curriculum integration movement viewed it as a democratic and fair process, one that engaged students in preparation for life. The arts thrived inside and outside of schools during the post-World War II economic expansion period. However, with great adherence to the cyclical and predictable undulation of popularity, arts curricula diminished from the educational frontier
with the national threat posed by Sputnik in 1957. Once again, science and mathematics became the national priority (Fowler, 1996).

In 1965, the *Elementary and Secondary Educational Act* was established as a fundamental component of President Lyndon Johnson’s War on Poverty (Robelen, 2001). The intent of this statute was to provide educational equity to children from lower-socioeconomic homes through Title 1 funding. The ESEA emerged from the political discomfort caused by the persistence of post-World War II poverty and the Civil Rights movement. This pro-active government response embraced the arts and arts education at a time when the nation needed healing. Since then, the Act has undergone many reauthorizations. With the global economy of the 1980s came a fear of competition. In 1983, the National Commission on Excellence in Education (NCEE) drafted *A Nation at Risk*, a controversial report that created a great sense of urgency and commanded higher levels of accountability from all sectors. Art was again relegated to the educational background.

The *Goals 2000 Educate America Act* (1994), put forth by President Clinton, advocated for the arts to be included amongst essential core curricula (Kirst & Kirp, 2000). This Act cited the arts as one of the core disciplines of study listed in the National Education Goals, calling for high academic achievement by all students (Kirst & Kirp, 2000).

Subsequently, the U.S. Department of Education and the National Endowment for the Arts formed the Goals 2000 Arts Education Partnership to develop an action plan to maximize the role of the arts in improving education and helping students to achieve the national education goals (Kirst & Kirp, 2000). This short-lived notion was reverted to by NCLB.

The eighth adaptation of the *Elementary and Secondary Education Act*, Public Law 107-110, was reauthorized as “No Child Left Behind” with the endorsement of President
George Bush in January 2002. Bush’s NCLB required states, districts, and schools to ensure that all students met 100% proficiency in English Language Arts and Mathematics by the year 2014. Subsequently, budgetary allocations were rerouted to support high-stakes testing in these curricular areas. To monitor results, the federal government assumed greater control of the nation’s public schools.

In “The Road Less Traveled,” Brent McKim (2007) asserted,

The NCLB path has been fraught with numerous unintended consequences. With so much emphasis being placed on high-stakes test scores in mathematics and literacy, what is valued most in a democratic society; critical thinking, creativity, problem-solving, communication, cooperation, respect and appreciation for diversity are laid by the wayside. (p. 298)

Such an exclusionary policy might have garnered greater justification had the desired outcome been attainable. However, echoing the consensus of stakeholders nationwide, Michelman (2012) declared that most educators and policy experts agreed that NCLB was deeply flawed and that the one-size-fits-all approach served as a source of frustration for state leaders and local educators.

In 2007, ESEA was scheduled to be reauthorized, which would have replaced No Child Left Behind (NCLB). However, due to eight years of delay attributable to Congressional stalemates, the ninth authorization of the ESEA, Every Student Succeeds Act (ESSA), was not signed into law until December 10, 2015. This long-awaited federal statute afforded school districts greater autonomy in the selection of educational services. Included in this provision for a free and appropriate Common Core Standards-aligned education is graphic art, music, and other forms of artistic expression.
Equity, Socio-Economics, and the Arts

The United States has one of the most highly developed educational systems in the world. Yet, as a country, we fail to overcome one of our biggest educational problems: illiteracy. Many attribute this pervasive dilemma to inequity. Central, here, is a concern for systemic inequity that transcends race and socioeconomics, its most common predictors. This inequity is partly attributable to the widespread practice of educational policymakers to discount, devalue, and blatantly ignore any form of intelligence that is not intrinsic to the linguistic or logical-mathematical domain.

In contrast, Harvard professor Howard Gardner (1983) conceptualized the theory of multiple intelligences (Armstrong, 2003). At first identifying seven classifications, he later discovered an eighth. They are as follows:

1. linguistic intelligence: the understanding of phonology, syntax, and semantics and the ability to synthesize and utilize all of these systems to communicate with a high level of proficiency;
2. kinesthetic intelligence: the ability to coordinate one’s bodily motions with great control and ease;
3. spatial intelligence: the ability to perceive visual space with great acuity and synthesize or modify it;
4. musical intelligence: the ability to understand and create music adroitly;
5. logical-mathematical intelligence: the ability to assimilate and synthesize logical structures such as patterns and relationships;
6. intrapersonal intelligence: the ability to be self-aware and introspective;
7. interpersonal intelligence: the ability to perceive other people’s feelings, intentions, motivations, triggers in order to communicate effectively and purposefully with them; and

8. naturalist intelligence: the ability to identify, classify and care for other species in the ecosystem.

Dr. Gardner further hypothesized that each student’s potential is linked to his or her preferred learning modality. Therefore, instruction that is adapted to a student’s strengths has the potential to support development in areas in which the student is not as strong. However, the literature presents macrosystemic ideologies and exosystemic policies and mandates that directly oppose Gardner’s Theory of Multiple Intelligences.

The era of NCLB deprived many minority students from low-socioeconomic families of a well-rounded education. A national report issued by the Council for Basic Education (2004) admonished: “At a time when school budgets are under extraordinary stress, the exclusive focus of the law’s [NCLB] accountability provisions on mathematics, reading, and eventually science is diverting significant time and resources from other academic subjects” (as cited in Von Zastrow & Janc, 2004, p. 7). Across the country, the “back to basics” movement was most prevalent in schools that were not meeting annual yearly progress (AYP). Many such schools are under the jurisdiction of their respective states. These schools are most commonly found in inner-city communities, serving students from families in the lower socio-economic strata.

As illustrated by the following citations, the dichotomy between research-based evidence of a positive correlation between arts integration and student academic progress and the actual implementation of arts integration in American schools is well documented within
the literature. Ingram and Riedel’s (2003) report on the Arts for Academic Achievement (AAA) arts integration program, conducted in the state of Minnesota, revealed that third grade reading scores were reliably higher for students whose teachers integrated the arts into literacy instruction. In this study, the level of arts integration was measured by units. For every one unit of arts integration, students’ gain scores increased by 1.02 points. The researchers found the positive correlation between units of arts integration and increase in student gain scores to be strongest for English language learners and students from low socio-economic households. The study revealed similar positive correlations for fourth and fifth grade students whose teachers integrated the arts with literacy instruction, with a 1 unit to 1.32 gain score increase correlation in grade four and a 1 unit to .71 gain score increase in grade five.

However, the Council for Basic Education conducted a 2003 study in which K-12 principals in Illinois, Maryland, New Mexico, and New York were surveyed (von Zastrow & Blanc, 2004). The Liberal Arts—comprising mathematics, science, social studies, reading, writing, civics, geography, the arts, and foreign languages—were the focal curricula. The first phase of the study utilized a survey that measured the amount of instructional time allocated to each of the liberal arts subjects, the amount of professional development provided in each subject, and the numbers of teachers in each subject area from the years 2000 through 2003. Survey questions required reflective as well as projective data. In the second phase of the study, select elementary and secondary principals were engaged in a focus group to analyze the implications of the survey results and identify how many hours were being allocated for each curriculum area. Of all principals surveyed,
• 75% reported an increased allocation of instructional time and professional
development in English language arts and mathematics;
• 50% reported either increased allocation of instructional time for science or the
anticipation of this increase;
• 25% reported decreased allocation of instructional time in the arts while 8%
reported increases;
• 33% reported an anticipated decrease in the allocation of instructional time for the
arts while 7% reported anticipated increases;
• 36% of high-minority school principals reported decreased allocation of
instructional time for the arts and, of these, more than 33% reported large decreases;
• 42% of minority high school principals reported anticipated decreases in the
allocation of instructional time for the arts and, of these, more than 33% anticipated
large decreases, 10% anticipated increases, and 1% anticipated large increases; and,
finally,
• in Maryland public schools, 39% of all principals reported anticipated decreases in
time allocated for the arts while 56% of principals in high-minority schools
anticipated decreases in time allocated for the arts.

These data illuminate a strong focus on mathematics and reading in all schools within
the sample population. Arts instruction time was decreasing or was anticipated to decrease
within 25% to 58% of the sample schools. Comparatively, arts instruction time was
decreasing or was anticipated to decrease in more than 78% of the high-minority schools.
Science was becoming a priority in at least 50% of the sample population schools. In
Maryland schools alone, 39% of all principals reported anticipated decreases in art allocation,
whereas 56% of the principals in high minority schools anticipated a decrease in arts allocation. The most salient patterns noted were a widespread decrease in the allocation of time for the Arts. Even more prominent was the pattern of a greater loss of arts instruction in the high-minority schools.

In “Social Class and the Hidden Curriculum of Work,” Jean Anyon (1996) analyzed assigned tasks and student-teacher interactions in several schools from disparate socio-economic strata. Her ethnographical study of curriculum, pedagogy, and student assessment in five fifth grade classrooms in elementary schools highlights public schools in communities of dissimilar socio-economic standing that provide different types of educational experiences. The more affluent communities in the research sample implemented a richer, more diverse curriculum, one that required students to engage in multi-faceted problem solving and negotiating meaning through varied media. Pertinent to this research is Anyon’s vivid description of a unit of study on ancient civilizations within the “affluent professional” school. She described one of the student-created products from this unit to be an eight-millimeter film on Egypt based upon the information that students gleaned through class lessons and reading. “A girl in the class wrote the script and the class acted it out. Students collaborated to affect the audio output, as well,” she noted (Anyon, 1996, p. 81).

Conversely, illustrated throughout this review, are accounts of Title 1 public schools in which a “back-to basics” curricular approach that is devoid of arts integration pervades. The literature reveals considerable inequity in the educational opportunities and experiences of children from varied economic strata. With race and socioeconomic status the most prevalent predictors of academic achievement, it seems that the cards are stacked against minority children who live in poverty. Through the years, a persistent test-driven culture
commanded allocation of more than half of the instructional day to the explicit teaching of mathematics and English language arts within high minority/low socio-economic schools across the country. Subsequently, the children who needed it most were deprived of the arts, a medium with the capacity to transmit culture and the power to engage their imaginations and their critical thinking and communication skills.

Lisa Delpit (as cited in Catterall & Darby, 1994) stated that children of poverty, who often view schoolwork as unrelated to real life, must have learning experiences that are personally meaningful. She further averred that engaging and powerful learning experiences in social studies are very important if students are to believe and engage in the democratic process. Moreover, Delpit emphasized the necessity for children from lower-income families to be immersed in a learning environments that engage their imaginations and developed within them the feeling of ownership of their social world and their role in it. An apt illustration of the transformative power of Delpit’s perspective follows.

A study conducted by Jeanette Horn (1992) explored how an ethnically diverse group of students in a New York City high school collaborated to develop an original topical script that depicted their reality and prevalent concerns as inner-city youth. The teacher-researcher collected data in the form of pre and post-tests, written statements, logs, rehearsal notes, audience reactions, and feedback from the teachers and principal. This study was conducted over three years as the students progressed from their sophomore through senior years. The findings indicated an increase in student attendance, responsibility, and pro-activity on the part of the students. Also noted were a greater frequency of school library visits, an increase in student ability to generate writing material, and the development of personal
independence, class interdependence, problem-solving, and critical thinking skills in the students.

The National Educational Longitudinal Survey (NELS: 88) was a ten-year study that followed the development and academic progress of over 25,000 eighth through twelfth grade students in secondary schools in the United States. Rabkin and Redmond (2006) reported the NELS databases revealed a significant positive correlation between arts participation and the academic performance of students from the lowest socioeconomic quartile. Catterall, Chapleau, and Iwanaga (1999) conducted an exploratory research project examining the NELS results. Standardized test scores were analyzed; student attendance, engagement, and dropout rates were also examined, as well as student grades. Additionally, students’ attitudes and behaviors were surveyed. Students were categorized into high-arts engagement groups and low-arts engagement groups. The data representing students living in poverty were disaggregated. The findings revealed a positive correlation between involvement in the arts and academic success between the eighth and twelve grades. These patterns were also evident for lower-socioeconomic students. Additionally, students who were consistently engaged in music education exhibited higher achievement in mathematics by their senior year of high school. Once again, this pattern was evident for lower-socioeconomic students. A positive correlation was found between sustained student involvement in the theatre arts and academic progress in literacy, positive self-perception, and empathy for others. Twenty of the differences that were found favoring arts-involved students were significant at the $p < 0.01$ level. Four differences were significant at the $p < .01$ level (Catterall, Chapleau, & Iwanaga, 1999, p. 199).
Rabkin and Redmond (2006) also provided an account of a study conducted in Minneapolis, Minnesota by Ingram and Seashore wherein the significantly increased performance of economically disadvantaged students was positively correlated with their growing participation in a school-wide arts integration curriculum. Ingram and Seashore’s study also revealed a positive correlation between school-wide arts integration and enhanced parent participation and teacher leadership.

Eisner (1991) stressed the promise of increased student equity through the ability of arts integration to broaden teachers’ low expectations of students. According to Eisner, the arts can help to promote equity because, by their very nature, arts-integrated learning opportunities call for “heterogeneity, diversity, idiosyncrasy, and works that attest to the distinctive ways in which individual children see, feel, and imagine” and because “the fine arts, including creative writing, are fields in which personal signature is particularly important” (Eisner, 1991, p. 16).

Rationale for Arts Integration

Progressives Jean-Jacques Rousseau and John Dewey asserted that learning must be connected to real-world experiences to truly captivate children. An interdisciplinary curriculum improves higher-level thinking skills, heightens the opportunity for the transfer of learning, heightens a sense of initiative and autonomy, and improves student motivation to learn (Ellis & Hunt, 1983). Efland (2002) claimed that “the purpose of art education is not to induct individuals into the world of the professional art community; rather, its purpose is to enable individuals to find meaning in the world of art for life in the everyday world” (as cited in Mishook, Kornhaber, 2006 p. 4); such is the cornerstone of arts integration.
The Center for the Arts Education Research at Teachers College, Columbia University conducted a two-year study of over 2,000 students in grades four through eight (Burton, Horowitz, & Abeles, 1999, as cited in Champions of Change, 1999). The purpose of the study was to identify the cognitive, social, and personal skills that are developed through varying levels of engagement in the arts. Administrators and teachers were surveyed to ascertain the level of arts exposure that each student group was afforded. The researchers utilized a variety of data collection instruments to capture pertinent statistics. The Torrance Test of Creative Thinking was administered to the students to measure their creative thinking skills. As researchers were also interested in the effects of arts engagement on students’ self-image, the Self-Description Questionnaire developed by Shavelson was also administered. A research-validated school environment questionnaire was administered, as well as a Teacher Perception Scale, a Classroom Teacher Arts Inventory, and a Student Arts Background Questionnaire. The resulting data were assigned to a high-arts-exposure or low-arts-exposure group. Data analysis revealed enhanced cognitive competencies in creative thinking, fluency, originality, focused perception, and imagination among students in the high-arts groups. Moreover, students in “high-arts groups were more likely to perceive themselves as competent and successful learners, capable of achieving academic success. The researchers also examined the issue of transfer, deducing that transfer is not a unidirectional dynamic, from the arts to other disciplines, but a reciprocal dynamic. Concurringly, Burton, Horowitz, and Abeles (1999) have contended that the traverse between disciplinary boundaries leads to critical reflection on and within each discipline.

Conversely, there are those in the arts community who are strongly opposed to the notion of arts integration. Art purists maintain the view that art integration jeopardizes the
integrity of the arts. A purist view arts integration as a dilution and devaluation of discrete art forms (Freyberger, 1995).

**Brain Research and Transfer Theory**

English Language Arts was the predominant curricular focus of the literature reviewed, as it was germane to this research project. However, in a discussion of the theory of transfer, it is important to note that numerous studies have been conducted on how music enhances cognition. Neurobiologists studying the effects of music on the human brain have determined that music develops essential neurobiological systems. The development of these systems enhances the spatial skills necessary for certain types of problem solving. Music enhances cognition by activating and synchronizing neural firing patterns that connect multiple sites within the brain. This increases the brain’s efficiency and effectiveness (Jensen, 2001)

Shaw, Grazioso, and Peterson (1999) focused on the influence of music on math skills. Their sample population comprised three groups of second graders studied over a four-month period. Treatment Group 1 received piano instruction and a math video game designed to enhance spatial reasoning. Treatment Group 2 received computer-based English training and a math video game designed to enhance spatial reasoning. Group 3, the control group, received no piano instruction, no computer-based English training, and no video game. When given a standardized math exam, Treatment Group 1 and Treatment Group 2 scored 36% higher than the control group. With the extra support of the piano sessions, Treatment Group 1 scored an additional 15% higher than Treatment Group 2. Treatment Group 1 also scored 27% higher on the sixteen spatial reasoning questions. These findings suggested that piano playing strengthened students’ spatial awareness.
A post-test only study revealed that music positively affects reading recall. Twenty-seven kindergarteners participated in a music-infused instructional program. Group 1 received a spoken text rehearsal. Group 2 received a song rehearsal of their text only. Group 3 received spoken and choral rehearsals of their text. A test requiring the students to recall the readings was administered. The two groups that received song rehearsals scored higher on the criterion-referenced test than the group that only received the spoken text rehearsal (Jensen, 2001).

**Standards-based Arts Integration**

Many theorists and researchers have asserted that arts integration is essentially a pragmatic way for teachers to provide comprehensive instruction in the arts and other disciplines within the confines of the limited school day and within the constraints of available manpower and financial resources (Arts Education Partnership, 2003, as cited in Chadwick & Hood, 2005). Chadwick and Hood emphasized that for authentic integration to occur, learning activities must meet content-area standards in more than one discrete discipline. Effective and purposeful integrated curriculum planning begins with the Common Core Standards and National Standards for the Arts. The teacher examines standards-based criteria in the designated content areas. Content and performance standards, as well as essential questions and enduring understandings in each designated curriculum area, are analyzed for potential conceptual and instructional connections. Patterns and points of entry that facilitate integration between the designated curricula are then identified (Burnaford, April, & Weiss 2001).

Rabkin and Redmond (2006) maintained that paired subjects engage the same cognitive processes. Among these are the observation and identification of details, reflection,
and self-evaluation. This synergistic dynamic creates what researchers label “cognitive resonance,” thereby enhancing learning in both subjects. Chadwick and Hood (2005), though, distinguished between arts infusion and arts integration, asserting that most programs that purport to engage an arts integration approach fall short by merely infusing art strategies with other curricula. They maintained that keen analysis of curricular standards is the foundation of authentic curriculum integration.

Beane (1997) cautioned against reducing the practice of arts integration to the “simplistic connection of content in different school subjects” (Burnaford et al., 2007, p. 13). Rather, it is the connection of certain big ideas of each of the integrated curricula that fosters a “mutual integrity of the disciplines” (Kelner & Flynn, 2006; Nixon & Akers, 2002, as cited in Burnaford et al., 2007). The literature also reflects opposing views. Opponents and skeptics have questioned the validity of transfer theory, maintaining that curriculum integration compromises the integrity of discrete curricula (Horowitz, 2005).

The Arts and Writing–Semiotics

“My favorite part of this class is writing. I got better at writing poetry. My vocabulary was extended when I acted out my words and drew pictures. Then we made masks. My poem came out of the mask and the mask came out of my poem (Jack, Grade 5).”

(Cowan & Albers, 2006, p. 124)

The notion of arts integration as an innovation towards the enhancement of literacy acquisition is grounded in the science of semiotics. In “Semiotic Representations: Building Complex Literacy Practices through the Arts,” Cowan and Albers (2006) discussed the impact of semiotic meaning construction on the development of literacy skill acquisitions in an arts integration program. Semiotic meaning construction (Betts et al., 1990; Cowan &
Albers, 2006) is the process of constructing and translating meaning across symbolic systems. The student quoted above, Jack, articulates his experience with semiotic meaning construction. Jack constructed and translated meaning through acting, drawing, mask making, and poetry writing. Harste (1994, as cited in Cowan and Albers, 2006) asserted that reading, writing, and comprehending print-based text narrowly defines literacy. Literacy also entails experience with all semiotic symbol systems. An understanding and integration of multiple modalities of meaning making prepares students for the critical thinking and problem solving that this twenty-first century demands.

Prevalent research (Cowan & Albers, 2006) has revealed the significant and positive influence that arts integration bears on the development of students’ writing skills. In an arts integration program, “Students become more actively engaged in the writing process. Imagery increases and so does students’ ability to synthesize and analyze information” (Sadoski, Goetz, & Fritz, 1993; Sadoski, Greta, Olivares, Lee, & Roberts, 1990; Sadoski & Quast, 1990, as cited in Cowan & Albers, 2006). The authors also cited and illustrated the generativity of a semiotic approach to literacy development. Engagement with other media (graphic arts, drama, music, etc.) fosters a non-threatening learning environment that allows students to take risks. The methodology is shifted from an arduous and anxiety-inducing teacher-centered, didactic approach to a more conducive constructivist approach.

Moore and Caldwell (1993) conducted a study investigating the effects of drama and drawing on narrative writing in comparison to traditional pre-writing and planning activities. Sixty-three second and third grade students in a rural school district were divided into three groups. The control group received traditional pre-writing planning and preparation. Treatment Group 1 was immersed in drawings to develop narratives. Treatment
Group 2 used poetry, pantomime, games, movement, and improvisation to develop narratives. Writing samples from all three groups were rated using holistic and analytic rubrics. ANOVA applied to the writing across the three groups revealed that the scores for the treatment groups’ narrative writing were substantially and significantly higher (at $p > .001$) than the control group. Conclusively, the study revealed that drama and drawing can significantly improve the quality of narrative writing for second and third graders (Moore & Caldwell, 1993).

Wagner (1986, as cited in Deasy, 2002) conducted a study of fourth and fifth graders on the effects of role playing on written persuasion. Eighty-four fourth graders and seventy eighth graders were sampled in a middle class suburban school district. The randomized experimental design comprised three groups from each grade. All students were given the same dilemma that they were instructed to attempt to resolve through persuasive letter writing. On each grade, before writing the letter, students in one group were allowed to pair up to role play with the support of the researcher; the second group received direct instruction on persuasive letter writing in lecture format; and the third group received no pre-letter writing instruction at all. All students wrote a persuasive letter as the culminating activity. Evaluation of their letters revealed that the scores for the fourth grade students who were allowed to role-play as a pre-writing experience were significantly higher than the scores for the two other groups. The scores for the eighth grade students who were allowed to role-play were significantly higher than the scores for the eighth-grade students who received no treatment at all, but they were not significantly higher than those of the eighth graders who received lecture. The researchers also noted that the fourth grade students in the role-
play group augmented their written claims with their partners’ assertions in many cases (Deasy, 2002).

Literacy is narrowly defined by policymakers as the act of reading and writing. Jerome Harste (1994, as cited in Cowan & Albers, 2006) maintained that it is much more complicated than that. Harste clarified that literacy involves the myriad semiotic systems comprising language, drama, music, and visual arts. Hence, “Including alternative communication systems as part of students’ holistic literacy development is essential, especially if we want them to gain new perspectives on the world” (Greene, 1995b; Harste, 2000, 2003, as cited in Cowan & Albers, 2006, p. 124).

Arts Integration at the Mesosystemic and Microsystemic Level

Although there exist a paucity of research on factors that facilitate the sustained practice of arts integration within inner-city schools, theories regarding the influence of mesosystemic and microsystemic elements on the adoption and sustained implementation of arts integration are emergent in the literature. School culture and the interactions within it comprise the mesosystemic level of the theoretical framework. The interrelationship among stakeholders within the school community is a key variable in this research.

Fullan (2010) asserted that pre-existing cultural and dispositional barriers are often not considered in the analysis of the efficacy of arts integration professional development (Charland, 2011). However, a review of the literature does illuminate scholarly consideration of mesosystemic elements, such as in Strand’s (2006) research study of Program One, an arts integration collaboration between a theater company and an urban elementary school. A “co-equal” (Bresler, 1995) arts integrated curriculum was developed and implemented with third grade students. Within the project, planning was deemed important and was prioritized.
Collaborative planning involving all faculty who worked with grade three students, two
classroom teachers, a science teacher, a music teacher, and the principal was conducted in the
spring and summer preceding, as well as throughout, the implementation year. The
standards-based curriculum integrated visual and performing arts, dance, and music with
English Language Arts, mathematics, social studies, and science. The study identified four
important themes that contribute to the successful shift to arts integration: (a) collaborating
organizations have aligned missions, (b) participating teachers believe in the process of arts
integration, and (c) participating teachers exhibit tenacity and (d) flexibility throughout the
process. Participating teachers have trust in the value of the program and the expertise of the
teaching artists. Analysis of organizational documents, interviews, and surveys reflected that
the collaborating organizations had aligned missions, which also became evident through
analysis of the curriculum. Although the organizational missions were aligned, there arose
some conflict within the teacher-teaching artist collaboration due to teachers’ resentful
perceptions of seniority or expertise.

A concurrent study conducted by Brownell (2006) reflected that barriers to teachers’
adoption of evidence-based practices include time to access resources and learn new
practices, lack of administrative support, limited understanding of research, and conflicting
values and beliefs. Brownell’s study also uncovered that teachers who were exposed to the
same professional development did not adopt the innovation strategies at the same rate nor
with the same level of facility. To generalize, professional development influences teacher
outcomes differentially in terms of the adoption and sustained use of innovative practices.
This 2006 study affirmed and concurred with a study conducted a decade before by Richard
Elmore. Elmore’s study of three schools that were restructured to promote teacher
collaboration revealed that teachers’ idiosyncratic understandings hindered teacher learning and pedagogical change. Within this study, a teacher’s schema was also found to be associated with variance in the implementation of the innovative intervention, even in the case of teachers who were equally predisposed to the particular pedagogy.

In “Art Integration: A Turning Point in Becoming,” Bradshaw (2016) reflected on his experience as a novice arts integration teacher by stating,

My lack of familiarity with much of the content outside art, coupled with the fact that most teachers were resistant to investing precious time and energy in another new program that would probably be replaced before the next school year began, increased my anxiety. (pages. 5 and 6)

Bradshaw further delineated the myriad responses that he encountered from teachers as follows: adamant opposition, resentment, welcoming but non-participatory, and welcoming and collaborative. Bradshaw’s journey as an arts integration teacher was different from that of a visiting teaching artist conducting a residency because, as a faculty member, he lived professionally within the school. By his account, the springboard for the turning point of his early career was when he began focusing on the importance of visual culture as a foundation for art appreciation. This newly found angle not only hooked students and revitalized his sense of purpose as an artist and a teacher, but it also made his collaboration with teachers more focused and meaningful.

Borko (2004) identified professional development as a key lever in the improvement of teacher practice. She maintained that in order to improve the quality of teacher professional development, improvements in the following components may be necessary: duration, personal and sustained assistance from an expert, opportunities for active
engagement, concreteness, specificity and practicality of interventions, observable and measurable impact, and the alignment of interventions with local goals and values.

The Arts in Education program (AiE) is a university and school community collaborative professional development project launched in 2004 in an urban school district. The goal of the nine-year project was to train teachers to integrate various arts disciplines with the content area subjects of math, science, social studies, and ELA. Extensive and intensive professional development and individualized mentoring was provided to participating teachers. Program components included long-term intensive research-based training, fast-paced sequencing of PD modules, and customization to meet teacher and student needs and varied based upon demographics. Participating teachers were allowed to self-select their mentors based upon their needs. Teachers were required to develop arts integrated lesson plans to add to a repository that was accessible to all teachers. Each year, the AiE program was conducted for fifty-six hours, comprising six eight-hour professional development days and six hours of mentoring (Vitulli et al., 2004).

Darling, Hammond, and McLaughlin (1995) asserted that collaboration towards shared goals is central to the success of school-based reform initiatives, while Pagach and Johnston (2002) maintained that collaborative work environments enhance teacher capacity to initiate and sustain pedagogical improvement (Council for Exceptional Children, 2006).

Cuban (1990) distinguished between first order and second order change by comparing the characteristics of superficial and profound adoption of arts integration. Cuban theorized that first order change is superficial, addressing only curricular modifications, whereas second order change is profound as it comprises new goals and new methodologies intent on pedagogical reform (Charland, 2011). Pedagogical reform requires meaningful cultural
change. Charland further asserted, “Meaningful cultural change is instantiated at the microsystemic level” is “evidenced in the espoused values and beliefs of the individual” and that “the microsystem can evolve over time in an adaptive response to social influences in the mesosystem” (Charland, 2011, p. 13), characterizing the recursive nature of the levels within the ecosystem.

Charland (2011) further elucidated the interdependence of the elements of the ecosystem by citing Steward (1967), who maintained that school culture changes in response to contextual change. Contexts such as politics, environment, or economy within a given culture precipitate instructional adaptations. A distinction must be made between culture change as precipitated by contextual change and teachers’ changes in values, beliefs, and dispositions around arts integration, the latter of which denotes buy-in and change in observable practice. As Ogbu (1978) analyzed it, the former may be a superficial and short-lived forced adaptation motivated by imposing contexts.

Prevalent amongst the factors that contribute to a teachers’ unwillingness to change is failure to see how the change adds value to what they are already doing (Noblit et al., 2009). Olsen and Kirtman (2002) asserted that teachers are the key factor in successful reform and in sustaining reform. The teacher is the mediator of the reform, and without an understanding of teachers’ experiences, expertise, assumptions, career cycle, personal relationships, and personal interests, reform is unlikely to be successfully sustained.

Summary of the Literature Review

The research studies reviewed in this chapter reflect the prevalent focus on arts integration to be on the impact of methodology on student achievement and progress in English Language Arts and mathematics, as measured by standardized test scores.
Overwhelmingly, the data evidences significant gains in these subject areas for students who participate in federally funded arts integration programs (Catterall & Chapleau, 1999; Cowan & Albers, 2001; Deasy, 2002; Moore & Caldwell, 1993; Rabkin & Redmond, 2006; Shaw, Grazioso, & Peterson, 1997). This review also illuminated a history of inequitable access to arts-integrated teaching (Anyon, 1996; Delpit, 1994; Horn, 1992; Mishook & Kornhaber, 2006; von Zastrow & Blanc, 2004). Greater exposure to research-based arts-integrated teaching afforded to students in affluent communities compared to limited exposure to arts integration and the more skill-based direct instruction imposed upon students in low-socioeconomic Title 1 schools characterizes this inequity.

