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Personal History and Present Practice: A Cross Cultural Study of the Influences on Arts Integration in the United States and Japan

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PERSONAL HISTORY AND PRESENT PRACTICE: A CROSS CULTURAL
STUDY OF THE INFLUENCES ON ARTS INTEGRATION IN
THE UNITED STATES AND JAPAN

A Dissertation Presented

By

JANA L. SILVER

Submitted to the Graduate School of the
University of Massachusetts Amherst in partial fulfillment
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School of Education
PERSONAL HISTORY AND PRESENT PRACTICE: A CROSS CULTURAL
STUDY OF THE INFLUENCES ON ARTS INTEGRATION IN THE
UNITED STATES AND JAPAN

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Sally Galman, Chair

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Barbara Madeloni, Member

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Martha Taunton, Member

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Christine B. McCormick, Dean
School of Education
DEDICATION

To Aaron, my loving husband and partner,

who always believed I could do this even when I didn’t.

To my lovely daughters Aleeza and Benna for putting up with a momma

who tried to multi-task, with only partial success.
ACKNOWLEDGMENTS

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My parents Bob and Bobbie Silver and in-laws Rita and Allen Kropf have provided so much encouragement and support that I can’t begin to thank them enough.

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ABSTRACT

PERSONAL HISTORY AND PRESENT PRACTICE: A CROSS CULTURAL STUDY OF THE INFLUENCES ON ARTS INTEGRATION IN THE UNITED STATES AND JAPAN SEPTEMBER 2012

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Through observations, life history research, and qualitative data analysis, this study seeks to answer the question: Who and what influences elementary school teachers to ultimately use or not use art in their current classroom practice? This study examines the personal histories of nine elementary school general education teachers in the United States and Japan. Through reflections upon life history, pre and post teacher education this study investigates what influences the use of the arts in teaching practice and what influences the recognition of the arts as a vehicle for learning in a cross cultural context. In order to have a deeper understanding of this this study investigated what ultimately contributed to the shaping of trajectory and developing these beliefs which influence self-efficacy in the arts before entering into a teacher education program. It is with this self-efficacy already in place that teacher education programs make a mark on pre-service
teachers’ beliefs about arts integration, which ultimately leads to a new teacher’s decision whether or not to practice using an arts integrative approach to teaching. This is a Cross-Cultural Comparative Ethnography. Using phenomenological based interviews and observations. The data was analyzed through a recursive analytic process which included both a deductive and an inductive approach. The study found four central concepts which reoccurred across the data sets. They are influences, self-efficacy, teacher education, and agency. The findings make explicit the similarities and differences across two cultures of how teacher’s education, teacher’s practice, and student learning are all influenced by the recognition of the arts within academic content areas.
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CHAPTER 1

PROBLEM STATEMENT AND THEORETICAL FRAMEWORK

-"It’s time to stop thinking about the arts as fluff. They make schools better places to learn, and they raise student achievement. (Rabkin & Redmond, 2006)

Problem Statement

In an era of unprecedented high-stakes testing in the United States, teachers face serious challenges to their creativity and autonomy in the classroom. The political demands for accountability based on high stakes tests drive a movement for standardization of curriculum and prescriptive pedagogy that places teachers squarely in the middle of a struggle for control of the curriculum and the classroom (Darling-Hammond, 1999; Gipps 1999; Oreck, 2006). Awareness has emerged focusing on pedagogy which facilitates an increase in academic achievement. Applications of Multiple intelligence theory (Gardner, 1993), performance based and portfolio assessments (Allen & Blyth, 2004; Wolf and Reardon, 1996, Oreck, 2006, Wiggins, 1998), creative processing in writing and reading (Calkins, 1994; Oreck, 2006, Peterson and Morion, 1990,) cross disciplinary and applied learning standards (Kendall & Marzano, 1997), integrated curriculum (Beane, 1997) among others, all employ aspects of artistic processes and rely on the teachers ability to facilitate and asses creative works in a variety of modalities, and to respond to students spontaneously and intuitively (Oreck, 1996). Studies have shown that extending arts practice beyond the art room has proven
to aid in student learning and that the more arts classes taken the higher a student’s SAT scores (Rupport, 2006).

According to the Harris Poll, which is an American market research company who specializes in public opinion), in 2005 over 90% of Americans agreed that the arts are “vital to providing a well-rounded education for children” and over 75% of Americans agreed that “incorporating the arts into education is the first step in adding back what is missing in public education today” (p. 5).

Using the arts as a way to teach other subjects places the learner in the position of truly working with ideas and taking control of learning in a manner that is intellectual, personal, meaningful, and powerful (Goldberg, 2001). Through hands on experience in the arts children become capable of increasing their comprehension of an academic subject by investing themselves in a process while gaining knowledge and a new way of thinking. The purpose of arts integration is to teach children to learn through doing and to teach children to seek solutions to problems in unusual and creative ways.

To be clear, arts integration is not about producing great works of art or about classroom teachers teaching creative and aesthetic development, but the act of teaching and learning through a creative inquiry-based process. It is about students exploring subjects creatively and kinesthetically. If learning is a complex system that grows and changes from the interaction of its parts, then it makes sense that bringing the parts of education together will facilitate learning (Rabkin and Redmond, 2004 ).
Learning from the arts

As stated by Eisner (2002) “One lesson the arts can teach is that there can be more than one answer to a question and more than one solution to a problem; variability of outcomes is okay” (p.196). We know that at times a correct answer does exist. For example, there are right and wrong answers to quantitative problems, the correct or incorrect way to spell words or recall historical events. However, Eisner point out that education can learn from the arts that “literal language and quantification are not the only means through which human understanding is secured or represented” (p. 204). Education can also learn from the arts that the child’s personal signature is important and that answers to questions and problems don’t always need to be identical. In the arts diversity and variability are central. He also feels that if academic subjects were modeled after the arts it would be both imaginative and sensible and that achievement in academic subjects would grow (Eisner, 2002).

Taking a step beyond how the arts can foster cognitive growth, Dewey (1934) notes the relationship between the intellectual and the aesthetic and states that “esthetic cannot be sharply marked off from the intellectual experience since the latter must bear an esthetic stamp to be itself complete”(p. 38). Dewey (1934) also states that any idea which ignores the necessary role of the intelligence in the production of art is based upon identification of thinking with use of “one special kind of material, verbal signs and words” (p.46). Dewey maintains that “since works are easily manipulated in mechanical ways, the production of a work of genuine art probably demands more intelligence than
does most of the so-called thinking that goes on among those who pride themselves on being intellectuals” (p. 46).

In the arts integration learning spiral, reminiscent of Bruner’s spiral curriculum (1960), learning occurs through immersion in doing, making, and sharing that in turn engenders new intentions for teaching and learning on the part of all engaged in the process (Burnaford, Brown, Doherty, McLaughlin, 2007). However, not all teachers are prepared to become part of this process of integrating art into their curriculum. Beyond the teacher’s personal feelings about the arts, the way the arts are viewed varies depending on the culture, the state, the district and the positioning within schools. The messages that the teachers receive about the educational priorities and value of the arts in their schools comes from many sources, from direct supervisors, to state and national politicians (Oreck, 2004). This all effects how the arts, and specifically arts integration is viewed and utilized within the schools.

Arts integration in Japan

In Japan, curriculum integration plays an essential role in education. There tends to be a cohesive view with regard to the aims of schooling and those of the arts which advocates for the holistic development of students (Motsunobu, 2007). Japan is a country which has a centralized system of government, teacher education is regulated by the national laws and regulations and is administered by the central government, usually through the Ministry of Education (Kobayashi, 1993).

