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RETHINKING ARTS INTEGRATION WITHIN A 21<sup>ST</sup> CENTURY HIGH SCHOOL  
SETTING

By

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A CAPSTONE PROJECT PRESENTED TO THE COLLEGE OF FINE ARTS OF THE  
UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR  
THE DEGREE OF MASTER OF ARTS

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Summary of Capstone Project  
Presented to the College of Fine Arts of the University of Florida In Partial Fulfillment of the  
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### **Abstract**

The purpose of this research study is to examine arts integration practices within a Kentucky high school setting. Arts integration provides learners with unique pathways for using arts content to connect over-arching themes across all subject matter in ways that are personal to each individual. By studying arts integration measures within my high school (through classroom observation, teacher interviews and surveys, and analysis of our annual arts integration *Program Review* results), I have identified areas of need within my school's beginning attempts to rethink the way that arts content is used in other subject matter areas. To aid my school in this goal of arts integration, I have researched and compiled desirable arts integration resources onto a website for the faculty within my school to use for better planning and implementation of arts integration within their lessons. My research is informed by current definitions of arts integration. On my website resource I have included activity suggestions and standards-based assessment practices for arts integrated lessons for each of the following disciplines in my school: Math, Science, Social Studies, Language Arts, Foreign Language, and Practical Living and Career Services. By synthesizing and making accessible information about the interdisciplinary learning benefits of arts study, I provided my faculty with a website resource for purposeful and authentic arts study in learning the content of traditional subject matters.

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The Kentucky Department of Education is currently reforming the accountability system for schools within the state, reworking strategies dealing with what students should know (standards) and how student learning will be assessed (assessment). Although the fine arts were eliminated from standardized testing a few years ago, it wasn't until last year that a state level program was finally put into place to assess student learning in the arts. The program that was put into place is called a *Program Review*, which assesses three areas: arts and humanities, practical living/career services, and writing.

For the *Program Review*, schools put together panels comprised of teachers (within and outside of the review subject area) and administrators with the option of adding community members and representatives from the student body. These panels meet a minimum of three times in a school year to look over a description of standards and demonstrators (student benchmark performance indicators) given by the state to determine how well their school meets these indicators based on evidence. There are four standards that are scored within each *Program Review* rubric: 1) Curriculum and Instruction, 2) Formative and Summative Assessment, 3) Professional Development, and 4) Administrative/Leadership Support and Monitoring. Panels score their school's progress within each demonstrator and standard, averaging the scores to assign a label of distinguished, proficient, or needs improvement as a way of self-assessing the health of the program within the entire school environment. This rating is assigned to the school and not to individual teachers or student groups. Panelists have to judge the quality of the evidence that is collected/submitted by the teachers, how well the evidence demonstrates meeting the criteria for the standard, and the accessibility of the subject content for the entire student body. This is an on-going process that is continuously under revision from the Kentucky State Department of Education. Each year, the school panels meet to review areas within the

school needing improvement from the previous year, to devise plans for bridging these gaps, and to replace old evidence with newly acquired evidence of quality for each standard as it becomes available. Results from each year's assessment are published for the public in order to show growth or decline of each school's program from year to year.

Because the *Program Review* is still considered to be in a "draft" phase of implementation (scores will finally be released to the public during the 2012-2013 school year), there is still no real accountability or sanctions, positive or negative, for schools regarding their *Program Review* scores. However, since the arts are amongst the areas to be assessed in this matter, I have taken this opportunity in the change in assessment to find out about the health of the arts culture at my school and ways that I can assist my colleagues in using arts strategies within their classrooms.

### **Statement of the Problem**

Because my state has recently implemented new accountability measures in how the arts are assessed within the school-wide curriculum (described above), the faculty I work with is now responsible for integrating arts curriculum across all disciplines as a way to show that all students have access and opportunity to arts integrated learning and performances. My school is also responsible for forming an assessment panel to assess the quality and implementation of integrated curriculum through a rubric provided by the state (Kentucky Department of Education, 2012). However, as the Fine Arts department in my school discovered based on our first *Program Review* report this past year, our non-art faculty members are showing a dire need for understanding the definition of arts integration and also for learning methods for integrating arts curriculum within their own discipline content. As the sole visual arts teacher, I have used my capstone research project to take a leadership role in assisting with the implementation of an

arts-integrated curriculum within my school.

### **Purpose of the Study**

The purpose of my research study was to discover what teachers at my school know about arts integration and how they are using it in their classrooms. From these findings, I focused on areas needing growth and researched online resources to compile on an integration website resource (<http://herbieturt.wix.com/hchsartsintegration>) to better aid the faculty at my high school in designing an arts integration program.

My goal was to provide a website resource for my colleagues that compiles arts integration practices, content to be taught, lessons, and activities, and assessment strategies for each non-art subject as a framework for implementing a more successful integration program within our school. Lastly, by sharing the basic framework of my website resource with the teaching faculty, I hope to continue to develop the website with the help and suggestions of my peers through collaboration methods even though my capstone project is completed. The purpose of my research is to create a flexible resource so that I will continue to be a resource for faculty questions about arts integration. This will then offer me the opportunity after the capstone project to analyze the results of this year's *Program Review* document to see what further improvements are needed for my website and the arts integration program in general in the future.

### **Research Questions**

My research was guided by one essential question: *how do teachers today integrate the arts into a 21<sup>st</sup> century high school curriculum?* This question helped me to better focus my search for defining and measuring the effectiveness of my school's current arts integration practices and for developing resources that will improve upon our integration strategies.

In contemplating this over-arching question, I sought answers to many sub-questions that



came up within my research:

1. *What do current high school teachers and administrators know about arts integration?*
2. *In what ways are teachers in my building integrating art into their classrooms?*
3. *Do these teachers feel they are using arts integration effectively in their classrooms?*
4. *Do teachers use instructional resources, rubrics, or arts standards for the arts content they teach?*
5. *Do teachers talk about artists or specific art forms that inform the art making activities?*
6. *What are some education techniques/strategies for arts integration in the 21<sup>st</sup> century high school classroom?*

In order to assess the quality of my school's current arts integration measures, I needed to know what teachers and administration knew about arts integration and the current measures that were being taken in classrooms regarding integration. By questioning the assessment practices of arts integration lessons at my school, I determined if student learning of arts content was being assessed equally with student learning of the classes' original content. The areas needing growth that surfaced from my research guided my search for arts integration resources to compile on my website.

### **Rationale and Significance of the Study**

This study was needed because my district needs a healthy and relevant arts integration approach within my high school to allow for better self-assessment through the *Program Review* that is required by the state.

Current federal and state standards call for quality arts integration across disciplines in order to better prepare students for a progressive world (Davis, 1999; Dorman, 2008; Marshall,

2006). However, many general classroom teachers do not know what arts integration is or what it looks like in action in the classroom, thus it is not being utilized as a pathway to learning in many classrooms. Research shows that arts concepts span across various subject matters and can be used as a tool for better understanding concepts in all disciplines (Marshall, 2010; Mishook & Kornhaber, 2006; Sandell, 2009; Smilan & Miraglia, 2009).

Quality resources are needed so approaches can be developed in analyzing and implementing arts integration programs in high schools. These resources should be shared with teachers, researchers, and administrators who are looking to better understand quality integration measures.

### **Assumptions**

Before beginning my research, I assumed that the teachers in my school did not understand or implement contemporary arts integration strategies within their curricula. I also assumed that these teachers would understand the need for arts integration within my school, would utilize my resource as a way of improving their current teaching methods, and would believe that integrating arts concepts would positively benefit their students. I assumed that teachers would want to see how the arts could help students to connect concepts across disciplines and see how these connections and modes of learning can increase student engagement, participation, and academic achievement (Thomas & Arnold, 2011). In general, I assumed that teachers at my school would want to use the arts integration resource and methods that I recommended within their classrooms.

## **Definition of Terms**

There are many terms that I used throughout my research process that are defined below.

**Arts Integration:** Arts integration is a curricular method based on inquiry that allows students to explore the content and concepts from all disciplines through art processes in ways that connect art to real life issues and ideas (Marshall, 2010).

**21<sup>st</sup> Century Learning Goals and Skills:** According to the Partnership for 21<sup>st</sup> Century Skills, 21<sup>st</sup> Century Learning Goals and Skills are needed by students to succeed as citizens and workers of the 21<sup>st</sup> century. They identify “six key elements to a 21<sup>st</sup> century curriculum: (1) core subjects, (2) 21<sup>st</sup> century content, (3) learning and thinking skills, (4) ICT (Information and Communications Technology) Literacy, (5) Life Skills, and (6) 21<sup>st</sup> century assessments,” (The Partnership for 21<sup>st</sup> Century Skills, 2011).