In this exploration of arts integration as a viable and sustainable methodology within Title 1 urban schools, another prominent pattern was the paucity of research on the sustainability of arts integration, as evidenced in the “The Effect of Drama-Based Pedagogy (DBP) on PreK-16 Outcomes: A Meta-analysis of Research From 1985–2012” (Lee, Patall, Cawthon, & Steingut, 2015). Given the evidence-based impact of arts integration on the development of literacy and math skills, what remains to be unearthed is how to sustain this practice. Sustainability, at the rudimentary level, requires that the individual teacher routinizes methodology within her or his practice. This inquiry was launched with the fundamental research question, “What factors influence change in a teacher’s pedagogical practice within Title 1 schools?” The literature presents the theoretical framework by which this inquiry was guided. Charland’s (2011) educational ecosystem (adapted) facilitated a systems-level analysis of the barriers to and facilitators of the sustainable practice of arts integration at each level: the macrosystem, the exosystem, the mesosystem, and the
microsystem. To begin the application of this framework, extant literature is stratified as macrosystemic, exosystemic, mesosystemic, and microsystemic.
CHAPTER 3

METHODOLOGY

Introduction

This study’s research design, context, participant selection criteria, data collection, and instrumentation will comprise the third chapter. In addition, ethical elements such as measures for ethical protection, informed consent, and role and related experience of the researcher are also addressed.

Study Design

The purpose of this study was to uncover the barriers and facilitators that confront teachers in the sustained implementation of arts integration. Through the qualitative research methodology of Narrative Inquiry, this researcher will explore the elements that constrain teachers’ ability to make the pedagogical shift to the constructivist-oriented practice of arts integration as well as the elements that may serve as facilitators to the adoption and routinization of arts integration.

Research Method

According to Andreas, Squire, and Tamboukou (2013), narrative inquiry research encompasses the collection, coding, and analysis of oral accounts of past events, observation and recording of experience-centered work, interviews, and/or hours of life histories. Also referred to as “discourse analysis,” narrative inquiry facilitates the examination of phenomena from an ontological perspective, showing the relationships between concepts and categories in a given domain. This process sheds light on contradictory layers of meaning derived from discourse, allowing greater insight into individual and social change (Andreas, Squire, & Tamboukou, 2013). Concurringly, Clandinin and Rosick (2007) add,
The focus of Narrative Inquiry is not only on individuals’ experience but also on the social, cultural, and institutional narratives within which individuals’ experiences are constituted, shaped, expressed, and enacted. Narrative Inquirers study the individual’s experience in the world; an experience that is storied both in the living and telling and that can be studied by listening, observing, living alongside another, and writing and interpreting texts. (pp. 42–43)

**Context of the Study**

The context of this qualitative study is a Title I urban school district located in the state of New Jersey. In attempts to provide interventions in English language arts aimed at improving student performance and teacher pedagogy, the district participated in three arts integration professional development programs funded by the Department of Education’s Arts in Education Model Development and Dissemination grants. The first project (2005–2008) was collaboration between the Educational Arts team (EAT), a New Jersey-based arts integration professional development organization, and fourth and fifth grade teachers and their classes. Research-based findings revealed that 90% of students who participated in the program for two years passed the New Jersey Assessment of Student Knowledge (NJASK) in language arts, as compared to 70% of the control group students.

The second AEMDD-funded project (2008–2011) engaged participating sixth and seventh grade English language arts teachers in learning to influence theater strategies within their classes. Program evaluators noted that 13.3% more treatment students passed their NJASK in ELA than control group students. Moreover, 3.1% of the treatment students who passed scored advanced proficient, compared to the 2.3% of control students who scored advance proficient. The third and final AEMDD-funded project (2010–2013) involved
twenty-four second and third grade teachers and their classes in theater arts integration professional development. Year two treatment students surpassed control students by 6.1% in ELA, year three treatment students outscored control students by 12.4% in ELA, and year four treatment students outranked control group students by 13% in ELA.

All three projects encompassed the integration of theater art strategies and English Language Arts, which addressed the New Jersey Language Arts Standards and the National Theatre Arts Standards. The focal theater arts strategies were the following:

- **Pop-Up Puppet Theater**–The teacher reads two stories aloud. Students, in partnerships, synthesize the stories into plays and perform the plays using stick figures of the characters that they have created.
- **Mime and Movement**–Students retell stories without words, using bodily movements, gestures, and facial expressions.
- **Change Three**–Students stand in two lines, facing each other. Each student in the faced pair gets a turn changing something about their appearance as the other student turns around, after which the other student of the faced pair turns back around and attempts to identify what was changed.
- **Hot Seat**–An empty chair is designated as the “Hot Seat” in the front of the classroom. A story is read aloud. The person who sits in the Hot Seat takes on the role of one of the main characters and answers questions in the role of that character.
- **Statues**–Students are partnered. One student is the clay. The other student is the sculptor. The sculptor shapes his/her clay into a statue (a famous statue or one that
depicts something in a story that has been read). Other students try to guess what the statue depicts.

- **Tableau**–Small groups of students create a still image with their bodies to depict an image from a story, an idea, or a theme.

- **Three Chairs**–Students position three chairs to depict a scene from a story or an idea or theme.

Quantitative analyses of impact data illuminate significant gains in standardized test scores in literacy for students within the district who participated in the AMEDDD-funded residency projects. It is pragmatic, therefore, that this inquiry focused on the sustainability of arts integrated pedagogy as demonstrated through its routinization within teacher practice. The conversations between this researcher and selected teachers and teaching artists illuminated the supports and challenges that pedagogues encounter in attempting to implement an arts-integrated curriculum. This narrative inquiry focused on the oral accounts of K-8 teachers and teaching artists who have participated in AEMDD grant-funded theater arts integration projects.

**Participant Selection**

Participant selection is a pragmatic process for which purposive sampling was employed. Lavrakas (2008) defined a purposive sample as an expert non-probability sample. He states the main objective of a purposive sample is to produce a sample that is representative of the population. Teachers who worked within the district and have participated in AEMDD-funded arts integration professional development projects for three or more years composed this representative population. A list of sixty teachers who fit the criteria was provided by the Educational Arts Team. Upon authorization from the Office of
the Superintendent of the designated school district, a preliminary survey was emailed to all of the teachers in the representative sample. Ultimately, eight kindergarten through grade eight teachers who fit the criteria responded to the survey. In addition, the five teaching artists who represented the Educational Arts Team and who implemented professional development throughout the three AEMDD grant-funded theater arts integration projects were selected to participate in this study.

A Letter of Informed Consent was mailed to each respondent. Once all letters were returned to the researcher with signatures, indicating confirmation of receipt and agreement to the terms of the contract, the research commenced. Participants’ identities have been kept confidential. Teachers’ and teaching artists’ names have been substituted with pseudonyms in accordance with the Letter of Informed Consent.

Data analysis began with collecting and charting preliminary demographic data for each teacher. Comparative analysis of preliminary data reflected a scattered distribution of teachers at various grade levels, encompassing one kindergarten teacher, one pre-k teacher, two fifth grade teachers, and four middle school teachers. The middle school teachers taught language arts, with the exception of one who taught social studies. The early childhood and elementary teachers teach all core subjects. All teacher subjects were veteran teachers, having taught ten or more years. In compliance with selection criteria, all teacher subjects had collaborated with EAT for three or more years, with the longest collaboration reported to be fifteen years. Within most of the district’s schools, the program’s instructional focus was reported to be an integration of various arts-based modalities and language arts, with an exception in kindergarten, where the use of iPads integrated technology. In addition, an integration in one singular middle school was reported between the arts and social studies.
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Table 2 - Comparative Demographic Data

<table>
<thead>
<tr>
<th>Subject</th>
<th># Years Teaching</th>
<th># Years With EAT</th>
<th>Grade teaching presently or last taught</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pat</td>
<td>15</td>
<td>5</td>
<td>Pre-K</td>
</tr>
<tr>
<td>Cory</td>
<td>17</td>
<td>5</td>
<td>6&lt;sup&gt;th&lt;/sup&gt;, 7&lt;sup&gt;th&lt;/sup&gt;, 8&lt;sup&gt;th&lt;/sup&gt; SS*</td>
</tr>
<tr>
<td>Jody</td>
<td>13</td>
<td>6</td>
<td>6&lt;sup&gt;th&lt;/sup&gt;, 7&lt;sup&gt;th&lt;/sup&gt;, 8&lt;sup&gt;th&lt;/sup&gt; LA*</td>
</tr>
<tr>
<td>Val</td>
<td>46</td>
<td>15</td>
<td>5&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>Jordan</td>
<td>20</td>
<td>10</td>
<td>K</td>
</tr>
<tr>
<td>Shannon</td>
<td>14</td>
<td>12</td>
<td>5&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>Vinnie</td>
<td>10</td>
<td>3+</td>
<td>8&lt;sup&gt;th&lt;/sup&gt; LA*</td>
</tr>
<tr>
<td>Izzy</td>
<td>14</td>
<td>12</td>
<td>7&lt;sup&gt;th&lt;/sup&gt;, 8&lt;sup&gt;th&lt;/sup&gt; LA*</td>
</tr>
</tbody>
</table>

*subject
Measures for Ethical Protection

Approval was ascertained from the International Review Board of Seton Hall University, ensuring that there were no ethical issues concerning study participants. Informed consent was obtained from participants confirming their agreement with the following:

1. voluntary participation in the study;
2. purpose of the research;
3. research procedure;
4. impact (if any) of research on participants;
5. participant’s right to rescind consent at any time; and
6. confidentiality measures undertaken.

Role of the Researcher

According to Sutton and Austin (2015), “The role of the researcher in qualitative research is to attempt to access the thoughts and feelings of study participants. This is not an easy task, as it involves asking people to talk about things that may be very personal to them” (page 226). It is incumbent upon the researcher to collect, collate, and examine all data from interviews and observations. In addition, analysis of artifacts also falls within the researcher’s field of responsibility.

Having recently retired from service, the most recent role that I have held is that of Assistant Superintendent of Schools for a large urban school district. Before that, I served as principal of a Title I elementary school in an inner-city community. As a veteran educator, my pedagogical orientation is constructivist. I am an advocate of the implementation of arts integration and recognize the need for teachers to have equitable access to arts integration professional development and support. As principal, I established strategic partnerships with
arts organizations and arts-based community organizations. Funded by local and federal grants, artist-led residencies were conducted in my school that integrated theater arts, graphic arts, dance, and music with core subjects. As an advocate of arts integration, the bias that I acknowledge is a partiality toward the constructivist pedagogical approach over a stringent direct instruction pedagogical approach.

**Data Collection and Instrumentation**

The data collection methods for this narrative inquiry research were semi-structured individual interviews. Each participating teacher received a survey, eliciting the following demographic data:

1. How many years have you been teaching?
   - at your current school ____
   - at other schools ____

2. How many years have you worked with the Educational Arts Team? ____

3. How many years have you worked with any other arts integration organization?

Two sets of semi-structured telephone interviews were conducted. The importance of the alignment of study design and instrumentation dictates the selection of the semi-structured approach for the individual interview protocol. Narrative inquiry is the study of the individual’s experience in the world as transmitted through oral account and received and studied through listening, observing, writing, and interpreting texts (Clandinin & Rosick, 2007). The semi-structured interview approach is born of a qualitative constructivist methodology that relies upon the interpretations of researchers, study participants, and readers in the construction of meaning (Burnaford, 2014). “It is important that others are able to inspect the methods and interpretations so they can comprehend the journey from an initial question to a conclusion, assess its validity and generalizability and build on the research in
an informed way” (Blanford, 2013, p. 2). The semi-structured interview approach allowed
the researcher flexibility to tailor open-ended questions to capture the authentic experiences
of each study participant.

The following questions comprising the individual telephone interview protocols
emerged from the review of the literature were designed to elicit the barriers to and
facilitators of the sustainability of arts integration within the microsystemic, mesosystemic,
and exosystemic levels of the adapted cultural ecosystem of education used as the theoretical
framework of this study. Some of the questions in the individual teacher interview protocol
were excerpted from Lejavic (2009).

**Semi-Structured Individual Interview Questions – Teacher**

1. What is your background/area of specialization?
2. How would you describe your approach to teaching?
3. What is arts integration to you?
4. What is your level of confidence with arts integration?
5. How has your work with EAT influenced your teaching practice?
6. How do you fit the arts into your teaching?
7. How do the arts fit into your curriculum?
8. What are the challenges that you experience in implementing arts integration?
9. How are you supported with the implementation of arts integration?
10. Have you engaged in professional collaboration around arts integration? With
    whom? Tell me about that collaboration.
11. How do you integrate the arts with content area subjects?
12. Is there alignment between your school’s mission and arts integration?
13. Is there evidence of a culture of arts integration in your current school or in any school in which you have worked?

14. What else would you like to make sure is included in this study?

**Semi-Structured Individual Interview Questions – Teaching Artist**

1. How do you view your role in the arts integration professional development process?

2. What arts integration professional development strategies do you employ with your teachers?

3. Please describe some specific challenges that you have encountered as a teaching artist.

4. Please describe some specific successes that you have encountered as a teaching artist.

5. What is the single-most element that would make your work more effective?

6. Do you feel supported by school administrators? What does that support look like?

7. How do you know when a teacher is truly beginning to incorporate arts integration into his/her practice autonomously, across disciplines? Have you experienced this phenomenon? How many times in your practice?

8. What else would you like to make sure is included in this study?

The interview protocol was given to teachers and teaching artists prior to the conducting of the interviews. Each semi-structured teacher interview lasted no more than forty-five minutes. Interviews were conducted over the phone and audiotaped. Each of the five teaching artist interviews were also conducted via telephone and audiotaped, lasting approximately thirty minutes. Following the narrative inquiry design, the primary authors of the narrative were the classroom teachers; therefore, the dialogue was primarily between
each of the eight teachers and the researcher. Follow-up accounts were solicited from the five teaching artists who worked with the teachers within the arts integration professional development programs in order to provide a richer narrative in effort to capture essential data from the other elements of the ecosystem (Charland, 2011), such as the mesosystem. In concurrence, Creswell (2003) asserted that retrieving accounts from multiple sources provides a fuller picture of the research findings.

Data Analysis

The qualitative researcher considers interview responses in terms of the stories that they embody (Mishler, 1986). A variety of analytic strategies can be applied to their narrative data. A semi-structured individual teacher interview question protocol and a semi-structured individual teaching artist interview protocol were developed that aligned with the research questions (see Appendixes A-2 and A-3).

Initially, the teacher interview coding protocol was designed to code subjects’ responses to interview questions within the context of the Theoretical Framework (see Appendix A-1). However, it became apparent that any attempt to immediately categorize the data by the extant literature comprising the theoretical framework would be superficial. Meaningful analysis of subjects’ responses required that “initial coding [. . .] stick closely to the data” (Charmaz, 2006, p. 47). Charmaz (2006) advised that, rather than applying pre-existent categories to the data, researchers should code with the words that denote action. This practice prevents the researcher from making premature, broad conceptual leaps and it fosters methodical analysis of the data. Therefore, where possible, initial coding entailed actions as described by subjects.
Utilizing a digital voice recorder, the researcher recorded each telephone interview. Interviews were manually transcribed to text. Initially, data were coded incident by incident. This categorization facilitated the greatest fit and relevance to the emergent data, fulfilling two important criteria for completing a grounded theory analysis. The second phase of the coding, focused coding, required the researcher to refine the coding by either synthesizing the initial incident-by-incident codes into broader, more conceptual codes or by identifying the most salient incident(s) reflecting the focus. Finally, the third phase, axial coding, sorted the data into theoretical constructs that provided a framework for the research study. Axial codes reflect applicable levels of the ecosystem, qualified as facilitators or barriers to the sustainability of arts integration—i.e., “MiF” represents microsystemic facilitator, comprising responses that refer to facilitative elements within the microsystem (see Appendix B-1). Ultimately, axial codes reflect the main emergent themes. Interview responses, comprising the data, illuminated qualified sub-themes.
CHAPTER 4

RESEARCH FINDINGS

Introduction

The purpose of this study was to uncover the barriers and facilitators that confront teachers in the sustained implementation of arts integration. Utilizing the tools of narrative inquiry, the researcher distilled from teacher and teaching artist interviews the elements that constrain trained teachers’ ability to make the pedagogical shift to the constructivist-oriented practice of arts integration as well as elements that serve as facilitators of the adoption and routinization of arts integration. Chapter IV addresses the research questions through an analysis of major themes that have emerged from the data, encompassing subjects’ responses to the interview questions.

Research Question # 1

“How do teachers describe how personal values, dispositions, idiosyncratic understandings and experiences influence their ability to adopt arts integration as a routine pedagogical practice?” Research Question 1 engaged an exploration of the microsystemic impact on teaching practice.

Theme 1.1 - Teachers’ idiosyncratic understandings of arts integration. The interview protocol, which aligned with the research questions, began with a query into teachers’ idiosyncratic understandings of arts integration, comprising the first emergent theme. Elmore (3006) conducted a study of three schools that restructured to promote teacher collaboration. The study revealed that teachers’ idiosyncratic understandings hindered teacher learning and pedagogical change. Within this study, teachers’ schemas were found to be associated with a variance in the implementation of an intervention program, despite the
fact that teachers were equally predisposed toward the particular pedagogy. Moreover, LaJevic (2013) asserted that many teachers lack knowledge of arts integration because it was not part of their education.

Jordan, a twenty-year veteran kindergarten teacher who had collaborated with EAT for ten years, referred to arts integration as “thinking outside of the box.” “It’s really kind of ‘thinking outside of the box’ and finding other ways to kind of do that boring routine of ‘read the story, find the skill, do the writing.’ It’s combining skills, finding different ways to assess them; finding ways through different mediums of art.” In addition to identifying the creative thinking associated with arts integration, Jordan also viewed the pedagogical approach as a means through which the teacher may enliven an otherwise “boring” lesson. This idea was also articulated by Jody, a thirteen-year veteran middle school language arts teacher, who stated:

And the students would just lose interest if you were just going through those same motions week after week. So, every once in a while, on a Friday, or maybe introduce the theme on a Monday to highlight an idea if you saw things were kind of like, where maybe they weren’t really getting it and you’re like how can I go about this a different way, and change the normal routines. It was almost perfect to put that in there because it invigorated everybody as far as what we were working on.

Jordan and Jody concurred that incessant implementation of direct instruction, otherwise known as “skill and drill” may bore rather than engage students. However, Jody considered arts integration as an occasional diversion from this normal routine, whereas Jordan presented arts integration as an alternative to “skill and drill,” inclusive of the way in which the teacher may assess student learning.
Additionally, in response to the question, “What is arts integration?,” several teachers referred to the theater games or activities that they learned through the collaboration with EAT. Jody shared,

Well, there were a lot of different activities that we did in the classroom. There was one called ‘Tableau’. There was one called ‘Setting the Scene’ with students, where they would really have to think about how this would look. It was taking it beyond words. It would put the words, it gave them almost life, I would say.

Shannon described the theater game “Hot Seat” as follows: “You can do this role called “Hot Seat” where it might be the teacher playing the role of the character. It might be a student answering as the character, and it really gets the kids to think and ask questions.”

Within the context of this ten-year study of three AEMDD-funded projects, the understanding of what arts integration is for participating teachers should surely be more holistic than disparate theater games that merely comprise methodological units. Four teachers identified arts integration as a way to engage students in “deeper thinking.” Finally, the notion of arts integration as culturally relevant pedagogy was alluded to when Jordan stated,

My kids are, in their minds, if you ask them what they want to be when they grow up, they say I want to be an artist, I want to be a rapper. Okay if that’s what you want to do, write me a rap to answer this question or explain this concept.

As cited by Reif and Grant (2010, p. 1), “Addressing content through drawing, painting, music, drama, sculpture, and manipulatives results in motivating lessons that reach diverse learners by means of multiple pathways. Benefits of incorporating the arts included academic
achievement (Rabkin & Redmond, 2006; Ruppert, 2006); it also increased cultural understandings, better self-esteem, and a healthier cultural identity (Purnell et al., 2007).

Arts integration is characterized by iterative, student-centered group discussions. It changes the role of the teacher to facilitator rather than the sole source of information (Charland, 2011). One kindergarten teacher admitted to struggling with developing a student-centered classroom, stating that during her early teaching experience, everything was just a one-size-fits-all practice. She stated that now she realized that she had to find ways that work for the learner and go from there, “Mostly through student-centered activities.” For this teacher to effectively facilitate a constructivist-oriented arts integration program, meeting this goal is a pre-requisite.

Theme 1.2 - Teachers’ pre-service experience in arts integration. The research indicating that teachers’ beliefs are more malleable as pre-service teachers rather than later as classroom teachers (Decker & Rimm-Kaufman, 2008, as cited in Lee & Cawthon, 2015) precipitated examination of the participants’ pre-service experience with arts integration and illuminated theme two, “Teachers’ Pre-service Experience in Arts Integration.” Data revealed that only one participating teacher had pre-service training in arts integration. Unfortunately, even with pre-service, college-level training, Shannon, a fourteen-year veteran teacher, expressed an inability to consistently implement an arts-integrated program because she felt that competing priorities interrupted, as expressed in the excerpt below:

When I was in college, I went to school for education and then also part of my major was an art major. So, not theater per se but just as an artist and infusing regular art into the classroom. So, I was fine with just getting a regular elementary teacher position thinking that I would be able to infuse a little bit more of that into not just my
daily schedule but also into the curriculum, I guess. But what I realized is that there
isn’t a lot of time for that. There’s a lot of rigor in other areas and sometimes the arts
get pushed to the side, which is unfortunate.

In addition, a participating teacher discussed learning African dance in college, and
yet another described his participation in set design as a backstage crewmember in the past.
However, only Shannon had actual exposure to arts-integration pedagogy. These data
illuminates a deficit. Hamman (2010) maintained that if pre-service teachers are not exposed
to the practice of arts integration and/or they do not self-identify as teachers who are
enthusiastic about the integration of the arts, it is likely that they will not develop a research-
based pedagogical approach within their practice.

**Theme 1.3 - Time.** The concept of time emerged as the third theme. One teacher
discussed a growth in confidence and a decrease in anxiety from implementation year one to
implementation year two of a social studies and arts integration project. Another talked
candidly about the importance of patience in coming to understand and adopt arts integration,
and a third teacher discussed having time to learn the curriculum before being expected to
integrate disciplines.

Cory, a seventeen-year veteran teacher specializing in middle school level social
studies, has been working to integrate social studies with other subjects. Acknowledging that
his current students are deficient in basic social studies content, he enthusiastically embraced
the arts integration program as a means of facilitating critical thinking and comprehension.

It’s a lot better this year than it was at the beginning of last year when we kind of sat
down and said we’re going to try and do this via Social Studies. You know I had
taught language arts downstairs and you could say, “See what are you feeling in your
writing, let’s act it out.” Whereas when we started this, I sat down with the other Social Studies teacher and we said, “How are we going to do this?” And we were very, I don’t want to say hands off, but the TA’s really took control with what they wanted to try and nothing was off limits and we were very good about knowing going in that, “Hey this could fail miserably but maybe we could take that and get something else.” And a lot of times that’s what happened last year and being that it was the first year in the Social Studies adaptation of this, where we knew we could try. Like, “Hey let’s try this, let’s write a script, let’s act out what it was like, The Midnight Ride of Paul Revere, let’s act it out. What do you think?” So, I definitely feel more comfortable doing that stuff now, whereas last year there was a fear of all this may not work. This year we know, sometimes you have to fail to figure out a better way of doing it.

Cory reflected upon his growth in confidence with integrating theatre arts and social studies over a two-year period. This response evidenced an increase in risk-taking on the part of the teachers, and it alludes to a gradual release of responsibility on the part of the teaching artists, as well as growing collaborative planning between the social studies teachers.

Izzy, a self-proclaimed unconventional teacher with fourteen years of experience, for twelve of which he reported to have worked with EAT, reflected upon his experience with arts integration, stating,

Some of the stuff, when it was first being trotted out in the classroom, I was like what are they doing. But after having repeated some of these lessons for the past 3 or 4 years, it really does work well. And sometimes you have to have patience with yourself, especially when it’s something that you don’t quite comprehend. If you have
patience with it, you will see the point of it. Sometimes not for a long time but it will
definitely present itself in time. But most teachers, they’re just not patient enough.

Val, a thirty-year veteran teacher who has worked with EAT for fifteen years, also
discussed the element of time as it relates to getting acclimated to a specific grade’s

curriculum before attempting to plan integrated lessons:

So, I always think, when I’m new to a grade, that I need a little bit of time to really
figure out what I’m doing. When I was doing it [arts integration] in second grade, I
already had the curriculum ideas down pat, so I was able to take more time to be
creative. If I was staying in fourth grade this year I think [I] would be able to do more
arts-related activities, because I would be a little more set in the curriculum.

The element of time is essential when attempting to plan and implement an arts-
integrated curriculum. Teachers who move from grade to grade often experience the
disequilibrium of having to become familiarized with new curricula. As Val pointed out,
being familiar with grade-level content area curricula facilitates a teacher’s ability to engage in inter-disciplinary planning.

**Theme 1.4 - Service connections.** As each participating teacher described his or her understanding and implementation of arts integration, it became apparent that the arts are used to enhance student understanding in literacy and/or social studies. However, not one teacher articulated an instructional focus on the arts. All teachers presented a “service connection” perspective and implementation modality. “Service connections” within subjects occur when concepts and outcomes are learned and reinforced in one subject by using material and resources from another subject, with no specific outcomes from the servicing subject” (Bowie, 2009, p. 5). This finding follows Snyder’s assertion that “connection,”
wherein one discipline is used in the service of another, is the most commonly implemented form of integration in schools (Burnaford et al., 2007, p. 26).

**Summary of Research Question 1**

Research question 1 addressed the impact of the microsystemic elements on the sustained implementation of arts integration. Four themes emerge in exploration of this research question. Theme 1—teachers’ idiosyncratic understandings of the practice of arts integration—bears significance on the quality of implementation. Teachers struggle with becoming acclimated to the pedagogy because true adoption often requires a significant paradigm shift. Theme 2—“pre-service training”—is the optimum preparation through which prospective teachers may gain understanding and proficiency in the practice. Theme 3—“time”—is a pervasive element that impacts teachers’ abilities to effectively and proficiently acclimate to the practice of arts integration. Theme 4—“Service Connections” (Bowie, 2009)—refers to the prevalent dynamic that reflects teachers’ practice of arts integration on a superficial level, wherein the arts discipline is used in the service of another and is not studied or focal within the instructional plan. All teacher participants within this research study fall into this category.

**Research Question # 2**

“How do teachers describe how school culture influences their ability to adopt arts integration as a routine pedagogical practice?”

Research Question 2 engaged the researcher in exploration of the mesosystemic impact on teaching practice. The elements comprising the construct of school culture are professional development, interrelationships among teachers, teaching artists, staff, and
students and relationships between teacher and school, teacher and students, students and school, and families and school (Charland, 2011).

The Peabody Early Learning Center a participant in the Arts Education Initiative (AEI) and Washington, DC-based arts-integrated professional development program for teachers (2005–2008) supported by the DC Arts and Humanities Education Collaborative, offered an exemplary model of a school culture focused on the sustainability of arts integration (Gertsen, 2011). The program identified professional development, inter-visitation, school wide programming that prioritizes time for collaborative inter-disciplinary planning, and longer periods for inter-disciplinary project work as the elements that successfully support sustainability. These evidence-based elements, along with the mesosystemic elements derived from the theoretical framework, may be used as an analytical lens (see Appendix B1) to evaluate program implementation.

**Contextual fit.** Contextual fit (ASPE, 2014) refers to the match between the strategies, procedures, or elements of an intervention and the values, needs, skills, and resources available in the setting. Within a district, contextual fit criteria (see Appendix B2) may be surveyed to evaluate the readiness of the district for an arts integration program.

Contextual fit is based upon the following factors:

1. **Need:** The extent to which an intervention meets an identified need for a particular target population. The outcomes of an intervention must be valuable to those delivering, supporting, and receiving the intervention. In addition, the intervention should confer a relative advantage beyond existing services.

2. **Precision:** The extent to which the core features of an intervention—what is to be delivered—are well defined. Interventions that are defined globally are difficult to
match with a specific setting because implementers cannot determine exactly what they should be delivering.

3. An Evidence-Base: The intervention has demonstrated effectiveness for the target population and the outcome(s) of interest. This typically means the intervention is supported by rigorous, published research with strong internal and external validity.

4. Efficiency: The intervention needs to be not only effective but also practical. An undervalued feature of evidence-based interventions is the level of efficiency (time, personnel, money, materials) needed to generate valued outcomes within the timeframes and budgets necessary.

5. Skills/competencies: Contextual fit requires clarity regarding how implementers will acquire the skills to use an intervention as intended. The training, coaching, orientation, and support needed for personnel to deliver an intervention should be clearly defined.

6. Cultural Relevance: An intervention should match the values and preferences of those who will (a) implement the intervention, (b) benefit from the intervention, and (c) manage and support the intervention. Personal, societal, cultural, and professional values matter. The type of intervention, how it is implemented, and the intended outcomes should be acceptable to those in the local setting.

7. Resources: Contextual fit requires the ability and willingness to allocate the resources needed for both initial adoption and sustained implementation.