When we look at arts integration globally, it’s clear that curriculum policies differ and therefore so does pre-service training. Implementation of arts integration manifest
culturally imbedded views of what is appropriate knowledge and how it should be acquired. Practices of curriculum integration reveal not only epistemological views of knowledge but also distinctive socio-cultural and political contexts of education (Matsunobu, 2006).

This study looked across two cultures to explore the factors associated with the practice of arts integration in elementary school teaching. Elementary school teachers in the U.S. and elementary school teachers in Japan were examined through a lens which looked particularly at the participants’ involvement in the arts throughout their lives. I chose Japan because it is a society which places a high value on the arts and on an integrative curriculum. In Japan all teachers are expected to be proficient in curriculum integration. I have investigated the roots of this proficiency or lack of proficiency in both cultures. By hearing stories from teachers which reflect back on pre-service courses, childhood experiences or other life circumstances, I developed a justification for how important it is to teach future teachers not just what it means to integrate the arts but how to integrate the arts.

Studies exist which demonstrate student achievement and the arts (Champions of Change, 1999), but little exists on pre-service teachers preparedness to integrate the arts into their teaching practice, what prospective teachers believe about the teaching of art when they enter a program or whether those beliefs are challenged or reinforced by pre-service teacher education programs (Grauer, 1998). However, studies do show (e.g. Darling-Hammond, 2000) that effective preparation for teaching increases positive attitudes, confidence and success in classroom practice (Hudson & Hudson, 2007).
According to Burnaford, Brown, Doherty & McLaughlin (2007) evaluation and research in arts integration is clearly needed in the area of teacher development.

**Teachers’ Life History**

Life history plays a major role in determining the kind of teachers we become. Lortie (1975) proposes that teachers have been shaped by their own teachers and by their personal responses to those teachers and that these influences stretch over many years. He believes the results to be an accumulation of views, sentiments and explicit actions that may be only partially perceived by a beginning teacher. Lortie (1975) also believes it is necessary to help future teachers make implicit dispositions explicit in order to free them to become more aware of their teaching practices and how these practices have been influenced by teacher’s they have been previously exposed to throughout their careers as students.

Studying the life history can reveal the driving forces behind what motivates a teacher or someone entering into the field of teaching. Through life history studies, both researchers and pre-service teachers gain access to beliefs and the context which influence them, and through this they are able to examine the roles beliefs play in pre-service teacher thinking and how pre-service teachers use initial interpretations and reinterpretations of experiences to enhance their development of teachers (Ebbs, 1997, Pajares, 1992).
Thinking of Habitus as the Seeds of a Tree

The tree grows with specific characteristics that originate in its seed and represent the species it is. As it germinates it keeps the uniqueness it started with, but as it gets older it begins to change and adjust, it changes the direction of its branches and the way it grows. It has a need to adapt to specific surroundings and the other trees around it. So although the seed itself never changes, changes happen to each individual tree in order for it to grow and flourish.

Bourdieu’s term *habitus* defines our primary socialization, it is our past imprinted on who we have become, as a result of the reproduction of social structures. When writing about aesthetic meaning and artistic significance Bourdieu (1996) explains that “habitus urges, interrogates and makes an object speak, the object seems to incite, call upon, provoke, the habitus” (p. 320). It is the predisposed habitus which brings the qualities and properties together to connect individual feelings of self-efficacy in the arts. This is towards what Bourdieu (1992) claims to be the artistic experience as a sense and feeling and not a matter of decoding and reasoning “it is because the dialectic between the constituting act and the constitutive object, mutually soliciting each other, is effected in the mutually obscure relationship between the habitus and the world” (p. 320).

A teacher grows through their beliefs on teaching and learning which are influenced by their past. It’s not always easy for new teachers to step away from past influences and open themselves to new approaches and ideas often brought forth in teacher education classes or practicum experiences. As written by Bourdieu (1996) “the power of the presupposition is so strong, and the hypothesis of the practical induction of
the habitus so robust that they resist what is self-evident” (p. 323). Habitus will always remain significant to the shaping of a new teacher. Life experiences influence why people become teachers, and how they approach their career choice, but the habitus will not change and will always be a part of the teacher within.

**The Apprenticeship of observation**

Considering all of the hours spent at school before one actually becomes teachers, it would be difficult, if not impossible if our actions and perspectives on teaching were not influenced by what we as students have seen. Lortie (1975) writes about how:

“One overlooks the ways that general schooling often prepares people for work. Such an oversight is especially serious with public school teachers, for participation in school has special occupational effects on those who do move to the other side of the desks. There are ways that which being a student is like serving an apprenticeship in teaching; students have practiced face to face and consequential interactions with established teachers.” (p. 61)

Lortie (1975, 2002) points out that by the time a new teacher begins their career they have normally had 13 years of close contact with teachers and professors. This contact is not merely passive observation; this is active interactions and relationship building. According to Lortie’s (1975, 2002) estimates, young people see teachers at work more than any other occupational group. He frames this as one of the major
differences between teaching and any other career because “those who decide to enter it have had exceptional opportunities to observe members of the occupation at work” (p. 65). It is due to this opportunity to observe that makes this career and career preparation so different from other occupations. When one enters into any career with already predetermined notions and ideas about their role, it takes the very nature of their training to entirely new levels. Lortie (1975, 2002) writes that unless pre-service teachers undergo teacher education experiences which offset their individualistic and traditional experiences, the occupation will be staffed with people who have little concern with building a shared technical culture. Lortie (1975, 2002) also believes that in this respect “the apprenticeship-of-observation is an ally for continuity, rather than of change” (p. 67). So if we are to embrace continuity, we would embrace apprenticeship-of-observation as a stepping stone for educating new teachers. However, being a good teacher and educating people to become good teachers is not that easy. Invoking Lortie’s apprenticeship-of-observation as an explanation for the failure of teacher education programs and practices leads to a downward spiral in which teacher educators are either absolved of all responsibility for making change or are rendered powerless using prior experience as an excuse (Mewborn and Tyminski 2004).

The experience of apprenticing in any career can be enormously beneficial. However, the field of education is forever evolving and advancing, to encourage teaching strictly based on our future teachers personal experiences as students would be unjust. At the same time, belittling those experiences would be unproductive. Studies suggest that teacher education programs have been too quick to dismiss pre-service teachers’ prior
experiences as simply leading them toward more traditional views and practices of teaching (Mewborn and Tyminski 2004). However, when teacher education programs approach personal experiences with an open mind and give pre-service teachers the opportunity to learn from and grow through their experiences the benefits could be substantial for future teachers.

Pre-service teacher’s beliefs

As explained by Lortie (1975) prospective teachers bring many beliefs with them about the role of teachers, students and learning when they enter into their pre-service teacher education program. These beliefs are established through their life experiences both in and out of school. Pajares (1992) found a “strong relationship between teacher’s educational beliefs, and their planning, instructional decisions, and classroom practices” (p. 326).

It would be difficult to argue against experience as being the best teacher. However, experience is only the best teacher if pre-service teachers use the full range of the experiences they encounter as contributors to their learning process (Doyle, 1997), and if teacher education programs bring these beliefs, based on teacher experiences to the forefront to be assessed and critiqued before turning pre-service teachers beliefs into practice.

In defining and identifying beliefs, the meaning is not always straightforward, and at times as stated by Pajares (1992) in the current literature beliefs can travel in disguise and often under alias as “attitudes, values, judgments, axioms, opinions, ideology, perceptions, conceptions, conceptual systems, theories, internal mental processes, action

Many pre-service teachers enter into their education feeling that what is prior knowledge about teaching, would often be categorized as prior beliefs about teaching. Whereas what distinguishes them is that beliefs are being based on evaluation and judgment whereas knowledge is based on objective fact (Pajares, 1992).