## **Limitations of the Study**

Although some research exists on how the arts positively impact student achievement (Silvers, 2003; Thomas & Arnold, 2011), attendance (Thomas & Arnold, 2011), and student’s ability to apply concepts across disciplines (Dorfman, 2008; Marshall, 2010), I did not include evidence of these matters within this study. During my research, I did not illustrate how arts integration measures affected student learning or assessment scores, their understanding of non-art concepts, or general student achievement in my school. Due to time limitations, I also did not address teacher growth in applying arts integration techniques within their classrooms.

## **Literature Review**

There has been an underlying movement in education for quite some time toward the implementation of the arts as a basis and method for learning all subject matters (Buffington & Muth, 2011; Davis, 1999; Dorfman, 2008; Krug & Cohen-Evron, 2000; Marshall, 2010;

Mishook & Kornhaber, 2006; Silvers, 2003; Strand, 2006; Thomas & Arnold, 2011). Because the arts promote advanced, hands-on engagement, personal reflection, critical thinking and ties to social and global issues, they are a natural method for helping students to see “the big picture” and to use questions as a path to learning. Many teachers see the value of the arts as a vehicle for learning; one that engages students, improves cognitive abilities, and provides and more universal playing field for students’ individual response methods (verbal, visual, and written response) (Marshall, 2010; Silvers, 2003). Artists and art educators have shown increased interest in 21<sup>st</sup> century skills<sup>1</sup> as a way to better prepare students for a shifting, globalized, and innovative society (Partnership for 21<sup>st</sup> Century Learning Skills, 2011; Sandell, 2009). These skills, all promoted within an arts curriculum, call for teamwork, interdisciplinary thinking, the need to work with ideas and concepts, and most of all to move away from compartmentalized, isolated thinking and toward multiple ways of knowing (Buffington & Muth, 2011). Integrating the arts into the general school curriculum is becoming a popular way to achieve key learning goals in an effort to better prepare students for an advanced and complicated society and to instill in them the confidence and desire to become life-long learners (Dorfman, 2008; Mishook & Kornhaber, 2006; Smilan & Miraglia, 2009). In the following literature review, I will discuss contemporary models of arts integration, current problems facing arts integration in schools, the importance of gaining a clear definition of arts integration, characteristics and implementation of effective arts integration programs, and the potential of arts integration for the future restructuring of our education system.

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<sup>1</sup> 21<sup>st</sup> century skills: (1) core subjects, (2) 21<sup>st</sup> century content, (3) learning and thinking skills, (4) ICT (Information and Communications Technology) Literacy, (5) Life Skills, and (6) 21<sup>st</sup> century assessments

### **Contemporary Models of Arts Integration**

The idea of arts integration and its benefits to education have recently been on the minds of teachers, administrators, and governing bodies in education as seen in various arts-focused groups and programs such as TETAC (Transforming Education Through the Arts Challenge), CAPE (Chicago Arts Partnerships in Education), North Carolina's A+ Schools, and the Critical Links program to name just a few (Marshall, 2010; Mishook & Kornhaber, 2006; Silvers, 2003; Thomas & Arnold, 2011).

The general belief of such art-focused groups and programs is that by integrating arts content and learning strategies into the school-wide curriculum, students will become more engaged and responsible in their learning (Thomas & Arnold, 2011); be able to think more critically and deeply about real-life topics (Davis, 1999); exhibit problem-solving methods (Davis, 1999); and connect larger concepts across multiple disciplines in ways that better prepare them for a global and competitive society (Buffington & Muth, 2011; Dorfman, 2008; Krug & Cohen-Evron, 2000; Marshall, 2010; Mishook & Kornhaber, 2006; Silvers, 2003; Strand, 2006). In addition, visual art forms are thought to help better educate students and teachers in their understanding and use of graphic language as a form of visual literacy in an increasingly visual culture that relies on the interpretation of graphic representations for communication (Sandell, 2009; Silvers, 2003; Smilan & Miraglia, 2009).

### **Current Problems Facing Arts Integration**

With all of the above-suggested benefits, it is a wonder why more schools are not looking to the arts as a way to refocus and prioritize their school's mission and goals. One explanation could be that research shows that arts integration programs face their own set of challenges. For one thing, the language associated with integration is broad and varied, leading to teachers'

misunderstanding and misuse of definitions of arts integration (Smilan & Miraglia, 2009). Currently, the terms *interdisciplinary*, *multidisciplinary*, and *cross-disciplinary curriculum* are all interchangeably used to describe arts integration (Smilan & Miraglia, 2009). However, in the definitions of the above terms by Smilan and Miraglia, subjects remain distinctly separated in their correlation to a shared theme, whereas *arts integration* is a method that “supports simultaneous teaching and learning focused on experiences that lead to increased and assessable understandings in art as well as other disciplines” (2009, p. 40). In other words, the goal of interdisciplinary, multidisciplinary, and cross-disciplinary curriculum is to obtain mastery for a particular subject, whereas arts integration’s goal is to help students use art methods to enhance learning in concepts and skills across disciplines and then apply them to the real world and their own personal experiences (Smilan & Miraglia, 2009).

Besides misunderstanding of definitions, other current problems in the area of arts integration include: the general classroom teacher’s lack of art education training, the replacement of art teachers with community artists that are untrained in teaching methods, and the application of misinformed arts activities into the curricula (Smilan & Miraglia, 2009). Now more than ever art teachers are needed to step up and be leaders of arts integration programs within their schools. However, many art teachers are hesitant to spearhead these integration efforts because they are unsure of what arts integration should entail, they feel inadequate in their own arts education, or they believe that generalizing the arts into other school subject areas will somehow decrease the need for a separate visual arts curriculum (Mishook & Kornhaber, 2006; Smilan & Miraglia, 2009).

### **The Importance of a Uniform Definition**

When art educators plan to start arts integration programs, it is most important that they

first gain a comprehensive, accurate, and effective definition for what arts integration is, what it is not, and what characteristics define effective arts integration programs. Equally important is their understanding of the goal of arts integration, as suggested by Smilan & Miraglia (2009) “Art integration is not a path toward the dissolution of arts programs, but an avenue toward education reform by which arts programs and student learning can be improved in our schools,” (p. 42).

Mishook and Kornhaber (2006) illustrate the range of effectiveness in the arts integration programs they studied through teachers’ labeling system of “co-equal, cognitive integration,” “subservient integration,” “affective integration,” and “social integration.” Evidence for their categorization often came from the various definitions that current teachers have in their interpretation of arts integration, such as:

The use of project-based learning to address community problems or issues; thematic instruction; the use of multiple intelligences; the transfer of knowledge across artistic and non-artistic disciplines; the use of arts to enhance the study of academic disciplines; and a focus on the interdisciplinarity among different art forms, such as painting and music.  
(2006, p. 4)

Even though some teacher descriptive labels offer a piece of the puzzle for an effective arts integration definition, some descriptions show misguided interpretations of arts integration where the arts curriculum is “subservient” to other subject matter (Mishook & Kornhaber, 2006). In fact, Mishook and Kornhaber argue that the type of arts integration they observed the least often was that of coequal, cognitive integration, which happens to be the approach that most arts integration supporters advocate.

Smilan and Miraglia (2009) offer the most comprehensive definition of coequal and

cognitive integration. They define Authentic Art Integration (AAI) as:

Learning that is meaningfully connected to art content and art instruction...[that] involves the student's search for and construction of complex knowledge that leads to understanding relationships of larger social issues. Students engage in real and tangible work involving critical thinking, art-based, and problem-based methodologies that are developed in collaborative efforts among teachers. (p. 40)

One easy way to ensure coequal integration of subject matter is to design lessons around overarching enduring ideas. This way, students are able to see connections between subject matters and their real world implications.

### **Characteristics and Implementation of Effective Arts Integration Programs**

In the most effective examples of arts integration programs that I researched, several common characteristics emerged. First, the curriculum was developed around big ideas that stretched across multiple disciplines and that were applicable to real life (Marshall, 2010; Mishook & Kornhaber, 2006; Sandell, 2009; Smilan & Miraglia, 2009). Secondly, learning activities addressed important areas of the academic curriculum and allowed students the opportunity to develop their inquiry processes and express themselves in multiple formats (not just written and spoken word) (Marshall 2010; Mishook & Kornhaber, 2006; Sandell 2009; Thomas & Arnold, 2011). Lessons were developed collaboratively amongst arts teachers and non-arts teachers, were often co-taught, and the content lesson and artistic lesson were of equal focus and importance (Smilan & Miraglia, 2009). All learning experiences included a planned, authentic assessment with rubrics and scoring guides, often including student self-assessment or student input in the planning or designing of the curriculum (Dorfman, 2008; Smilan & Miraglia, 2009; Thomas & Arnold, 2011). Lesson plans began with state curriculum standards in the



content areas and arts areas and then grew to include 21<sup>st</sup> century learning goals (Mishook & Kornhaber, 2006). Administrators acted as key supporters and coordinators of arts integration implementation and provided support for the program by allowing teachers time for co-planning, collaboration, and by providing sustained, sequential professional development in the arts (Mishook & Kornhaber, 2006; Smilan & Miraglia, 2009). Lastly, outside organizations that supplemented the arts curriculum did not assume or replace the responsibilities of the art teacher (Smilan & Miraglia, 2009). In the case illustrated by Mishook and Kornhaber, a specific arts integration curriculum leader served as the mediator between the classroom teachers, art teachers, community art organizations, artists-in-residence, and administrators (2006).