8. Administrative and Organizational Support: Contextual fit includes the values and preferences of those making administrative decisions.
**Theme 2.1 - Professional development.** Professional development that supports teachers’ growth in knowledge and pedagogy will support student progress and student achievement. Effective professional development programs reflect the following core features: content focus, active learning, coherence with school or district curricula and policies, sustained duration (twenty hours or more) of contact time throughout school year, and collective participation in interactive learning (Desimone, 2009, as cited in Desimone & Stuckey, 2014)

Pat shared her experience attending a PD workshop in the past and then turnkeying best practices with her colleagues afterward. She emphasized that PD workshops are extremely valuable and the return on investment for teachers who attend them far exceeds the cost of the teacher being out of the classroom for one day. Lack of ongoing PD prevents AI practices from being more structured within the school’s curriculum.

During a teaching artist interview, when asked about professional development successes and challenges, Sandy shared,

I’ve heard teachers say, over and over again, as they see their children produce writing that is so authentic and long, “Wow, you guys just made that out of nothing.” We will have had this whole group experience and we’ll come full circle with all these incredible things happening and academic things happening and insights and engagement and “Poof!” we walk out the door and the teacher’s like, “You just did that with nothing.” That was our biggest compliment. Yet, it was one of our biggest issues.

Pre-observation session meetings are central to ensuring that teachers are focused on the objective during the professional development session. Unfortunately, the schedule often
does not allow for even a twenty-minute orientation session before PD. Confronted with limited time for the facilitation of the PD, it becomes necessary for TAs to use tools such as observation templates to ensure that all participating teachers are focused on common objectives.

Unaware teachers may focus on an element other than that which the teaching artist has intended. An observation-recording sheet may serve as a handy tool to focus the teachers on the fly. When teachers are not focused, they may miss an exemplary model of process teaching and learning as they focus solely on the content, or vice versa. Observation recording sheets should be kept and organized in a binder for future reference.

Another TA, Alex, shared a PD challenge that she has encountered: Schedule. It can be that simple, just trying to work with their schedule. And the lack . . . I think it’s a little discouraging and challenging. I find a disconnect with the teacher where I’ll say “Okay we’re going to do this” and they’ll say “Oh I’m just going to grade my papers, is that okay?” That’s something of a challenge - am I just going to say no you can’t? You know that’s where they’re coming from, so those challenges are always there. Scheduling, logistics, you know?

Shannon also shared her experience and sentiments regarding professional development, as follows:

I think in the beginning the Arts were funded, so the teachers were going to the workshops and the artists were coming into our classrooms. That was really cool. It was like we were almost the students in that case and we were just learning everything. I felt like I learned a lot from being the student, not only watching them in our classroom, but participating. But that was a long time ago and if you’re keeping up with everything you have to keep learning.
The importance of current, on-going PD, was further discussed by TA Marion:

I think professional development [referring to an off-site PD as opposed to on-site demonstration lessons] is really crucial. I think it’s important, to move them forward, especially with new teachers. We have to keep people in place…to go out there and continue what we’re doing. There are new teachers, and they have to learn from the beginning and I think PD sessions are important to that. There were a lot of teachers last year, in certain schools, that didn’t benefit because there wasn’t any PD before the [AI] project began. We got into some of the classrooms and there were disciplinary problems because those teachers didn’t know who we were and what we were actually trying to do. Some people get it in an email and they didn’t know what it was. They think it’s just another program coming in and eating up some of their valuable time. When we come in and we have a PD, it massages the idea and the concept very well so that the teachers are very well prepared for the day that we come into the classroom. I think that’s the crucial part of it. The professional development is essential to getting that foot in the door and getting into the classroom so we can really build from there.”

Off-site PD is important because, within these sessions, TAs may provide intensive training for the teachers. Moreover, teachers can have opportunities to discuss strategies with the TAs and their peers. As the teaching artist stated, offsite PD may prepare teachers with anticipatory information for the classroom visits. Furthermore, it is then that the teacher and TA may discuss how to pre-empt potential disruptive student behavior.
Theme 2.1 - Analysis / Summary. All teachers participated in a professional development implemented through modeling and off-site PD sessions (which were limited in number). On-site modeling sessions ranged from twelve to twenty-four per project period. Pre-observation sessions were prohibitive due to time restrictions. Observation templates were rarely used; however, some teachers took notes as they observed. Binders were not used during the sessions. However, teachers referred to the Educational Arts Team workbooks before, during, or after the sessions. During PD sessions, teachers were actively engaged in various theater games. Some teachers were actively involved during classroom demonstrations while others were not. As cited during teacher interviews, arts integration often conflicted with district or school-based curriculum plans.

Theme 2.2 - Interrelationships. Positive teacher to student interaction is reflected in Pat’s dual-language pre-K classroom, where she adopts the “Teacher as Facilitator” model. As her students work in partnerships, she circulates the room listening in and assessing student knowledge and skill. In a student-centered classroom, the teacher has greater opportunity to observe, listen and gather data to assess what students know and can do on their own.

Then as I was walking around the classroom hearing them saying the stories, I think “Oh my God, I thought he wasn’t paying attention, but he was.” And he spoke more than the other kids even though he’s shy. So just the fact of me letting them go on independently and do the activity and they already knew the direction. I guess what I’ve learned is to be a little bit more explicit in my direction, but I don’t hold them back. “Okay go ahead. You’re going to work on your own now with a partner.” So
right there we’re doing arts integration, we’re doing concepts and skills, we’re doing cultural skills, we’re doing it all in just that little bit of time.

Jody discussed students or colleagues pressuring other teachers to implement theatre integration strategies within their classrooms:

Students from one class of mine would hear about it from another class and ask if [they] could do that same activity in our class. So, I’m sure that in that same middle school other teachers have been asked, “Oh, I heard in Mr. – ‘s room or in Jody’s room they’re doing these things. Can we do this in our room?” But I wouldn’t say that the teachers, I guess there are a few teachers...if I worked with eight, I would say there were three or four of them where I shared ideas of what we were doing with different novels or readings.

The fact that Jody expressed feeling “comfortable” sharing instructional ideas with only three out of eight teachers sheds light on a school culture wherein teachers may not be open to sharing ideas.

Fullan (1990) and Cuban (1990) remind us that adoption of interventions motivated by such things as “peer pressure” is short-lived and superficial. Teachers may be accommodating the new intervention rather than truly assimilating it into long term practice.

The EAT teaching artists discussed the resistance that TAs often perceive from teachers. Blair explained,

It’s the resistance. I feel it’s the resistance and the fact the belief isn’t there. Or they don’t see what’s the possibilities. We get a lot of people who believe in making builders and not architects. And so, it’s hard when they don’t take you seriously. I
mean, at the same time, I see that as a challenge to win this teacher over, or to win this class over, or this school over.”

Cuban (1990) identified a persistent resistance on the part of many teachers and administrators who refuse to abandon deeply-held, culturally-reinforced traditions. Val, a veteran fifth grade teacher of forty-six years, maintains a vivid recollection of her early teaching days during a wartime period in our country. Moreover, she remembered many the events and nuances of the Civil Rights movement. She had rich memories and numerous authentic experiences to share. In response to the question, Val described her teaching style as diplomatically revolutionary. Val is traditionalist in her teaching style, as indicated by her opening response: “Well I’m going to say for me things have not changed because when I started teaching, which was 1972.”

Pedagogy has evolved tremendously over the course of the last forty-six years. When asked about the culture of arts integration within her school, T.4 began a discussion regarding school-wide assembly programs:

Well, we have some programs, like we have the Christmas program. We have an international day of some sort where children, since my school is very diverse culturally, we have a day in which children can wear their native costumes, and we’ll even go further and have a program where they exhibit native dance or poetry or give us some historical background. So usually those things are addressed during the school year, at least it’s supposed to happen.

Val’s response to the question about arts integration indicated that despite having participated in arts integration PD for fifteen years, she did not understand arts integration pedagogy.
Moreover, as Bresler (1995) stated, assembly programs cannot supplant the arts integration curriculum. Often the arts are integrated in a subservient way during special assemblies.

**Research Question 2 Summary**

Teacher-to-student interaction was positively reflected through a “teacher as facilitator’ model in one early childhood classroom. Positive student-to-teacher communication is reflected as students request arts integration. Moreover, teachers encourage each other to engage in the practice. Although this may be viewed as short-term coercion, it does serve as a facilitative element. Teacher resistance to, and/or inability to understand, arts integration is a barrier to the adoption of arts integration for some of the teachers within the study.

**Research Question 3**

“How do accountability and support structures influence teachers’ ability to adopt arts integration as a routine pedagogical practice?”

The exosystem comprises accountability in school culture. At this level, one may analyze the influence of the school or district mission, school and district-wide goals, standards, mandated curricula, incentives, administrators, and policy-makers on the sustainability of arts integration. Research Question #3 elicited exosystemic data.

**Theme 3.1 - Mission alignment.** According to Pat,

Our mission is that we are trying our very best to meet the individual children’s needs. I think the more accessibility there is to the teaching in the classroom, and everyone’s characters and personalities, if we accept each other it tends to work out better. There’s a nice flow. So, keeping that flow in the classrooms and integrating the arts and allowing the children to be creative, I think we all learn from that.
Pat embraced a humanitarian perspective when she described the mission statement of her school as fostering and supporting individuality, promoting shared practice, and inviting creativity. These qualities are in alignment with social constructivism.

According to Shannon,

I think that the leaders of our school have really great ideas, except the execution of some of these things kind of falls short. So, we do have a great mission, but I feel like it sounds nice, it looks good on paper, but I don’t know if that mission really represents what is going on in the building.

Whereas Shannon captured Argyris and Schon’s (1978) theory in use and espoused theory philosophy, as she shared the good intentions of the creators of her school’s mission, she transparently concluded that the mission statement did not reflect the reality of her school. The great ideas that are espoused on paper are not happening in the building. This commonplace dichotomy often serves as a barrier to the effective adoption of new initiatives and, ultimately, as a barrier to proposed pedagogical change.

**Theme 3.2: Standards-based lesson planning.** Cory described how conflicting priorities between the instructional mandates of the district curriculum map and the arts integration curricula ultimately served to marginalize the arts integration lessons.

So, it is a little tricky at times because the district kind of mandates with a curriculum map even so far as with certain topics they will tell you this is what you need to tell [students] to do and there are “suggested” (with air quotes) topics of what they would like you to do. So, you kind of have to do work around that or figure out a way to incorporate that and that’s the hardest part. . . . So, you know almost as like a
culminating activity or you know evidence of learning, exit ticket, anything right before they walk right out of the classroom, a check on “Hey can you do this?”

As reflected in Cory’s account, there was a pervasive deficiency in standards-based lesson planning for the arts-integrated lessons. This pattern existed across classrooms of all of the participating teachers.

With the focus being on the acquisition of literacy skills or social studies skills, teachers engaged in what Bresler (1995, as cited in Mishook & Kornhaber, 2006) classified as “subservient integration” at best. According to Jody,

I don’t know, I don’t really recall actually putting them in like the Theater Arts strategies. If we had to put the behavior for that period, I would state exactly what the activity was, according to Educational Arts [Team], and include in parentheses next to it (Educational Arts Infusion) and a little blurb explaining what I was going to do and how I was going to connect it. But I honestly, off the top of my head; I didn’t go through standards to put a specific theater arts standard in.

Although EAT teaching artists planned integrated lessons and fully understood and articulated the importance of incorporating both disciplines within the lesson plan, as cited by the TA, Terry, such planning was not accomplished by the participating teachers due to competing priorities:

This seems to be the right progression. So, that’s how I see it. That’s what I see as integration; within the lesson plan. There are more formalized definitions that I’m not crazy about. But for me, it has to be done in that seamless way. It does encompass the different standards but I don’t know if you can reflect verbally and capture it in writing in every lesson; capture all of the different standards that are being addressed.
The lessons that we have been working on this year are really trying to reflect both theatre arts and ELA standards in one lesson plan. Because that’s the way it’s being taught; in an integrated manner. Using the lesson plan to teach from as well as to reflect on what has actually been taught is a form of formative assessment. So, you can reflect on what has been taught and what has been learned in that lesson. That’s how I see it. That’s how I see a lesson.

Chadwick and Hood (2005) emphasized that for authentic integration to occur, learning activities must meet content-area standards in more than one discrete discipline. Effective and purposeful arts integrated curriculum planning begins with the Common Core Standards and National Standards for the Arts.

**Theme 3.3 - Principal buy-in.** An important element of the exosystem which comprises the accountability structure is the administration. It is essential to gain the approval and support of the superintendent and the school principal in order to have a successful arts integration initiative (Campo, Lisgow, Reece, Tabone, & Ward, 2017, p. 2). Within a school building, not only is the principal responsible for signing off on any grant-funded initiative, but his or her genuine support for and belief in the initiative can drive its success or demise. Participating teachers shared their experiences and perceptions of this dynamic:

Pat: Our principal, he’s great, he’s awesome when it comes to these programs. He wants us to think ‘outside the box’ as teachers and try to use whatever strategies we can to meet the needs of all of the learner. . . . The reason why I know he validates this program is because he wants them to do it. Whenever it’s available he’s like
“Hey guys, you should partake!” and he wants to hear about what we’ve learned. So, I think our school as an example is being supported.

Izzy: We’ve had three principals in our school since I’ve been there, and all of them have included educational arts and theater type stuff.

Jordan: So, the first school that I worked in at the time, like I said there was definitely a disconnect between the idea of arts integration / Educational Arts and what the principal was most interested in. And I’ll be honest, I kind of have a theory behind it. The first school I was in, we were a borderline school, we were on the border of being a failing school and we would go in and out. And I think my principal at the time thought that anything extra wasn’t important because “we have to pass that test, got to pass that test, got to pass that test.” Down to like, the art teacher and the music teachers were doing writing projects during prep test prep time when the test was getting close. So, I think that was kind of her thing, it was, “I’m not judged on how creative these kids are, I’m judged by how many score.” whatever the passing score was. I think 200 was passing score for NJ ASK, so her attitude was, “I’m judged by how many 200s I get in NJ ASK, I don’t care about you making puppets.” I don’t think she kind of saw the value of (kids) finding different ways to express themselves.

Pat and Izzy had the benefit of having administrators who are in favor of the program. Most often, recipients of the AEMDD grant, as well as other federal grants, are local educational agencies (LEA), which in most cases comprise school districts rather than singular schools. Often, district administrators select the schools. Unfortunately, school-based administrators are not always included in the decision-making process. Therefore,
sometimes these grants are allocated to schools in which there is no administrative buy-in, much less faculty buy-in. Jordan had varied experiences because she worked in several schools within the district.

Often, leaders of low-performing schools feel so much pressure to raise standardized test scores that they disallow or, at the very least, discount the value of anything other than skill-based direct instruction and test prep drills (Catterall & Darby, 1994). In the words of Jordan,

Now when I left that school, I started second grade. The school I moved to, which was actually two streets away from that school, the principal was more of a creative mind. Her thing was like, I’ll let you do anything you want to keep these kids engaged and learning. I think that’s why there was more of a culture of art at that school. She was open to finding ways, honestly, to just keep the kids in the building and keep them learning. And my current school, I almost feel like I haven’t been there in a long enough, but I feel like the school I’m in now is back to that borderline school, where we are a passing school. I also work in the biggest school in the district, we’re actually in four different buildings. We’re in four buildings with four administrators. So sometimes I think you can’t even engage an opinion on some things because it’s such a big place. I feel like they know what we’re doing, but they don’t really look at that nitty-gritty. . . . I don’t want to say they don’t care because they truly do care, but it’s such a busy place.

Coburn (2005, p. 497) advised that principals can play a crucial role in furthering arts integration. Studies have suggested that principals influence the implementation of
instructional reform by fostering a collaborative work environment and providing professional development and ongoing support, supervision, and monitoring.

**Summary of Research Question 3**

Many teachers cited the district’s mandated curricula and curriculum maps as barriers to the implementation of arts integration. Arts integration lesson planning is not engaged by the teachers. Moreover, the focus is on language arts or literacy. Teachers are not teaching to the National Arts Standards. Lessons appear to reflect subservient integration (Bresler, 1995, as cited in Mishook & Kornhaber, 2006). Varying levels of principal buy-in dictate erratic implementation. “When districts communicate competing priorities, creating an incoherent environment for teachers, we would expect implementation to be weak” (Stuckey, 2014, p. 16).

**Coding of Teacher Responses**

It is important to discuss the coding of teacher responses. As introduced in Chapter 3, the interview coding protocol (Appendix A1) was designed to code subjects’ responses to interview questions within the context of the microsystemic, mesosystemic, and exosystemic elements of the theoretical framework. These elements are explored throughout research questions 1, 2, and 3. Therefore, the coding table below aligns these research questions with teacher’s responses elicited through an application of the interview protocol.

Initially, axial codes were derived through the process of averaging open codes. The resultant axial codes represent elements within the microsystem, mesosystem, and exosystem that are barriers to or facilitators of the sustained practice of arts integration within each subject’s class. Figure 2 reflects exosystemic barriers in seven of the schools and a facilitative exosystem in one school. Mesosystemic barriers pervaded five of the schools and
a facilitative mesosystem existed in three of the schools. Microsystemic barriers regarding teachers’ personal knowledge and values were detected for six teachers, and two teachers exhibited idiosyncratic understandings, dispositions, values, and personal experiences with colleagues and students that were potentially facilitative of a sustainable arts-integration program.

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*Figure 2.* Teacher-response coding table (see appendices A and C).

**Research Question 4**

How does the difference between teachers’ described experiences and teaching artists’ described experiences help us to understand the barriers to and facilitators of teacher implementation and sustainability of arts integration?

As I compared and analyzed the responses, the most obvious difference was perspective. With each teacher response, a story unfolded. While some focused on students and their engagement and enthusiasm for errant opportunities to sit in the “Hot Seat” and become a fictitious character or historical figure from a class text, others talked about welcoming the artists into their classrooms. They appreciated the divergence from mandated
curricula. A social studies teacher provided a detailed account of using arts strategies to foster critical thinking as students read historical texts.

Teaching artists discussed challenges such as soliciting buy-in as well as having successful conversations with teachers who were invigorated over having “tried out” a strategy on their own. A teaching artist broached the notion of lesson planning, as he mentioned he and the teacher working to provide lesson plans that incorporated two subjects. Conversely, several teachers admitted to having no time to plan the integrated lessons; rather, they welcomed the fact that TAs came in with ready-made lessons. Although the practice may have facilitated the process of “getting in,” “doing a demo,” and “getting out,” it did not facilitate teacher knowledge around how to integrate the arts, why one integrates the arts, and the important elements of arts integration. Consequently, as reflected in this study, teachers who have engaged in this process for many years have not gained proficiency in the pedagogy.

**Research Question 5**

What factors influence change in the pedagogical practice of teachers in Title I urban schools?

When I began this narrative inquiry research, I felt gratified to have a genuine interest and natural sense of inquiry around what I was immersed in every day: education. After months and years of the reading literature, and over three decades of working in the field, I refined my research question: “What factors influence change in the pedagogical practices of teachers in Title I urban schools?” As a constructivist-oriented educational leader, I have, for decades, been confronted with the stagnation of public education. Throughout the course of my career, as a literacy coach, curriculum supervisor, principal, and assistant
superintendent, I have maintained a commitment to influencing pedagogical change and supporting educators in examining and adopting strategies that work for students.

As I embarked upon this terminal degree, I seized the opportunity to engage authentic research focused on what is really important in changing the orientations of teachers from the pervasive traditionalist approach to a constructivist oriented arts integrated approach.

Deductive analysis of the data revealed answers to the final and over-arching research question:

1. Purpose–pedagogical change must be purpose-driven;
2. Buy-in–stakeholders must buy in to the change;
3. Coherence–school/district priorities must be coherent with the change;
4. On-going support–the teacher must receive ongoing support;
5. On-going collaboration–ongoing collaboration must be facilitated;
6. On-going progress monitoring must occur with actionable feedback;
7. Integrity–all stakeholders must engage the reform with the utmost integrity;
8. Rigor–a high level of rigor must be expected and maintained;
9. Successes–successes must be affirmed; and
10. Scheduling–scheduling must support all necessary processes.
CHAPTER 5
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Introduction

This narrative inquiry study was conducted in a selected urban school district. Teacher subjects were selected based on the criteria that each had participated in arts integration professional development projects with the Educational Arts Team (EAT) for three or more years. Sixty eligible teachers were identified by EAT. Nine teachers responded to the letter of solicitation. Eight eligible teachers were selected. One teacher did not meet the required length of time of participation with EAT and was informed of the reason for ineligibility. Five EAT teaching artists who participated in the AEMDD projects were selected. All five were interviewed for this project.

The study was designed to identify the barriers to and facilitators of teacher implementation of arts integration in a lower socioeconomic urban school district. Heretofore, the literature on arts integration has focused on student achievement correlated with arts integration participation. This study sought to address an area that has not been given ample examination: the facilitators and barriers of sustained implementation of arts integration. This chapter synthesizes the findings pertinent to the school district in which the study was conducted and concludes with recommendations for policy, practice, and future research.

The over-arching research question, “What factors influence change in the pedagogical practice of teachers in urban schools?” was analyzed through the lens of the theoretical framework of the Cultural Ecosystem of Education. Research Question 1 examined the microsystem pertinent to how teachers’ values, understandings, dispositions,
and experiences affect arts integration. Research Question 2 reflected the mesosystem, comprising how elements of school culture affect arts integration. Research Question 3 explored how accountability and support structures affect arts integration. Research Question 4 provided a comparison of perspectives between participating teachers and teaching artists. Finally, Research Question 5 comprises the over-arching question. Two semi-structured interviews—one for participating teachers and the other for participating teaching artists—elicited responses from respective participants via telephone interview. The teacher interview protocols were aligned with the research questions.

**Discussion of the Findings**

This narrative inquiry-based qualitative study built upon three seminal AEMDD studies, each of which revealed the significant positive impact of students’ participation in arts integration on students’ performance in language arts as measured by NJASK. Moreover, we know that quantitative studies like these have pervaded the literature on arts integration. This study, however, differed greatly in that it is a qualitative study examining the adoption and sustainability of arts integration practice on the part of teachers in urban public elementary and middle schools. Such research is scarce. We know that the pedagogy affects positive outcomes. This study adopted a pragmatic approach, utilizing semi-structured interview as a research tool and an educational ecosystem as the theoretical framework.

As per protocol, the intervention of the arts integration professional development projects was broached with district administrators. Therefore, the collaboration project was introduced at the exosystem level. District administrators then determined which classes would be designated as treatment classes receiving the full implementation of the
professional development project and which classes would be designated as control group classes receiving an introduction to the pedagogy. Charland (2011) maintained that,

   The persistence of an intervention in a school culture requires that it not only finds purchase in the exosystem level, which reflects the district’s policies, missions, goals and standards, but more importantly that it is accepted and put into practice by individuals – teachers – at the microsystem level. (p. 5)

However, in analysis of the dynamics depicted by participating teachers’ accounts, the district did not fully buy in to the intervention, as reflected in the conflicting curricular mandates. Therefore, although the programs received an invitation sent to various designated district schools, accommodations to facilitate acclimation, practice, and prioritization were not established. This resulted in disequilibrium within the microsystem. Teachers who were designated to participate received mixed messages regarding how the district valued the program. Consequently, although some participating teachers perceived the arts integration program to be of value as expressed in the interviews, they were compelled to prioritize the practices mandated by the exosystemic district and/or their school leaders.

   Although some participating teachers expressed satisfaction with and even praised the collaboration with the visiting teaching artists at the mesosystemic level, scheduling modifications to facilitate turnkeying valuable off-site PD strategies to peers were often not made. Moreover, as shared by a teaching artist, at times the TA visit schedule would be altered without ample notification.

   Another dilemma confronting teachers at the microsystem level was their limited knowledge and experience with the rudimentary elements of planning integrated curriculum.
Outside of the forty-five to ninety-minute demonstration lessons, little to no time was afforded the teacher/teaching artist teams to plan or debrief.

Finally, and conclusively, we return to the beginning: the definition of the construct of arts integration. Arts integration is a constructivist-oriented pedagogy placing the learner at the center of learning (Vygotsky, 1987). Constructivist methodology requires more thought, more planning, and more work than methodologies steeped in direct instruction. Moreover, there is often no definitive “right answer.” Valuing process over product, it often engages the unknown, the unanticipated, and the unpredictable. For these reasons, many educators gravitate toward direct instruction practices.

**Recommendations for Policy, Practice, and Future Research**

The findings of the research on the sustainability of arts integration in urban schools may influence policy, practice, and further research. While the results of this study may be local, they may also have merit for a broader audience.

**Policy**

Policymakers with an interest in urban public schools should consider the following recommendations for enhancing academic progress through sustainable arts integration:

1. Provide early childhood and elementary teacher education programs with redesigned curriculum offerings to emphasize arts in the elementary classroom. Teacher learning should include arts integration strategies and general education core requirements.

2. Create a financing policy that provides additional funding for school-based arts integration programs that includes teacher development and assessment and accountability practices.
3. Create policies to incentivize university departments of education and school districts to include internships and learning opportunities in the development of research-based arts integration instructional methodology.

4. Create collaborative partnerships between universities and exemplary arts integrated schools.

5. Include contextual fit criteria in funding opportunity announcements to improve the selection, adoption, implementation, and sustainability of arts integration.

6. Develop planning grants to assess contextual fit and link it to implementation readiness. This will support grantees in building their infrastructures and capacities for the sustained implementation of arts integration.

**Practice**

Some recommendations for district and school administrators follow.

1. Include ongoing professional development in curriculum integration (i.e., arts integration).

2. Adapt the school infrastructure to support teacher collaboration, planning, and reflective debriefing around arts integration.

3. Establish partnerships between schools and local community arts organizations.

4. Establish extended day arts integration programs for students with funding for teachers and teaching artists.

5. Establish coherency between adopted initiatives and district wide or school wide curricular mandates.

6. Utilize intervention readiness tools to identify if the school / district is ready for the shift.
7. Provide ongoing professional development in constructivist-oriented arts integration for district-based administrators, school based administrators, content-area teachers, N-8 general education teachers, and special education teachers.

8. Conduct family workshops inviting family members to learn about arts integration through hands-on active exploration of an actual arts integrated lesson.

Future Research

This narrative inquiry study offers insight for future research on sustainable arts integration. Further research is recommended in the following areas:

1. Conduct longitudinal studies to track arts integration sustainability in AEMDD-funded programs.

2. Conduct a study to analyze teacher self-efficacy in the independent implementation of arts integration pedagogy.

3. Conduct research at the college level to determine if arts integration skills are being incorporated into college level curricula.

4. Conduct research to better understand the role and process of contextual fit, the elements of contextual fit most important for improving effective implementation, and metrics to measure contextual fit.

Summary

The focus of this narrative inquiry was on the sustainability of arts integration as demonstrated by ongoing, consistent, and independent teacher implementation, inclusive of standards-based planning. This qualitative study was conducted within an urban public school district. Subjects were preschool through eighth grade teachers. Data were collected via semi-structured interviews.
Three major themes emerged from the data:

1. How personal values, dispositions, idiosyncratic understandings, and experiences influence teachers’ ability to adopt arts integration as a routine pedagogical practice.

2. The impact of school culture and inter-relationships on teachers’ ability to adopt arts integration

3. How accountability and support structures influence teachers’ ability to adopt arts integration as a routine pedagogical practice.

The above themes aligned with research questions 1, 2 and 3. In addition, research questions 4 and 5 are as follows:

4. How does the difference between teachers’ described experiences and teaching artists’ described experiences help us to understand the barriers to and facilitators of teacher implementation and sustainability of arts integration?

5. What factors influence change in the pedagogical practice of teachers in Title I urban sustainable arts integration? Scientifically based research evidences that arts integration enhances higher order critical thinking skills and student achievement. Therefore, the preparation of educators with arts integration knowledge and competencies is a moral imperative for twenty-first century public education.
References


https://doi.org/10.1177/0022466911420877


LaJevic, L. (2013). Arts integration: What is really happening in the elementary classroom? *Journal for Learning through the Arts, 9*(1)


APPENDIX A

INSTRUMENTATION

1. Interview Coding Protocol
2. Semi Structured Interview Questions – Teacher
3. Semi Structured Interview Questions – Teaching Artist
This protocol is designed to code subjects’ responses to interview questions within the context of the theoretical framework as follows:

Mi$^{F}$ – Subjects’ response represents microsystemic dynamics and represents a facilitator of arts integration.

Mi$^{B}$ – Subjects’ response represents microsystemic dynamics and represents a barrier to arts integration.

Me$^{F}$ – Subjects’ response represents mesosystemic dynamics and represents a facilitator of arts integration.

Me$^{B}$ – Subjects’ response represents mesosystemic dynamics and represents a barrier to arts integration.

Ex$^{F}$ – Subjects’ response represents exosystemic dynamics and represents a facilitator of arts integration.

Ex$^{B}$ – Subjects’ response represents exosystemic dynamics and represents a barrier to arts integration.

Ma$^{F}$ – Subjects’ response represents macrosystemic dynamics and represents a facilitator of arts integration.

Ma$^{B}$ – Subjects’ response represents macrosystemic dynamics and represents a barrier to arts integration.

Mx$^{F}$/Mx$^{B}$ – Mixed (include levels and B or F)
APPENDIX A-2

SEMI-STRUCTURED INDIVIDUAL INTERVIEW

QUESTIONS – TEACHER – 45 MINUTES

Time of Interview:  Start Time: __________ Stop Time: __________
Date: __________
Interviewer: _____________________________
Participant Name:

1. What is your background / area of specialization?
2. How would you describe your approach to teaching?
3. What is arts integration to you?
4. What is your level of confidence with arts integration?
5. How has your work with EAT influenced your teaching practice?
6. How do you fit the arts into your teaching?
7. How do the arts fit into your curriculum?
8. What are the challenges that you experience in implementing arts integration?
9. How are you supported with the implementation of arts integration?
10. Have you engaged in professional collaboration around arts integration? With whom? Tell me about that collaboration.