As Pajares (1992) writes “teachers attitudes about education-about schooling, teaching, learning and students- have generally been referred to as teachers beliefs” (p. 315). He cautions that although teachers have beliefs about matters beyond their profession, those beliefs while they no doubt influence teaching practice should not be confused as being beliefs which are specific to the education process.

The body of literature which currently exists focuses primarily on the nature and role of student’s beliefs. However, frameworks used to understand students’ beliefs about knowledge may also offer insight into teachers’ beliefs and their role in relation to teacher practices and development (Bluell & Fives, 2005).

**Folk pedagogy**

Bruner (1996) refers to the exploration of how children’s minds grow and how they learn by a phrase defined as *folk pedagogy*. This is the activity which refers to what people know about how to teach children to learn about the world. “Folk pedagogies are informed by folk beliefs about the nature of knowledge (folk epistemologies) and how
people learn (folk learning theories)”(Belland 2008). According to Bruner, people acquire folk epistemologies, and folk learning theories through experience as children, students, and/or parents (Belland, 2008 p.355; Bruner, 1996).

Folk pedagogies can connect to teaching related strategies which are generated from *apprenticeship-of-observation* and ultimately from ones *habitus*. They represent what pre-service and in-service teachers unconsciously “‘know” about teaching from years of experience as students and teachers (Belland, 2008). Nespar (1987) writes that there is no clear logical rule for determining the relevance of beliefs in real world events and situations. The linkage and definition of relevance may well be bound up with the personal, episodic, and emotional experiences of the believer. If these are the determining factors for teachers practice, bringing this reasoning to the forefront is crucial.

It seems obvious that beliefs and attitudes about how and what to teach can be significant influences to future teachers. Depending on new teacher’s interests, their knowledge of a specific domain can be conceptually distinguished from feelings about that domain (Nespor, 1987). Grauer (1998) asserts that teacher education should be more than training in specific skills and knowledge. Although she is specifically referring to teacher education in the arts, this statement can also be acknowledged across subjects. Grauer (1998) also believes that personal beliefs about a subject should be challenged or fostered in light of the values and theories that are part of the field. The dynamic relationship of beliefs and knowledge implies that Methods courses should offer more than content divorced from subjective and effective responses to that content (Gauer,1998). In the case of art, rather than focus on beliefs and pedagogical content
knowledge teacher education classes should put emphasis on beliefs and discipline based pedagogy, so that a clear conceptual understanding becomes the basis for developing pedagogical understanding (Grauer, 1998).

**Trajectory**

Trajectory can be visualized as the stepping stones which lead an individual to their present position in life and society. What becomes the trajectory of a teacher’s life in this research is revealed through the stories shared during in-depth interviews. During these interviews a trajectory which is connected to social capital, cultural capital and habitus becomes visible. According to Wacquant (2006) “The position of any individual, group, or institution, in social space may be mapped by three coordinates, the overall volume and the composition of the capital they detain, and the recording of their trajectory through society which provides clues as to their habitus by revealing the manner and path through which they reached the position they presently occupy” (p. 7). An individual’s existence is formed by their habitus but shapes a trajectory and ultimately defines an individual’s place in society. As stated by Bourdieu (1984) “the effects of social rise and decline on dispositions and opinions, position of origins being, in this logic, merely the starting point of a trajectory, the reference whereby the slope of a social career is defined” (p.111). The connection between social dispositions and positions of origin is what leads an individual through the trials of personal trajectory.

Although origins of a trajectory are directly linked to habitus, unlike habitus, trajectory is malleable and can change over time. Social origin, with the initial family education and experience it entails, is not considered a factor capable of directly
determining practices, attitudes and opinions at every moment in biography (Bourdieu, 1977). Of course different probabilities exist for individuals in any given group when creating a trajectory. According to Bourdieu (1977) it is impossible to take any one of the characteristics defining an individual “at any one point in his career as the ultimate explanatory principle of all his characteristics” (p. 89) and therefore positioning in society.

Through elementary school teachers’ reflections of their life and discourse during the telling of their stories, the influences on trajectory will be revealing in itself. I anticipate learning why they have become teachers, how they have become teachers and how the arts are or are not involved in the trajectory of their life.

**Self-Efficacy**

The concept of teacher efficacy has been researched and discussed in teacher education literature for nearly 30 years (Carleton, Loran E., Fitch, Jenelle C., & Krockover, Gerald H, 2008). In the context of self-efficacy and teaching, the term refers to the generalized expectancy concerning the ability of teachers to influence students, as well as teacher’s beliefs concerning his or her own ability to perform certain professional tasks (Ashton and Webb, 1986; Bandurak, 1977; Gibson and Dembo 1984, Kagan, 1992)

Bendura’s (1977) theory relating to self-efficacy, states that psychological procedures, whatever their form, alter the level and strength of self-efficacy. Bendura (1977) hypothesizes that expectations of personal efficacy determine whether coping
behavior will be initiated, how much effort will be expended, and how long it will be sustained in the face of obstacles and aversive experiences.

According to Kagan (1992) “a teacher’s sense of self-efficacy has been positively related to a number of specific classroom behaviors…”(p. 67). However, the opposite can also be true, if a teacher has a low self-efficacy pertaining to a certain subject or pedagogical approach the result would likely be an undesirable classroom outcome.

For a teacher to make the commitment to use a new pedagogical approach such as the arts, which is a somewhat discretionary area of the curriculum, he or she must understand the instructional purpose, recognize the benefits, and feel confident in the skills required to teach it (Clark and Joyce, 1981; Hord, Rutherfords, Hurling-Austin and Hall, 1998; Oreck, 2004). These skills are not developed simply through verbal instruction. To increase one’s self confidence in using the arts in classroom practice, on-going hands on experience, training and support are necessary. This is not always easy, even in schools and teacher education programs in the U.S. which take pride in their commitment to the arts, in this current test driven climate, the arts are no match for academics.

Studies have shown (Oreck, 2004) that despite teacher’s beliefs about how important the arts are for all students and that many students could especially benefit from artistic approaches, teachers appear to lack the confidence and/or the autonomy to include the arts in the teaching. Confidence, self-image and self-efficacy have the strongest relationship to frequency of arts use in teaching (Oreck, 2004).
Teacher Education Program

Oreck (2006) makes the argument that it is the teacher’s ability to bring the arts into the classroom which enables students to truly explore and make discoveries, find and pursue problems, arrive at unique solutions and communicate in multiple modalities. For this to happen, an artistic pedagogy and an understanding of the aesthetic qualities of experience are required by the teacher (Oreck, 2006). Learning through the arts needs to be viewed as a serious pedagogy by teacher educators. Teacher education programs don’t just describe how to do science experiments or solve mathematical equations, so why should learning through the arts be any different? As stated by Goldberg (2001):

“The arts serve as a methodology or strategy for learning-expanding traditional teaching methods into a fascinating and imaginative forum for exploration of subject matter. Using arts as a teaching tool in the classroom broadens their function from the more traditional model of teaching about the arts and provides opportunities for students to transform understanding and apply their ideas in a creative form” (p 25).

Even though a teacher may feel the arts are enjoyable and recognize potential cognitive and social benefits for students, they still may be unconvinced that learning and enjoyment in the arts is a judicious use of time (Oreck, 2004). This is especially true if they are not taught specifically how to approach the arts in their practice in ways that would clearly reveal these cognitive benefits. The task of demonstrating these benefits ultimately lies in the teacher education program. It is the responsibility of pre-service teacher education programs to promote creative teaching practice. This could be how the
resistance to arts integration begins. Probably only a minority of teacher educators consider themselves to be artists and consequently few would integrate art making into the preparation of teachers (Donahue and Stuart, 2008). This attitude trickles down to generalist teachers as well. Many generalist teachers believe that if they can’t draw they can’t teach art (Duncum, 1999). Nespor (1987) writes that these affective and emotional components of beliefs can influence the ways that events and elements in memory are indexed and retrieved and how they are reconstructed during recall. In other words, a new teacher’s childhood memories of experiences and involvement in the arts can very well have an influence on their feelings and self-confidence towards using the arts in their present teaching. According to Nespor (1987) “emotions and affect have important implications on how teachers learn and use what they learn” (p. 324).