When developing a successful arts integration program, it is important to look at the lessons, activities, and people responsible for administering the content (as listed above), but it is also important to look at the underlying factors of a school's environment that can support or discourage the program. For example, of the programs that Strand (2006) studied, she noticed four major themes as consequential to their success: the philosophical mission of each organization, the personal characteristics and student learning goals of the teachers that determined the level of collaborative success, administrator relationships with the teachers that supported the partnerships and protected the curricula, and that the content and approach to instruction focused on process over product, stressing higher order thinking skills, including improvisation and reflection.

Most of all, it is important that arts integration efforts are student-focused: responsive to their individual situations, interests, and needs and less teacher-focused; replacing traditional, predetermined curricula with learning that provides multiple opportunities for investigation and knowledge (Smilan & Miraglia, 2009).

Current arts integration programs in schools across the nation illustrate a wide range of implementation within their programs. Schools use arts integration in their own ways and for their own specific purposes, rationalizing their efforts in various ways. Their purpose for arts integration ranges from a simple demonstration of how content and concepts are linked across subject matter to a complex process of learning that assesses students' understanding and inquiry of life issues and themes found across disciplines in ways that apply to their own lives (Charland, 2011). Although many schools' rationales hope to promote the beneficial cognitive effects of an arts curriculum on student learning, if the integration strategies they use are weak, misguided, or taught by a person not well-versed in art education, these benefits may not be apparent. Therefore, it is important that schools do not attempt to implement arts integration measures without the leadership of trained arts professionals (Smilan & Miraglia, 2009). Simply encouraging teachers to use art materials in the teaching of a subject or using arts-related ideas as subservient projects to demonstrate learning of objectives of a subject matter instead of as a process of learning are *not* considered to be effective arts integration (Davis, 1999; Strand, 2006).

### **The Potential of Arts Integration for the Future**

Effective arts integration meets the needs of the 21<sup>st</sup> century student, including their needs for visual literacy, social collaboration, problem-solving skills, and moral development (Davis, 1999; Sandell, 2009; Silvers, 2003). Sandell explains, "Today's students require capabilities that enable them to encode visual concepts through creating art and to decode meaning by responding to society's images, ideas, and media which permeate our increasingly complex world," (2009, p. 288). Davis advocates the use of design-based education as an integration strategy due to its ability to develop cognitive skills, creativity, innovative thinking,

and problem solving (1999). She states that design thinking calls for students to work in teams, use their background knowledge of contexts of various subject knowledge, and to develop multiple solutions for real-life problems in ways that require both analysis and synthesis (Davis, 1999). Silvers explains how we rely on education to make good citizens and, quoting Jeffrey Dean, how the “‘arts show us morally relevant features of the world’ and illuminates ‘the importance of feeling, reflection and perception of particulars in the moral evaluation of character and situation’” (2003, p. 23). When students learn and talk in groups, they are more likely to reflect upon conversations in ways that change their perception of the subjects that are discussed.

So why is the arts curriculum an effective curriculum for learning various subject content? Lynch lists many reasons for the success of arts integration lessons: (a) integrations allow students to use their hands, bodies, and voices in meaningful ways; b) making art allows choices about how to interact with content; c) integrations are social events; d) integrations allow for multiple perspectives; e) integrations help create a safe atmosphere for taking risks; f) integrations demonstrate that learning can be a pleasurable experience; and g) the arts and regular curriculum naturally complement each other. (2007, pp. 36-37)

Lynch also hit the nail on the head when she said that “Meaningful change in education will only come about through close examination and thoughtful reflection of current classroom practices that are dominated by written language” (2007, p. 38). Using the argument of visual literacy and the focus of 21<sup>st</sup> century skills, which are already a focus of many schools, arts integration programs become an obvious solution for restructuring the education system in the future.

In conclusion, many educators are looking to arts integration as a way to engage their students in creating new paths to learning while connecting concepts across subject matters. By basing lessons around enduring ideas found in arts content, teachers help students to make sense of the world around them in ways that apply to their learning of concepts. When school faculties and administrative leadership work together through partnerships towards this vision of integration, student learning can only benefit.

### **Methodology**

Within this study of the development of a web resource for arts integration, I used non-participant observations (Pytlik, 1997), document analysis (Burnaford, 2007), teacher surveys through [www.surveymonkey.com](http://www.surveymonkey.com) (Pytlik, 1997), and semi-structured, informal teacher interviews (Pytlik, 1997) to gather my data. I searched both educational research databases and the Internet for studies, findings, online journals, blogs, articles, or websites that detail arts integration methods for the general classroom and that reflect state and national art standards. I also developed a curricular website resource based on my analysis of state and national art standards along with my analysis of standards in the non-art subject areas in which art is to be integrated and what teachers in these non-art areas tell me are important to their subject areas. The overall goal of my study was to gather evidence that identifies specific challenges within my school's current integration practices and then to use this information to create a website resource for improving the content and application of the arts integration curriculum through a compilation of resources and integration strategies.

More specifically, I conducted observations in three teachers' classrooms for the arts content within their arts integrated lessons, their methods of delivering this information to the students, the types of learning activities and connections that occurred, and their assessment

strategies pertaining to their arts integrated lessons. These teachers had not previously been trained in arts integration strategies and curriculum. I studied the teaching approaches and subject area content of these classrooms within my high school (as they related to current research on arts integration) for a period of about three weeks. Then I analyzed the current arts integration assessment document of my school to look for similarities in the areas of need that are written in the document and the needs I noted from my classroom observations. Consistent areas needing development were noted and used as a focus for my research for integration methods to include on my website resource.

### **Participants**

I studied and observed three classroom teachers of subject matter outside of the arts and their students for a three-week period. I acquired these teachers' permission to observe them through an email request for volunteers that I sent to my entire faculty. I offered an optional, anonymous survey to every teacher in the school (about 35 individuals) and the principal to assess their current level of knowledge of arts integration, use of integration and assessment activities, as well as any current needs that they specified. I received participatory consent forms from 33 of the 35 members of the faculty and all 33 participated in the online survey.

The faculty ranges from new teachers (1-4 years experience) to tenured teachers (4+ years experience), both male and female, of various ages and subject matters taught. Teachers represent core disciplines that are required for graduation and also elective or special services teachers. The teachers also range in their knowledge and previous experience with an arts curriculum from no experience to specialization in a particular art form (band, vocal music, drama, etc.).

### **Research Site**

My research was conducted at a rural high school of around 450 students, located in

northwestern Kentucky. This school is the only high school within the school district. Students are separated into grades 9-12. This high school requires a total of 1 arts credit in an arts discipline of the students' choice for graduation. Arts courses are offered as electives in 9-week, semester, and year-long formats. Some extracurricular arts clubs exist as well as co-curricular groups such as marching band, pep band, choir, drama ensembles, etc. Students are currently assessed in state-given, end-of-course assessments in core subject matter (not including the arts), in national test assessments (ACT, PLAN, ASVAB, etc.), and in other career-readiness exams. The arts are currently self-assessed by a panel of teachers (both arts and non-arts) and the principal as part of a state-mandated *Program Review* which has no further accountability measures as of yet.

### **Data Collection Procedures and Instrumentation**

My research data collection included qualitative data collection techniques such as direct observation, field notes, teacher survey, and informal interview (Pytlik, 1997). I applied for and secured official IRB approval for this research and followed all ethical guidelines set forth by the IRB board during my research. I used pseudonyms for participating teachers to hopefully calm any nerves about the reporting of any results of areas needing improvement.

To begin my research, I gathered data about my faculty's current level of arts integration (as they perceived it to be) through my study of the *Program Review* document from the previous school year (see Appendix A). Within this document, I highlighted and recorded the areas that were scored as "needing improvement" along with the narrative descriptors of these areas.

Next I conducted the web-based teacher survey (see Appendix B & Appendix C) for the faculty members who signed consent forms to be a part of my research. Teachers answered

questions about their definition of arts integration, current frequency of arts integration strategies, reasons for this abundance or lack of arts integration, familiarity with arts standards, use of arts-related rubrics, and any concerns or issues that they had regarding arts integration.

After the web-based survey was completed, I conducted pre-observation informal interviews (see Appendix B & Appendix D) with each of the three teacher observation participants. I asked teachers to define their level of comfort with arts integration strategies and how often they employed arts integration within their curriculum along with an illustration of the arts integration lesson that I was about to observe and any assessment measures or arts resources that they planned to include.

I took observational field notes (see Appendix E) during the class sessions annotating the arts content that I observed within their lessons, their methods of delivering this information to the students, the types of learning activities and connections that occurred, and their formative and summative assessment strategies that they used.