11. How do you integrate the arts with content area subjects?
12. Is there alignment between your school’s mission and arts integration?
13. Is there evidence of a culture of arts integration in your current school or in any school in which you have worked?
14. What else would you like to make sure is included in this study?
APPENDIX A-3

SEMI-STRUCTURED INDIVIDUAL INTERVIEW QUESTIONS – TEACHING ARTIST – 30 MINUTES

Time of Interview:  Start Time: __________ Stop Time: __________
Date: __________
Interviewer: ___________________________
Participant Name:

1. How do you view your role in the arts integration professional development process?

2. What arts integration professional development strategies do you employ with your teachers?

3. Please describe some specific challenges that you have encountered as a teaching artist.

4. Please describe some specific successes that you have encountered as a teaching artist.

5. What is the single-most important element that would make your work more effective?

6. Do you feel supported by school administrators? What does that support look like?

7. How do you know when a teacher is truly beginning to incorporate arts integration into his/her practice autonomously, across disciplines? Have you experienced this phenomenon? How many times in your practice?

8. What else would you like to make sure is included in this study?
APPENDIX B: ANALYSIS TOOLS

1. Elements for Sustained AI

2. Summary of Elements of Contextual Fit
### APPENDIX B-1

#### ELEMENTS FOR SUSTAINED AI

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<td>Interrelationships among teachers, teaching artists, staff and students</td>
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<td>Family partnerships</td>
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<td>Schoolwide programming prioritizing integration planning</td>
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<td>Inter-visitation plan</td>
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<td>Lab-site demonstrations</td>
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<td>Longer period for interdisciplinary work</td>
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## APPENDIX B-2 - ELEMENTS OF CONTEXTUAL FIT

<table>
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<tr>
<th>Element</th>
<th>Application Questions for Each Element</th>
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| **Need**                      | 1a. Is the outcome of the intervention highly valued?  
1b. Is the level of current success low enough that there is a need for something different according to:  
Those receiving support (children, youth, families, clients)  
Those providing support  
Those responsible for effective support (administrators, community members, political leaders) |
| **Precision**                 | 2a. Is the proposed intervention defined with clarity and is detail provided to determine what is done, by whom, when, and why?  
Are core features defined?  
Are strategies for achieving the core features defined? |
| **An Evidence-Base**          | 3a. Does empirical evidence exist that the implementation of the core features results in valued outcomes? Does the evidence document the target population, setting conditions, and usability conditions in which valued outcomes were achieved? |
| **Efficiency**                | 4a. Are the time and effort for initial adoption reasonable?  
4b. Are the time and effort for sustained adoption as efficient or more efficient than current interventions (given the outcomes generated)? |
| **Skills/competencies**       | 5a. Are the skills needed to implement the intervention defined?  
5b. Are materials and procedures available to establish needed skills?  
5c. Does the level of skill development fit professional standards and or the organizational staffing structure? |
| **Cultural relevance**        | 6a. Are the outcomes of the intervention valued by those who receive them?  
6b. Are the strategies and procedures consistent with the personal values of those who will perform them?  
6c. Are the strategies and procedures consistent with the personal values of those who will receive them? |
| **Resources**                 | 7a. What time, funding, and materials are required for initial adoption?  
7b. What training, coaching, and performance feedback are needed for high-fidelity implementation?  
7c. What time, funding, and materials are required for sustained adoption?  
7d. What fidelity measures are needed to ensure monitoring of an implementation? |
| **Administrative and organizational support** | 8a. Is adoption of the intervention supported by key leaders?  
8b. Will adoption of the intervention be monitored by key leaders?  
8c. Will fidelity and impact of the intervention be monitored by key leaders?  
8d. Is there a documented commitment to make the intervention a standard operating procedure? |
APPENDIX C

TEACHER INTERVIEWS AND CODING

1. Pat Interview, Coding and Summary
2. Cory Interview, Coding and Summary
3. Jody Interview, Coding and Summary
4. Val Interview, Coding and Summary
5. Jordan Interview, Coding and Summary
6. Shannon Interview, Coding and Summary
7. Vinnie Interview, Coding and Summary
8. Izzy Interview, Coding and Summary
APPENDIX C-1

PAT INTERVIEW

R: How many years have you been teaching?

Pat: I’ve been teaching, it’s going to be 16 years. Actually, the Board of Ed only counts 10 years because I did five years in an Abbot Center teaching Pre-k. It’s part of the public schools but not really. It’s kind of weird. They only have me down for ten years. So, I did Pre-k for those five years and then I did Pre-k for another six years at number --- School. And then they moved me up to kindergarten and I did kindergarten for three years and first grade for one year, and then I went back to Pre-k. A lot of people were asking me “Are you happy about going back to Pre-k?” and I said “Yeah, I love it!”

Incident / Incident Coding: Pat has taught in early childhood grades for 15 years

Focused Coding: Pat has taught in early childhood grades for 15 years

Axial Coding: MiF

R: How many years did you work with the Educational Arts team?

Pat: Well they came to me, I remember doing a theater show in the Pre-k for two years. Then I didn’t do it again. They didn’t come back to me because I guess they had to give chances to other teachers. I loved it though, I miss it. Then they did it again when I was in kindergarten which I absolutely loved. And this year I didn’t get to do it, but whenever they come around to my class and they offer the program I always participate because I love it.

R: Have you ever worked with any other arts organizations?

Pat: No.

R: Describe the work that you did with EAT.

Pat: At first, we picked the story and we read it to the children. I was involved in it too. And we did activities just at integrating music and drawings. When it’s with the lower kids we did a lot more music and dancing and movement. When we did it with kindergarten, I think we did more. When we did the show with the Pre-K, we involved the parents and pictures and the kids felt important because they were part of the show. And we really got into the story and we had them being introduced to reading and knowing the words. So, it involved a lot of literacy. When it was with the first grade and the kindergarten we did a lot more writing and participating in the discussions. And we even went into the iPads so the technology piece was there.

R: What exactly did they do with iPads?

Pat: With the iPad they were able to create their own stories. There was an App, I believe it’s called “My Story.” and they were able to click on that and just play
around with it. We didn’t even tell them what to do. We just gave them the iPad and told him okay go ahead on this app. We would tell him okay we’re going to try to do this but then they were just free to do whatever, be creative. And they would draw a character, like a character from their favorite part of the story we were talking about, and they would draw it and then they could share it with their friends. And they’re able to take their own picture and become actively involved in their story. So, they love that. The only thing, was that it took so long for them to turn it on to get them charged. I’d rather do the interactive piece with the whole group, but the iPad was fun for them. I loved it. We also involved the parents.

Incident / Incident Coding: Pat collaborated with Educational Arts Team in grades Pre-K, Kindergarten and grade 1. Students shared their work. Parents were involved. Students explored “writing” on iPads in grades Kindergarten and 1

Focused Coding: Students were exposed to developmentally appropriate tasks and activities at grades Pre-K, Kindergarten and 1 level. Students shared work. Parents were involved.

Axial Coding: Mi

R: What is your background? Have you had any experience in the arts?

Pat: Personally? No, I just think I love to partake in any kind of workshop. When I went to college I did some work study. I did some volunteer hours at a daycare center. I started there and I learned a lot. That’s when they were doing the high school curriculum. So, I learned a lot about children’s interests and how to have them guide the lesson and letting them tell you what they want to learn, and them learning to play. So, that’s what I love to do and that’s how I learned. That’s my background and what I focus on - having them learn to play. A lot of it involves music and dancing and movement. I really don’t have a skill, but I do have a passion for it to see what they know and what they can do and let them be intrigued to learn and to play. So, when I worked at the daycare center I learned a lot of that. And because I worked at the Abbot Center, since it was Pre-K / Early Childhood, you know I learned a little bit about early childhood and how you let them guide to lesson. I mean you do have an interest but it has to be a child interest. And a lot of it again they want music, they want the art, they want to act silly, they want to pretend and do roles from stories. So that gives a lot of space to be creative. So, I guess that’s my background, just being able to have all those years of experience in the early childhood setting. And using music and instruments as part of our tools. And the media that we use for learning that helps a lot. And just to be able to go to these workshops, and when the Arts team comes in and then they teach all that stuff like the “Hot Seat” and all these things. I always tried to do that but I never gave it a name or understood what to try to do next, and they helped us to think “outside of the box.”

Incident / Incident Coding: As a daycare volunteer, Pat learned how to support young children in guiding the lesson and by letting them tell you what they want to learn; young children learning to play. Using music, dancing and movement, roleplay as teaching and learning tools. Educational Arts Team helped teacher think outside of the box.
**Focused Coding:** Pat learned a lot about child development early in career, during pre-service years, as a day care center volunteer.

**Axial Coding:** MiF MeF

**R: How would you describe your approach to teaching?**

Pat: Well you know how, and I learned this a lot moving up in grade level, it depends on how kids enter your classroom. Because I had to deal with a lot of children who were upset when they came in, so as soon as they came in I would always give them a high-five. And I can tell they’ll either smile or they won’t. And those who didn’t smile I’ll pull them to the side and I’ll ask them, “Hey, how was your morning?” And they’ll tell me “Oh, I didn’t get enough sleep” or whatever it is. Or they didn’t get whatever toy they wanted and so I try to nip that in the bud early in the morning. I think that if they start off with that attitude of being sad or whatever they won’t pay attention. And my goal is to have their complete attention, especially in the morning, because that’s where they’re going to…that guides the whole day. That shows you the direction things are going to go in. If you have kids who are in a bad mood, they’re going to be upset and it’ll be like a domino effect, the other kids will get upset. So, my approach to teaching is to make sure that every child feels safe and is happy, and to make whatever it is, whatever lesson I’m going to do, enjoyable. I’m always joking around with them but it’s only just to grab their attention. Because I’d rather them feel happy with the content that they’re learning because if they feel happy and comfortable they’ll get it. My goal is to make them feel comfortable in the environment and for me to teach whatever it is I have to teach in the most happy, loving way.

**Incident / Incident Coding:** Arts Integration is letting children’s imaginations shine. Arts Integration gives students freedom to tell you what they like, and need – they know what they want to learn. Arts Integration principles – collaboration and socialization

**Focused Coding:** Arts Integration promotes imagination, collaboration, socialization and happiness.

**Axial Coding:** MiF MeF

**R: What is Arts Integration to you?**

Pat: Arts Integration is just letting the children’s imagination shine, not saying “you can’t do this or you can’t do that.” No “this is what you’re going to do.” This is “show me what you’re going to do, show me how we can turn this into a song, give me some words that rhyme with this.” You’re not giving them that limit. Because sometimes you have that shy kid who may not want to do things but they’ll participate in movement. Or vice versa. So, we don’t know all the different types of Learners that we have. When you’re able to integrate the arts, you’re giving them a freedom to tell you what they like, what they already know and what they need to learn. And also, just collaborating with their peers and being social. I think the social aspect of it, of learning, is important because again when you have a shy child, or a quiet one, or one that talks too much and talk to the others you want to give a chance
to everyone. So, to know where everyone is, I think Arts Integration is important because it allows all types of learners to shine.

**Incident / Incident Coding:** Pat’s goal is to get student’s complete attention first thing in the morning. Pat’s approach to teaching is to make every child feel safe and happy. Make learning enjoyable. Teach in the most happy, loving way.

**Focused Coding:** Pat believes social-emotional is connected to cognitive and ability to learn. Happy students are better learners. Allows all types of learners to shine.

**Axial Coding:** MiF MeF

**R:** How has your work with the Educational Arts team influenced your teaching practice?

Pat: They influence me a lot. I remember all the strategies that I was taught. Like out of nowhere you know sometimes when you’re teaching something you have a goal and then I’ll suddenly remember that I learned this. Or sometimes when I’m with my first graders and we’re doing a story I teach them to dig deeper into the story and we have them make characters. So that helped me to teach the character theme and plot concept. Because you know, some of them was struggling with it but once I said “OK, remember what the characters are.” And because I teach dual language, English and Spanish, I think they grasp that a lot more once I have them do an activity where they have to draw their setting on a stage. They had to draw the little characters and put them on the stick and had to share with one another. Then as I was walking around the classroom hearing them saying the stories, I think “Oh my God, I thought he wasn’t paying attention, but he was.” And he spoke more than the other kids even though he’s shy. So just the fact of me letting them go on independently and do the activity and they already knew the direction. I guess what I’ve learned is to be a little bit more explicit in my direction, but I don’t hold them back. Okay go ahead you going to work on your own now with a partner. So right there we’re doing Arts integration, we’re doing concepts and skills we’re doing cultural skills we’re doing it all and just that little bit of time. And you know they like it because the next day they want to do it again and they want to show the principal or they want to show the VP or they want to show other teachers or they want to take the books home and show their parents. So right there where teaching literacy and they’re going home and they’re doing the same things. Which is awesome.

**Incident / Incident Coding:** Pat states that the Educational Arts Team has influenced teaching practice a lot. Arts Integration strategies enhance conceptual understandings for ELL students, i.e.: Pop Up Puppet Theater, drawing, collaboration. Arts Integration strategies promote the development of verbal skills. Arts Integration promotes student engagement and confidence.

**Focused Coding:** ELL and dual-language students develop conceptual skills, confidence, verbal skills, etc., through participation in Arts Integration activities. Allows teacher to “let go” and promotes independence.

**Axial Coding:** MiF MeF
R: You’ve taught from Pre-k through 1st grade. Tell me about the challenges that you’ve experienced, if you’ve experienced any challenges, in implementing Arts Integration in different grades. Has it been more challenging perhaps in one grade than another?

Pat: I think that it’s easier as they get older. Because, I don’t know, they have a little more self-control. Especially if you bring out instruments or the iPads and stuff. Nowadays this generation that we have, they’re all about technology. Probably now going back to pre-k, that could have been a challenge with the technology with the Pre-k, you know you have the kids crying, like I want the iPad, you know. The first graders they were able to share, they didn’t argue as much. So, I would say the challenge would be distributing the materials. With the younger kids it’s a little harder because they want this, give me that, give me that - they’re a little more self-centered. With the older kids, older kids will wait you know, okay I’ll wait my turn. That probably would be the only challenge, managing the tools. Also, with the level of technology, the activity with the little ones I would do more music and things, more movement. I know with the higher grades that I would be able to do more with writing and reading.

Incident / Incident Coding: Pat states that younger children are more self-centered and have less self-control. Students in higher grades are readier to engage in reading and writing activities.

Focused Coding: It is important to engage students in developmentally-appropriate activities at every level.

Axial Coding: MiF MeB MeF

R: In your school, how are you supported with the implementation of Arts integration?

Pat: Our principal, he’s great, he’s awesome when it comes to these programs. He wants us to think “outside the box” as teachers and try to use whatever strategies we can to meet the needs of all of the learners. Because he’s always telling us every day’s a different day, start fresh. Don’t go by whatever the children’s behavior was the day before. Every day is a new day remind the kids of that. Like I said, my main goal is it they feel safe and comfortable. And he does, the reason why I know he validates this program is because he wants them to do it. Whenever it’s available he’s like “Hey guys, you should partake!” and he wants to hear about what we learned. So, I think our school as an example is being supported.

Incident / Incident Coding: Principal wants teachers to “think outside the box.” Principal wants teacher to use strategies at their disposal. Principal validates the Arts Integration program and wants it in the school.

Focused Coding: Principal supports the Arts Integration program. Principal wants it in the school.

Axial Coding: ExF
R: Have you, yourself engaged in professional collaboration around Arts integration?

Pat: When we went to the professional development workshop, it was a group of us from my school and we had to do activities and learn so that we could take it back to the other classrooms. Also, when we were in our school, we have the morning meetings which we always do, and we will bring up these activities. Like I will say I did this in my class and this worked, or I will say we should try that. But I say that the more availability that we have to attend these workshops the better. Even if it’s just like a refresher. So, I do hope that they continue to offer these workshops and invite the teachers. Yeah, we miss a day at work but then we bring all this rich information that we can take back and actually put into practice. And we can motivate the other teachers to use it too.

Incident / Incident Coding: Pat and a group of colleagues attended off-site professional development and turn-keyed to colleagues. Teachers collaborate and share ideas at regularly scheduled morning meetings. Greater access to PD will support teachers in implementing AI.

Focused Coding: Principal supported teachers in learning Arts Integration strategies by allowing a designated group to attend professional development and bring back information to the faculty. More access to PD will support teachers in implementing AI.

Axial Coding: ExF MeF/B

R: Is there an alignment between your school mission and arts integration?

Pat: Our mission is that we are trying our very best to meet the individual children’s needs. I think the more accessibility there is in the teaching in the classroom, and everyone’s characters and personalities, if we accept each other it tends to work out better. There’s a nice flow. So, keeping that flow in the classrooms and integrating the Arts and allowing the children to be creative, I think we all learn from that.

Incident / Incident Coding: School mission is to meet the needs of individual students. Pat contends that classroom teaching should be accessible. Integrating the arts and allowing children to be creative enhances learning for all.

Focused Coding: Teachers openly sharing practice, accepting each other and allowing children to be creative enhances learning for everyone.

Axial Coding: MiF MeF
CORY INTERVIEW

R: How many years have you been teaching?
Cory: This year will be my 18th year teaching in the District

R: And at your current School how many years have you taught?
Cory: That would be 17 years

R: Did you teach at another school in the District prior to that?
Cory: Yes, I did. I taught at a different school my first year out of college and then the position that I had was dissolved so I had to go and find another place to go and teach. And the school that I’m at now had an opening and I’ve been there ever since.

R: How many years have you worked with the Educational Arts Team?
Cory: So, the last two years in Social Studies. Prior to that when I was in 5th grade for two or three years so probably five in total but not consecutively though. I taught 5th grade in the middle part of my career and that’s when I had them. And then I started teaching social studies two years ago and now it’s been more direct.

Incident / Incident Coding: Teaching for 17 years, this year is 18th. Worked with EAT for 5 years.

Focused Coding: Teaching for 17 years, this year is 18th. Worked with EAT for 5 years.

Axial Coding: MiF

R: You’re a Social Studies teacher. What grades?
Cory: Yes, 6th, 7th and 8th.

R: EAT worked with you in integrating the Arts in Social Studies?
Cory: Yes, so we’re kind of a special case. The teaching artists and I work with Social Studies. We’re the only school in the District that does it as part of the Social Studies curriculum.

R: Can you tell me a little bit about that?
Cory: So, what we do is we try and at the school where I’m at we try very hard to have language arts connect with Social Studies. So, we do a lot outside of the Educational Arts team. We do a lot with writing, analyzing text, citing sources, finding evidence, things like that in terms of the curriculum through grades 6 through 8. And then when the Educational Arts team comes, in we try to lay out a timeline of where we’re at. What I try and do, especially towards the end when things get a little nutty, I try and give the TA’s a general idea of where I’m going to be in terms of the timeline. So, this year with the 6th graders we did a lot with ancient Greece and ancient Rome. Then the TA would come in and teach them
different myths and try and do different acting techniques, I coach a lot so I guess you would call it skill development, where she would explain the myths to the students and then she would break down, “Okay, now without saying a word you have to relay your emotions to class.” Or if you were involved what would you feel. Then towards the end of the class we would try to take what they did for the first 25 or 30 minutes and do some sort of quick writing, maybe like a journal, or we had them writing plays through the course of the time. I want to say they come 12 times. So maybe during 7 through 12 we would start development of the script and then by the 11th or 12th visit they actually act out a small play based on something that we did in social studies. These were 6th graders and most of them wound up picking the Greek myths because these are pretty much plays to begin with. So, they lent themselves to that. With the 7th graders, we did the Renaissance and Medieval Times so they actually did a little bit of Shakespeare where we took small Snippets of Romeo and Juliet and Hamlet. And then we had the kids write down their reactions to what they had seen and heard and then we did different acting breakdowns. Maybe a tableau like a still of the scene. There was an activity that became the Three Chair activity, where we would take three student chairs and incorporate that into a scene. They developed it almost like a tableau or still image and they had to explain the scene using the chairs in some aspect of what they were trying to get a across to the audience.

**Incident / Incident Coding:** School focuses on language arts and Social Studies integration. Teachers convey where they are in a unit to TA’s through a timeline. Cory covers “skill development.” TA’s cover content, i.e. Myths, through the use of Theatre Arts strategies. TA comes 12 times/year. A play is performed on 12th visit. Other activities / products: Tableau, 3 Chairs activities

**Focused Coding:** Teachers and Teaching Artists collaborate to execute arts-integrated lessons

**Axial Coding:** Me

**R: What is Arts Integration to you?**

Cory: Well, when this started we figured what are we going to try and do here and for me seeing history like I do, it almost feels like a great play. There’s so much imagery within what we teach. So, the way I kind of viewed it was it kind of let the students act out and make history come alive. Where they can kind of take a moment in time that they’ve never seen other than two dimensional on a textbook page or something and bring it to life. And that’s really what the Educational Arts Team did that helped them to develop deeper connections to the material. An example would be, with ancient times like in Rome and Greece and India and China, you’ll have kids that now when they come to school in 7th grade and the teaching artists come back, they’ll say “Oh this is like last year when we did the myths with Perseus.” So now, they’ve made a connection to that story for the rest of their lives. Whereas if I’m just kind of relaying it to them, an interpretation of text on a page, it’s not as impactful. Once they have opportunities to act it out and put their own spin on it, it develops a much deeper meaning to them, and now even when the TA’s aren’t there they start to see things from that point of, “Yes we could make this into a skit” or “Can we take two minutes tomorrow and do some tableaus of what these things are?” And it does help when they get to the 8th grade, because the TA’s only work with 6th and 7th. So, with the 8th
graders at the beginning of the year I’ll take some of those things they’ve done, some of those Hot Seat and Tableau activity, and put that in terms of American History. I can say now you guys have done that stuff and we can try and develop that deeper understanding by actually having to take an interpretation that they have on the topic and having them kind of tell it to me. So, for me it’s an amazing program. It’s not just a program I realize that, but integrating the arts really does help them get a deeper understanding of what the topics themselves really are. Then years later the kids will be talking about, “Remember when we did such-and-such about this topic?” And you know sometimes you stop some people in the street and you say history topic blah blah blah and they have no idea. And these kids who have acted it out and maybe wrote the script on it, for the rest of their lives they’re going to remember these topics.

**Incident / Incident Coding:** Let the students act out and make history come alive. Helps students develop deeper connections to the material. More impactful than teacher just relaying and interpreting history – allows students to put their own spin on history. Now even when TA’s aren’t there students start to see the possibilities for Arts Integration. Arts Integration creates indelible memories of concepts and history.

**Focused Coding:** Arts Integration helps students develop deeper connections to the material. More impactful than direct instruction. Allows students to interpret. Supports retention of facts and details.

  **Axial Coding:** MiF MeF

**R:** What is your level of confidence with Arts Integration?

Cory: It’s a lot better this year than it was at the beginning of last year when we kind of sat down and said we’re going to try and do this via Social Studies. You know I had taught language arts downstairs and you could say, “See what are you feeling in your writing, let’s act it out.” Whereas when we started this, I sat down with the other Social Studies teacher and we said, “How are we going to do this?” And we were very, I don’t want to say hands off but the TA’s really took control with what they wanted to try and nothing was off limits and we were very good about knowing going in that, “Hey this could fail miserably but maybe we could take that and get something else.” And a lot of times that’s what happened last year and being that first year in the Social Studies adaptation of this, where we knew we could try. Like, “Hey let’s try this, let’s write a script, let’s act it out what it was like, The Midnight Ride of Paul Revere, let’s act it out, what do you think?” So, I definitely feel more comfortable doing that stuff now, whereas last year there was a fear of all this may not work. This year we know sometimes you have to fail to figure out a better way of doing it.

**Incident / Incident Coding:** Cory’s confidence has grown since last year. The TA’s took control in the beginning. The TA’s modeled more in the beginning. Gradually teachers took more control and took more instructional planning risks.

**Focused Coding:** Through a “gradual release of control” model of professional development, TA’s supported teachers in gaining knowledge, and confidence in planning arts integrated units of study.

  **Axial Coding:** MiF MeF

**R:** When you’re planning, like when you’re doing your lesson planning, how do you fit the Arts into your lesson planning or do you even attempt to do that?
Cory: So, it is a little tricky at times because the district kind of mandates with a curriculum map even so far as with certain topics they will tell you this is what you need to tell to do and there are “suggested” (with air quotes) topics of what they would like you to do. So, you kind of have to do work around that or figure out a way to incorporate that and that’s the hardest part. The hardest part is the planning because it kind of goes back to that idea of you never know until you try. So, you know, what I used to do last year and kind of tried to do this year, I kind of just try to stick with one kind of routine and anytime we switch topics kind of try and apply that to the previous topic you know. So, you know almost as like a culminating activity or you know evidence of learning, exit ticket, anything right before they walk right out of the classroom, a check on “Hey can you do this?” It wasn’t ever really set in stone other than the days the TA’s came. And even then, there were a few times when they came in and we would say, “Okay, today we’re going to work on scripts.” And we would get 5 or 10 minutes in, and we would see that the scripts, the language was kind of run-of-the-mill, and we would kind of have to scrap everything for that activity and then say okay let’s try something else, let’s try to get you to cry or something else. We did activities at one point with a picture - “Okay how can you describe this picture? Now, what’s another way you can describe this picture?”

and it kind of developed from there. Whereas I feel like the set-in-stone style of “I have to do this today” doesn’t work.

**Incident / Incident Coding:** District has mandated the topics to teach with curriculum map. Arts integrated activities are done during Teaching Artist visits, or as “exit ticket” activities. Cory does not plan for Arts Integration activities within daily lesson plan.

**Focused Coding:** Arts Integration planning is acceptable during teaching artist visits or as “exit ticket” activity only, due to mandated curriculum time requirements.

**Axial Coding:** Ex³

**R:** Okay, so basically, you’re saying, and I just want to reiterate something you said for clarity. You said you were able to fit in a quick strategy, an Arts Integration strategy quickly. However, you were not able to incorporate it into the 45-minute lesson during the period?

Cory: Well, I would say more of like... more of the planning...it would be harder to plan it saying we’re going to do we’re going to, and I keep going back to tableaus, we’re going to do tableaus today and work on those today. Whereas at the end of class if we did, I don’t know why but the “Midnight Ride of Paul Revere” sticks in my head. “Okay guys, before you go we’ve got 10 minutes before we break up, give me some aspect of a tableau of the scene, go!” I was more comfortable with doing that than have the whole lesson around tableau. That’s the hard part. It’s just a 45-minute period, and there has to be some aspect of, I don’t want to say lecture but of me just explaining the topic. Because for a lot of these students, social studies is not actually stressed in K through 5, so when they get to 6th grade they don’t really understand what a civilization means, how society works, and things like that. You know, bigger concepts seem simple, but if it’s brand-new to you it doesn’t always make sense. So, I would say, more for time constraints, the activities wouldn’t work. Like math and
language arts at my school are taught in 90-minute sessions. I feel like (it would be useful) if I had 30 minutes each day, almost like a science teacher would have for a lab or experiment time built into a 90-minute period. For me I would say, okay let’s use some type of art skill to reinforce or develop a deeper understanding of what we did today.

I really love the two teaching artists, and the whole team because I have worked with others too. It really is a phenomenal program and when I got the email that’s why I kind of jumped on it, anything to help it. It’s such an important skill, not everything is x’s and o’s. I’m able to answer if you give me a question and I try to answer it within the confines of a paper and pen, whereas if you give them the ability to interpret it or express it in a poem or act it out or even draw it in a picture. That’s kind of the ethos of what I’m trying to do with this. I would it’s kind of implied. You know being so focused on language arts and Mathematics, which I think most schools today when you break it down, whether it’s for testing or numbers. Everyone is so focused on we have to get the math scores up. We have to get the language scores up. And we’re kind of given the freedom try whatever we can, the, what’s the word…

R: Autonomy?

Cory: Yes, that’s it, thank you, the autonomy to make our own decisions about what we want to try. And our principal, our administration, is very good about encouraging kind of like “outside the box” thinking, and I think that’s kind of why we did what we did with the Social Studies and the Educational Arts team. I think at first it was kind of like, “Oh language arts time is too precious we can’t take away from that.” Because that’s what it kind of feels like, to get on the soapbox a little bit that’s what it kind of feels like to teach social studies. Sometimes we’re, “Oh we need time for this program or that program, who is it who is this what’s going on, take it from the Social Studies classes because they’re not tested.” We’re kind of the unspoken tool with the language arts people, we try and mirror what they’re doing. This past year the language arts teachers, the two that I worked with, were very good in terms of piggy-backing and going with whatever, we were doing in Social Studies. They would attempt to try to mirror in their room and vice versa. Citing sources in language arts, okay I’ll try that too in some aspect. And maybe it’s through a play or maybe it’s through doing a living wax museum. You know ideas that maybe in other schools the administrator would walk around and say “Oh you’re getting away from the bill of rights” and in actuality we’re developing a deeper understanding of that. Because you have to understand those things, it’s implied that you’re understanding it because you’re interpreting those things to the world. So, here’s a little side story through the Educational Arts. We did a living wax museum for African American history. So, we did a whole unit on unsung heroes of the civil rights. Students picked one and we discussed it and they did research and then there was an aspect of you had to know the core of it but the topper on that was we then did a dramatic reenactment of the story. We had kids dress up and a couple of kids did interviews, a couple of kids dressed and sang, and I feel like through the visits of the Educational Arts program the kids were given the toolbox to kind of figure out what do I need to do in order to bring this concept to life. To kind of circle back to the beginning, I definitely feel like if it’s not laid out in the Mission Statement, it’s implied.
I think that’s the number one thing if you would ask 90% of the people in my building, maybe teachers in general, about autonomy. Just a thought, if you think it’s going to work try it, it’s kind of the model we work with. Now of course you wouldn’t take advantage of that and say I’m just going to show movies all day, there is some aspect of professionalism. I think the number one thing in (terms of) support is the autonomy for me to make my own decisions.

**Incident / Incident Coding:** Students have limited Social Studies content knowledge. Teachers feel they cannot do whole period Arts Integration during Social Studies period. New programs are introduced during Social Studies – Language Arts and Math are “hands off”! Social Studies – unspoken Language Arts tool – they mirror Language Arts classes. Social Studies and Language Arts collaborate well. Language Arts and Social Studies are integrated school-wide.