Oreck’s (2004) study concluded that arts use in the general education classroom is primarily determined by the teacher’s self-image and self-efficacy concerning artistic abilities. Oreck sees this as “highly encouraging to those interested in developing greater arts use among classroom teacher” (p.65). If artistic attitudes and self-confidence play a stronger role in arts based practices than arts-rich backgrounds or previously developed artistic skills, then professional development can make a difference in promoting arts-inclusive pedagogy (Oreck, 2004). The growing body of research combined with practical suggestions for program organization, teacher education, and classroom applications form a base of knowledge from which to engage in discussions about arts integration that are grounded in actual experience rather than in perception (Russel and Zembylas, 2007).
Entering into the Field

In their first year in the classroom a new teacher explores teaching options; they weigh what has been presented to them throughout their lives as students and what was taught in their teacher education programs.

We have already established that researchers and teacher educators have a role to play in helping others to learn to distinguish between evidence and perception, between fact and belief (Russel and Zembylas, 2007). What we haven’t looked at is how new teachers would approach teaching through the arts when establishing an independent teaching practice. Some believe that in the current educational climate it becomes more difficult for teachers who dare to try new, creative, and artistic teaching methods and approaches (Oreck, 2004). When establishing new teaching practices teachers need to look at what and who they up against and what kind of resistance they might meet. What do new teachers need to do to create an integrated curriculum which as Russel and Zemblyas (2007) state would have the “potential to create transformative zones, thereby encouraging open-endedness, space for exploration, connection, discovery, and collaboration by bringing together various areas of knowledge, experiences and beliefs” (p. 298).

According to Oreck (2004) in order to teach successfully through the arts “the inner resources of teachers; their attitudes toward art, creativity, and innovation; their commitment to personal growth; and their educational and life values all need nurturing within the school and professional development programs” (p. 67) the author also confers that “to teach artistically, whether engaging in specific arts activities or attending to the
aesthetic qualities of experience, a teacher must trust his or her intuition and respond to
the individuality of students” (p.67).

Conclusion

When one makes the decision to become a teacher, this decision has been
influenced with a pre-service teachers past experiences as a student. Through pre-service
training and on to teaching it would be surprising if a pre-service teacher never positively
or negatively reflected on particularly influential teachers and educational experiences.
Pre-service teacher’s habitus (Bourdieu) and Apprenticeship of Observation (Lortie,
1975) are two major influences to take into consideration when reviewing a teachers
practice. A lot determines what influences and experiences come to the forefront when a
teacher is given the time and space for sharing reflections which lead up to their present
day career choices.

As demonstrated in my theoretical model (figure 1) in order to see how life
history influences teaching practice, we need to look at what ultimately contributed to the
shaping of trajectory. Through looking at the effects of habitus and apprenticeship of
observation we investigate teacher’s beliefs about the arts and how these beliefs have
influence self-efficacy in the arts before entering into a teacher education program. It is
with this self-efficacy already in place that teacher education programs make a mark on
pre-service teacher’s beliefs about arts integration which ultimately leads to pre-service
teacher’s decision to or not to practice using an arts integrative approach to teaching.

It is up to the teacher education programs to not only teach about the benefits of
arts integration, but also how to teach through an arts integrative approach. Teacher
educators also need to educate pre-service teachers on how to manage prioritizing arts integration between high stakes testing, excessive curriculum demands and budget shortfalls. Keeping all of this in mind, a teacher might think that integrating the arts on a regular basis takes a lot of extra effort and is a nearly impossible endeavor, especially since not all teachers are comfortable using the arts in their teaching practice.

Figure 1: Original Theoretical Model

However, despite the pressures, some teachers find ways to consistently bring the arts into the classroom. Given the low priority for the arts in many schools we might
conclude that teachers who employ artistic approaches are simply “highly unusual people driven by their personal passions” (Oreck, 2006, p. 3). This attitude is unwarranted and teachers who employ the arts should not be “unusual” but should be part of the norm, and methods for integrating the arts should be part of routine pre-service teacher education.

If arts integration is what increases a child’s comprehension of an academic subject, and teaches children to learn through doing and seeking solutions to problems in unusual and creative ways, then it is pedagogy worthy of more attention than it is presently getting. It is up to the teacher educators to encourage and expose pre-service teachers to the practices necessary in order for arts integration to happen.
CHAPTER 2
LITERATURE REVIEW

I asked the question that every principal asks first: How much money is this going to cost me? And she assured me that it would be fairly inexpensive and painless. And it started the very long journey toward an interdisciplinary, vertical aligned, comprehensive arts program that has changed the way I view children, the way I view learning, the way I view my job and the way I view my life. And it is a powerful, powerful thing. In the last seven or eight years, I’ve been going around the country trying to convince my colleagues that it’s the thing to do. –Russ Chapman

Introduction

In this paper I will explore empirical literature which defines arts integration and illustrates why and how it is employed across the U.S. and in Japanese contexts. I will also identify lacunae in the literature.

This paper is divided into two segments (1) How arts integration is defined, valued and approached in both the United States and Japan and an explanation of the distinctions between art education and arts integration within the elementary school setting. (2) Outlining research on pre-service teachers’ beliefs around arts-based practice.

The first section will look at interchangeable terms and definitions of arts integration within the field, paying particular attention to the distinctions between arts

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education and arts integration in the elementary school. Within this chapter it becomes apparent that many terms exist which fall under the category of arts integration. Educators often manage an arts integrated curriculum with similar goals, but ways of achieving these goals vary (e.g. Attenborough, 2002, Beane, 1997, Mello, 2004).

The second section will look at pre-service teachers’ apprenticeships of observation (Lortie, 1975) and why their predetermined beliefs about the arts matter when they enter into their teaching careers. The literature suggests that pre-service teachers enter into their professions with preconceived ideas that have taken years to develop (Doyle, 1997; Lortie, 1975, Grauer, 1998). The literature also documents pre-service teacher’s comfort levels and self-efficacy (Oreck, 2006) when referring to one’s own capabilities in approaching an arts integrative teaching practice.

Within the context of this literature review, I am referring to literature which might focus on one type of art such as music, dance or visual arts education. However, the relevance to all of the arts is made clear by the authors. I have chosen not to review literature which looks at education reform, in-service teacher reform, financial considerations involving the arts, teaching artists or arts partnerships, the benefits of art education taught by art specialists, correlations between arts education and academic achievement, or initiatives where the arts come up as a casual unintended link to academic achievement, rather than this link being a primary focus of the literature. While all of these topics are important they are not the focus of my literature review.

This literature review is limited to sources from 1999-early 2010. I will especially look at collaborative work across the arts. Position papers and statements by
consortiums such as the National Arts Education Associations are particularly relevant. However, in a few instances I have chosen to review materials which date further back than 1999. This decision was made so as not to leave out pertinent literature written by key scholars in the field.

Almost all of the literature focuses on the U.S, and Japan, with the exception of one particularly relevant study which focused on a comparative study between Japan and the U.K.

**Arts Instruction: Defined and Valued in Elementary Schools in the U.S.**

Arts integration is a teaching methodology and a theoretical approach to education which is defined, valued and applied in a range of ways within the literature. The following section explores the literature and the variety of angles in which arts integration is promoted and at times criticized within our educational system.