Next I conducted informal, post-observation interviews (see Appendix B & Appendix D) where I asked the teachers how they felt their lessons were received and understood by their students, if they felt the arts content helped their students in their understanding of the lesson material, what evidence they gathered to assess these connections, and any ways that they felt I could assist them in developing their arts integrated lessons in the future.

All research data was written and stored in a personal research notebook and on my personal teacher iPad for further analysis. This stage of my research lasted about 5 weeks.

After this initial research was conducted, I searched online resources for arts integration strategies and lessons that I felt addressed any specific areas needing growth and that made connections to the various subject matters taught at my school. This stage lasted about 2 weeks

all together. The entire research process, involving all stages and steps, lasted about 7 weeks.

Before I gave the survey, I tested my survey questions (see Appendix B) on three teachers to check for inconsistencies, unexpected answers, or unclear questions (Suskie, 1996). They did not report any edits that needed to be made so I did not have to reformat my survey questions. The informal teacher interviews (of the three observation participants) were recorded on my iPad (and then immediately deleted) after I logged responses in my personal research notebook.

### **Data Analysis Procedures**

According to educational researcher Mary Brown (1999), analysis of research data consists of four general stages: a) processing the evidence (editing and coding data); b) mapping the data (noting frequency of issues or themes or connections amongst the data); c) interpreting the evidence (looking at connections and themes to formulate theories); and d) presenting the results (drawing conclusions and reporting findings). Per Brown's suggestion, I processed my evidence by checking for uniform coding and value criteria to help me find patterns or themes within the evidence (1999, "Processing the Evidence," par. 1).

Next, I mapped my data by creating tables, charts, or graphs that illustrated frequencies, percentages, and descriptions for both the quantitative and qualitative data that I collected (Brown, 1999). By viewing my collected data and posing questions, I began to describe my findings by formulating grounded theories about what the responses meant (Brown, 1999).

The first set of data that I analyzed and coded was the results of the 2011 *Program Review* document (see Appendix A). Within this document, I focused on areas with scores of "needing improvement" and the reoccurring language in the descriptors of these demonstrators. Then I annotated the reasons why I believed the faculty chose to score our arts integration measures in this way. This helped me to identify the major areas needing improvement in the arts



integration strategies of my school so that I could look for these same weaknesses within the lessons I observed.

Next I analyzed and coded the web-based teacher survey results (see Appendix C). For questions that were answered through a numerical range, I used quantitative methods to chart the number of responses within each numerical response. Then I looked for high or low percentages for each response and contemplated reasons for these responses. This helped me to score the faculty's perceived knowledge of arts integration definitions and strategies as well as their perceived current usage of arts integration within their lessons.

For the pre- and post-observation interviews (see Appendix D), I coded my notes of teacher responses, looking for common keywords and concerns, emerging themes/patterns, and hypothetical cause and effect of their responses.

Finally, I organized, labeled and coded my field notes (see Appendix E) from the classroom observations. These notes were coded and analyzed for commonalities, differences, and reoccurring themes, and then I coded hypothetical causes or effects of the data.

### **Limitations**

As I stated previously, the limitations of my study reflected the fact that I was not researching or studying students, their interaction within the classroom, or their comprehension of the studied topics. I was unable to include these factors into my research due to constraints on the time needed to appropriately assess growth or change in student learning, confidentiality of student scores, and my ignorance of student's background knowledge levels of the subjects I studied.

I observed and took notes of students' level of engagement, appearance of understanding, and the accuracy of their responses (written, verbal, or created), but this data was only used to judge the quality, clarity, and effectiveness of the teacher's arts integration strategies and not to

assess improvement in these areas by students. Because the content observed was comprised of different subject matters over different age groups/grade levels, student comprehension was variable to the difficulty level of the subject content, the applicability of arts content to the subjects studied, and types of arts integration learning activities that each teacher chose to utilize.

Also, I only had time to directly observe arts integration in action in three teachers' classrooms, so my research of the current effectiveness of arts integration in my school was limited to a select sampling of the teacher population. Because of this, my research may not accurately reflect arts integration measures across all disciplines at my school, but rather gives me just an impression of how arts integration is occurring at my school.

### **Findings**

The data I gained through my research was very rich and expansive. However, due to the time constraints of my research, I will only be highlighting a few main points that surfaced from each data collection method.

Last year's *Program Review* document revealed many areas needing improvement within our school that served as a good comparison for the more recent data that I gathered. Regarding curriculum and instruction, results showed that the school needs to provide more models and skills in all four arts disciplines (dance curriculum was lacking in our school). The panel also felt that students needed to be led to more deeply analyze and reflect on artistic products/performances within the school curriculum. I address all four arts disciplines in linking subject matter on my website and also provided links to lesson examples that involve student analysis/reflection of artistic products (Sparks, 2013).

For the *Program Review* standard that addressed formative and summative assessment, a great need was found in the areas of providing rubrics, self-assessments, and critiquing

opportunities to students. It was also documented that teachers need to formulate specific learning goals in the arts and provide feedback on student performances/products. I hope to aid teachers in addressing these concerns through providing rubrics, self-assessment handouts, critiquing models, and sample arts learning goals on my website (Sparks, 2013).

The last two *Program Review* standards addressed professional development opportunities and administrative support, which fall beyond the control of the teaching staff. However, it was important for me to note that my school scored low on providing professional development opportunities for arts integration, a weakness I intend to remedy starting with the sharing of my website resource.

The anonymous online teacher survey resulted in a wealth of information that reflects the beliefs of the teaching staff at my school regarding arts integration. This was an important research instrument because the success of my future involvement in arts integration programs at my school will be based upon the teaching faculty's attitudes about and acceptance of arts integration as a viable teaching strategy in the classroom.

I found that 69% of teachers at my school assessed their understanding of arts integration definitions and strategies to be average or below and 81% of teachers rated their understanding of arts standards at average or below. Also, the fact that over half of teachers responded that they use arts integration 0-1 times in an average month reflects this lack of understanding and provides the basis of need for my arts integration resource website as a start-up tool for integration at my school. In other survey responses, the need for learning arts standards/integration strategies also surfaced as a prominent need, ahead of the factor of time, which was surprising to me.

The informal teacher interviews and classroom observations also provided an abundance

of information regarding current arts integration procedures at my school. I was able to discuss the relevance and results of arts integration first-hand with my colleagues while building relationships for future collaboration opportunities. I saw many positive integration measures happening in these classrooms as well as areas needing improvement. We discussed each teacher's strengths and weaknesses regarding integration procedures along with reasons why they do not integrate arts content more often.

### **Implications**

Overall, I found that each teacher's projected comfort level and attitude about the arts greatly affected student engagement, effort level, and response. Teachers who had an extensive arts background, high appreciation for the arts, or positive past arts experiences were more likely to integrate arts content within their lessons and projected higher expectations for student learning and achievement. Those with fewer or negative art experiences integrated arts content less often and displayed low expectations for student learning and achievement. Teachers of the latter category often graded student arts projects/assessments based on effort and not on mastery of arts content.

In the case of Teacher A, her response to students who sought her approval of their visual products was "I couldn't do any better," and the quality and craftsmanship of their artistic projects went down after her comment. When I asked Teacher A if she followed the craftsmanship/creativity portion of the project rubric, she admitted that she graded students easier than she should have because she couldn't be an appropriate judge of their abilities. On the other end of the spectrum, Teacher C, whose personal artwork hangs in his classroom, provided a book of his favorite artist's works when students prompted him to share his favorite artist. He even went further to share reasons why the selected works of this particular artist were his

favorite, which prompted a couple students to share their own favorite artists with similar reasoning. Although Teacher C did not use a rubric to score student work of the lesson I observed, he clearly projected high expectations for their understanding (through sharing of ideas and questioning strategies) and also the resulting personal expression of their final poem projects.

Teachers who had prepared more research, examples, and connections to arts content taught with the most confidence and attained the most student attention and excitement about the lesson. For example, Teacher B had prepared an extensive visual presentation over the art elements and principles of design as they related to the world of industrial technology. He had multiple images that illustrated each term, which he explained the connections for thoroughly. He also used the images to pose questions to the students, encouraging them to think of their own real world examples that illustrated each term.

Teacher C taught in great depth about the historical background of the painting *American Gothic*, dissecting students' background knowledge of the term "gothic," relating it to current stereotypes of the word and uses of the term in architecture and literature. By further leading students through the identification of gothic elements in the painting and references to gothic elements in a poem inspired by the work, he brought the concept full-circle; engaging students in their learning through discovery and making connections across disciplines.

Teacher A, although she planned to include a discussion about color theory and how colors affect mood and meaning before students created symbolic characterization projects, failed to do so during the lesson. The result was that students completely ignored the inclusion of any color symbolism in their color choices and the remaining arts connection of visual representation of ideas was very loose and limited within their projects. It is also worthy to note

that hers was the only classroom where I observed student disinterest and misbehavior during the lesson.