**Focused Coding:** Social Studies is the vehicle for Arts Integration activities. Social Studies has limited or no integration planning due to Standardized Testing.

**Axial Coding:** Ex^B
APPENDIX C-3

JODY INTERVIEW

R: How long have you been teaching?

Jody: I’ve been in the classroom for 13 years. I’ve been out of the classroom for the last two. I’m in a coordinator position.

R: How many years have you worked with the Educational Arts Team?

Jody: I think it was close to six years. I think there was a gap of a year or two where they were all working with other grade levels during that time. But six years. I worked with them when I was in 5th grade for two years, and then in the middle school over the course of another four years.

R: What subject did you teach in middle school?

Jody: Language arts.

R: Have you ever worked with any other arts integration organizations?

Jody: No, I never have.

Incident / Incident coding: Taught for 13 years. Collaborated with EAT for 6 years.

Focused Coding: Taught for 13 years. Collaborated with EAT for 6 years.

Axial Coding: MiF

R: What is your background as far as your area of specialization, and have you had any experience in the Arts, personally?

Jody: Personally, when I was younger, again in middle school, I was in arts drama programs throughout middle school, performing in the plays. All throughout high school, I wasn’t in the play but I was part of the backstage crew doing set design and everything like that. So I was very involved with it in middle school through high school.

R: What is your area of specialization in general?

Jody: In general, I would say, it’s language arts. I want to say language arts because I’m very strong with reading and formulating discussions and bringing things out of them such as their thoughts as far as the passages that we are reading. But I was always very into writing also so reading and writing. I’m not a math guy, so that would be an area that I am not strong in. I’m very into the outdoors so I would consider myself also somewhat an environmentalist.

R: What is Arts integration to you?

Jody: Arts integration to me would be, primarily, well we never really incorporated it with writing. Although we incorporated writing with the activities that were being done, I felt like
it was more focused on kind of like bringing things and ideas out of the reading that you would normally just go past without putting any deeper thought into it. But bringing that deeper thought out of them really made them think about things differently. Whether it was things that… Well was there were a lot of different activities that we did in the classroom. There was one called Tableau. There was one called Setting the Scene with students, where they would really have to think about how this would look. It was taking it beyond words. It would put the words, it gave them almost life I would say.

Off the top of my head, I don’t remember the exact name of some of them, but they would think about the characters and there were three chairs and each of the chairs represented a character. And they would set them up in a certain way in front of the room, where it almost, the three chairs presented an image from the story. And the students would discuss it, and they would think about things a little bit deeper or they would have different ideas of what they were seeing with those three characters, so it we just kind of drive the discussion and drive the instruction.

**Incident / Incident coding:** Bringing things and ideas out of the reading. Bringing deeper thought out of them (students). Making them think about things differently. Using representations and images to drive the discussion. Giving “life” to words.

**Focused Coding:** Arts integration uses representations and images to give life to words, enhance comprehension and drive discussions and instruction.

**Axial Coding:** MiF MeF

**R:** Have you ever implemented any of those strategies in your class when the teaching artists were not visiting?

Jody: Yes, the students. The way that our Middle School worked was that I had three language arts classes where they were 6th, 7th and 8th or 7th/8th. So, the teaching artist would come into one of the classrooms, and then the kids would talk about it, whether in passing or just in general like “Why aren’t we doing what you did with that class that day?” And then you would introduce it to a new class and the students wanted just a different way of doing things. It was almost like word traveled, quickly.

**R:** You worked through those strategies with all three of your classes?

Jody: Right. And then the students, you saw they would even ask to do these activities. I guess when things would get a little redundant they would ask can we talk about this scene and do this activity for that scene. And you just go with it.

**Incident / Incident coding:** Different way of doing things, students were engaged with Arts Integration. Teaching artist worked with one class. Jody observed and repeated Arts Integration lesson with other classes.

**Focused Coding:** Teaching artist led Arts Integration lessons were engaging. Different way of doing things. Jody used strategies with all classes.

**Axial Coding:** MiF MeF
R: What is your level of confidence with Arts integration, with implementing the strategies on your own?

Jody: I would guess that I’m pretty confident I would pretty much be very confident. Because I’m very confident myself with the curriculum that’s going on, and I needed spice added to what I was doing in the classroom and I feel like it just enhanced some of the instruction, it changed some of the things that I wouldn’t even think about in that way. Would you like a quick example?

So, there was a novel that we focused on, and it was about how it would be like to be a slave. And the stories and just the things that were discussed, when you really talked about it beyond the text, it was a really emotional thing for kids to talk about. But they would love to read these little excerpts, and then have to set the stage where they would stand there in certain poses and everyone would think about that passage. Not only were we reading it but they would love to get up and show not only what was going on but how it was going on. Just basic things like that.

R: How has your work with the Educational Arts Team influenced your teaching practice? Or I should say, has it influenced your teaching practice?

Jody: I think it just made me think about how I would go about practices within the classroom, and just working through what we had, like the reading or whatever. I think it just enhanced it, and I saw that it did so it wasn’t an everyday thing but when you put it in there it was an enjoyable. It was not going through the daily routine, but still covering what we needed to cover.

Incident / Incident coding: Jody is confident with implementing Arts Integration strategies. Arts Integration enhanced instruction.

Focused Coding: Jody is confident with implementing Arts Integration strategies. Arts Integration enhanced instruction.

Axial Coding: Mi³

R: You said it wasn’t a daily thing. How did you find time to fit Arts integration into your teaching?

Jody: It would just be a matter of, okay rather than just going through, I felt like a lot of the anthologies that we got for grade levels, you know they had all those practices and everything that they gave you in there but to treat that like that was law and you had to do it day to day, you would lose your mind by the end of the year. And the students would just lose interest if you were just going through those same motions week after week. So, every once in a while, on a Friday, or maybe introduce the theme on a Monday to highlight an idea if you saw things were kind of like, where maybe there weren’t really getting it and you’re like how can I go about this a different way, and change the normal routines. It was almost perfect to put that in there because it invigorated everybody as far as what we were working on.
Incident / Incident coding: Jody used Arts Integration strategies to re-capture student’s interest. Jody used Arts Integration strategies to introduce a them or highlight an idea in the reading.

Focused Coding: Jody does not use Arts Integration strategies regularly but strategically throughout reading passages / stories.

Axial Coding: MiF MiB MeF

R: In your curriculum planning, in your lesson planning, did you actually incorporate these strategies into your lesson plans?

Jody: I don’t know, I don’t really recall actually putting them in like the Theater Arts strategies. If we had to put the behavior for that period, I would state exactly what the activity was, according to Educational Arts, and include in parentheses next to it (Educational Arts Infusion) and a little blurb explaining what I was going to do and how I was going to connect it. But I honestly, off the top of my head, I didn’t go through standards to put a specific Theater Arts standard in.

R: I see. Did you experience any challenges in implementing Arts integration?

Jody: No, I really didn’t.

Incident / Incident coding: Jody did not incorporate Arts Integration in lesson plans except to note when teaching artists facilitated a lesson. Jody did not reference Theatre Arts standards.

Focused Coding: Jody did not incorporate Arts Integration in lesson plans except to note when teaching artists facilitated a lesson. Jody did not reference Theatre Arts standards.

Axial Coding: ExB

R: Okay, so how were you supported with the implementation of Arts integration? And by that, I mean supported by the administration and/or your colleagues.

Jody: I felt like the school I was in had a lot of the artists come in and work with the classes, so they were all kind of aware of it. I don’t know how well or if a lot of them did it, but if they didn’t I would think that seeing other teachers do it and students enjoy it probably put the pressure on them a little bit.

R: Put the pressure on them?

Jody: On the teacher you know, maybe like I said students from one class of mine would hear about it from another class and asked if we could do that same activity in our class. So, I’m sure that in that same middle school other teachers have been asked, “Oh, I heard in Mr. — ‘s room or in Jody’s room they’re doing these things, can we do this in our room?”. But I wouldn’t say that the teachers, I guess there are a few teachers...if I worked with eight I would say there were three or four of them where I shared ideas of what we were doing with different novels or readings.

Incident / Incident coding: School provided support through the provision of teaching artists. 50% of the teachers shared their strategies, informally.
**Focused Coding:** School provided support through the provision of teaching artists. 50% of the teachers shared their strategies, informally.

**Axial Coding:** MeB MeF

**R:** And what about the administration?

Jody: I’ll say I’ve only gotten positive feedback. And I think it’s because of the way the classroom is now, those activities are student-driven. They’re moving around the room like I’m not the one driving it whatever they’re doing, their activity is driving the discussion and whatever idea you’re focusing on. But it will always be focused on the curriculum and the reading, so it’s not as if you’re going astray you’re just enhancing what we’re doing.

**R:** Right so at your school at the time you’re saying that there was a student driven culture? A student-centered culture?

Jody: Well, they pushed it they definitely pushed it, like a student-driven classroom. Everyone takes their role, they did push it. You did have teachers that taught more traditionally, but it was a young school and people were more willing to try different things out.

**Incident / Incident coding:** Administrators “pushed” for teachers to facilitate “student-driven classrooms.” Jody received positive feedback because Arts Integration is a student-driven instructional paradigm.

**Focused Coding:** Arts Integration aligned with school’s instructional model of student-driven instruction.

**Axial Coding:** ExF

**R:** Think about your school’s mission. Is there alignment between your school’s Mission and Arts Integration?

Jody: Yes, because one of their main foci was, it was a very diverse very transient school. So, the main focus was to adhere to all of the diversity within the school and give people different ways of responding or participating. I felt like those were strategies that got everyone involved. I had classes with ESL / bilingual students who barely spoke English, and they were participating because there’s a basic understanding and they could actively share what they felt or how they think.

**Incident / Incident coding:** Arts Integration aligned with school-wide focus on adhering to all of the diversity within the school and give people different ways to respond or participate. Supported ELL students by providing non-English speakers with other modalities through which to communicate.

**Focused Coding:** Arts Integration supports diversity and provides alternative modalities through which students may convey thoughts and feelings.

**Axial Coding:** MeF
APPENDIX C-4

VAL INTERVIEW

R: How many years have you been teaching?

Val: I started teaching in 1972, so September of this year will be 46 years. I’ve been at the school where I’m at now since 1988.

R: How many years have you worked with the Educational Arts Team?

Val: With the Educational Arts team? I’m going to say maybe 15-20 years.

Incident / Incident coding: Veteran teacher, has been teaching for 46 years. Taught in one school for 30 years. Collaborated with Educational Arts Team for 15 years.

Focused Coding: Veteran teacher, has been teaching for 46 years. Taught in one school for 30 years. Collaborated with Educational Arts Team for 15 years.

R: Have you worked with any other Arts integration organizations?

Val: Oh yes and this would be prior to my teaching years. I don’t know if you’re familiar with Spirit of Life which is a Jazz Ensemble. However, before they became more musically-inclined they would hold awareness workshops to which the community would be invited and they would have speakers come such as Stokely Carmichael and a lot of celebrity Jazz musicians. That started around maybe 1975. Also, when I was in college I was very much involved in some of the Arts activities that went on at the school such as the African dance school and so on

R: Do you have an arts background?

Val: Well, it’s just that at the time, and we’re talking the 70s, everyone was involved in some sort of artistic way. People were communicating through poetry and through song and you didn’t have to be an artist to be involved. You just went ahead and followed the crowd. It was just a movement at that time.

Incident / Incident coding: Val worked with Arts organization before teaching, and also worked with African dance in college. “1970’s – Everyone was involved in some sort of artistic way.” – A movement.

Focused Coding: The arts were pervasive in the culture of the 70’s. “1970’s – Everyone was involved in some sort of artistic way.” – A movement.

R: Why do you think the 70s we’re so connected with the Arts or why do you think the Arts were so alive in the 70s?

Val: Well in that we were coming out of the 60s which were very ultra-revolutionary and people were very much in shock with what was going on with the war and stuff. And there was just some comfort in poetry, this was the beginning of rap actually, and people needed to hear the spoken word. Whether it came from Martin Luther King or Malcolm X or whatever. People heard those words and they formulated those ideas into poetry. You had Maya Angelou and others and these people were very relatable. They didn’t walk around with
bodyguards and if you happened to go to a poetry session you could actually walk up to people and say, “Hey, how are you? How are you doing? I enjoyed your poetry!” And they would respond by telling you where they were going to be next, and so you would follow them. They would see you and they would speak to you again so everyone at that time so connected and relatable. Black people would go around and they would say “Hey Brother. Hey sister, how are you?” And everyone was very unified.

R: So how did you bring that into your classroom?

Val: Well one of the things I did and only because I had seen him when I was in college I went to Essex County College in 1968 Ron Karenga had come to the school to do a lecture and he talked about Kwanzaa and of course that was a new thing and people were gravitating to that so when I started teaching school I had to do a Christmas program. So, when I got to thinking about it I thought I don’t want to do Christmas, I want to do Kwanzaa. The principal was like, “I never heard of Kwanzaa” and he was black. But he said “if you are going to do the Christmas show you’re not going to do Kwanzaa.” Then I said, “Okay, I’ll do Christmas, Kwanzaa and Hanukkah” and he said okay and that’s the way I was able to get Kwanzaa into the program. So, I worked with my class at the time, and the school that I was teaching at was a majority-black school so this was right on time. What I was able to do was to teach them the principles of Kwanzaa and I also wanted music. At the time, Lonnie Liston Smith was very popular and I was able to bring Jazz infusion into the classroom and apply it to the program and the children danced to it and they read poetry to it and I still see some of those children today and they say “I remember when we did African dance and we were doing Kwanzaa before anyone knew about Kwanzaa.”

Incident / Incident coding: Post Viet Nam war era – people found comfort in poetry, which became the beginning of “rap” and spoken word. Formulated social messages into poetry, promoted feelings of unity. Val wanted to do Kwanza show at school.

Focused Coding: Post war era fostered a sense of unity and ushered in a creative period which necessitated venues for communication and culture sharing.

Axial Coding: MeB ExB

R: What is your area of specialization currently?

Val: I’m a 5th grade teacher

R: How would you describe your approach to teaching?

Val: Well I’m going to say for me things have not changed because when I started teaching which was 1972 I was very revolutionary in my own way. I was not one who said “Down with the man, down with the system.” I stood behind it. And so, knowing that a lot of what was said and a lot of what had happened in America was so true I was able to, in a very diplomatic way, approach teaching in a very revolutionary way. Because it was very important, especially with the children that I was working with, that they get an education. Having gone to school myself, and of course I told my students this on many occasions, the teachers when I went to school in the early 50s, they looked at me like the cute little colored
girl whose future would be in some subservient way, like I would be a maid or something of that nature. And now that I look back I realize those teachers felt as though I did not need to get a full education. That it was not necessary for them to say to me “Did you do your homework,” or “Did you do that?” “Do you understand?” They would see my mother and they would say “Your daughter is so sweet,” and a lot of my promotion was based on my sweetness and my personality and my quietness in the classroom. Things didn’t really hit home for me until I was in the 8th grade. I had gone to a school in the district where I teach and it was integrated in 1961.

And they pretty much handpicked the Black students to go to that school. Of course, the parent council had a very hard time in trying to accept it. So, I started there in the fifth grade. By the time I got to the 8th grade the teacher totally ignored me and she would sit me in the back of the class and she would send a student to sit in the class in the back of the class with me to teach me. And so, I boycotted that classroom and I wouldn’t go to that class and they would call my mother and tell her to send me back to the class. And after about a week the principal finally asked me what the problem was, and I told her “The teacher won’t teach me.” And in those days, you didn’t go against the teacher. I told the principal “She does not teach me, she sits me in the back of the classroom.” So, with that in mind, and actually coming into teaching knowing that many of the students I taught had gone through similar situations, I came in and I told them that you guys are going to get an education. It’s important and one of the things that my students always got from me was trust. When they realized that they could trust me they always allowed me to teach them.

**Incident / Incident coding:** Val was teaching children as a moral responsibility due to the way in which she felt disregarded as a student when she was growing up. Val believes that she has instilled trust in her students and they will therefore allow her to teach them.

**Focused Coding:** Teaching artist led Arts Integration lessons were engaging. Different way of doing things. Teacher used strategies with all classes.

**Axial Coding:**

**R: What is Arts integration to you?**

Val: Arts integration. I’m going to say that I did Arts integration without realizing that I did it I did it. I said look this is what Maya Angelou said let’s just take a passage from Malcolm X, okay let’s look at the art, let’s look at Pablo Picasso. Okay this is how he expressed his work he got his ideas from going to Africa, okay so let’s hear some music from Africa. And that’s basically what I did in all of my classes and I sort of do it today. I’ll say, “Well like maybe you’re familiar with the song Superman by Black Coffee.” I have a Smartboard in my classroom and the speakers on the Smartboard are Bose speakers. I’ll tell them here’s the rundown of what we’re going to do this year. I want you to listen to this particular beat because I like the beat from Black Coffee. So, I played it and I said this is how we are going to learn. We’re going to learn based upon this beat this rhythm. So now if I’m talking about rhythm, I’m talking about how people communicate. How Native Americans communicated with a beat. How Africans communicate with each other with the drums. How, people in life communicate with other. How they speak to each other.
Incident / Incident coding: Arts Integration – Val states she did it without realizing it. Used work from contemporary artists, musicians and poets to do language arts and graphic arts – uses musical beats and rhythms metaphorically (i.e.: to represent the pace at which students are going to learn).

Focused Coding: Val integrated the arts without realizing it.

Axial Coding: MiB

R: What are the challenges you’ve experienced in implementing Arts integration?

Val: Well I would say that challenge is, like right now I’m teaching math and I teach science and so it doesn’t allow me to be too artistic. If I’m teaching language arts I could seriously get involved with Art. With language arts, like if we’re reading a story and the story is similar to say Cinderella or even Shakespeare for instance Romeo and Juliet, then what we do is think of other scenarios based upon that story and it gives the children a better understanding of that story that they’re about to read based on something that they’re familiar with. Then they can identify it as they read it and say “oh wow this is the situation, or the climax or the main character and the main character is similar to the prince or Cinderella or Cinderella’s stepsisters!.” You want the children to have a frame of reference to what they’re reading and a better understanding to what it is to what it is they’re doing in the classroom.

Incident / Incident coding: Val teaches math and science which does not allow her to “be as artistic” as English Language Arts. Bringing deeper thought out of them (students).

Focused Coding: Teaching artist led Arts Integration lessons were engaging. Different way of doing things: Teacher used strategies with all classes.

Axial Coding: MiB MeB

R: How are you supported within your school presently with the implementation of Arts integration what type of culture is there a culture of Arts integration within your school?

Val: Well we have some programs, like we have the Christmas program, we have an international day of some sort where children, since my school is very diverse culturally, we have a day in which children can wear their native costumes, and we’ll even go further and have a program where they exhibit native dance or poetry or give us some historical background. So usually those things are addressed during the school year, at least it’s supposed to happen. Now since I’ve been there I haven’t been in anyone’s class to observe how they teach but I think what’s happening is that we’re teaching basically by the book and that’s it. As teachers we may make reference to other things but then at the same time we have to be oh so careful not to insult anyone. So, if there’s something in the news about Egypt and it might be something negative about Egypt, then we really can’t even talk about that. Where the children who live in Iran and they’re attending school, we can’t talk about their culture at home so it’s kind of hard. Basically, we have to do it through some other means of putting on these programs by doing things where they can say this is what I wear in my country this is what I say in my country

Incident / Incident coding: Val views Arts Integration as putting on a Christmas program, International Day and poetry exhibits. Val talks about feeling restrictions regarding teaching students from other countries. “Now
since I’ve been there I haven’t been in anyone’s class to observe how they teach but I think what’s happening is that we’re teaching basically by the book and that’s it.”

**Focused Coding:** Limited understanding of arts integration. T4 believes that all of the teachers are teaching by the book. T4 has not had the opportunity to observe colleagues in 26 years of teaching.

**Axial Coding:** MiB MeB
APPENDIX C-5
JORDAN INTERVIEW

R: How many years have you been teaching?
Jordan: I’ve been teaching for 20 years.

R: How many years have you worked with the Educational Arts Team?
Jordan: I would say on and off probably for about 10 years.

R: How many years did you have them as a second-grade teacher?
Jordan: Oh, I would probably say like, five of those years.

R: So, you talk about your background, and presently what are you teaching
Jordan: Actually, in September I’m moving to kindergarten. I was teaching 4th grade, I taught fourth grade last year, but there’s been some cuts and things in the district, so my heart’s in primary and I asked my principal if he had any primary openings. So kindergarten is going to be a completely new experience for me.

Incident / Incident Coding: Teaching for 20 years. Worked with EAT for 10 years (on and off).

Focused Coding: Worked with EAT for 10 years (on and off).

Axial Coding: MiF

R: How would you describe your approach to teaching?
I guess that’s like, one of my struggles and it’s funny because I have them in front of me, I try as much as I can to be student-centered, and I know that sometimes I can tend to take over and do too much for kids. So that would be my biggest thing. I’m trying to be a student-centered teacher, where I’m giving them instruction and then having them explore on their own and working in smaller groups. The last two years I’ve been the regular teacher in an inclusion setting, probably for the last 10 years, so learning just, giving them ways to create their own learning and explore. Because I think when I was a student and when I started teaching, everything was just a one-size-fits-all practice. And now we’ve learned that that’s not the case. And not every learner learns at the same pace. So, I’d say that that’s really just my approach to teaching at this point, finding ways that works for the learner and going from there. Mostly through student-centered activities.

Incident / Incident Coding: Can tend to take over and do too much for kids. Trying to be more student-centered. Not every learner leans at the same pace.

Focused Coding: Trying to be more student-centered because not every learner learns at the same pace.

Axial Coding: MeF MeH

R: Do you integrate the Arts to achieve that student-centered environment? If you do, please give me some examples.
I’ll take their assessments and I’ll see if I can find ways to Jordan: I think I do. I’ll be honest, one of the reasons that I moved to kindergarten, I wanted to get away from everything being based on a test. So I think one of the things that I do, like this year since I was in a new grade, I would look through each unit that we have, because our district is kind of funny they’ll say you could do what you want as long as you follow the standards, but really on a school by school level. Like my school uses a reading program and if you’re not on the same page as the teacher down the hall they’re wondering what you’re doing. I should just say that. What I’ll do is I’ll look at what they’re doing in that unit and I’ll try to find other ways, basically make it more arts-based. I’ll say one of the things I did this year was, when we had to focus on writing persuasive text I would find other ways to do that, like one of the things we did was we made commercials. So they still had to express their opinion, they still had to write it, but they had to act it out. Really, they could make props, one of my kids actually videotaped it, like made a commercial, it was beyond even my realm of possibility. And some of my kids actually could even take it further. They would have say this question about which is better,

It’s funny, I’m looking, I have two cats - which is a better pet, which would not be a perfect example. But they would do some research, and then they would have to figure out a way to present it, like maybe it was an oral performance, maybe it was a debate. I feel like our curriculum is just read a story, learn some skills, do some writing, take a test. Obviously, you still have to give those tests. But I can still make some of those little activities in between fun and engaging, especially for those kids who struggle to just sit down and write down an idea. So some of those, the different, I’m trying to think of the words for it. They used to play a lot of games with us with the Educational Arts team, where we would do a mime thing, and the thing with the different chairs, I can’t think of the name of it.

R: Hot seat?

Jordan: That’s it. it’s funny how, I’m like oh we’re doing this thing but it probably has its own name. Doing activities that we get the kids to be talking about it, not every activity needs to be assessed with paper and pencil, just like listening and taking notes. Sometimes just doing some of these things in a smaller group, you know maybe some of these kids are working, you know kids who can handle say writing that essay because they prefer it, and then taking the smaller group and finding another way to do that activity. Maybe it is oral, because they can’t write it and then we’re writing it together. I would say that would be some of the ways I do it in a differentiated form.

Incident / Incident Coding: My school uses a reading program. If you’re not on the same page as the teacher down the hall they wonder what you’re doing in that unit. Curriculum- read a story, learn some skills, write, test. Find other ways to make it more arts-based, i.e. made commercials. Student product was beyond teacher’s “realm of possibility.” i.e. Comparative Analysis – Student debate or oral performance. T tries to create activities that are fun and engaging, especially for struggling students. Work in small groups.

Focused Coding: Curriculum – read, learn skills, write, test. T tries to find ways to make it more arts-based, fun, engaging. Student product – beyond teacher’s “realm of possibility.”

Axial Coding: Ex² Mi²
R: I see, then tell me, in general, what is Arts integration to you?

Jordan: It’s really kind of thinking outside the box, and finding other ways to kind of do that boring routine of read the story find the skill do the writing. It’s combining skills, finding different ways to assess them, finding ways through different mediums of art. I’m not a singer, but sometimes we can sing a song or write a song. My kids are, in their minds, if you ask them what they want to be when they grow up they say I want to be an artist, I want to be a rapper. Okay if that’s what you want to do, write me a rap to answer this question or explain this concept. Sometimes it may be some sort of, like just an art piece. I mean sometime the kids, they’ll just draw something. I’m not an artist, and I laugh because I remember when we started Educational Arts it was a little scary because I’m not like an artist in my mind, but I actually am a little now that I’ve learned more about it. So sometimes maybe it’s a drawing to express their feelings. Finding ways to, and I think this was a later question, integrate social studies and science, kind of like killing two birds with one stone. I did a debate on the American Revolution. Instead of just reading the one story that we had in our text, I pulled out another book that I had found where you’re comparing George Washington and King George of England, and they were basically just saying that the American perspective would be that the American Revolution was important because we should be free. But it brought up all these different ideas of why King George thought that the Americas need to stay with us. And I had the kids pick the side and they debated it. But not only did I get a language arts skill of persuasion in there, they also learned some different things about social studies, even though I didn’t teach social studies, only the language arts. So, I would say that also goes into the Arts integration. It’s finding ways to put all of the subjects together, instead of just okay right now this hour is just language arts and that’s what we’re doing. Because then it makes a little more sense I think. When it has all this connected meaning.

Incident / Incident Coding: Thinking outside the box. Finding ways other than the routine read story, find skill, do the writing. Finding different ways to assess. Students aspire to be artists, rappers. T has students write a rap to answer a question or explain a concept. Integration is killing 2 birds with 1 stone – Integration makes sense, connected meaning.

Focused Coding: Thinking “outside the box.” Finding different ways to teach other than the routine read story, find the skill, do the writing. Find different ways to assess using different art mediums connecting meaning.

Axial Coding: MiF

R: So, you taught it for this past year? Was it more difficult for you to integrate the arts in the 4th grade?

Jordan: It was a little more difficult, just because when I started, I was working with a whole new... Like when I did it in second grade I was working with a whole new curriculum for a year or two. And when the Arts team came in, they actually worked at our curriculum and gave us okay for this story, here’s an idea of what you can do. They gave us a lot of material to literally like match up with the things we were already doing. When I came into 4th grade,
I don’t know if the 4th grade teachers that I’ve worked with have ever had anything, because when I asked them about it there were like, “No, we never did anything like that.” I think I was taking ideas and things that I had done in second grade and trying to make them work in 4th grade. With the new curriculum. So, I always think, when I’m new to a grade, that I need a little bit of time to really figure out what I’m doing. When I was doing it in second grade I already had the curriculum ideas down pat, so I was able to take more time to be creative and that’s why it would be a little more difficult. If I was staying in 4th grade this year I think it would be able to do more arts-related activities, because I would be a little more set in the curriculum.

Incident / Incident Coding: When T did (AI) in 2nd grade T had been working with curriculum for approximately 2 years. Arts Integration team provided arts integration ideas and material that matched the curriculum. Now that T5 is on 4th grade, other on 4th grade teachers had never worked with Arts Integration. T5 tried to use ideas from 2nd grade in grade 4. When T5 is new to grade, T needs time to acclimate to curriculum. When T is familiar with curriculum, T can focus on being creative.

Focused Coding: Arts Integration is easier when the teacher is familiar with the curriculum. Arts Integration TA’s facilitate Arts Integration by providing materials that “match” the curriculum. Arts Integration was difficult in grade 4 because both criteria (above) were not met.

Axial Coding: MeB

R: Within your present school or even within past schools in the district, can you recall how are you or how were you supported with the implementation of Arts integration?

Jordan: We were supported with, we had staff members from the Arts team who came in. And they would model things for us and then have us try them. And then, I’m trying to think, I’m trying to put a time frame on it, that was how it started. And then for a while, they used to do in service, they would pull us out and we would have day-long workshops when we would practice these things. And that might have been like a special thing though, I feel like they were only certain schools that did that. They were doing the, they might have actually been doing their own study when they did that. But I remember that I did that, it was around the time of Hurricane Sandy. Now it looks like they still just come into the classroom but I don’t know if they do any outside work, but it’s basically all the Educational Arts Team’s support. It depends on the building that you’re in how much the school supports it. Because it’s like a district program, it’s put into certain schools, I don’t think it’s every school, and it depends on how much your principal is interested in it.

Incident / Incident Coding: Arts Integration Team TA’s came into classroom to model strategies. Initially, Push In, Pull Out of site PD was provided – may have been part of a research study. Now the team does Push In model. All support is from EAT. District Program. Selection is dependent upon Principal’s interest.

Focused Coding: T states all modalities were initially offered as part of a district-based research study: All support is from the Educational Arts Team. Principal interest dictates selection of schools.

Axial Coding: ExB

R: Have you observed or experienced different levels of school support within different schools?
Jordan: Yes, I have. Actually, the first school I was in, we had, when I was in third grade, Educational Arts. I know a few other grades had it also. And I remember, my principal wasn’t a fan of it. Well the district chose to put it in our school but she wasn’t, she didn’t like the idea of it. And I remember after a year or two, because we used to get it in sessions, we have 90-minute blocks and then a break. I would say they’d do third grade and then they’d do fifth grade and then they would come back to third grade again. In mid-year one year, it was like “When are they (EAT) coming back,” and they would say “Oh, they’re not coming back anymore because the principal decided she doesn’t want it anymore.” At my school after that, my principal enjoyed it. She actually liked performance art and things like that so she was very supportive. She loves it when we did Pop Up Puppet Theater, she loved coming in and seeing the kids perform and I remember when I was in 2nd grade we would perform it for the kindergarteners. And she loved that and she was always like putting it in the newsletter. So, she was really into the idea, she was okay with, when we had those workshops when we were pulled out for the day, the school funds the subs and she was okay with getting us subs. And I realized that the old school that I had been at, they were not present at that. I think at that point, it really truly depends on the open-mindedness of the principal.