**Arts Integration Defined In the U.S.**

A definition of the term *arts integration* is “the use of two or more disciplines in ways that are mutually reinforcing, often demonstrating an underlying unity” (*The consortium of National Arts Education Association, 1992*). In other words, arts integration involves the combination to some degree, or the connections between two or more of the traditional disciplines or subjects (Russel & Zembylas, 2007).

At the most basic level it is hard to define the word *integration*, because integration, as Bresler (1995) writes “can mean different things in terms of contents, resources, structures, and pedagogies to different people” (p.1). Arts integration can be
viewed and defined differently, depending on one’s positioning within the schools. Some programs have chosen not to use the term at all. Mishook and Kornhaber (2006) seem to believe that this contested definition lies in the hands of the arts educators who do not have a shared agreement on what arts integration should look like, or if it should be a goal which lies within the realm of arts education. It is also likely that the art specialist, classroom teacher and administration all view the concept of arts integration through different lenses with varied goals, objectives and outcomes, as explained by Bresler (1995):

Arts educators typically seek to establish, through integration, a more solid role for the arts within the academic curriculum. They envision arts specialists who collaborate with classroom teachers and, in the process, strengthen the links between the marginalized specialists and the institutions. Principals' vision of integration typically involves classroom teachers teaching the arts as part of the academic curriculum. They tend to value integration as a way both to use school time efficiently and to save money and resources. Classroom teachers often express ambivalence toward the issue of integration: they see the demand that they include the arts as one more mandated curriculum topic imposed upon them with little or no support. At the same time, many teachers are concerned about providing learning opportunities that will allow the less academically oriented students to draw on their unique strengths and talents. (p. 1)
Although the terms and definitions may vary, it is clear that proponents of the integrated curriculum are in general agreement that arts integration is an efficient way to ultimately educate the whole child and to deepen understanding in disciplines other than art (i.e. Attenborough, 2002; Donahue & Stuart, 2008; Matsunobu, 2007, Veblin & Elliot, 2000, Van Eman & Montgomery, 2009).

Hoffman-Davis (1999) constructed a framework for representing the various paradigms in which the arts play a role in education. With this in mind she wrote about her variety of "wheres", her eight versions of the roles that the arts can play in education. These categories are: arts based; arts infused; arts included; arts expansion; arts professional; arts extra; aesthetic education; and arts cultura (Hoffman-Davis, 1999). The author paid particular attention to what she calls Arts Cultura. Underlying the arts cultura model is a structure which she refers to as the “wheel of culture” (Kindler, 1997; Hoffman-Davis, 1999). The author defines this as being based on the premise that “the arts give form to and connect the cultures of individuals with the larger culture of humankind” (p. 24). Hoffman-Davis (1999) suggests that educators seeking to implement this model will begin by looking to the cultures represented within their own setting for subject matter relevant to a diversified curriculum. She writes that by weaving the arts through and across other content areas, educators can create curricula that prepare students for cross cultural and generational conversations perpetuated through art.

Rabkin and Redmond (2006) provide one of the few documents reviewed which give concrete examples of what arts integration might look like in an elementary school setting. The authors state that as artists and teachers begin working together, they often
design lessons and units that connect subject matter to arts projects. Although in this situation the authors are looking at arts integration as collaboration between the artist and classroom teacher, this is not always the case. It’s common knowledge in the current economic climate that these kinds of collaborations are not always feasible. What Rabkin & Redmond (2006) are looking at specifically, are revolutionary teachers taking on varied approaches to arts integration in the Chicago schools particularly. They are making a claim that in arts-integrated classrooms, work more often clearly and meaningfully connects to students' own experiences and feelings. Students create a product for an audience that matters to them and not just their teachers, but also their schoolmates, families, and communities, and they internalize motives to do well (Rabkin & Redmond, 2006). According to the authors these students use freedom productively and responsibly and they develop aesthetic standards and experience a sense of accomplishment.

Popovich (2006) writes about key components of effective visual arts curriculum based on her own experiences as an art teacher. She utilizes yet another term called *interdisciplinary integration* and refers to a unit that focuses on environmental issues. Although Popovich(2006) is coming at this unit from the perspective of an art educator, not a classroom teacher, the overall concept is interchangeable. In this unit:

“Student’s research an environmental issue of importance to them and create scratchboard compositions reflecting this message. Through this interdisciplinary unit, students often investigate endangered species, oil spills, natural disasters, mad cow disease, energy resources, and other
interests. A key component to this project is the reflective artist's statement that describes an understanding of the environmental issue, creative solution to the problem and the process of the artistic product.” (p.34)

The author explains that by integrating different subjects together, in this case using literacy and visual representation, students are able to communicate a concrete understanding of subjects. The premise for arts integrated learning is that all aspects of life are linked together through the arts. In this century, theorists in all areas of education have realized the importance of seeing the whole picture, rather than examining each aspect of education as a separate entity (Attenborough 2002). Art in many forms can provide learners with a way into understanding a multitude of subjects, which makes those subjects much more interesting and approachable.

Mello’s (2004) qualitative study focuses on how arts–based pedagogy is applied to course activities in a three year pre-service teacher’s education program. Mello (2004) examines what happens when the arts are adopted as a reform process within a teacher preparation and education program. Within this context she defines the terms “Arts Based Learning,” and “Arts Infused Instruction”:

1. “Arts-based Learning implies working towards understanding and mastery of knowledge systems through in-depth explorations and practice of the arts, primarily through discipline based approach. For example in an elementary school classroom, arts based learning would require students learn the craft of playwriting,
thereby increasing literacy learning by writing, producing, and
critiquing original plays and theoretical productions. Another
demonstration of this approach is students’ understanding,
retention and application of mathematical concepts through the
practice of designing a building or landscape.

2. *Arts-Infused Instruction*, on the other hand, implements
curricula through integration and infusion of non-art content
area knowledge with arts processes. In this model the arts are
viewed as tools for learning that are applied across disciplinary
fields. This might take the form of teaching science concepts
through asking students to paint accurate renditions of plants or
animals observed through science inquiry. Another common
example of this approach is teaching social sciences and
history through reenactment and/or visits to living museums
and interpretation centers.”(p. 140)

Mello’s study defines learning other subjects with the help of the arts, or learning
other subjects along with the arts is one of the few pieces of literature which makes clear
distinctions between the two approaches to an integrated curriculum.

In the following section I will present the concept of learning with the arts and
through the arts in further detail, while explaining how in the literature the arts are valued
in education in both the United States and Japan.
The Value of Arts Integration in the United States

Historical practice in the U.S.

The historical practice of arts education which most people who attend or attended public school in the United States are familiar with comes from a visual arts or performing arts specialist teaching about the arts. Unfortunately, this way of learning about the arts is not often seen as the top priority when it comes to budget cuts within public education in the United States (Goldberg, 2001). “The arts, often considered a “frill,” have been cut as the “basics” receive attention” (p. 4). In this current economic climate and in era of standardized testing, the amount of arts opportunities accessible in public institutions has been seriously impacted by budget cuts.