All three teachers that I interviewed stated that they needed more knowledge about arts standards, integration strategies, and methods for scoring student work fairly and accurately in regards to their artistic development. As a result of these requests, I have linked the National Core Arts Standards *Conceptual Framework for Arts Learning*, Kentucky Department of Education *Arts Combined Curriculum Document* (which links big ideas, standards, and learner goals), sample project scoring rubrics, and website links to recognized arts integration groups on my website resource (Sparks, 2013).

### **Reflections**

As I reflect upon what I've learned through my research at my high school, I am guided by my findings in developing future approaches to arts integration at my school. There were many issues that arose during my research that I am interested in researching further. The issue of Common Core came up in my research and also in teacher survey responses. Although some teachers used a focus on teaching Common Core as a reason for not integrating the arts into their lessons, I have found many sources that provide reasons for how the arts can help teachers to teach the Common Core objectives. This is an issue that I want to learn more about and include more prominently on my website resource.

In my research for integration resources for my website, I also came across the term "Project-Based Learning" (PBL) quite often. This method of teaching involves leading students to their own paths of learning through their creation of hands-on projects. There is a major focus on STEM subject matter and real world connections within this approach. As I have researched, there is a great movement to include the arts within STEM programs (Stem to Steam, 2013),

mainly spearheaded by Rhode Island School of Design (RISD), and as the arts naturally include projects and hands-on approaches, PBL is definitely an idea that I want to look into further and possibly apply to my website.

In addition to new terms and integration resources that I have discovered, my research also has prompted new interest in not only arts integration, but also professional research within the faculty at my school. Even though I only worked with three teachers closely in regards to arts integration lessons, as time went on, many more teachers began approaching me for approval and advice for arts integration activities that they had planned. I noticed that many more projects were displayed in hallways and I began to be seen as a person of reference in regards to arts integration.

I already felt close to my colleagues before this project, but I was able to forge meaningful, collaborative relationships with many of my peers through this project that made me feel more respected and useful as an arts specialist within my school. I was surprised to see how eager my colleagues are to learn more about the arts and to embrace them within their classrooms. I hope to provide my first of many professional development workshops with my colleagues in the coming months to go over my website resource and to talk about the positive potential of arts integration in the classroom. Most of all, I feel that the topic of arts integration has been brought to the forefront of my school's focus and mission and that more of my colleagues see the need for educational research within our school building and its potential for transforming our teaching methods and how we think about and approach student learning.

### **Summary**

Upon completion of this research study, I found current areas needing improvement within my high school's arts integration strategies, have come to an understanding of possible

reasons why these faults have occurred, and have formulated a proactive response to these needs through the creation of an arts integration website resource that will hopefully improve the quality and implementation of arts integration at my school.

By collaborating with my faculty (teachers and principal), I analyzed their responses to my survey, interviews, and the existing *Program Review* for arts integration in order to find patterns and formulate theories for improving our integration measures. I then used this data to drive my research for planning and implementing a website resource for teachers to use as a guide for improving arts integration strategies within their classrooms.

I expect that teachers will use my website resource to form a clearer understanding of what arts integration entails and how to better plan and implement arts integration strategies within their curriculum as connections naturally occur.



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Appendix A

2011-2012 Program Review Results

<p align="center"><b>Arts and Humanities KDE Program Review Results</b>  <b>Demonstrators Needing Improvement</b>  <b>2011-2012</b></p>			
Standard	Demonstrator	School Score	Description
I- Curriculum and Instruction	<b>1a- Student Access-</b> <i>All students should have equitable access to high quality curriculum and instruction.</i>	Needs Improvement	a) The arts program offers creating, performing, and responding processes in the arts, but not all four arts disciplines are included.
I- Curriculum and Instruction	<b>2b- Aligned and Rigorous Curriculum-</b> <i>An aligned and rigorous curriculum provides access to Kentucky Core Academic Standards (KCAS) for all students as defined by state standards.</i>	Needs Improvement	b) The curriculum may be designed to develop some basic arts literacy skills in the arts, but does not support full literacy in the four arts disciplines.
I- Curriculum and Instruction	<b>3b- Instructional Strategies-</b> <i>Teachers implement instructional strategies that provide quality experiences, a variety of activities, and access for all students.</i>	Needs Improvement	b) Teachers provide limited models of artistic performances and products to enhance student understanding
I- Curriculum and Instruction	<b>3c- Instructional Strategies-</b> <i>Teachers implement instructional strategies that provide quality experiences, a variety of activities, and access for all students.</i>	Needs Improvement	c) Arts teachers provide basic artistic theory, skills, and techniques but do not help students find their relevance to products or performances.
I- Curriculum and Instruction	<b>4d- Student Performance-</b> <i>All students have access to an aligned and rigorous curriculum, where instructional strategies are of high quality and inclusive, resulting in student performance at a consistently high level.</i>	Needs Improvement	d) Students rarely reflect upon exemplary exhibits and live or technologically provided performances.
II- Formative and Summative Assessment	<b>2b- Expectations for Student Learning-</b> <i>Teachers communicate consistently high expectations and use common standards for student learning in Arts &amp; Humanities.</i>	Needs Improvement	b) Teachers use clearly defined rubrics or scoring guides but do not share them with students.
II- Formative and Summative Assessment	<b>2c- Expectations for Student Learning-</b> <i>Teachers communicate consistently high expectations and use common standards for student learning in Arts &amp; Humanities.</i>	Needs Improvement	c) Teachers develop rigorous student learning and academic growth goals that are attainable, reflect acceptable growth and are related to identified student needs, but the SMART (specific, measurable, appropriate, realistic and time bound) goals process

			needs refining
<b>II- Formative and Summative Assessment</b>	<b>3a- Assessment for Teaching-</b> <i>Multiple assessments are used to inform, guide, develop and revise instructional strategies and curriculum to enhance student learning and achievement.</i>	<b>Needs Improvement</b>	a) Teachers provide limited documented feedback to students on performances/ products.
<b>II- Formative and Summative Assessment</b>	<b>3b- Assessment for Teaching-</b> <i>Multiple assessments are used to inform, guide, develop and revise instructional strategies and curriculum to enhance student learning and achievement.</i>	<b>Needs Improvement</b>	b) Students engage in critique and evaluation of artistic products; but those processes are not formalized or students are not yet capable of making strong evaluations.
<b>III- Professional Development</b>	<b>1d- Opportunity-</b> <i>Professional development opportunities are planned with teacher learning needs in mind and in response to data available about teacher practice and student learning.</i>	<b>Needs Improvement</b>	a) The professional development action plan is linked to the Comprehensive School Improvement Plan (CSIP), supports quality instruction in the Arts and Humanities and is revisited throughout the year to assess the implementation, program fidelity and to make necessary revisions.
<b>III- Professional Development</b>	<b>2e- Participation-</b> <i>Teachers participate in Arts and Humanities-specific professional development designed to meet their needs. Arts and Humanities teachers participate in professional development focused on 21st Century Skills</i>	<b>Needs Improvement</b>	e) Some teachers in the school receive professional learning opportunities to enhance the integration of the arts and humanities content.
<b>IV- Administrative/Leadership Support and Monitoring</b>	<b>1c- Policies and Monitoring-</b> <i>School leadership establishes and monitors implementation of policies, provides adequate resources, facilities, space and instructional time to support highly effective arts and humanities instructional programs.</i>	<b>Needs Improvement</b>	c) School leadership and select teachers plan the annual school budget.
<b>IV- Administrative/Leadership Support and Monitoring</b>	<b>1d- Policies and Monitoring-</b> <i>School leadership establishes and monitors implementation of policies, provides adequate resources, facilities, space and instructional time to support highly effective arts and humanities instructional programs.</i>	<b>Needs Improvement</b>	d) Arts teachers are assigned unmanageable class loads and/or inadequate/inappropriate facilities.
<b>IV- Administrative/Leadership Support and Monitoring</b>	<b>2a- Principal Leadership-</b> <i>Principals are the primary leaders of all arts and humanities program efforts and support teacher leadership through shared leadership strategies and actions.</i>	<b>Needs Improvement</b>	a) The principal is the only evaluator of the impact of arts instructional practices on overall student achievement in the school
<b>IV- Administrative/Leadership Support and Monitoring</b>	<b>2b- Principal Leadership-</b> <i>Principals are the primary leaders of all arts and</i>	<b>Needs Improvement</b>	b) The principal initiates professional learning regarding

	<i>humanities program efforts and support teacher leadership through shared leadership strategies and actions.</i>		the school's arts programs
<b>IV- Administrative/Leadership Support and Monitoring</b>	<b>2c- Principal Leadership-</b> <i>Principals are the primary leaders of all arts and humanities program efforts and support teacher leadership through shared leadership strategies and actions.</i>	<b>Needs Improvement</b>	c) The principal rarely provides communication with parents and community about arts and humanities programs.