Incident / Incident Coding: The first school that T5 was in, EAT was on a few grades (90-minute blocks). Principal was not in favor of the program and it disappeared mid-year. Principal in 2nd school was very supportive of the program and participated. Funding was provided for subs to allow teachers to attend off-site training.

Focused Coding: The level of support and success of the Arts Integration collaboration depends on the open-mindedness of the Principal.

Axial Coding: ExB

R: Now I just want you to reflect again on three schools that you spoke of that you’ve been in within the district. Was there any evidence of a culture of Arts integration within any of those schools?

Jordan: I would think that some of the schools. So, the first school that I worked in at the time, like I said there was definitely a disconnect between the idea of arts integration / Educational Arts and what the principal was most interested in. And I’ll be honest, I kind of have a theory behind it. The first school I was in, we were a borderline school, we were on the border of being a failing school and we would go in and out. And I think my principal at the time thought that anything extra wasn’t important because “we have to pass that test, got to pass that test.” Down to like, the art teacher and the music teachers were doing writing projects during prep test prep time when the test was getting close. So, I think that was kind of her thing, it was, “I’m not judged on how creative these kids are, I’m judged by how many score.” whatever the passing score was. I think 200 was passing score for NJ ASK, so her attitude was, “I’m judged by how many 200s I get in NJ ASK, I don’t care about you making puppets.” I don’t think she kind of saw the value of (kids) finding different ways to express themselves.
Now when I left that school, I started 2nd grade. The school I moved to, which was actually two streets away from that school, the principal was more of a creative mind. The school already was a failing school at that point and I think her opinion was I’m willing to try whatever it is to get these kids engaged. Even though they were only about two streets apart, the socioeconomics of the second school were completely different. Most of the kids were free lunch, we dealt with lots of other issues besides just educating kids. Homeless children, abused children, foster care. That kind of stuff. So, her thing was like, I’ll let you do anything you want to keep these kids engaged and learning. I think that’s why there was more of a culture of art at that school. There were more performances by our specialist, we would have holiday shows, we would have a big performance for Black History Month, women’s history. She was open to finding ways, honestly, to just keep the kids in the building and keep them learning. And my current school, I almost feel like I haven’t been there in a long enough, but I feel like the school I’m in now is back to that borderline school, where we are a passing school. I also work in the biggest school in the district, we’re actually in four different buildings. We’re in four buildings with four administrators. So sometimes I think you can’t even engage an opinion on some things because it’s such a big place. I feel like they know where we’re doing, but they don’t really look at that nitty-gritty. So, if I’m doing pop up Puppet Theater in my class, or my kids are arguing their opinions and the girl down the hall is just writing and having the kids answer the questions in the book, unless it’s an evaluation week they, it’s not that they don’t care, but they just don’t have the time to be like what are you doing. It’s funny, and I don’t want to say they don’t care because they truly do care, but it’s such a busy place.

**Incident / Incident Coding:** 1st school – Borderline school on verge of being a failing school. Principal did not encourage EAT program because principal did not see connection between Arts Integration and raising test scores. 2nd school – Higher socioeconomic community – failing school. Principal was in favor of program because she was “willing to try anything to keep students engaged and learning.” 3rd school was a borderline passing school, largest school in the district. Not as much scrutiny due to size of school, less focus on standardizing pedagogical practice.

**Focused Coding:** A school’s academic standing, socio economic status and size impact the Principal’s support of Arts Integration programs.

**Axial Coding:** Ex®
APPENDIX C-6  
SHANNON INTERVIEW

R: How many years have you been teaching?
Shannon: I just finished year 14. This is K through 8 school.

R: How many years have you worked with the Educational Arts Team?
T: I’m going to say it’s at least 12 years but I can’t say that I’ve had them every year consecutively. There have been times where I’ve had them come in like once a week for a 6-week lesson or sometimes things were longer where we had you know multiple teachers and things like that. I would say within the last 12 years I’ve been working with them.

Incident / Incident Coding: Teaching for 14 years. Worked with EAT for 12 years.
Focused Coding: Teaching for 14 years. Worked with EAT for 12 years.
Axial Coding: MiF

R: Tell me a little bit about your background as it pertains to teaching and maybe if there’s anything pertinent to the Arts.
Shannon: I’ve taught 2nd, 4th and 5th grades. I stretched between doing just language arts and sometimes math curriculum and language arts. I do prefer language arts because I like to throw in some of these strategies that the educational Arts team teaches us, because it gets the kids to kind of think - either higher order thinking or out of the box thinking. And they really respond well to the tasks by seeing it a little differently at times. So, I like that because we always have to differentiate instruction, and there are kids that really fall into that category where they can do things better by kind of seeing and questioning and acting out in some way. I like using those strategies and things like that in the classroom.

R: Do you have any experience in the arts yourself?
Shannon: When I was in college I went to school for education and then also part of my major was an art major. So not theater per se but just as an artist and infusing regular art into the classroom. So, I was fine with just getting a regular elementary teacher position thinking that I would be able to infuse a little bit more of that into not just my daily schedule but also into the curriculum I guess. But what I realized is that there isn’t a lot of time for that. There’s a lot of rigor in other areas and sometimes the arts get pushed to the side which is unfortunate.

Incident / Incident Coding: Using Arts Integration strategies in the classroom. Education and Arts major in college. Envisioned being able to infuse the arts into the curriculum, realized not enough time. A lot of rigor in other areas, art gets pushed to the sidelines.
Focused Coding: Although T- uses Arts Integration strategies in the classroom, T- feels the rigor of other subjects often relegates the Arts to the sidelines.
Axial Coding: Ex

R: How would you describe your approach to teaching?

Shannon: I definitely try to, well I’ve been teaching 5th grade for the last eight or nine years, I’ve lost track, and with the kids I have either a higher-level group or a really low-level group. So, my approach that really kind of matches both is trying to be able to teach them not just by having them read or listen to me but by visually showing them something. Because I think that some kids learn differently, and if it’s a picture that I associate with the vocabulary word and then they kind of match those two things in their head when it comes to a time when they might be assessed on something. I kind of just try to give different ways for kids to be able to succeed I guess. I don’t know if that actually has a name, it’s kind of like a philosophy of teaching. It’s just the way that I kind of do things.

Incident / Incident Coding: Shannon uses visual aids for “low-level” and “high-level” groups. Supports the retention of the meaning of vocabulary words. Shannon tries to provide different ways for students to succeed.

Focused Coding: Some kids learn differently. Shannon uses visual aids to aid comprehension and retention.

Axial Coding: Mi

R: Can you describe what Arts integration is to you?

Shannon: So yeah for example most of the time in language arts you’d be reading through a story and discussing questions throughout the story. But what I like about the Educational Arts team is they might look at a secondary character in a book and be thinking what are some of the questions that you might ask this character in the book, what could give you some knowledge or understanding of why that character might have done something in the text? And so, like, you can do this role called “Hot Seat” where it might be the teacher playing the role of the character, it might be a student answering as the character, and it really gets the kids to think and ask questions. And then you can say who else would you like to ask questions or in the story and they’ll say, “Oh maybe we can see what the dad has to say,” and someone else might take the Hot Seat and ask questions based on what they know of the story. And it really gets the kids thinking creatively based on activities like that that we learned through the Educational Arts program.

There’s a few that I use, it really depends on the type of story. It really works better if you have a fictional story to do a lot of these. Because a lot of these are character-based I don’t know if I’ve seen many in terms of nonfiction. I think they look for stories that are more fictional so that we can use those different strategies in our text. So not just stories and watching them do it and then you do it. You know you can use the same lesson in multiple stories and have the same outcome.

Incident / Incident Coding: Shannon describes “Hot Seat” – an Arts Integration game modeled by EAT. Teacher or student assumes the role of a main or secondary character in a text and other students ask the person in the hot seat questions about the character’s actions and motivations. Shannon uses “a few” Arts Integration strategies.

Focused Coding: Shannon uses a few Arts Integration strategies independently, such as “Hot Seat.” to enhance students’ ability to question and comprehend text.
**Axial Coding: Me**

**R:** What is your level of confidence with the implementation of Arts Integration?

Shannon: I feel like when you ask them after the activity is done to kind of respond, and it might be the first time they’re picking up a pencil after 45 minutes of talking and questioning and going through the motions, and they have a piece of paper and a pencil and they’re writing, from top to bottom they’re just diligently writing. And some kids, they just take a while of first, like if you were to give them a piece of paper and do you know in the beginning whatever it might be, they just have all of these ideas now because of what you’ve just talked about and done and shown and they can just easily respond to these questions. That’s really nice to see because sometimes it takes them a really long time to get the ball rolling, and after these are selection lessons they have so much to say. They have to use so much paper and they just want to write on the back and they have all of these thoughts and they can’t even fit them.

**R:** Can you tell me a little bit about you as a teacher and your level of confidence in integrating Arts Integration?

Shannon: Yes, so I think just because I’ve been around so many of these I mean I’ve worked with G. Are you familiar with some of the arts integration folks?

**R:** Yes, I’m familiar with all of the teaching artists.

Shannon: Okay so, R. used to be coming into our classroom, and D. used to be in there. So now I have a relationship with these teaching artists because I’ve seen them so often, and it’s nice to see them. We just kind of have a good back-and-forth communication. They ask, “Are we going to be doing this?” and “Can we do that?” and I feel confident to mimic what I’ve seen in the past.

**Incident / Incident Coding:** Noticing how AI activity generates so many ideas, stimulates student thinking and promotes “writing with stamina.” Building relationships with TA’s increases teacher confidence.

**Focused Coding:** Noticing how AI activity generates so many ideas, stimulates student thinking and promotes “writing with stamina.” Building relationships with TA’s increases teacher confidence.

**Axial Coding: Me**

**R:** How has your work with the Arts integration team influenced your work and your practice, your planning?

Shannon: I look forward to having these artists in the classroom. The kids definitely look forward to seeing them walk through the door. It’s just a different face and it’s also a different everything. I try to play that role, but when you’re a teacher it’s hard to switch hats and have as much fun as an arts teacher has with them. You know what I mean? So I definitely think that they have a better time with that other person coming in, even if it is just one time a week, but I really do try to mimic what they do but it’s I think it’s because I’m there the whole day that there are times where it’s just not as much fun when I do it as if as it is when someone else walks in and does it.
**Incident / Incident Coding:** Having a different person in the room engages the students. Reflecting, as a teacher: “It’s hard to switch hats” and become a facilitator.

**Focused Coding:** Students seem more engaged when visiting Teaching Artist facilitates the Arts Integration activities. Teacher tries to mimic TA.

**Axial Coding:** Me

**R:** How do you fit the Arts into your curriculum?

Shannon: You know I really think it works great with the reading and the writing. Responding, you know giving them something to think about. Sometimes these artists come in and we only read a page of a text, and we do a complete lesson on just three paragraphs which is kind of amazing because the stories that we read our pages and pages long and we do a lesson and they can zoom in and blow up an entire lesson of 90 minutes on just that one part.

**R:** So, I was asking, how do you get Arts to fit into your curriculum?

Shannon: Yes. It just fits into the reading in the writing the best. I think that would be my best answer, the reading and the writing.

**R:** What are the challenges that you’ve experienced in implementing Arts Integration?

Shannon: I think I’ve mentioned some of this already. I think a lot of times there’s just not a lot of wiggle room to spend 90 minutes on something that might, quote-unquote, be a lot of fun, versus just their daily routine of going through the structured language arts curriculum.

**R:** With the Common Core and Parc requirements, certainly your students are required to do close reading. Don’t you think, well at least I feel, that the work that EAT does with them, like you said they spend an entire period on 3 paragraphs, that’s really close reading when you think about it.

Shannon: Yeah, I agree, that is. I had a lot of training in close reading and my principal is a real advocate for that. I’ve learned to really adapt the close reading into my, well it would be really different from the straight reading curriculum. I’ve stopped that and we’ll do like three days back-to-back of a close read, and then it breaks it up a little bit. You’re right, the team does use that even though they don’t call it a close read. It’s probably better because they do get exposed to it in other ways but yeah you can take any text and do that and I agree with you.

**R:** What type of culture is there in your school around arts integration? What kind of support do you get around arts integration from the administration, or just in general, whether it be collegial collaboration, professional development, outside support?

Shannon: This year we do have a literacy coach in the building and when she hears of something, she’s like ‘Hey, if you’re interested in arts for fifth grade if you’d like to sign up” so we have the opportunity to get people to come in.
Incident / Incident Coding: Reflecting on how arts integration strategies support students in “zooming in” on short excerpts of text (close reading). Making connections between Arts Integration strategies and Common Core. T6 feels time does not allow for regular AI.

Focused Coding: Arts Integration strategies support students in “zooming in” on short excerpts of text (close reading). Teacher tries to mimic TA. T6 feels time does not allow for regular AI.

Axial Coding: MiP MeB

R: We’re talking about the supports and the culture that is perhaps built to support you.

Shannon: Okay, so with the Reading Street curriculum, I think we just finished year five, my principal is a little more lenient in terms of you don’t have to follow it day one, day two, day3 and so on for a hundred eighty days of the year. So, if you wanted, you do have some room as long as you’re getting to the end goal. If you take a little more time or you wanted to do something else they’re fine with that. In terms of getting support besides the Educational Arts Team, I can’t say that we do get any other support. Unless you did something on your own that the district might have in terms of some sort of workshop at the board but I don’t really see too much of that. I do check up on those things because they always allow you to go. So I figure I might as well learn something new if I can. But I don’t really see too many opportunities for that. You know sometimes we have professional development days. Where I guess if it was put out there that we would want as a whole, like 3 to 5, to have more work. Maybe they would look into somebody that could come into come in, like an arts team or not, for those days. I think in the beginning the Arts were funded, so the teachers were going to the workshops and the artists were coming into our classrooms. That was really cool, it was like we were almost the students in that case and we were just learning everything. I felt like I learned a lot from being the student, not only watching them in our classroom, but participating. But that was a long time ago and if you’re keeping up with everything you have to keep learning.

R: So, you haven’t had the opportunity to engage in professional collaboration around Arts Integration?

Shannon: No, we haven’t.

R: Okay so what you basically said that the subjects that the arts are best integrated with language arts and just reading and what else?

Shannon: Mostly just reading and writing.

R: Okay, so think about your school’s Mission, and every school has one although some are more alive than others. Do you find that there is alignment between your school’s Mission and Arts Integration?

Shannon: I think that the leaders of our school have really great ideas, except the execution of some of these things kinds of falls short. So, we do have a great mission, but I feel like it sounds nice, it looks good on paper, but I don’t know if that mission really represents what is going on in the building.
Incident / Incident Coding: Shannon reflecting on “great mission statement on paper” that does not reflect what is really happening in the school. Full time literacy coach on staff this year. Supports: Only EAT – school has not facilitated other professional collaborations.

Focused Coding: The school culture has not been focused on supporting Arts Integration, however a full-time literacy coach has been hired this year.

Axial Coding: Me
APPENDIX C-7

VINNIE INTERVIEW

R: How long have you been teaching at your current School?

Vinnie: I guess about 10 years now.

R: What grade are you teaching now?

Vinnie: I just, we just finished my first group of 6th, 7th and 8th graders. So, two years ago, this time I took a group of 6th graders and I’ve been with them through 6th grade, 7th grade and 8th grade, and I’ve just graduated them a few weeks ago. So now the principal decided we are not going to do that anymore, so I’m going to be teaching 8th grade again next year but I’ll actually be moving to a different floor with a bunch of different kids that I don’t even know. So, when we were doing the “looping” and it was great because we laid the foundation and you laid your expectations in 6th grade to the kids, and within two weeks they knew what the expectation was. So, when they came back in 7th grade and 8th grade you hit the ground running. Now for me, and I’m an experienced teacher I don’t have any qualms about it, it’s just that the first little bit now, I don’t know these eighth-graders so I’m going to have to introduce… I mean, they know who I am but they don’t know my expectations, I’ve never taught them. And I’m going to have to introduce some of these techniques to them that, perhaps, they’ve never seen before. So that may take a little while for me to get that all cranked up, but I don’t foresee a problem. I thought it was very beneficial to loop for the Educational Arts program. I mean the kids would come in sometime, and they would say “Can we do this technique?” or “Can we do that technique?”

Incident / Incident coding: Teaching for 10 years at current school. Previously looped with children from 6th to 8th grade. Teacher preferred looping because you can set ground rules in entry grade and kids know expectations through terminal grade.

Focused Coding: “Looping” was beneficial for the arts integration program because students knew expectations from grade 6 through grade 8.

Axial Coding: Ex

R: How many years have you worked with the Educational Arts team?

Vinnie: On and off though, not consistently. I would say... it all depends on the scheduling, the building, the principal and or supervisor, and what they deem necessary, and who they want working with the team. So that’s been my experience. So, once it was like two or three years in a row and then there was a lull, and then we would go back. And then there was another lull, it wasn’t a lull when they weren’t in our building, it was just a lull for me professionally. But I would see them in the building quite often and I do even now. And I haven’t work with them now and I’d say, about a year or year-and-a-half now. But still in all, I see them and we talk in the hallway, we chit chat about different things, and like I said in my email to you, I’m constantly using this stuff. As a matter of fact, the workbook that was produced, I use it quite often. And the kids love it, you know, they don’t even realize what
I’m doing per se. They just see it as a segue from, whether we use the technique called Hot Seat, where we would be reading…. Now you see this was kind of an issue too because from a curriculum standpoint, the last couple of years I’ve been teaching 7th, 8th grade, and we haven’t been using what they call the core novel anymore. Previous curriculum we had core novels, we had four novels during four marking periods. And most of the time we would finish those novels in the 45 or so days. We read three chapters and then we would do some of those techniques. And then someone from the Educational Arts team would come in and they would kind of act as a buffer for me. They would give me some other ideas from the workbook and it would work well. We haven’t been using the core novels now but I still use those techniques, even if it’s something that I’m pulling off the internet, like something from one of the news sites. Because it’s more aligned to the PARCC per se, because we are using different things and techniques for the PARCC. So, we still use some of those techniques from the Educational Arts team just to try to differentiate the lesson, you know, and break it up into meaningful parts for the kids.

**Incident / Incident coding:** Principals / Administrators determine which teachers work with the Arts Integration Teaching Artists. Vinnie worked with EAT sporadically but uses Arts Integration workbook to supplement / augment units when not collaborating with EAT.

**Focused Coding:** Vinnie implements Arts Integration strategies, using the workbook as a reference tool, without the direct supervision of the Teaching Artists.

**Axial Coding:** MiF MeF

Vinnie: I felt that one thing with the Hot Seat, that is just so good because and why it’s directly applicable for a core novel, or with a lengthy text with multiple characters, is that you can use it. I mean I used to use it and I still do as an assessment tool and I would tell the kids okay this is what I want you to do. Let’s just say we’ve been introduced to three characters so far. We’re going to take those characters, character A character B, character C, for lack of a better word. And I want you to give me a minimum of five open-ended questions that you would like to ask that character. Then I would go into what open-ended is, it’s a question where you can’t answer “No.” it’s not a yes or no. And so, what I’m teaching them there, let’s be honest, the style is how to ask a question. And you’re tapping into their reading comprehension, because they need to know what’s going on in the story in order to ask that open-ended question. And then I would go around, and each student would take turns to be in the Hot Seat. And I would adapt that technique a little bit differently from what C. and some of the other members of the Educational Arts team did. You know we were taught, that when you’re in the hot seat you’re in the role. And if you’re not comfortable with the question or if you want to get away from it you can stand up and you can go out, and I always agree to that. But I would have dropped it a little bit to where, I’d say you can go so far in the character to wherever you want to answer and show us what you know and show us what you perhaps perceived to be, if that makes any sense. And I use that so much as an assessment tool, and I just found it to be really advantageous to the point where I would have my door open and people are constantly walking by because I’m right by the entrance, and people that weren’t even language arts, maybe math instructors, would peek in and the would see the kids and would say can I sit down and I would say yes, sure. And they were totally
intrigued. And one of the things you talked about in your questions, was how I see this across curriculum. And I don’t really know how to answer that too much, I mean I don’t see it too much. But I know that other curriculums if you will, other academic subjects, they definitely know about it because I talk about it quite often

R: However, you’re not certain if they are employing these strategies in the other content areas? Can you tell me other ways in which you might collaborate with your colleagues around Arts Integration?

Vinnie: Yes. I have no problem, because I’ve been doing it so long, I like sitting down with different colleagues, we do it every day. We genuinely like each other not even as colleagues but as people. And we’re always talking about different students and things that work, and I share them with everybody. But the problem per se, is that even within language arts we had three different curriculums last year for 8th grade language arts. So, there’s a group that, they’re doing what’s called Springboard. That’s almost like a scripted series of texts within a workbook. And everything is right there for you, there’s very little thinking and very little that’s “outside the box” if you want to use that term. And then there’s another program called Summit Learning, which is online. I don’t really know too much about it because I’m not in it but it’s an online tool in which they have a certain amount of stories, which they have to read online and the teacher... I really don’t even know how it works because I can’t see, if I need to talk about characterization, I have to teach that. But the computer is teaching them and so there’s that. And then there’s me and another teacher who are kind of doing a whole lot. We have our textbook, we have our core textbook and we use your stories and we’re using this text. And I don’t want to use the term old fashioned because it’s not. We still bring in some of the high-tech stuff, but it’s not something that scripted per se, you know we have a lot of poetic license to do what we need to do. So, we’re constantly talking about things, but I don’t know how much license those other teachers have to do things that I do in my classroom.

Incident / Incident coding: School has a culture of collegiality. There are 3 different curricula for 8th grade ELA. Vinnie has concerns regarding how scripted one program is and the heavy reliance on computer-based activities of another online program.

Focused Coding: Culture of collegiality. Disparate instructional programs may not be accommodating all student needs.

Axial Coding: Mif Mib Meb Exb
APPENDIX C-8

IZZY INTERVIEW

R: How many years have you been teaching?
Izzy: Well full-time in the public schools, 14 years. I used to teach part-time colleges.

R: How many years have you worked with the educational Arts team?
Izzy: Wow, I think for 12, yes, a long time.

R: What is your background or area of specialization?
Izzy: I come from publishing. I started out working for a TV station in Pennsylvania, and in New York as a news writer for News 12 Long Island and Cablevision, and a TV station in Wilkes Barre Pennsylvania. And then, I continued in publishing until I became a teacher.

R: Oh, specifically. And what grades?
Izzy: 7th and 8th.

R: And have you taught language arts at the 6th 7th and 8th grade levels for all 14 years?
Izzy: Yes, I have, with high school kids on the weekends and college kids at night, but full-time was always Middle School yes.

Incident / Incident coding: Teaching for 14 years. Collaborated with EAT for 12 years. Background in publishing.

Focused Coding: Collaborated with EAT for 12 years.

Axial Coding: Me

R: How would you describe your approach to teaching?
Izzy: I would describe it as unorthodox. Because I come from the real world, the first thing I noticed in the teaching profession, and the “thought police” would have me arrested for saying this, they were teaching all the wrong things. Because I come from the real world where you have to produce leadership scores or you lose your job, you have to know what you’re doing and you have to do your job. And what I saw in the classrooms was just formulaic. I was always looking for unorthodox ways to reach students specifically in language arts. I don’t teach grammar. You know most teachers start with grammar and that’s a good way to put them to sleep. Most kids would rather go to the dentist for root canal then do grammar.

The best way to be a better writer is not to write. The best way to be a better writer is to read. You don’t need me to write. If you read enough and then you sit down and you want to write something the words will come. It’s not that hard. Secondly, we do use grammar but we use it last. I teach it as an end-around. Sometimes when I’m editing for example, I will tell the
students when you cut, cut, cut, look first for prepositional phrases, usually you don’t need them. But I teach unorthodox things. If they like art I send them to Art, go do some art. I have the educational Arts team in all the time, all the time. I have given them a blank check, whenever you want to come into my classroom just show up. Don’t even email me don’t even call me. So, the TA and the Educational Arts Team, they know that if they have a grant and it’s applicable to middle school, they know that they can come into my classroom anytime. Whenever they show up I love it I just ditch my lesson plan and let them do their thing. I think it’s healthy to have a well-rounded student. And everything works towards language arts I’ve even told the math people that.

And you see same here. My background, my father was an editor, he ran his own medical journals and I grew up at his side. He was the best editor, not just because he was my father. He knew what he was doing but he did not know grammar. He came out of Fordham Journalism School and just went with his gut. He taught me all these great ways to be an editor. Just keep the medical dictionary open when you’re doing medical manuscripts, and he said if you close it you won’t use it but if you keep it open will always consult it. He did not know grammar but he always said you don’t need grammar. Use metaphor. Many musicians don’t know how to write music but they are great musicians. Also, when you drive your car you don’t know how the combustion engine really works but you don’t need to you just need the car to go. And you don’t need to know how the combustion engine works. He always said the combustion engine is the structure of a sentence. So, you don’t really need to know it. As long as you read enough, and the sentences and the words become second nature to you, you’ll get the sense of it. And if you continue to do that and you want to be an editor, you can do so because you’ll know instantaneously the language, the words, the structures, the work.

Incident / Incident coding: Professes to have “unorthodox” teaching approach. Teaches grammar last. Believes one does not need to know grammar. He says “use metaphor” lesson from his editor father, Best way to be a better writer is to read. Teacher “ditches lesson plan and lets them (TA) ‘do their thing.’”

Focused Coding: “Unorthodox” teaching method. Open door policy for TAS. Teacher ditches lesson plan and lets them “do their thing.”

Axial Coding: Mi®

R: What does Arts Integration mean to you?

Izzy: Theater, pantomime, acting out writing acting out words. Just give them an adjective and try to play charades. If you can’t speak, how do you get to run? How do you show something? Give me five synonyms for this word. You know you play games with them it’s like playing a game. And then you apply those words to a longer form lesson plan. I’m also now into multimedia stuff, I do a lot of film combined with writing combined with... I mean I’ll be honest with you I’d even let them use their phones in the classroom if I’m allowed to but I’m not allowed to.

Incident / Incident coding: Theater, pantomime, acting out, writing, acting out words, charades, games, multimedia stuff.

Focused Coding: Theater, pantomime, acting out, writing, acting out words, charades, games, multimedia stuff.
**Axial Coding: Me®**

**R:** How has your collaboration with EAT influenced your teaching practice?

Izzy: I think it has made me more creative. Some of the stuff, when it was first being trotted out in the classroom, I was like what are they doing. But after having repeated some of these lessons for the past 3 or 4 years, it really does work well. And sometimes you have to have patience with yourself, especially when it’s something that you don’t quite comprehend. If you have patience with it, you will see the point of it. Sometimes not for a long time but it will definitely present itself in time. But most teachers, they’re just not patient enough.

**Incident / Incident coding:** It has made me more creative. Have patience with yourself.

**Focused Coding:** It has made me more creative.

**Axial Coding:** Me®

**R:** How do you fit the Arts into your curriculum. your school follows a specific curriculum?

Izzy: We have curriculum that’s been set for many years. Most of it is textbook, and in the textbook, you have poetry, short stories, etc., the usual routine. And we also have core novels like The Outsiders, some media websites apps things like that. Around test time we have test prep for the PARCC exam. Those are all good, but I like to work and other things that are, again, unconventional. I like guest speakers. “Okay, write about one thing you learned from the guest speaker. If you didn’t learn anything, write about that.” You know, not everybody learns something. I really do have a wild sense of how we learn. Here’s a good one for you I really do have a sense that young males are at a disadvantage, because most of their teachers early on will be female. And female teachers teach differently than male teachers. Now I can’t prove this, but from my experience I see it. For example, a lot of the younger students, they make them sing. “First graders, everybody sit! We’re going to sing a song.” Well I remember I loved art but when I was in first, second, third grade I hated singing. I didn’t want to sing. I didn’t like it, I was uncomfortable doing it but I had to do it. Is that healthy? I don’t know but if we’re going to call ourselves enlightened, we have to look deeper into some of these things that we do in the classroom. I guess the point I’m trying to make, is that I’m very unconventional, and when someone says let’s do this, I have to look at it and say, “Hey, wait a minute!” Something that I love is students who rebel; who say, “I don’t want to do this.” So, I’ll give him something else to do, no problem. “You know it’s like I don’t want to write about this, I’m not comfortable with this.” “Cool what do you want to write about?” “You want to write about yourself? Okay, write about it.” I do it all the time. It works great.

**R:** Name some challenges that you have experienced in implementing arts integration.

Izzy: Well, my administrator is good, he’s pretty good. But some administrators, I have heard, I don’t know if it’s true, I think it’s true, they don’t see it. They want the conventional drill and kill you know. Educational Arts, how is that going to help on the PARCC exam? They don’t see it but I do see it, so I think that the bureaucracy is a problem at times.
**Incident / Incident coding:** Administration doesn’t encourage traditional “drill and kill.” Bureaucracy is a problem at times.

**Focused Coding:** Admin doesn’t encourage traditional “drill and kill.” Bureaucracy is a problem at times.

**R:** Is there evidence of a culture of Arts integration within your school?

Izzy: We’ve had three principals in our school since I’ve been there, and all of them have included educational arts and theater type stuff. We also have introduced a Theatre teacher into the school. Her job is only really is just to put on a play in our school. She puts on one play a year and it’s very professional. We’ve done Willy Wonka, we’ve done Lion King. You know it’s a production that takes 6 months to rehearse. This woman is really very talented, and it’s a big deal. I think there’s only one other school doing it in the district and it’s been a big smash. And of course, with social media, you can show off your wares in real time and that’s really big sales piece now for administrators. “Hey look at me, we’re living the vanity society now all is vanity.” So yeah, those are some things that have been introduced and I think it’s good, I think it’s really good and the kids love it too.