In the United States, the arts are known as one of the top subjects to be eliminated when budget cuts arise (Chapman, 2004). For example in early 2004 a council on Basic Education Survey (Chapman, 2004) indicated that 25% of principals had cut arts education and 33% anticipated future reductions. In schools with high racial and ethnic diversity 36% reported decreases and 42% anticipated them in the near future. Budget and time constraints serve only to exacerbate the attitude that “the arts not only make lighter demands on the intellect, but actually may take time and resources away from ‘serious’ endeavors” (p.2). This is something Efland (2002) argues about emphatically in his book Art and Cognition. In Art and Cognition, the authors central mission is to “undo the damage of the biases of the past” (p. 6), and to look closely at the intellectual status of the arts. As a second mission Efland (2002) sets out to identify reasons for teaching the arts while working with general education’s objectives of expanding cognitive
development. He asserts that “encounters in and with the arts can widen the powers of understanding in growing minds, and that the neglect or omission of the arts in education narrows the cognitive potential of tomorrow’s adults” (p2). *Art and Cognition* took root in Efland’s academic community and includes numerous work by his colleagues (i.e. Koroscik, Parsons & Short) and graduate students. Other foundational contributors within the field of arts and cognition (i.e. Gardner, Perkins & Simmons) also provided the research base for this book.

In public elementary schools a limited amount of art instruction is offered per week, and in some schools no formal art instruction is offered at all. This does not suggest that across the board the arts are not valued. In early 2005 a Harris Poll on the attitudes of Americans towards arts education revealed strong public support for the arts. The poll on the Attitudes of American toward arts education, was commissioned by Americans for the Arts, and found that 93% of Americans agree the arts are vital to providing a well-rounded education for children (Ruppert, 2006).

However, it is not just public opinion which constructs the policies involving the arts in schools. Other factors are taken into account. In a paper presented at the American Educational Research Association (AERA) conference in 2008, Walker, Finkelstein and McFadden make the point that accountability pressures on school districts and teachers reflected a strong focus on increasing standardized test scores. These pressures in themselves are not news, but the affects of these pressures have inarguably led to a narrow-minded focus on other “core” subjects, and the exclusion of other equally important subject matters, such as the arts.
The concept of integrating subjects together is advocated by Veblen (2000) who states that “an interdisciplinary approach invites teachers and students to take a broader worldview, and an integrated program implies a holistic approach to learning” (p. 4). She maintains that between her own work in the classroom, collaboration with others and observations and research she is convinced that an interdisciplinary approach offers students and teachers a comprehensive, intellectually challenging curriculum. With an integrated perspective, the focus shifts from teacher-directed to student centered and from communicating a static, order system of knowledge to teaching students how to use information (Veblen, 2006).

**Arts Instruction: Defined and Valued in Elementary Schools in Japan**

Literature on arts integration in Japan is less substantial than in the United States. According to Matsunobu (2007) the lack of time and budget allotment results in little research on the values of arts on learning in Japan. This is particularly interesting; because of the important role the arts play in education and in the Japanese culture.

**Arts Integration Defined in Japan**

Matsunobu (2007) writes that in Japan there tends to be a cohesive view advocating for the holistic development of students with regard to the aims of schooling and those of arts education. This is referred to as *josokyoiku*. Matsunobu (2007) loosely translates this as the cultivation of aesthetic and moral sentiments. Another word which can be substituted for this is *kokoro* (heart), meaning the center of one’s entire being, and thus the inseparable combination of mental, physical, emotional, aesthetic, and spiritual
capacities (Matsunobu, 2007, Sato, 2004). The development of the *kokoro* is aided by bringing together the arts and other subjects.

Sato’s (2004) book *Inside Japanese Classrooms* is based on an ethnographic study which examines the relationship between fifth and sixth grade classrooms in Japan and the U.S. In her book, Sato refers to an ultimate goal which is to identify commonalities among the most powerful educational experiences within her research. She again brings in the subject of the heart when writing about the two common ingredients that permeate the best educational experiences in both of these countries. These are passion (requiring heart) and compassion. Sato (2004) suggests that both of these “invoke our hearts and perhaps are the heart of educational success, which emanates from and results in connectedness, a *touching of the heart*” (p.6). Sato looks at these two ingredients as the ultimate product of learning and “the more they are invoked the more they develop, deepen and expand, both for self and others” (p.6). Sato also makes it clear that these notions are not meant to romanticize or underestimate teaching and learning in school, but to set a vision for a journey that mandates cannot dictate and test scores or standards can’t measure.

**The Value of Arts Integration in Japan**

Based on observations of 16 public schools in the Midwestern region of the United States, Matsunobu writes that “generally speaking, the arts are more integrated into school activities in Japan than in the United States” (p. 4). In Japan, the status of the arts being equivalent and comparable to other academic subjects in schools allows for the implementation of different types of arts integration (Matsunobu, 2007). Since the
content of school art programs are substantially influenced by Ministry of Education approval, the curriculum emphasizes that arts have distinctive learning objectives and arts integration is seen as a natural part of the daily curriculum. Mason, Nakase & Naoe, (2000) explain that this emphasis is on “presenting diagrams and models to express ideas, comprehending the properties of materials and proper use of tools, and ensuring a sense of balance between aesthetic sensitivity and utilitarian purposes” (p. 398). The authors also stress that the significance which lies in the Japanese requirements for “experiencing the pleasure of using design and crafts works, and deepening concern over the relation of life to beauty” (Mason, Nakase & Naoe, 2000, p. 398; Monbusho, 1983).

Sato (2004) stresses the importance of verbal and nonverbal instruction within Japanese education when referring to explanations of Zen monastery training which reveals a vast range of learning modes, characterized by notions of teaching without teaching. Sato suggests that in the Japanese culture the most powerful learning occurs through absorption made possible with emersion and repetition of experience and that these teaching techniques transfer to other spheres of life.

Learning about cultural heritage is also a significant priority in the Japanese elementary school curriculum. The Ministry of Education guidelines make reference to appreciating works from a variety of cultures, by “arousing pupils interest in and understanding of, indigenous Japanese cultural heritage in design and craft” (Monbusho, 1983; Mason, Nakase & Naoe, 2000, p. 403).

Presently, the arts are still seen to many as integral to school success, and the status of the arts are viewed as equivalent and comparable other academic subjects in
schools (Sato, 2004). When looking at the Japanese educational philosophy in general, Sato (2004) makes the point that in Japan some complain of the long hours schools spend on relation building and non-academic activities, but regardless of this, they would not conceive of eliminating them. The arts allow more opportunity for the implementation of different types of learning and curriculum integration.

Even though the arts are often seen as integral to school success, it doesn’t necessarily make for a care free learning environment. In Nemoto’s (1999) book which is based on a comprehensive study of the Japanese educational system, he makes the point that the educational pressures on students in Japan is growing. According to a 1994 survey by the Education Ministry, the growing displeasure with school life increases after elementary school when students feel more pressure from testing, school rules and teachers (Nemoto, 1999). It’s also during middle and high school when the arts play less of a role in a child’s education.

In the United States “arts vs. academics” is often accepted as a binary. In a Japanese context the inverse is true. Individual teachers do not make the decision to integrate subjects because it is part of an educational philosophy and is sanctioned by the Ministry of Education. Japanese elementary teachers report music and art as pivotal vehicles for improved academic studies (Sato, 2004). This belief system brings about the equal positioning of the arts and other subjects in school, as both are considered to serve the development of kokoro (Matsunobu, 2007). The status of the arts as equivalent and comparable to that of academic subjects allows for the implementation of arts integration.
Arts integration is practiced within the elementary school curriculum in Japan, but the degree to which it is practiced varies greatly from practitioner to practitioner. Sato (2004) makes it clear that she has observed excellent teachers in both the United States and Japan. The only difference was the “standardization of such excellence built into the fabric of the school and classroom organization and practices throughout Japan” (p. 6). The author noted that the excellence occurs more idiosyncratically and individually in America.