**Appendix B**

**Research Instruments**

**I. Online Survey Questions**

<b>Arts Integration</b>									
<b>1. What is your current level of understanding of contemporary arts integration definition and strategies (on a scale of 1-10)?</b>									
<b>1- Very low</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5- Average</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10- Very high</b>
<b>2. In a brief statement, give your definition of arts integration and how it is used within a school curriculum:</b>									
<b>3. How often do you integrate arts content within your lessons in an average month?</b>									
<b>0-1</b>		<b>2-4</b>			<b>5-9</b>			<b>10 or more</b>	
<b>4. Why do you think you do not integrate arts content into your lessons more often? List any reasons:</b>									
<b>5. Rate your familiarity with current arts standards/core content/learner goals?</b>									
<b>1- Very low</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5- Average</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10- Very high</b>
<b>6. When using arts integration strategies and activities in your classroom, do you use a rubric to assess how well students learned the arts content of the lesson in addition to the core subject content?</b>									
<b>Yes</b>			<b>No</b>			<b>N/A- I do not use arts integration in my classroom</b>			
<b>7. Please list any concerns or issues that you have regarding the current arts integration initiatives at our school (Program Review) along with any personal weaknesses that you have regarding the implementation of arts integration within your classroom. (These weaknesses will be used as a basis for developing arts integration content and activities to help you in these areas).</b>									

<b>Pre-Observation questions:</b>
1) What is your current level of understanding of contemporary arts integration definition and strategies?
2) Why do you currently choose to use arts integration activities within your curriculum?
3) What subject content will you be connecting to arts content during your lesson? - What activities will you use to check for student comprehension of the content? - Will scoring rubrics be involved to assess their understanding?

**II. Pre-Observation Informal Teacher Interview Questions**

**III. Post-Observation Informal Teacher Interview Questions**

<b>Post-Observation questions:</b>
1) Do you feel that the addition of the arts content into your lesson aided in students' understanding of your core content? - In what ways?
2) Do you feel that students made connections between your subject matter and arts content in ways that helped them to relate their learning to real life situations? - What evidence did you gather to assess these connections?
3) Why don't you integrate arts content into your lessons more often?
4) In what ways can I assist you in improving your understanding of arts content so that you will be even more successful in arts integration strategies in the future? - What weaknesses or needs do you feel that you still have that need addressing?



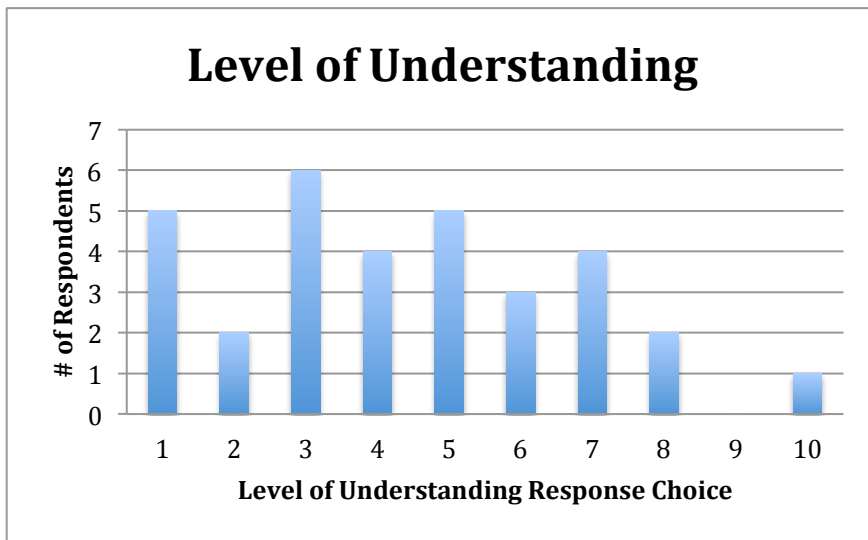
Appendix C

Quantitative Results of Research

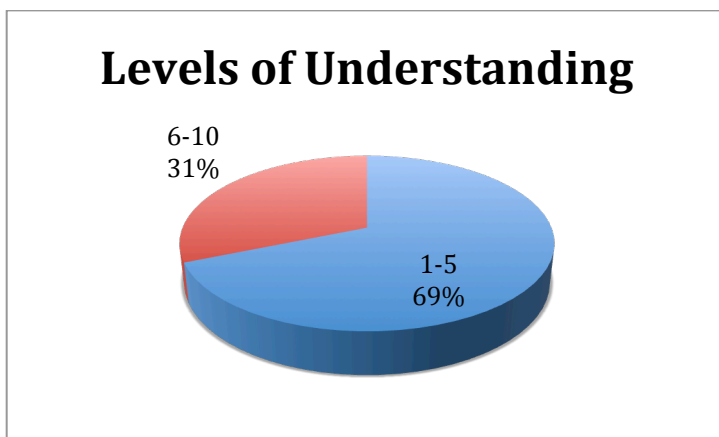
Teacher Online Survey Results

**Q1- What is your current level of understanding of contemporary arts integration definition and strategies (on a scale of 1-10)?**

**# of respondents: 32 out of 33**



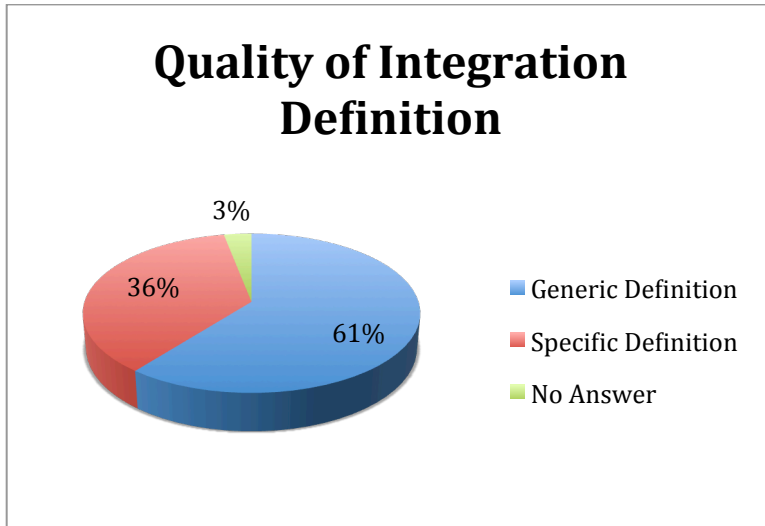
Key	
1	Very Low
5	Average
10	Very High



This chart illustrates how over half of the respondents chose a level of understanding from 1 (very low) to 5 (average). This tells me that the majority of teachers at my school do not feel comfortable with the idea of arts integration because they do not understand what it is or how it is done.

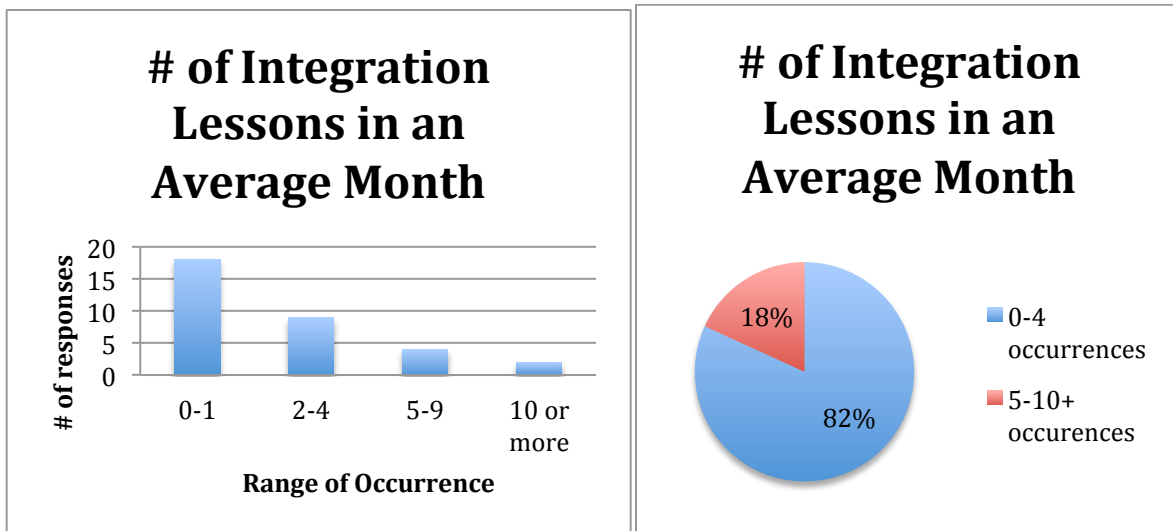
**Q2- In a brief statement, give your definition of arts integration and how it is used within a school curriculum.**