**Incident / Incident coding:** High principal turnover rate. Dedicated theatre teacher.

**Focused coding:** High principal turnover rate. Dedicated theatre teacher.

**Axial Coding:** ExB
APPENDIX D

TEACHING ARTIST INTERVIEW TRANSCRIPTS

1. Blair Interview
2. Sandy Interview
3. Marion Interview
4. Alex Interview
5. TA Focus Group Interview
APPENDIX D-1

BLAIR INTERVIEW

R: How do you view your role in the arts integration professional development process?

Blair: I feel like I’m blessed with a lot of talent in that I can venture in so many different…but I feel like my niche, if you really wanted to be productive and what’s been happening is that I do, I’m always on the creative side, of creating the lesson plans. I’m in that role. I’m always there for the creation of stuff. I think that’s why he always has me in everything, in every meeting, to the beginning, you know. I’d like to venture into the marketing world, for my own know-how, you know, but that’s where I am right now, the creative process

R: Tell me a little bit about how you view your role in the professional development of teachers.

Blair: Um, in the professional development of teachers. I…like as you saw me, as you witnessed in the room, I’m a pretty good reader of human…I’m a pretty good reader. Lets just say that. And I’m not just talking about text, I can read physical… That’s one of the things I do with workshops, I teach the kids how to read physical behavior and then how to read it off the books and then apply it on the character. That way they can see it, you know, much easier. But, eh, I think I can, I think I tap into the teacher’s needs more, and I empathize with the teacher, trying to give the teacher’s point of view. This way we can relate and get there quicker. So when we do a lesson plan, I look at what their needs are.

R: OK. What arts integration professional development methodologies do you employ with your teachers?

Blair: Arts integration methodologies. Um, like rubrics? You mean like a rubric?

R: A rubric is a tool but you can speak to that as well.

Blair: I mean, I like that we do a rubric, or at least I try to do a rubric with a teacher so that we can assess what their class accomplished. Um, I try to, if I’m understanding the question correctly, I try to let the teacher know what acting strategies we’re hitting, what curriculum we’re hitting and then what social emotional. So this way when they do their lesson plans they can feel like they didn’t waste time. But at the same time I’m trying to do the arts integration and I know that for me and I believe that it’s hitting all those things. It’s hitting the educational as well as the art, so I pinpoint it for the teacher, when we’re in the work shop. I do the framework in the beginning, especially with the rubric, and then when we’re going through the process and at the end, when we’re going through the reflection. This way they’re aware when we hit the…where the clear points we hit with the theatre integration. Because sometimes you can just have theatre, and you can just have the unfortunately you
could have them completely separate, and they’re not crossing, you know, in a moment, you know, where the teacher wouldn’t need me. Theatre integration is when they cross, not when it’s like “Oh, this teacher could have done this without me.”

R: **When what crosses, exactly? The disciplines?**

Blair: The disciplines, yes.

R: **Briefly describe the dynamics of your work with each teacher who is participating in the study. So what I need you to do is think about the list of teachers, and consider the ones that are participating in the study. You can even just speak to one or two of them.**

Blair: Well, Ms (X) is really big on reading comprehension in the classroom, and what’s great about her is she also has that…sometimes special needs kids in the classroom, so she’s extremely aware of the social/emotional. So when I bring up.. can you ask the question one more time? I’m being specific.

C: **Sure (repeats the question). Do you want me to clarify that?**

Blair: Dynamics - what do you mean by dynamics?

Cheryl: I mean the level of collaboration, the level of…

Blair: Yes, yes. Coleen, she’ll tell me where’s she’s at, I tell her where I can go from where she’s at, how I can develop them and then we just dive in. And what’s great about Coleen Mitchell is that she will sit there, and if I… you know sometimes you get teachers who don’t see it and you have to sit there and list everything, because if you don’t list it they don’t see it, they don’t hear it, they don’t believe it happened. But Coleen see’s it very quickly so she’ll turn around and she’ll say “And kids, what’s going on here - your listening skills are being used!” “You’re present in the moment.” She’ll sit there and she’ll say “Look at the reading comprehension that’s going on.” We’re asking questions and then we’re going back to the text to support that answer that the character gave. So she’s very, she’s really present.

R: **Ok. Please describe some specific challenges that you have encountered as a teaching artist.**

Blair: It’s the resistance. I feel it’s the resistance and the fact the belief isn’t there, or they don’t see what’s the possibilities. We get a lot of people who believe in making builders and not architects. And so it’s hard, when they don’t take you seriously. I mean, at the same time I also see that as a challenge, such a challenge to win this teacher over, or to win this class over or this school over.

R: **Please describe some specific successes that you have encountered as a teaching artist.**
Blair: As a teaching artist successes. Last year, there was this group, an academy, and these kids are…I guess more honors based…but it was interesting because kids who tend to be more in their heads very smart are not prone to do…action based on curiosity or because they want to, it’s because of “Well, I was told to do this.” Being obedient. And so it was interesting to break that mindset from them last year, to want to do something, to be curious about something that they want to know more about. I mean, by the end we did the book, The K, and them having the experience of what Timothy and Phil had gone through on that island, and it has so much, um, the social, the prejudices in the book and stuff. But I mean it was nice to see them emotionally in tears at the end of the book with these characters and I think I got them there because I made them, I wanna say live through it, but made them aware of what the survival needs were for those two characters on an island. What was great was that they were able to notice what advantages, privileges they have today that those characters didn’t have, you know. I thought that was a success because they asked so many questions, and they were doing their own versions of the story in front of the classroom. You know I gave them that permission, like how would you present this if you were a director? Another success I would say would be in a classroom where I get nobody talking, because of fear, making them so comfortable that they do. Especially because I was a kid that was always scared of speaking when I was younger. So when I get into those kids that are scared of speaking I love getting them to open up where it’s safe to sit there and not to get them out of the whole “you didn’t ask the right question.” because to me there is no wrong question because it’s just getting them to ask questions, being curious. So, I like that, when they get it.

R: What is the single-most element that would make your work more effective?

Blair: The buy-in. The belief. I think it would make it more effective, because I believe that I’m already effective, but instead of getting here I can get over here because we would already be at, instead of me having to get everybody here we’d be able to surpass…When you get those teachers that are already there, you’re able to go further and further and further. And hit so many different subjects. All of a sudden the teacher will jump in or myself or a current world event and we can throw in so many different things that tie in with this, so you get so many levels. Where, when they’re not there, you’re just lucky if you get, you know, the buy-in by the end.

R: Do you feel supported by school administrators? What does that support look like?

Blair: The school administrators? It depends on the school. Every school varies. I would say, I think it’s about half, for me, from the selection they gave me. I try to reach out to them, to let them know that I exist, that I’m in the building, what we’ve been doing. I try to engage them and give them…what a great job they’re doing, that the students are great, just to build up rapport with them. What I do have, though, that’s support from the school administrators, they’re looking forward to seeing us, the principals will pop into the classrooms, the teachers engage. And I don’t agree with them always, I don’t need a teacher jump through any…being
with me the entire time, I just need to read their body language to know they’re listening, and then eventually they will get there. You know I try to take baby steps with them, but yeah, the teacher will be involved. And if the teacher can tell me what happened, I know that they were there, you know? They don’t always have to be physically participating for me to see. I need them to be their here (?? You listen - 11:01 of the recording)

R: How do you know when a teacher is truly beginning to incorporate arts integration into his/her practice autonomously, across disciplines? Have you experienced this phenomenon?

Blair: Yes, I have experienced it. How do I know when a teacher does it is…sometimes I’ll get that “Let me run this idea by you, Roxanne.” and they’ll ask me if they can use this strategy with this content. So now I can see that it’s happening in their head, they can see the possibility. What I also get is “Last week I tried this, and this is what happened.” Most of the time it’s positive. Sometimes they run into some kind of wall and they’re like “How would you have done this, I don’t know what I did wrong” and they’re asking me, and sometimes I can help them and sometimes I need to be there to see it because it could have been something so simple as the way you framed something, or the way you approached, you know, sometimes it’s such a little tweak that they don’t even realize it. I love when the teachers sit there and they go all out or they go into the hot seat and the students tell me “Oh, we did this last week, he sat down and he was…George Washington in history” and I was like “Oh, that’s great!”

R: Does this occur often, where the teacher actually…?

Blair: Last year it did, for me it did. I don’t know if it was because the older, um, I didn’t do as many younger. Or if I got lucky with the group of teachers I got.

R: Ok. What else would you like to make sure is included in this study? Anything that has not been elicited through my questions.

Blair: I know we try to get the kids present and away from social media in some ways. But I’m wondering if social media, if there’s a way to aid the belief system. I mean, I know there’s articles and they share it but I don’t think it’s done the right way. I don’t know if there’s any way, if your study… You know everybody wants to be acknowledged. You know, just something as simple as “Oh, number 8 school did this with the Educational Arts team, congratulations!” I just wonder if there’s any way to engage them in that way, through social media. That’s it.
APPENDIX D-2

SANDY INTERVIEW

R: How do you view your role in the Arts integration professional development process?

Sandy: That’s tricky because everything we do is professional development. Even when we’re in the classroom working with the kids it’s under the auspices of training the teachers. So you don’t just mean those pull-out PD’s?

R: I don’t although it has been interpreted by some of your colleagues as that. I do conceptualize it as everything and I’m glad to hear you say that.

Sandy: So, my role would be in both situations, because I’ve done both, as a facilitator, giving teachers our working understanding of how to use the strategies.

What Arts integration professional development methodologies do you employee with your teachers? For example, collaboration, modeling, debriefing, all of the above...

Sandy: All of the above. The number one methodology is the same exact methodology we bring to the class, which is experiential. We give them a learning experience. A lot of teachers come prepared for a PowerPoint presentation and to hide in the back and look on their phones during the presentation. And we have them up out of their seats from the get-go. So I would say the number one methodology is experiential, hands-on training. To give them a learning experience so that they can experience, which is we feel is the only way for them to fully understand what happens with the kids when they then use the strategy.

R: Briefly describe the dynamics of your work with any teachers who are participating in this study that we have checked off. You can identify one or two, if you can recall the dynamics with those teachers.

Sandy: People have probably talked about Ms. (X) already.

R: She’s a Rock Star.

Sandy: Yes, she’s a Rock Star. I’ll talk about Miss Audilane, she was sort of my treatment teacher during the study, so I was with her for three solid years. You may or may not end up meeting her, but the dynamic was one of... It started out at the beginning that our dynamic was trust. I could tell right away that she was very trusting and open. She was not a teacher who would be like “who is this, who are you what are your qualifications to work to my children?” She was trusting from the get-go, she was open, open minded, open-hearted. From there we were able to develop a really good team-teaching approach. She would kind of circulate, and all I would have to do is look up and make eye contact, sometimes I didn’t even have to. I would just say, “and in fact maybe we should just talk to that character” and I would look up and just wink and she would get right there in the seat and she would get in roll. So we had a real tag team. I would call the dynamic a tag team, she was ready, she used
our stuff freely even when I wasn’t there, and she had a lot of extremely challenging students in her class. So she was kind of, she was always on the periphery, she was never…

**R:** Please describe some specific challenges that you have encountered as a teaching artist. You can restrict it to one or two challenges to your work as a TA.

Sandy: The number one challenge is working with a teacher who is not on board. And by on board I mean, who views my visit as either break time for them, which is all understandable no value judgment here. But who views it as a break time for them or worse views it kind of suspiciously. As a kind of, “hey I don’t know what are you going to do.” And it really sets the tone for how the kids relate to the experience. So the biggest challenge is that, especially in classrooms where there’s a lot of behavioral challenges and a lot of lack of trust, where people come and go and there’s no reason the children should buy in that they can think of. And when they look at their teacher and the teacher is clearly not buying in, it’s really hard to get the group experience rolling. Because there’s no buying in for anybody, and so I would say the biggest challenge is a teacher who is not in any way involved or invested.

**R:** Please describe a specific success that you have encountered as a teaching artist.

Sandy: Oh my, so many!

**R:** That’s wonderful! What’s the one that stands out the most? You can give me two.

Sandy: Okay. Both involve students who were alienated in some way in their classroom setting.

The first one is an ESL story. It was a Syrian boy who had just arrived and for some reason he was put in with the regular language arts classroom. This is a 6th grader. He has no way of understanding anything that’s going on but for some reason they had him sitting there. And he clearly had anger issues, I don’t know what kind of trauma the kid had experienced. He was just sitting in the corner and he wasn’t even really given any materials, he was just expected to sit there not understanding anything, I guess in the hopes that he might glean something. So I never feel comfortable, even when the teacher gives me the signal and tells me that “oh he’s off to the side don’t worry he’s not participating.” I never feel comfortable, because what we do is we create groups learning experiences, so I never feel comfortable with the kid who’s not involved in any way at all. So I tried to loop him in, and it just so happened that that day we were doing an activity that did not rely on a lot of vocabulary or verbal exchange. It was Change 3, where you change three things about your appearance and you have to identify it. I kind of tried to make eye contact even though he avoided it, and I called him up and he said no. And all the other kids said (mimics kid voices) “he doesn’t participate because he doesn’t speak English.” I said come here for just one second and I kind of went over to him, and he very reluctantly came sort of near the thing. And it involves getting too two lines of equal numbers of students to pair off and face each other. So I signaled to an empty space and I said look she needs someone standing across from her. And he came over really angry and crossed his arms and he stood there. That was his defense, he wasn’t going to understand any instructions and no one in the room spoke Arabic, and as far
as he can was concerned it was just public humiliation. And then as I demonstrated the activity, to simply change three things about something in your appearance, I used him as a partner to demonstrate. I rolled up my sleeves, I took off my shoes, and I did something with my collar. And then I had him point, and in any event I made it clear non-verbally what the instruction was. The kid did the activity, and you do three rounds where you change partners and you move down the line and the whole thing keeps moving. So he interacted with perhaps a dozen kids, and he was totally beaming, children were laughing with him he was making funny things to change his clothes, he was part of the group experience. And then I had them go and sit down and then we do a thing that leads right into imagining someone that you’re close to. I do a guided visualization with them, they open their eyes and they write about that person and they can make a drawing. So once everyone got settled with their writing, I went over to him and I said, I tried to ask who do you live with, mother, father, brother. I did a Google search for a couple of words. He said father so then he said no English, so I said draw and I made a circle meaning draw his picture. I made a circle for his head, and he spent the next 15 minutes making a drawing of his father so detailed as the other kids were working and I was circulating and I came back to him and asked “what would he say.” I didn’t ask it, I drew a speech bubble coming out of Dad’s mouth and I pointed to it. And of course he wrote “I love you son” (emotional).

R: I’m going to say that I don’t have time for the second one and I’m sorry because I was so engrossed listening to that, it was wonderful, that’s the stuff that...that’s why I do what I do.

What is the single most element that would make your work most effective?

Sandy: What is the word for it even? Being part of, I don’t want to say regularity because that’s such a boring word. I’m looking for the word that means we’re guaranteed to be in those classrooms. They have our program in place. There’s not all kinds of psychological insecurity as to whether we’re going to be in this class, if they’re going to have us back.

R: Clear expectations?

Sandy: No, like the logistics. I just feel like if this was a program that was part of the curriculum, we could change the whole district. We could literally change the district.

R: You could change a lot for sure.

Sandy: As it is, it’s piecemeal. Hustling around, selling it to principles, not even sure which programs and we’re going to be on until January or February. So it’s like the tenuous nature of it is really, I feel, I mean you see what we’re best at. We’re best at what we do. If we had the logistical structure in place to just be able to do what we do best, I feel it would really up the effectiveness.

R: Do you feel supported by school administrators, and to what degree. I mean think about it, is it a 50-50 thing?

Sandy: I’d say it’s a 20/80 thing.
R: You mean 20% supported?

Sandy: Yes.

R: And 80% not supported, necessarily? What does that support look like when you are supported?

Sandy: That support looks like the principal knowing who I am when I run into her or him in the hallway. Knowing who we are and knowing why we’re there, knowing that in a proactive way they invited us there and not just like who is this person and what is this program. Yeah, that’s what it looks like. Recognizing the value of the program, coming to visit the classroom that we’re while we are there, knowing what’s going on with it.

R: That’s huge.

Sandy: Yes, it is.

R: How do you know when a teacher is truly being beginning to integrate Arts integration into their practice autonomously when you are not there and across disciplines. Have you ever experienced this?

Sandy: Yes. The kids tell you. “Oh my teacher did this yesterday!” That’s the number one way to know, because the kids tell you, especially the younger kids, because they’re so excited. “Oh my teacher, we got to interview Cinderella yesterday!” That’s the number one reason. The other way we know is that the teachers mention it. They say “oh I meant to tell you yesterday I did this thing and it really worked and here’s how.” Those are the two main ways I know, and yes, I have lots of examples of that happening.

R: Is there any singular thing that you would like to make that you would like to make sure is included in the study that I have not yet elicited?

Sandy: I think throughout the day, I think you got it all. I guess I would want to talk about the magic. To make sure of that, in this current frenzy, what I call the assessment frenzy, that our culture is going through, not just in arts and not just in education. Everything is a survey, you buy toilet paper you have to fill out a survey now. It’s an assessment mania. And I understand why, especially in Arts Education, you have to be able to be able to prove the impact to test scores you have be able to prove the worth. And while I feel that even though that’s useful, I also feel like it’s missing a lot. By bulldozing over everything with the lens of assessment evaluation, you’re missing some nuances of how children learn. And also, I find a lot of the assessment can be a bit naive. I mean have you seen 7th graders fill out surveys? Like we’re breaking our heads to come up with the meaningful questions about “does this make you feel joy?” “does this make you feel a love of reading? I’m not saying it’s not robust data, but I am saying that there are better ways to allocate our resources and really find out what these kids need. So I guess even though there’s a great value in data driven work, that’s not all there is. And we really moved away from being able to understand things by seeing them, by bringing our intelligence to them, to what we observe.
R: How do you view your role in the Arts integration professional development process?

Marion: My roll. You mean other than that as a teaching artist facilitating workshops? Well over the years, I’ve helped to develop a lot of the material. It’s been a process. We’ve been working with folktales and different forms of literature, novels short stories, for many years. And my background is in drama and Theatre, where I’m well-read as far as a lot of the literature is concerned. We’ve taken that and we wanted to bring it to life for young people, for them to experience drama, not as an actor would but as a strategy to look more into the storyline of a particular story. What was the author’s intent, how does it impact your life, how do you see and empathize in any way shape or form. Do you see any connection with the book you’re reading in the classroom? Does it make sense to you, as far as the characters and their relationships? The understanding of setting and plot. What I’ve learned over the years through theater in analyzing a script, I’m helping young people analyze the material that they’re reading in class. To make better sense of it, and to get more connected with the story. So that they’re enjoying it as opposed to reading something that they’re totally detached from. I find it there still some teachers who say read chapters 1 2 and 3 and tomorrow we’ll have a quiz on it. And the child is not engaged. And in some instances, there are stories that have cultural differences, in others historical differences, that they cannot relate to. And there are questions there, that unless you explore them, students are not aware that they even exist, to stop and make an inquiry and say “why does that happen?” or “why does she do that?” They don’t understand, they take everything at face value and what they experience in their life. So they can only associate with what they know and their own lives. We take that a step further and explain how that was different. Maybe if it was a cultural difference, if it was a historical difference, and then we look at the possibilities, like because it’s different how is it NOT different. So drama helps us, through interaction, to get a better understanding and to get a grasp of what the author was actually trying to say and what they were inferring. And for me, it’s not about teaching how to act, it’s not about teaching theater, although people and the other artists use integration of the Arts in that respect. They want them to learn more about the art form. I’m just taking the art form and helping them learn through the art form, and learn what applies academically to them and socially to their own lives. That’s, I believe what as an organization we are attempting to do. Make them better thinkers.

(Presumed interviewer question here but there is no audio of it. Recording continues below at 4:50)

Marion: In some instances it is. There are practitioners throughout the country, like the one I was describing to you with Harriet Tubman. Their objective is to bring theater to life through the artist performance. And they walk into the classroom, and engage the child in the classroom. They’re not saying, once I’ve done this they’re going to come out and want to be
an actor, although that may be a residual effect that can happen that they’re not even aware of as far as the children are concerned. But there are ways to approach it, and even here within our own district, and even though we’ve explain the process, at least Carmine did, she won’t buy into it.

R: This is the Principal? The Superintendent?

Marion: No, no, no. We were working with, I’m trying to remember I think it’s the district supervisor in arts and theater. And the person that we were working with had just retired and this is the replacement. And she intellectually understands what we’re doing, but it sounds from what I’m hearing that she wants more of that “put on a play” approach.

R: She wanted it to be more presentational?

Marion: Yes presentational. And I feel like saying to Carmine, well we have to look at it in a practical sense in some aspects to. Because we have an organization, and we have salaries to maintain and pay. Is there any way that what we do can translate into what they’re asking for. And maybe we can devise something that is the best of both worlds. And I’m hoping we can, because that’s money that we’ve just lost, that we’ve had. All it takes is one person with a different idea, and they, and then the rug has been taken right out from under our feet. And that’s a shame. Like I said earlier, Arts Integration means a lot to a lot of different people. And it doesn’t seem like they’re honing into anyone specific interpretation for the country. It’s so broad right now. So you have a lot of these schools that are ill-equipped to even make that decision for themselves, and decide what Arts Integration is really about. And they’ll take whatever they can, and they’ll spend their money for something that isn’t necessarily going to help advance their students in the way that they’re hoping. And I don’t say that we have the answer to it all, but I think we’re on the right track with our program.

R: What Arts integration professional development methodologies do you employ in the classroom?

Marion: The ones that we use in the classroom, specific ones?

R: Yes. Professional development methodologies, like as far as…

Marion: Like Hot Seat?

R: Those are techniques and strategies. I’m talking about more like modeling, co-teaching, debriefing, you know, professional development methodologies.

Marion: Depending upon, and I do a little bit of each of those methodologies. Depending on relationship with the teachers, and my relationship with the school, and if the teachers new, and that can go from classroom to classroom because every teacher is different. It’s hard to get that pulse. When you work with the teacher for a number of years, then you kind of know you can do a little bit more. You can incorporate a little bit more. I like to make it a team teaching experience, where the teacher has some influence as well. Some teachers like to just sit down and take notes and observe me while I’m doing it. Other teachers like to be engaged in the process. And I have to find that comfort level. It’s just like working with a new group
of students. Even when I’m working with the same teacher year after year, the classroom changes. Or from one to the next. The classroom changes, and you have to learn that dynamic, you have to feel through where the the group is coming from. Over the years, I have strengthened my ability to connect with the group, get the kind of vibe and direction they’re going in and follow that flow. And every experience is different. And when I know the class will enough I know what direction we’re going in together. If I know the teacher well enough, I know how much I can incorporate the teacher, and I know how much I have to back off and allow the teacher that’s space, because there are some teachers who are not as engaged. And after doing a specific activity, I walk over to the teacher and say did you notice. And the teacher will stop and reflect. And I’ll ask them, why do you think that happened? I felt something, did you? And then the teacher feels that they can be a little bit more constructive and helpful in guiding me, because they know that group, they know that individual child, they know what makes them tick, and they’ll help me. And I want that kind of that input from the teacher, I want them to help me as much as they’re looking for ideas for my perspective. I want to know their perspective too. Because if we’re both in this together, then something is going to happen. That teacher is just sitting there and ignoring it and doesn’t really care and just figure okay he’s here for 45 minutes let him do his thing and I can catch up on my paperwork, that’s kind of hard. So it’s all about getting to know the teacher, getting to know your group, and of course if you’re with them for 12 weeks, you’ve got a good shot and really coming out with something. The times we’re only there for one or two workshops, for instance a lot of the teachers...I didn’t say a lot about a lot of the teachers on that list because I haven’t worked with 4th and 5th grade for a couple of years. I know some of those teachers from the past years. But recently, those grades have only been getting one or two workshops. Two 90-minute workshops, that’s not enough to really make a big impact. But we’re actually covering a lot more of the district because they’re a lot more 4th and 5th grade teachers in the district, and there are over 40 schools in district. So you’re hitting on a lot of people, but you’re not necessarily, the impact is not as felt as there is with a 12-week series. You have to be prepared when you walk in there for one program versus the other program, how you’re going to approach that teacher. And if I’m only seeing them for two 90-minute workshops throughout the year, the chances are they’re probably going to just be observing me and watching me. And afterwards, at the end of the workshop, I may touch base with him for a few minutes and ask them for their feedback.

R: Briefly describe some specific challenges, or a specific challenge, that you have encountered as a teaching artist. Like one of your most prevalent challenges.

Marion: Discipline in the classroom. In some schools, and some classrooms, you walk into a battlefield, depending on the culture of that school, you walk into a room, especially if it’s a new experience and the students don’t know you that well or at all, and you’re going to go in there, and you’re going to do a workshop based on their language arts curriculum. And you say we’re going to end the workshop with a writing sample, and we’re going to do some activities that you’ll be enjoying. And they test you. And depending on how long of a stay you have with that class, whether you’ll be with them 3 times or 4 times or just the one shot, that first 15 minutes is perhaps one of the most challenging 15 minutes. Because you have to
know your game, you have to feel that group out, you have to know what direction to take and what your role and relationship is going to be in order to engage them, and it doesn’t always work. So after 37 years of doing this, I still can walk into a classroom and be totally frustrated because I misjudged or didn’t get it right, and I’ve lost them. There are so many factors, so many reasons of how to lose a class. And I’ve learned over the years that it’s not all my fault - I used to take it personally. There are other factors that are involved, and you’re just not going to have a positive experience in every Workshop that you do. A lot of times, that old stigma of a person coming into a class is treated like a substitute teacher. And you’re not, and if you say that directly, it’s probably not the right approach to either look like if you say look I’m not your substitute teacher. To understand how that happens and why that happens, that is my biggest challenge. Because if I can get them in the first 10 minutes of my workshop, then I know it’s a cakewalk for the rest, a breeze for the rest of the experience. And when it’s finished, I’ve got something, there’s some magic that happened there. And I know it works if I go back the second week, and when I walk in that door I get, “Hey Mr. Dominick, Mr. Dominick’s back!” Even if they were tough and really put me through the ropes, if I see that greeting in the morning then I know we’re in a good place, we can go from here, we can build from here. Sometimes, you get to that second week, and I look at the faces, and I say oh boy, I’m the last person they want to see!

R: Give me a specific success that you haven’t encountered as a teaching Artist, a major success that you encountered. As a teaching artist.

Marion: I am so critical about my work, it’s difficult to think about it - a success. Since my background is theater, I like characters and I like storylines. Another challenge would be informational text, and this is most recent so I’m giving you an example of one of the more recent workshops that we went to in the past couple of years. Informational text is basically that - it’s not related to a story or novel or anything like that. It could be on space travel, it could be on a shark in the sea, it could be a dinosaur excavation, paleontology, it’s just a topic and that’s all it is. It gives you fact after fact after fact. I t’s some of the driest reading, I think, and unless you are already a fan of that particular topic, it’s going to be hard. So to find some strategy that works with that particular format, that engages the class to work. That was a large success. For instance, if I can remember the name of it, it had to do with finding the remains of Super Croc. That was the name of it, Super Croc. It was from the Stone Age, a reptilian creature that looked like a crocodile. It was over 16 ft in span, and they found the fossilized remains. And based on the scientific tests that they have now, they could determine what it ate and what it probably looked at, and how it died, and what were its eating habits and so on and so forth. So I made the group a group of paleontologists that went on a dig, and we found our own fossils of a prehistoric creature. And it was done with construction paper and basically what they did was they found these bones, and using the facts from that article about Super Croc, we duplicated the strategies that were used by those scientists to create and document the findings of our own dinosaur, add the children build in small groups, they were in five different groups and they all built their own dinosaur based on scraps of construction paper. They named it, they had to sit down together, working groups, working pairs, to get all the facts and make a full presentation of their dinosaur. What it looked like, when it lived,
what period of time, they had to parallel it to the literature that they read. So they went back and forth from the text so that they could have their facts correct. Even though it was fictitious in nature, they weren’t putting together any known creature, they were creating their own. So at the end of the process, they had these 6-foot two-dimensional pieces of art that the teacher hung throughout the hallways. So anyone who walked by could read the card plates that told what it was, how it lived, how it died and there was also a picture, a drawing that showed what it looked like when it had skin, whether it was a creature that was carnivorous and so on. And that was amazing for me, as an accomplishment, to take that form of literature and bring some reality to it. And I was their go-to point person, where the different paleontology groups came to me with the different findings. And so we had the drama and the facts and there you have it. And I broke the barrier for myself or how to take informational text and find other ways to use it without the help of the storyline or the plot. That was successful, and the teacher loved the idea, and a couple of them still do that project, because I showed them how easy it was to just cut out scraps of paper and build their own dinosaurs.

R: What is the single most element that would make your work more effective? Now keep in mind it’s the single most element.

Marion: Personally? Youth. Take me back with the knowledge I have today to 35-40 years ago and I would be one heck of a teacher. You know I can see now we’re teaching is exciting. Because when you’re changing and you see the glow, when you see the eyes open up, when you see the kids getting it, I understand why teachers can get off on that kind of euphoric moment in their lives. Changing so many people’s lives. I’ve taught, but it was in higher education so it was a little bit different because it was in the Arts. But here, with younger people, I started this work when I was 21 years old and I’m 59 now. And the information that I accumulated, if I only had that what I know today back then oh what a teacher I would have been. So my youth. I love to try it all over again.

R: Do you feel supported by school administrators? And when you are, what does that support look like?