It is apparent that the value placed on the arts reaches beyond the interests of individual teachers, and it is part of the core of the educational philosophy in Japan. That does not mean this focus will always remain. Conflicts exist within the ideology of the Japanese educational system. Individuals hold their own beliefs about how education should prepare young people for the future. Tobin, Wu and Davidson (1989) refer to this as “the battle between sources associated with the East and West, between Japaneseness (yamato-damashii, Nihonron) and internationalism (Kokusaisei)”(p.49). The authors explain that this is only part of an ongoing debate over Eastern versus Western values. There exists a more subtle ambivalence about how best to balance the old and the new, how to be modern while retaining the core of Japanese character and identity. Japan is not immune to the imperative demands of standardization. According to Matsunobu (2007), despite any positive impacts of integrated curriculum in Japanese education, the practice of curriculum integration will soon be up for review and it is a common understanding among scholars and teachers that the program might disappear or be
reduced at this time. For the same reason that the arts in many other countries has been cut; concern over standardized test scores.

Approaches and Benefits to Integrating the Arts in the Elementary School Curriculum

Approaches to Integrating the Arts

In Goldberg’s (2001) book Arts and Learning she examines Gardner’s theory of multiple intelligence and offers alternative views on this theory, she examines the multiple way’s the arts can be utilized throughout the curriculum and she brings in her own experiences as well. This book is not based on a research study, but is meant as a learning guide which focuses on “multiple roles of the arts as languages of learning and methods for teaching in a multicultural and multilingual classroom” (p. xi).

Goldberg (2001) writes of three ways in which the arts are integrated into learning: Learning about the arts, learning with the arts and learning through the arts. The most common form of arts education involves specialists who teach about the arts. This can be any specialist in the arts; music, drama, dance or visual arts.

Learning with the art, Goldberg (2001) describes how the arts present many kinds of knowledge and students may learn a tremendous amount by examining content. For example: studying history through looking at paintings. Goldberg second describes learning with the arts as occurring when the arts are introduced as a way to study about a particular subject. Finally, learning through the arts which encourages students to grapple with and express their understanding of subject matter through an art form, such as
performing a play which depicts an historical event. These are three possibilities the
author sees for integrating the arts into learning.

In 1992 the Consortium of National Arts Education Associations published a joint
statement on integration of the arts with other disciplines and with each other, that served
as a position statement for the American Alliance for Theatre and Education (AATE ),
the National Association for Music Educators (MENC), the National Art Education
Association (NAEA), and the National Dance Association (NDA) (Burnaford, Brown,
Doherty & McLaughlin, 2007). While this statement affirmed that all students should be
provided with sequential and comprehensive instruction in all specific art disciplines and
that these programs should be taught by qualified art, music, theatre, and dance teachers,
this position statement also noted that “integrated” courses may be “valid and useful
when well designed and well taught” (p. 5). The Statement does endorse the possible
appropriateness of arts instruction as a means of enriching the teaching of other subject
matter. However, the statement also cautions against the exclusive use of the arts for this
purpose, to the detriment of arts-specific instruction and the elimination of arts specialists
in schools.

In comparing the various integration styles, Bresler (1995) writes about the
different manifestations of arts integration in the operational, day-to-day curriculum in
ordinary schools, focusing on the how, the what, and the toward what. Bresler identifies
four integration styles as theoretical constructs, each with its own set of goals, contents,
pedagogies, and roles within the school. They are:

- *subservient integration*
- co-equal integration
- affective integration
- social integration (Bresler, 1995).

According to Bresler, using the subservient style, the arts serve the basic academic curriculum in its contents, pedagogies, and structures. The co-equal style brings in the arts as an equal partner, integrating the curriculum with arts-specific contents, skills, expressions, and modes of thinking. The affective integration style emphasizes feelings evoked by and attitudes towards art, as well as student-centered learning and initiative, and it incorporates ideals of creativity and self-expression that teachers and principals acknowledge are not served by the academic curriculum. The final style, social integration, emphasizes the social function of the school and its role as a community. Bresler emphasizes, that much of the practice of arts integration is eclectic and can combine these styles at various stages. Nevertheless, they are relatively independent of each other and teachers do not deliberately develop all of them.

In addition to the terms mentioned, other common terms are used interchangeably to describe curriculum integration or arts integration. They are cross disciplinary, topics-within-disciplines, holistic approaches, thematic approaches, trans-disciplinary, multi-disciplinary, meta-disciplinary blended arts education (Bresler, 1995) among others. It is not just the term that is often used interchangeable. A clear consensus on the theory or practice of arts integration, has also come into question.

The world has become more complex in work, home, socially and politically. Parson (2004) refers to this as part of the reasoning behind a revived interest in an
integrated curriculum. Another word, a socially relevant education would prepare students by focusing the curriculum on the complex contemporary problems. Parsons (2004) states that an integrated curriculum is about meaning and understanding, and the fundamental concerns of many advocates are to make learning meaningful to students.

A project titled Transforming Education Through the Arts (TETAC), was a 5-year effort to help reform five public schools in Ohio by integrating the arts into the curriculum. Daniel, Stuh & Ballengee-Morris (2006), three faculty mentors involved in the effort, discuss the interrelationship of the following integrated curriculum components: unit foundations, role of inquiry-based instruction, and assessment. To clarify their discussion of these components, they use a unit based on the theme of community as an example. The first component, unit foundation, includes big ideas, key concepts, and essential questions. The authors also suggest integration/interdisciplinary methods, which encourages inquiry-based pedagogy and utilizes essential questions which would help focus assessment on the process and significant ideas learned about the key concepts. The authors also created suggestions for developing arts integrated curriculum, without intending the suggestions to be rule-bound or prescriptive but to help develop, implement, and assess integrated curricula (Daniel, Stuh & Ballengee-Morris 2006).

Brown (2007) writes that “active participation in arts learning allows for elaborate and creative thinking and problem solving, verbal and nonverbal expressive abilities (as applied in different contexts), applied learning in new contexts, increased skills in collaboration, increased self-confidence, and higher motivation” (p. 173). She also
recommends the following questions to consider before initiating arts integration. What is the content? What is appropriate instruction? Who provides the instruction? What strategies are implemented? How will assessment occur? (Brown, 2007).

In the following sections I will discuss benefits to arts integration which are emphasized within the literature.

**Common Benefits of Arts Integration**

According to Mishook and Kornhaber (2006) “there has been relatively little empirical research on the impact of high-stakes accountability, specifically on the arts” (p.3). However, the authors state that the empirical studies of arts integration which do exist fall into two general categories: general surveys of the state of American arts education, in all of its forms, and descriptions of successful arts integration programs.

Major studies involving student achievement and the arts were compiled in a report by the Arts Education Partnership and the President’s committee on the Arts and the Humanities. The report was titled *Champions of Change* (1999). And the studies were led by researchers such as Caterall; Brice-Heath; Burton, Horowitz & Abeles; Wolf; and Seidel.

Some studies used of particular interest were conducted by Caterall’s team who analyzed data on more than 25,000 students to determine the relationship of engagement in the arts to student performance and attitudes. Another study conducted by Catterall, evaluated the impact of the Chicago Arts Partnership in Education’s (CAPE ) nine neighborhood based partnerships in 23 local schools, 33 arts organizations and 11
community based organizations located in Chicago. The study reviewed how CAPE has pioneered new ways to integrate the arts with learning across the curriculum.

After school programs for youth in under privileged communities were studied by Bryce-Heath. This research examined the qualities that made programs in the arts, sports and community service effective sites for learning and development. The research also “identified features that made involvement in the arts the most powerful factor to success in and out of school” (p. IV).

Burton, Horowitz, and Abeles created a taxonomy of learning in the arts, and investigated how learning in the arts affected learning across the curriculum.