**# of respondents: 33**



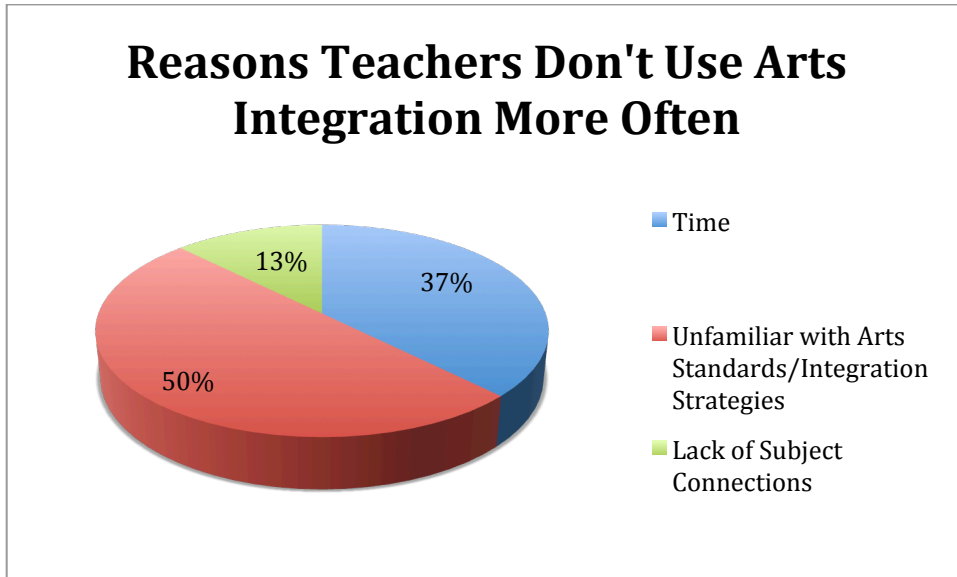
To code this data, I analyzed the responses for their level of specificity. If the respondent gave an over-arching definition of arts integration, I labeled the answer generic. If the respondent gave a definition *and* explained a specific way that integration is used within a school curriculum, I labeled the answer specific. These percentages aligned with those in question 1, which confirms that the majority of teachers at my school do not understand what arts integration is with certainty.

**Q3- How often do you integrate arts content within your lessons in an average month?**  
 # of respondents: 33



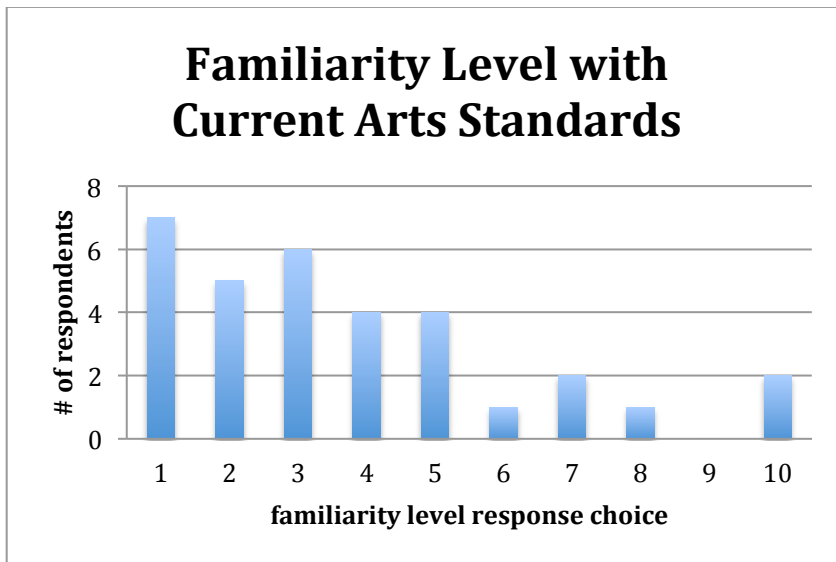
These charts show that the majority of teachers at my school currently use arts integration in their lessons very little during an average month.

**Q4- Why do you think you do not integrate arts content into your lessons more often? List any reasons.**  
 # of respondents: 33

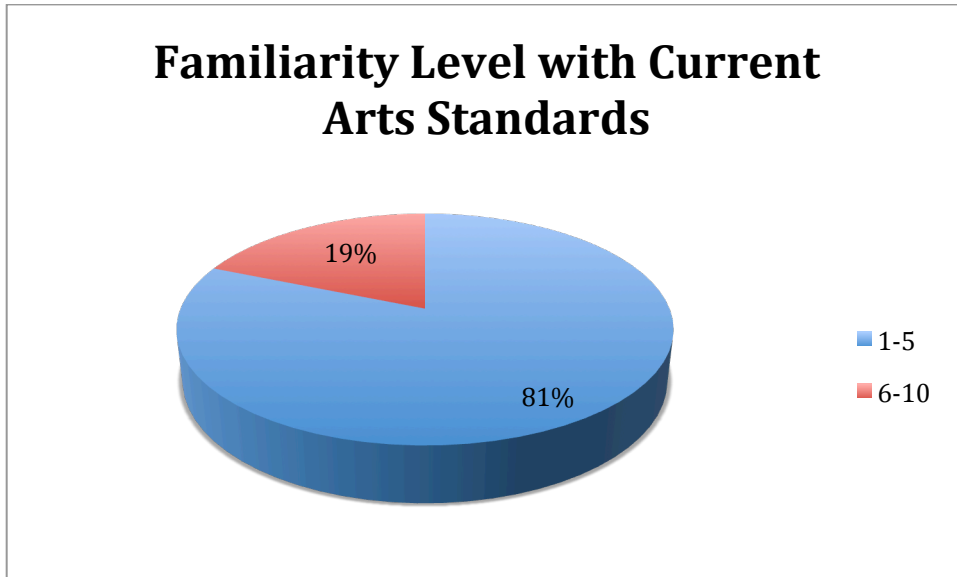


For this data, I analyzed teacher responses and highlighted common terminology to see what language occurred most often. From this coding, I found three main reasons that were listed from the majority of the responses. From this chart, I deduced that knowledge of arts standards and integration strategies are what teachers at my school need the most in order to successfully integrate the arts within their classrooms.

**Q5- Rate your familiarity with current arts standards/core content/learner goals?**  
**# of respondents: 32 out of 33**



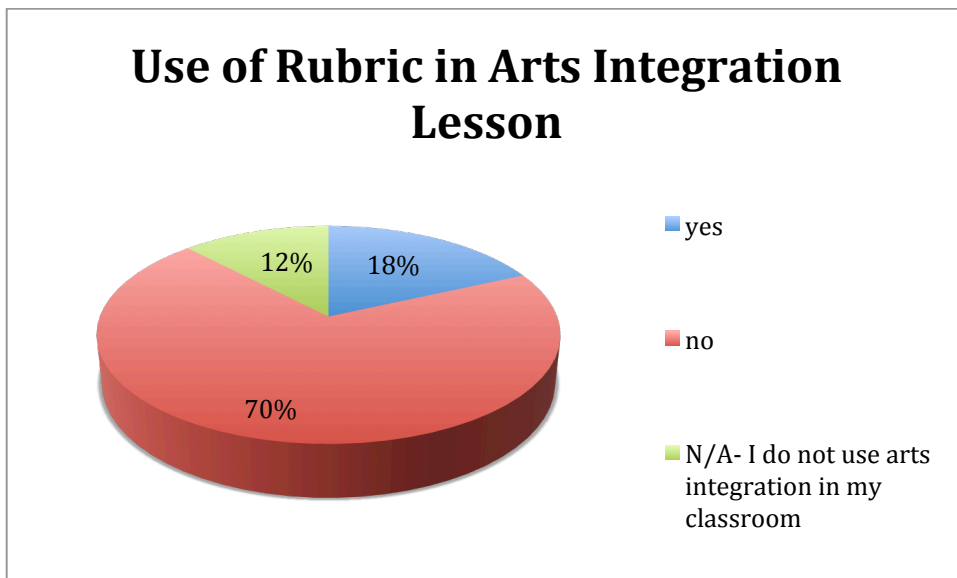
Key	
1	Very Low
5	Average
10	Very High



This chart tells me that the majority of teachers at my school have low to average familiarity levels with current arts standards. This reflects my findings from question 4, where most respondents answered that they do not integrate arts content into their lessons more often because they are unfamiliar with arts standards/integration strategies.