Marion: I think for the most part, they appreciate the efforts that are being made, they appreciate the support and what we’ve given to their school. And I think, it ends pretty much there. The organization has had a good reputation, and it speaks for itself. We’ve had some slip-ups, over the years with some personnel. Carmine is very careful in making sure that each of the workshop leaders are trained in every way as far as being able to communicate with Administration, and not to stick your foot in the mouth and say the wrong thing and how to behave appropriately to represent the organization. And I think they see us as professionals, and that we understand what we’re doing, and that has taken a long time to perfect. And that’s why it’s very hard to find new workshop leaders because the work we do, it’s not something that comes to you easily. We would never put a person out there who has no background in what we do, they have to have some background in what we do and then they pair off with one of us until they’re ready to start conducting workshops solely on their own. But I think that the schools, to an extent, the Principals, the teachers, they have a
respect. They know, when you come in and say educational Arts team, they associate us with a good product and they appreciate that. And I really believe that if the Principals had more money to afford us, they would have us on a more extensive part of their yearly budget. But like anything else, they’re limited in what they can do. So the schools have been very good to us in the past, some schools more than others as you know.

**R:** *How do you know when a teacher is truly beginning to incorporate Arts integration into their practice autonomously, across disciplines? Have you experienced this phenomenon, and how many times in your practice?*

Marion: It doesn’t happen as often as you would like, but a teacher will come to you at the beginning, and say I used this activity. I used it in whatever course it is. And they’ll stand there and they’ll tell you for 3 minutes how they’ve taken this strategy and they’ve used it in a way that I never would have thought. Even in another subject, another topic. Like Mr. Black, he has used it in other curricula, and I was amazed but he understood how to manipulate the strategy to make it work effectively for him. He’ll say I did with social studies, or I did it with whatever. And I’ll say okay did it work? And he’ll say yes it was beautiful, it was like a charm. And I say can you write down that down for me can you let me know? So there are teachers who love to tell us. With every teacher, and who doesn’t, when you’re having success you come right to the source. I just wish that they would tell their fellow teachers. Other than just saying the educational Arts team is wonderful, share with them what makes us so wonderful. Share the strategies and what we do, help make your fellow teachers who don’t get a chance to meet with us, help make their lives a little easier by sharing some of the strategies that you learned through us. But every so often you come across that teacher, like Miss Celentano, who tells me I have done this activity, dramatic dew point, we did it last week. I love it, when I’m putting a lesson plan together when I’m coming to the class and I find out that a teacher just did that activity with them the week before I got there. So I was like alright guys you know how to do it so tell me, did you do it this way or that way. There are so many ways to take the strategy and use it effectively. If the teacher is really in tune with how to manipulate the strategy itself, it will come to them, and they’ll say I’m going to do three chairs with this activity. And they’ll go out and do it, and when I come to the classroom, or sometimes it will happen when I walking through the hall, they ask if I’m coming to them. I’ll have to say I’m not sure if I’m coming to you I’ll have to see, and I’ll know probably that I’m not going to be able to go to that teacher. But you get stopped in the hallway and they ask you when are you coming back to us. And they say I used that, and then they’ll name the strategy. The fact that they retain even the name, and the fact that they use it, it’s even more complementary and gratifying when you hear that. Because they get it.

**R:** *Is there any thing that you would like, other than what has been elicited that you would like to make sure is included in this study? Any burning thing that you want to share?*

Marion: After last year, I think professional development is really crucial. And we talked about that a little bit in our meeting today. I think that’s important, to move them forward, especially with new teachers. Buying into what we do with new teachers, it’s always starting
with square one. This organization is successful because our executive director has been here since it started. We’re getting up here in age and retirement is on the horizon, and we’re hoping that this organization outlives us. We have to keep people in place, they’re going to be able to go out there and continue what we’re doing, and that isn’t it all isn’t going to end at some point when Carmine retires. And we don’t want it to end for the teachers either, where the teachers that we have impacted, they’re getting up there some of them are becoming administrators. They’re still relatively young, they have more years ahead of them. But there are new teachers and they have to learn from the beginning and PD’s are important to that. I think they’re crucial. There are a lot of teachers last year, In certain schools that didn’t benefit because there wasn’t any PD before the project began. And we got into some of the classrooms and some of that frustration and trying to make those classrooms work, those were some of the disciplinary problems because those teachers didn’t know who we were and what we were actually trying to do. And if you write it down on paper, some people they get it in an email and they don’t really know what it is they don’t know what it’s about, and they think it’s just another program coming in and eating up some of their valuable time. Whatever their perspective is. Whenever we come in and we have a PD, a professional development, I think it kind of it massages the idea and the concept very well so that the teachers are very well prepared for the day that we come into the classroom. I think that’s a crucial part of it. The PD’s are essential to getting that foot in the door and getting into the classroom so we can really build from there. Otherwise, we’re just starting from ground zero and that’s really hard to do. So I think that’s important moving forward and for this organization moving forward, and for new teachers and new schools coming to the project. Professional development has to some way be introduced at first.
APPENDIX D-4

ALEX INTERVIEW

R: How do you view your role in the arts integration professional development process?

Alex: I just had this conversation with Terry. It should be more on-going than I think it is for me. Like, I think I’m getting more clarity in that way, in terms of the professional development process, because the focus was always on the work and the children that…until recently it’s been more clear that that’s really the bigger part of the role right not. Not bigger, I shouldn’t say that. Equally as important, and to try and get the teachers more involved, to work with them more. So I guess my role would be to collaborate more with them. And to help them. It’s so funny, I just had this conversation with Terry about how I see that because I feel that me personally and probably and as an organization we’ve probably slacked a little in that area. So do you want to know what the ideal goal is for that, like how I would see myself, like where I want to go with it?

R: Where you are now and where you want to go?

Alex: Got it. So, where I’m at now is definitely falling short of where I think I should be. I would like it to be as equally important as the work that I do with the kids because I feel like that was too much of the focus. When I go into a classroom, I would like the teacher to be just as involved as the students. And my role is to help make that happen, which I haven’t. I do it sometimes, but it has to be done every time. Does that make sense?

R: Totally, yes, totally. You know, there’s no response that doesn’t make sense unless you start talking about the moon and the stars.

Alex: Got it (laughing).

R: OK. What arts integration professional development methodologies do you employ with your teachers? So, for clarity, modeling, collaboration, debriefing…

Alex: OK, mostly modeling. Right now it’s at a modeling stage, a little collaboration. We’re about to embark at a PS 20 school where there’s a little of each going on, which is what I’d like to do, ideally. But right now for me, for what we do, it’s modeling.

R: OK.

Alex: A little collaborating, but again, not as much as I think needs to be done.

R: Briefly describe the dynamics of your work with each teacher who is participating in the study. Do you have any teachers here, that we checked off, that you’ve worked with, if not now, you know, previously. You can even pick one.

Alex: You mean what is my relationship with them?
R: Yes, like the dynamic, how did that go, what were the dynamics, was it collaborative, was it more like, you know…

Alex: Oh, ok, yes! And this, I think, will help with the other questions as well. There are teachers that I can go in, for example Karen Brown, she gets it, she’s right there. Now, ideally I like the collaborative. I like when you, I try to stop and ask questions and ask where are you headed, what would you like. She will always give it to me, or she will say something that will spark, right, and we both get it. Her class, when I go into it, embodies everything I would like to do in that way. I model, it’s collaborative, we can discuss maybe “Oh, what if we go in this direction” for writing. Instead of, as opposed to a teacher saying whatever you do is fine, get them writing. Ok, I can do that. What I really want to know is what do you see happening, like did you pick up on something I didn’t. Or, did you see where I went with this. She’s always there with me, every step of the way, or, whoever goes, not just me, whoever goes in there. So, yeah so that’s interesting, so that even goes back to the PD question a little bit, because I do, I love that when the teacher’s right on board. And it is just frustrating when they just say whatever writing you want to do, when they say “well you know what, this kind of goes into an opinion…” I’ll give you maybe an example. If I do A, B and C this will go into an “opinion piece.” If I do A, B and C this will go into a narrative. And they’ll go “Oh, well, we all worked on this, why don’t we try this?” That makes, that’s ideally how this should flow. So again going back to Miss Brown, generally that is what happens. Another one or no?

R: You can do another one.

Alex: You know why, because Hannah is amazing. She’ll always give really great feedback. A lot of time she’ll say “Do what you do.” and then, she’ll always comment after it, because she’s there, and she’ll say “This is something we’d like to try and work on” or “I see where you did this” so she’s another one.

R: Ok. Please describe some specific challenges that you have encountered as a teaching artist.

Alex: Schedule. It can be that simple, just trying to work with their schedule. And the lack... I think it’s a little discouraging and challenging. I find a disconnect with the teacher where I’ll say “okay we’re going to do this and they’ll oh I’m just going to grade my papers, is that okay.” That’s something of a challenge - am I just going to say no you can’t? You know that’s where they’re coming from, so those challenges are always there. Scheduling, logistics, you know?

R: Can you describe some specific successes that you have encountered as a teaching artist?

Alex: Do you mean like a project in general or a personal moment?

R: I’m going to let you interpret it as you wish.
Alex: Okay. When you walk out of a class and the teacher says to you I can’t believe how they wrote, they never write like that for me. Or when a kid says oh my God that was so much fun when are you coming back, we didn’t have to work. To me that’s such a success. They have no idea what they just did, the capacity of what they just did. That’s success to me. And years later when I walk through the whole way and someone will yell, the wolf you’re the wolf from some story or some conversation that I had with them where I was the big bad wolf. Things like that.

R: There was something I wanted to ask you, and I may be thinking of someone else I observed. When I saw you facilitate professional development, wasn’t there a technique you used where you stepped in and out of the character, to address the teachers? First you were in character and then you came out, and then you were addressed the learners in the room? And that’s Hot Seat?

Alex: That’s Hot Seat or Teacher in Role. Roxanne did that I think but it might have been me. Yes, it could have been me.

R: Yes, I think perhaps both of you employed it, but you were doing something with the girl who ran away from home or something?

Alex: Yes, it was Goldilocks. Yes you go in character as Goldilocks Or the mom looking for Goldilocks. Then you have a conversation with them and you come out of character and you ask them what did you think of this character, and then you kind of address what’s happening.

R: So that specific technique is Hot Seat?

Alex: Hot Seat, yes. Or Teacher in Role.

R: Are those techniques, are they listed in any of the handbooks that you put out or all of them? Because I have all of them.

Alex: They should be listed in all of them, maybe not in the very first one but in the more recent ones.

R: Not the Magic Circle?

Alex: I don’t know if Hot Seat is in that, maybe Teacher In Role is. That’s the one with Rumpelstiltskin. I think Rumpelstiltskin is in that one and we went in Rose the queen, and Rumpelstiltskin the little man.

R: So I should be able to find them.

Alex: Yes. And Hot Seat is so powerful.

R: Yes, it was powerful for me. Not Hot Seat but Teacher in Roll. I was there, and I remember thinking she’s good and I need to add her to my little group. You were a belligerent character, and you did it so well I said to myself she’s an actress. What do
you feel is the single element that would make your work more effective? The single most thing that would impact your work most positively?

Alex: That’s a great question. On a personal level or again can it be up to interpretation?

R: Again, I’ll let you interpret it.

Alex: For me, it’s being a better listener for the children and the teachers and what’s happening and going on in the class. And when I get stuck, it’s because I’m not listening I’m in my head and I’m doing something. So, I think it’s not listening.

R: That’s really good, you came up with an introspective one. That’s great. Do you feel supported by school administrators?

Alex: Yes and no. It varies. For the most part, I would have to say yes.

R: What does that support look like?

Alex: So basically when I walk in, it’s “Hi, we’re happy to see you again, we like the program.” Or, they’ll help me set up the class. So, I go to the vice principal or the language arts supervisor and ask them would you like me to schedule or how would you like me to approach this? And they’ll say oh we can help you with the schedule. One vice principal said if you have any problems, this is not prep time for the teachers, they really need to be there for you so please let us know. I don’t want to be a tattle tale but I’ve gotten a lot of that. Whenever I walk in the door I stopped in the office they’re appreciative. Even the ones that maybe don’t like the program, it’s interesting. I had one vice principal who became a principal last year because the principal was ill. He said you know I really don’t think this is what we want. He said, I’m not a big fan of the program. Whoever the (existing) teachers are, and this was already brought in so he was really very nice about it, and he remained supportive in that way. So, I don’t know if that was just being kind or what, I really don’t know what it means.

R: He was honest at least.

Alex: Yeah, he was honest but for the most part I would have to say yes.

R: How do you know when a teacher is truly beginning to incorporate arts integration into his/her practice autonomously, across disciplines? Have you experienced this phenomenon?

Alex: There are times when I go into a classroom, and I see a teacher and they say to me oh we did the hot seat yesterday, oh yeah, we tried this. I’m always like that’s great wow what was it like? And then there’s a second-grade classroom and I went in to do the lesson plan and they say oh I was going to do that. Or I did that last week with my other class. So I have experienced it, where they’ve actually used...yeah, absolutely.

R: Often?

Alex: It’s probably more so with the teachers that I see more often. Not with the new ones.
R: That’s valid. Now is there any other singular thing that you would like to include, would like to make sure is included in the study, that I have not elicited? I mean we spoke about so much today.

Alex: I know, it’s just, the power in doing it. And I see the classrooms, you see the difference in the work that’s come out of it. The Testament to it and how powerful it is and how it works. There is a strong need for it. Just quickly, I went into my daughter’s school and she’s in a private school, and we did a Pop-up Puppet Theater for fun, just to share with the teacher. And the teacher just looked at me when it was over, and she said you just did everything in one lesson. You hit... you know when she saw it, she was there and she saw how you could break it apart, and how they were all so engaged. So, I just know there’s a need for it, and it just creates an empathy and a kindness that we can all benefit from.
APPENDIX D-5

TEACHING ARTIST FOCUS GROUP INTERVIEW

R: What is the mission of the Educational Arts Team, as an organization?

Terry: We can start with the mission statement because we’ve been building this for a number of years and we’re sort of somewhere with it now. Here’s what we think our big picture, like vision. This is for our school programs: “We believe in a world in which all children have the opportunity to think, reflect, create and be heard within a community of engaged learners.” The mission is, “To motivate young people to achieve academic, realize self-worth and connect themselves to a wider world by making learning more meaningful.”

Blair: Hands-on learning, being part of the learning process, as opposed to somebody telling you it, being like involved in it through the arts obviously.

Terry: Well I think that every lesson plan has to have an experience first. I think it’s easy to start with school stuff but it’s much harder to come up with an experience, so that you actually experience something. That’s why theatre activities are so valuable. If you could start with a theatre activity that you could then connect to school stuff, there’s where the integration happens and I think that’s where the power happens because the theatre activity, whether it be making scenery, in some way, whether it be doing some kind of acting or improve. But if you can do something that really engages the mind and opens up both sides of the brain, then if you can make that connect to the school stuff and them come back to it using the theatre material. So it’s experiencing the art first and then the art connecting to the school stuff and then the production of oral material and visual art and writing. This seems to be the right progression. So that’s how I see it. That’s what I see as integration; within the lesson plan. There are more formalized definitions that I’m not crazy about. But for me it has to be done in that seamless way. It does encompass the different standards but I don’t know that you can reflect verbally and capture it in writing in every lesson; capture all of the different standards that are being addressed. The lessons we’ve been working on this year are really trying to reflect both theatre arts and ELA standards in one lesson plan. The reflection is a form of formative assessment so you can see what the kids have really learned in that lesson. That’s how I see it. That’s how I see a lesson.
Marion: As artists, I think we’re helping guide young people through their development; personal development at the most important part of their life. Helping them, both academically and socially through our identifying the essence of what makes them creative and to look at how that impacts their lives and the lives of others. So I see us as assisting them on that journey of development and self-awareness. I think we’ve been doing that since the team first began and Carmine and staff members have been finding the right language to represent what I’ve said in a broad yet succinct way. I see my participation as a teaching artist as giving back to the children and the city that I grew up in. In a lot of under-privileged areas with inner-city children that can get lost in the shuffle of everyday life and need that extra insight and help to look within themselves and learn more about what they’re capable of doing and what they can achieve.

Sandy: I feel like we’re modeling curiosity. I feel like children from earlier and earlier ages are having curiosity beaten out of them. Whether it’s at home or a school, there are games that don’t allow for exponential thinking. I feel like we’re modeling curiosity and creative thinking; letting that be something that’s okay to aspire to. I feel like over and over again in a classroom, the light that comes to the eyes of the students when they realize that they can actually say that thing they were thinking, even though it might not be the right answer. Over and over again we’re opening that book of the idea that there is no “right” answer to what we’re asking and in the simplest way we’re giving them that permission to say things without the harness of whether it’s right or wrong. That even the tiniest little guys come to school with now; of whether they’re right or wrong every time they open their mouths because of fear.

Terry: You hear constantly, teachers will say things like, “Oh I have a lot to cover.” I interpret that as; we have all this information that we have to keep pouring into them. And it comes back to whether we’re facilitating stuff or whether we’re [teachers] just giving them [students] stuff. The school curricula is set up in such a way that there’s a ton of material that we [teachers] have to cover. So you can cover all of this material but never really give any knowledge. I firmly believe it’s all about constructivism. You have to create experiences from which the children can make knowledge from what you’ve taught. If they’re not making the knowledge, I can’t give them information because there’s no engagement, no back and forth. There’s really no learning going on. It’s just us giving them stuff. There’s no understanding. I go back to that piece I read by David
Perkins, up at Harvard, talking about the fact that he gave these first year Harvard freshmen their high school history test and everybody failed it; the whole class. These are Harvard kids. So what does that mean? They had all this information that they were able to give back on the test [in high school] but they hadn’t really learned anything. They hadn’t created any kind of framework. They had no point of view on it. It was just information that they were to give back. I think that’s the driving force between the way schools and teachers, in general, see the curriculum. Lots of information that we have to cover, as opposed to let’s play with something and really learn something.

R: What are the program goals of the Educational Arts Team?

Terry: Overarching goals? Yes. To help teachers improve their pedagogy. To help students improve socially and academically.

R: What are some of the biggest challenges you have faced as an arts integration professional development organization?

Terry: I think being misunderstood all of the time. There’s a certain element of really…, and it’s probably a little bit on our part and on the part of the listener too, but we’re not really nailing it in a way that people can grasp the value of what this is and I’ve struggled with this for decades. I think the reason is unless you’ve experienced this you really cannot, at all, understand our challenges. Like the time that two of the teaching artists went into a school ready to do a workshop and it was cancelled, everything was cancelled, because all of the classes were in the auditorium to see the talking dog read to the kids.

Marion: The Cat in the Hat

Terry: The point is, if you put on a costume; if you have a product… Like there’s a program going on right now. I don’t really know it well enough to be critical but it’s got little puppy dog dolls and this whole set of books and things. We don’t have that. We don’t develop sets of books like Prentiss Hall or Scott Foresman. We don’t have that.

Sandy: You can’t buy us in a catalogue.

Terry: It’s the experience that the kids have [receive]. We don’t really have a tangible product and that’s part of the problem. People can’t see it so to go to an administrator who hasn’t experienced the activities, they really can’t get it.

Alex: Like the comment that was made, “They do all the fluff.” I had just started and it was jarring to me because I didn’t see it that way.
Sandy: I’ve heard teachers say, over and over again as they see their children produce writing that is so authentic and long, “Wow, you guys just made that out of nothing. We will have had this whole group experience and we’ll come full circle with all these incredible things happening and academic things happening and insights and engagement and poof we walk out the door and the teacher’s like, “You just did that with nothing.”

Alex: That was the biggest compliment. Yet it’s become one of our biggest issues.

Marion: Arts integration can be defined by teaching artists in many, many different ways. There are lots of programs throughout the country that do arts integration activities. Some of them are geared more toward presentational components than perhaps we are. We go in there with virtually nothing in our hands. It’s hard to sell that. But when we come out there’s definitely an experience and engagement that has occurred. It’s hard to explain it. We do things kind of uniquely, as opposed to an arts integration group that runs through a museum and there’s a teaching artist who gets into costume as Harriet Tubman and then goes into the classroom and does a thirty minute segment interacting with the children, with a monologue about a slice out of the life of Harriet Tubman. You can see that. You can videotape it. You can show it to an administrator and they connect with that form of integration. It’s totally legitimate and it does have its value. It’s not what we do and so selling it becomes more of a challenge, because they don’t have the complete understanding.

Blair: So we create the experience. We have a hard time selling the belief; them seeing the value because what we actually do is through the experience we teach them [students] how to think, make them curious. We create that little pathway in their head so they have that Aha moment in their head. Once you do it once, it’s like riding a bike, “Oh, I figured it out.” And it’s there forever. But you don’t see that, you can’t sell that.

Marion: But a teacher who uses our techniques in the sixth and seventh grade became teacher of the year last year, in her school. And she uses our techniques.

Sandy: It’s more like a magic trick, than it is arts education. I mean just like we’re talking about it but you can’t sell belief.

Blair: At the same time, I do know that “experiences” are selling right now. Uber’s even selling experiences. So eventually it will go there, I just don’t know how to market it.
R: You said, “Uber is selling experiences”?

Blair: Yes. “Spend the day with a hip hop artist; walk through Staten Island or New York City. They’re selling experiences. Take a boat ride. It’s about the journey, an educational journey.

Terry: An educational journey. Write that down.

R: Describe significant successes that EAT has experienced. How has success been measured?

Terry: Well it’s easy to start with the three USDOE projects. Obviously, we have all the research; evaluation material done by Elaine Walker so obviously the outcome of student tests show a lot of transfer. The ELA scores in general showed kids who participated, outperformed control groups. But on the qualitative side, teachers will say, “Wow! They never write that much for me.” There’s a lot there. I’ve always felt that if we could get some funding to do a writing project it would be great. It would be interesting because you can really quantify by looking at comparisons of students’ pre and post writing. We try to do a little bit of that, pre and post thinking. But I don’t know if we capture [qualitative successes] well enough yet. We have a lot of teacher quotes, a lot of really good writing from kids, a lot of art work that shows creative thinking but...

Sandy: It’s part of the magic trick. It’s so interesting because we go in with nothing and in many ways, [it’s] the measure of success, [that] you leave with it.

Blair: Maya Angelou said, “People may not remember what you did, but will always remember how you made them feel.” I do believe that. When you were talking about that kid, the social-emotional, who couldn’t listen and we got him to listen. A change occurred in his behavior.

Sandy: In his world view. “Somebody’s listening to me!”

Terry: This sort of goes back to the challenge. How do you capture that emotional experience that she’s talking about? I think you can. I just don’t think we’re spending enough time doing that. I think that’s one of our challenges, as an organization. We really have to find a way to capture that child’s emotional experience. We’re not asking the right questions, verbally and on paper. If we do that in lessons, we will have other kinds of data that we can use. That’s one of the things I am hoping to work on this year, getting a combination of qualitative reflection in addition to looking at the academic stuff.
Alex: I’d also like to piggyback on the success. It goes back to the DOE grant. The teachers… The first day we walked in we were so naive and excited. And the teachers looked like that wanted to kill us.

Terry: “You’re gonna kill my test scores!”

Alex: And we were like, “Oh no! This is horrible! We have to do this for three years and the teachers are just so… and I remembered thinking, “Oh no I don’t want to work with this teacher. And then after a year or two years they just became our best friends and they loved it. They became some of the biggest advocates for what we do. And I think that, for me, was one of our huge successes; to actually have that type of effect on the teachers and to work together, with them coming in with such a strong resistance. I mean it was palpable. You could taste it. It was awful. And then [after time passed] you walked into the teacher’s room, who everyone had been afraid of and she said, Oh, oh you’re here!!

Sandy: That was a huge measure of success. Change teacher attitudes, a measure of success.

Terry: Yes, teachers were asking when are you coming next year?!

R: What factors do you think contributed to the growing buy-in from teachers?

Terry: I think they see the kids enjoy it. They start to see the connection to the curricular material.

Blair: They experience it, too.

Marion: They see the results in the reading and the writing. And ultimately, when they test them periodically on that particular novel, they see that they’ve retained more than what they have been. It’s more difficult for us because we have been trying to work with their curriculum; their lesson plans. So it changes constantly, but we try to help them out.

Blair: Help them out Exactly. Using the phrase, “We’re here to help you!” Instead of “pulling them down.” we’re trying to aid. Changing that in their head.

Terry: Right, right. Somehow at this point, I’m listening to everybody. I think one of the things we haven’t done is when we set these things up we haven’t made it clear that the teacher needs to not participate by watching but actually participate by participating in the activity. Become one of the people that do the theatre thing. Become one of the people that writes something. Become a partner so that they experience. And some of them rarely will allow us to have them do
that but I think that’s the key if teachers want to get this. It’s like when you saw the PD where everybody participates. So they’re getting it outside of the classroom. They’re getting a little bit of the philosophy and the theory. But they have to in the classroom, experience it with their kids. I think that’s the missing link that we’re not quite getting with the consistency that we should.

Sandy: And we’ve tried to write it in the lesson plan: “This is the part where the teacher actually does …” It’s a tough one. I would put that in the challenges section. It’s a tough one because teachers really, nobody likes to be put on the spot. But, more to the point, they are pretty attached to the role they play in the classroom, which is to be thepourer of information and the authority.

Terry: I just want to say, a lot of it has to do with status and I really understand, having taught for two years, because if you don’t have a certain status in the classroom the class is going to go nuts eventually. You’re going to lose them. We go in and we are in a privileged position, really because the teacher has a different kind of responsibility than we have. Maybe we haven’t quite figured out how to address the change in the role because the different role that we play, that a teacher plays, and it goes back to the constructivist thing. But if we can figure out a way to get teachers to realize you can be in this role just for this hour. The role now as a facilitator in an arts integration lesson is different than running a classroom, getting everybody their lunch tickets and getting everybody out the door. That’s a managerial role. The role does shift. But I don’t know that we would be able to communicate the role difference.

Alex: But maybe we can’t because we don’t do it so it goes back to like look at Mr. ________ who can easily do it and says, “Oh that’s it, I’m “Hot-seating.” He’s the one to ask

Marion: Yes. Please don’t forget that there are those teachers who have adopted what we do and can do it.

Sandy: Right and you know why? Because they are..

Blair: But I just want to go back to what you said. Maybe we can’t evaluate that because we’re not the teacher. We’re not the parent. So we need to go to those teachers and ask them how they do that.

Marion: I don’t think it’s as difficult as you may think it is because I think these are the same teachers who come in for Halloween and wear Thing 1 and Thing 2 on them and they can drop their role and they…
Blair: That’s not dropping the role because with their goofy tee-shirt they’re going to stand in the hallway and say, “I see you talking!” So my point is it’s more about are they the kind of teacher who in all of their day see themselves as a facilitator to children’s learning? Because we have seen those kinds of teachers. And those kinds of teachers jump in and out and they never lose their managerial position. Or are they the kind of teacher who sees their first and foremost job as an authority figure to keep the management. Those teachers will not come out of their role because everything’s a threat.

Marion: I agree. I agree

Blair: But I have to make sense of it in my head because if I treat them like a student, my teachers are not going to like it. I can’t pull them into “Hot Seat” right away because it’s too hot. It’s too much so maybe the first thing I’m going to do is: (to teacher) “Here. Can you hold this staff? *to students) Here we have King George frozen in position. You’re teacher is no longer your teacher, but King George.” And all the teacher needs to feel for that one second is, “My kids are looking at me like I’m an idol for the first time.” Then the teacher will feel like okay that wasn’t so bad. And I’ll say, “Thank you so much.” That’s it I’ve only given her 5 seconds of a hot position. And I’m moving on to the workshop, but if I throw them in too quickly…

Terry: Scaffold them into the role. So the thing is to really figure out a way to do that. That’s a good point Roxy.

Marion: It’s also how you’re perceived by the teacher as a teaching artist. Roxy is perceived a different way than I am in the classroom. That plays into it. You know. It’s like, here an old white-haired man comes in here and says he’s a drama teacher. And they look at him. It’s happened with me and even my teachers that I value. In college there’s a certain status that a person has when you look at him. So some of that is how they see you., whether or not they’ll buy into how you facilitate that moment that you’re talking about. If I did that, would they be more open to it, less open to it? So the teaching artist dynamic; who the person is has to factor into it too, whether it’s with the teacher or the children.

Terry: If we do it right, it should be that we’re not in the way of the learning. We don’t want to dominate, we want to facilitate. It’s a tricky role for people to learn because it can’t be about them and I think it’s hard for teachers in general. I think we’re stamped because we go through all these years of school and every teacher you’re going to get in your whole life will be an information giver. They’re the knower; you’re the
learner, period. The kids are the knowers because the kids bring stuff to school and you have to keep tapping into that.
APPENDIX E: IRB APPROVAL

REQUEST FOR APPROVAL OF RESEARCH, DEMONSTRATION OR RELATED ACTIVITIES INVOLVING HUMAN SUBJECTS

All material must be typed.

PROJECT TITLE: Narrative Inquiry into the Barriers to and Facilitators of Teacher Implementation and Sustainability of Arts Integration in a Title I Urban School District

CERTIFICATION STATEMENT:

In making this application, I (we) certify that I (we) have read and understand the University’s policies and procedures governing research, development, and related activities involving human subjects. I (we) shall comply with the letter and spirit of those policies. I (we) further acknowledge my(our) obligation to (1) obtain written approval of significant deviations from the originally-approved protocol BEFORE making those deviations, and (2) report immediately all adverse effects of the study on the subjects to the Director of the Institutional Review Board, Seton Hall University, South Orange, NJ 07079.

RESEARCHER(S) Cheryl McClendon

05/03/2018

DATE

**Please print or type out names of all researchers below signature.
Use separate sheet of paper, if necessary**

My signature indicates that I have reviewed the attached materials of my student advisee and consider them to meet IRB standards.

RESEARCHER’S FACULTY ADVISOR [for student researchers only]

5/03/17

DATE

**Please print or type out name below signature**

The request for approval submitted by the above researcher(s) was considered by the IRB for Research Involving Human Subjects Research at the meeting.

The application was approved __ not approved ___ by the Committee. Special conditions were ___ were not ___ set by the IRB. (Any special conditions are described on the reverse side.)

DIRECTOR,
SETON HALL UNIVERSITY INSTITUTIONAL REVIEW BOARD FOR HUMAN SUBJECTS RESEARCH

DATE

Seton Hall University
3/2005