**Q6- When using arts integration strategies and activities in your classroom, do you use a rubric to assess how well students learned the arts content of the lesson in addition to the core subject content?**

**# of respondents: 33**

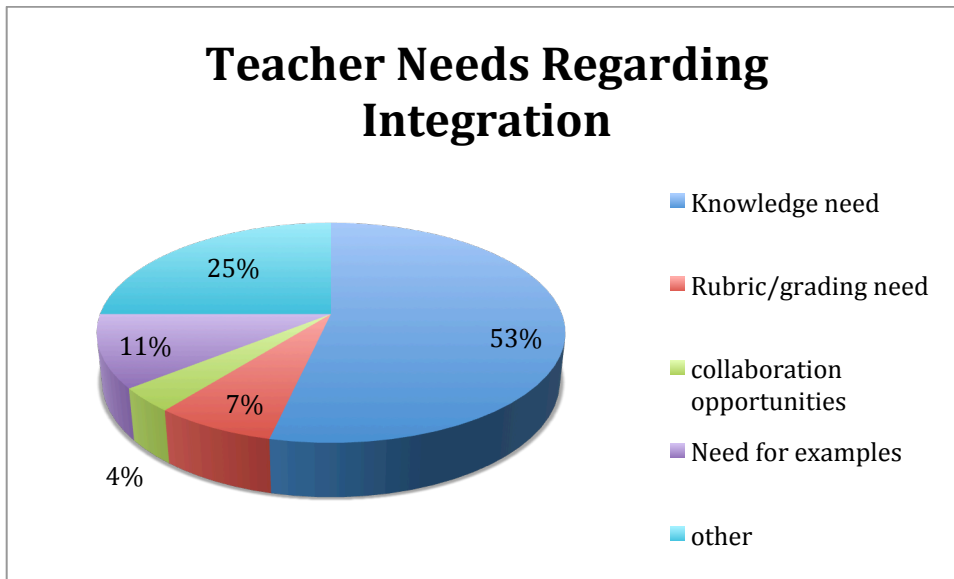


This chart illustrates that most teachers at my school do not use rubrics to assess how well students learn the arts content in their integrated lessons. This is really important information in showing me a major area needing improvement within my school’s arts integration strategies. I can theorize that students’ learning of art content within integrated lessons is not scored using a rubric because either a) the arts content is secondary in importance to students’ understanding of

the core subject matter, or b) teachers do not feel comfortable scoring students’ demonstrations of their learning of arts content.

**Q7- Please list any concerns or issues that you have regarding the current arts integration initiatives at our school (Program Review) along with any personal weaknesses that you have regarding the implementation of arts integration within your classroom.**

**# of respondents: 24 out of 33**



This chart reflects findings from other parts of the survey, in that teachers at my school by far feel that they need knowledge of arts integration strategies, arts standards and definitions in order to affectively integrate the arts into their lessons. Examples of listings from the “other” category include time, judging the quality of arts content in choosing connections, and building relationships between arts teachers and core content teachers.

**Appendix D**

**Qualitative Results of Pre-Observation Informal Teacher Interviews**

<b>Interview Question:</b>	<b>Teacher A</b>	<b>Teacher B</b>	<b>Teacher C</b>
Self-assessed level of integration understanding	Average/High	Average	High
Reasons for Integrating Arts Content	student engagement, new type of assessment	helps students make connections, student engagement, use of background knowledge	helps to make students more well-rounded, cultural awareness, critical thinking, student engagement, hands-on activities
Arts Content of Lesson	characterization, visual interpretation, symbols, color theory	elements of art/principles of design, functional art, careers in design	determining meaning/mood, art criticism, critical thinking, analysis
Assessment Activities	Group art project, group presentations, summative journal writing	Teacher questioning, quiz over notes taken during presentation, individual closure questions, relation of ideas to future project designs	questioning during presentation, worksheet packet, creation of poem inspired by painting
Use of Rubric?	yes	no- only for virtual products	no- only for "big" writing projects

**Qualitative Results of Post-Observation Informal Teacher Interviews**

<b>Interview Question:</b>	<b>Teacher A</b>	<b>Teacher B</b>	<b>Teacher C</b>
Increased student understanding of content? Why?	Yes, students had to think more critically about symbols/abstract thinking, improved work habits, students asked more questions.	Yes, the content linked well (STEM) and seeing visual examples of terms helped students to gain understanding.	Yes, easier for students to draw meaning from images (visual culture). Students' background knowledge came out.
Connections made by students between subject matters?	Yes, simplifying ideas and taking thoughts and applying them visually (visual analysis and representation).	Yes, the engineering world develops products for real life. Students gave real life examples of products that illustrated each element of art/principle of design.	Yes, relating terms to past meanings versus current meanings (Ex: Gothic). Learning how to analyze images/learn about background information to find meaning.
Evidence gathered to assess these connections?	Body biography projects, written journal explanations, verbal explanations during presentations.	Students- homework photo assignment to take 5 photos of objects/products that illustrate 5 principles of design. Students put their photos into PowerPoint slides along with a written explanation of choices.	Worksheet packet- detail chart, mind mapping, poem analysis, etc. Student-created poems.
Reasons for not integrating more often?	Cost of supplies, size of the class (classroom management), time to complete projects, time to plan/research connections.	Little knowledge of art. Also need time, materials, planning ahead for deeper connections. Not comfortable teaching art because of little experience with it.	Department pressures to be standards-driven and no time for anything else. Focus on building skills, large class sizes, shorter lessons.
Personal Needs/Weaknesses?	Need assistance with expectations- sample scoring rubrics for projects, stock photos of works, list of art terminology, curriculum alignment with art classes. Weaknesses: materials, management, and expectations.	Need professional development (learn art terminology/standards, hands-on workshops, etc.) Would like to collaborate with art teacher to learn more about the basics of art.	Need generic rubrics for scoring projects, student samples, to learn art standards, collaboration with art teacher. Weaknesses: not critical enough in scoring student work, need strategies for pushing students to develop artistically, need to know expectations for special needs students.

Appendix E

Classroom Observation Field Notes Results

<u>Observations</u>		<u>Teacher A</u>	<u>Teacher B</u>	<u>Teacher C</u>
Class subject matter		Reading	Technology Concepts	Adv. English 2
Class size		14 students	21 students	16 students
Grade level(s)		10th	9 <sup>th</sup> -12 <sup>th</sup>	10th
Art/visuals present in room?	yes	X	X	X
	no			
Students out of seats during lesson?	yes	X		
	no		X	X
Activities to check for comprehension?	yes	X	X	X
	no			
Type of assessment(s)		<b>Formative:</b> Q&A during project making, creation of body biography project <b>Summative:</b> group presentation of project, journal writing about project	<b>Formative:</b> Q&A during lecture, online quiz <b>Summative:</b> photo assignment	<b>Formative:</b> worksheet packet, Q&A during lecture <b>Summative:</b> artwork-inspired poem
Student-created art projects?	yes	X		
	no		X	X
Use of art resources/research?	Artist(s)			X
	Artwork(s)			X
	Art Term(s)		X	X
Use of big idea(s)?		Artists convey meaning through symbols	Functional Art, Careers in Art, Purposes of Art, Visual Communication	Art as communication
Use of real world example(s)?		Examples are limited to the book they are	Visual examples of design in manufactured	Looking at/understanding art in a gallery,



		studying- <i>Hunger Games</i>	products, photography, etc., use of student clothing examples, career examples	students' favorite artist/artwork, famous image examples, Gothic-definition(s), architecture, novels; stereotypes
Use of critique methods?		none	Looking at artforms, questioning to develop student reasoning, student input of judgment	Description, Analysis, Interpretation; Regionalism; storytelling
Teacher use of visual example(s)?		Teacher led the class through a sample body biography before beginning project	Images used in Nearpod presentation, examples within the room	<i>American Gothic</i> , Edward Hopper works
Art materials used?		Crayola markers, bulletin board paper, pencils	none	none
Rubrics used?		Yes, but not followed closely in judging the effort/quality of products- only the content	none	none
Teacher feelings about art?	negative	X		
	neutral		X	
	positive			X
Students engaged?	yes	X	X	X
	no			
Students asked questions?	yes	X		X
	no		X	
Behavior issues?		Students threw markers, teased each other about drawings, wandered around the room	none	Students cheated and looked up answers for packet, some students showed little effort/confusion in writing their poems.

**Author Biography**

Sarah Sparks is a high school art educator residing in Owensboro, KY. She has taught visual arts at a small, rural high school in Lewisport, KY for the past seven years. She received her Bachelor's in Art Education from Western Kentucky University, graduating Summa Cum Laude in 2006 and is currently working on finishing up a Master's degree in Art Education from the University of Florida. She is married to her high school sweetheart and has a three-year-old daughter.

In 2009, she was chosen by her state art education association (KyAEA) as high school art educator of the year. She is involved in many aspects of her school and community, participating in numerous leadership groups, councils and community service activities through her art club. In 2012, she received the Presidential Scholar in the Arts Teacher Recognition Award from her student Presidential scholar (the 1<sup>st</sup> visual artist recognized for this in the state of KY), signifying that she was the main influential person in his life.

Sarah's professional research interests include sociology, creativity and divergent thinking in the classroom, gifted and talented education concerns, and contemporary arts integration strategies. Her artistic research interests include human instincts such as grouping patterns, multi-sensual artworks (the 5 senses) with an emphasis on art for the blind, and identity exploration through the use of silhouettes and mixed media processes.

Her future goals include becoming more actively involved in her local arts community and national art organizations. She hopes to someday have her work professionally exhibited in a gallery outside of her hometown and her research published in a nationally recognized arts advocacy publication.