In this report, the authors anticipate that through the collection of evidence the question could be answered of why exceptional changes happen when and where the arts become part of the lives of young people, and that evidence could be collected that would help answer the questions of what might be done to replicate these changes. In this report, the researchers investigated the content, process, and results of learning in and through the arts. “The research provides both examples and evidence of why the arts should be more widely recognized for its current and potential contributions to the improvement of American education” (p. 17). Richard Riley Secretary, U. S. Department of Education states that what makes these findings so significant is that they all address ways that our nation’s educational goals may be realized though enhanced arts learning and that “as the researchers discovered learning in the arts can not only impact how young people learn to think, but also how they feel and behave” (p. 8).
When considering arts integration, the issue of transfer from the arts to other subject disciplines is often referred to in the literature (i.e. Brewer, 2002; Brown, 2007; Burton, Horowitz & Abeles, 2000; Caterall 1998; Eisner 1998) as much as there are arguments supporting the effects from transfer. It has also been at the heart of much skepticism in recent research on arts integration. Catterall (1995) suggests a “central theory” that may suggest research programs with respect to arts learning and transfer. He proposes:

(1) Arts learning and experiences, to varying degrees, reorganize neural pathways, or the way the brain functions. Extended and or deep learning in the arts reinforces these developments.

(2) The development and re-organization of brain function due to learning in the arts may impact how well the brain processes other tasks. (p. 7)

Catterall (2009) writes about evidence which continues to rise supporting claims that experience tends to rewire the brain and that a rewired brain may perform tasks differently and perhaps more effectively or efficiently. However, the nature and extent of these transfers remain a topic of great research interest. Recent studies suggest the effects of transfer may in fact accrue over time and reveal themselves in multiple ways (Ruppert, 2006).
Recently, Caterall (2009) reported the results of a 12 year longitudinal study of more than 12,000 students. These students had been previously assessed in earlier reports through their secondary schooling and now were being assessed into adulthood. The study asked the question of: Do the arts matter, just how and for whom? Additionally this latest study asked the questions of: Is it engagement in the arts that matters? Or is engagement per se a crucial factor in the success of students? The findings to the latter two questions were what Caterall called an unambiguous Yes. In general, the findings of this study reported that intensive involvement in the arts during middle and high school, associate with higher levels of achievement and college attainment, and pro-social behavior. The study also revealed that English language learners benefit from arts rich schools in unique ways. It was also discovered that arts rich schools have characteristics which include a climate for achievement and instructional practices that may account for their advantages.

In a mixed methods study by Burton, Horowitz and Abeles (2006), transfer is addressed in learning in and through the arts. According to these authors, studies investigating arts learning and transfer have typically examined either: (a) narrowly defined artistic behavior and its one-to-one impact on a specific non-arts behavior or measure, or (b) a single arts program or school and its impact on the general or “hidden” curriculum.

The purpose of Burton, Horowitz & Abeles’ (2006) study was to determine if cognitive skills developed through arts, such as higher order thinking, have an effect on learning and thinking in general, as well as other subject matter domains. Although the
study made no assumption that higher order thinking skills were a result of transfer they
claim that transfer is probably one of many factors linking arts learning with other
domains. Although the authors believe these studies have been used to determine the
value of the arts, they also state that these claims of transfer often reflect errors of
external validity (Burton, Horowitz & Abeles, 2006).

Grumet (2004) explains that in integration programs students reveal enthusiasm
and hidden capacities and express ideas, feelings and new dimensions of their
intelligence. She also makes the point that if learning is a complex system that grows and
changes from the interactions of its parts, then it makes sense that bringing the parts of
education together will facilitate learning. By teaching such basic disciplines as reading,
writing, mathematics, science, social studies, health education, career education, art,
thewriter, music and physical education in a manner that interrelates, the student leaves
with a deeper understanding of the subject matter than had he or she been taught each of
these subjects separately (Adams, 2002).

North Carolina A+ Schools is a whole school re-form model that views the arts as
fundamental to how teachers teach and students learn in all subjects. The A+ Schools
Program creates statewide (and sometimes regional) networks of A+ Schools that choose
to adopt and implement the A+ philosophy and practice. The central vision of A+ is to
create enhanced learning opportunities for all students by using arts-integrated
instruction. According to the mission statement: The central vision of A+ is to create
enhanced learning opportunities for all students by using arts-integrated instruction,
which incorporates Howard Gardner's theory of multiple intelligences, other theories of
intelligence, and recent brain research. A+ gradually becomes a comprehensive education reform for schools. According to the A+ web site (http://aplus-schools.uncg.edu/research.shtml) upon launchng the A+ Schools Program in 1995, the Kenan Institute for the Arts made a commitment to evaluating the Program over a four-year period. After a national search for an evaluation team, the Program selected a team of researchers. The results of the initial four-year evaluation of the A+ Schools Program and the follow-up evaluation after eight years, attributed the sustainability of the program. The findings suggest that comprehensive school reform driven by arts integration has effects on schools, communities, teachers, and students far beyond those that show up in standardized tests focused on basic skills (Nelson, 2001).

In the context of current global, political and economic conditions, Freedman (2007) proposes that helping students to think and act with insight and imagination requires a redefinition of professionalism in the field of education and new strategies for leadership at all levels. She also maintains that new policies need our attention and that society’s economic and cultural strength are no longer measured in the production of goods, but by production of information and creative ideas, often called the creative economy. Freedman writes that a lack of leadership in art-based creative inquiry may impact student’s development of important skills (Freedman, 2007; Miraglia 2009).

It is clear that within the literature many researchers and theorists support arts integration, in one way or the other. Although, studies have shown (Burton, Horowitz, & Abeles, 1999) that the benefits of arts integration may vary and be acquired in numerous ways. Wakeford (2004) describes the arts as not only fostering a set of transferable
academic competencies such as creativity, intellectual risk taking, or the ability to see multiple solutions to a problem, but arts-rich curricula also appear to enhance a student’s likelihood to self-identify as a “learner.” When looking at this perspective, the arts become part of the process of learning. Art makes creative production a core practice and value, and rejects the standards-free non-cognitive approach to creative expression or recreation (Rabkin, 2004).

Stevens (2002) takes a comparative approach in describing learning through the arts. In her article she emphasizes the school as factory mentality that sees the main ideology of education as assembly lines preparing students to fulfill societal roles (Cold, 1986; Stevens, 2002). Contrary to this would be the ideology of school as studio. In this environment the student is seen as an artist, becoming aware of and sensitive to the arts. Stevens (2002) states that the “school as studio uses the arts as a vehicle for the curriculum rather than a sidecar” (p. 20). Throughout her article, Stevens puts emphasis on how the arts can serve as a catalyst for intellectual and cultural growth, and by using the school as studio concept “one can help bring the curriculum elements together for enhanced learning and better understanding of the world and one another” (p. 23).

Shirley Brice Heath (2000) is commonly known for crossing over from her usual disciplines of linguistics and anthropology, into neurology and cognitive science in order to understand just how linguistic development might be influenced by intensive work in the arts. In her research found that organizations helped young people, in planning, creating and critiquing their joint work, gaining extensive practice in hearing and producing the highly complex language of planning they need for scientific reasoning and
strategy building (Brice-Heath, 2000). She maintains that intensive ongoing work in the arts provides extensive modeling and practicing the same kind of language and strategy-building as the highest level of academic achievement.

Within her research, Brice-Heath (2000) raises four points of interest to linguists who study learning in the context of specific actions, such as sustained eye focus for attention to detail. They are:

1) Selective attention to an object feature, such as color, results in increased activity in regions that mediate perception—or interpretation—of that feature.

2) The talk that is generated within arts work then depends on correlations in different domains (form, depth, color) and grouping or linking multiple features into unitary clusters that derive in large part from perception or meaning making.

3) The third feature of what happens in the focusing of attention and talk and gesturing in the arts is demand for analogical reasoning.

4) What must happen for one to be an artist is development of the self-discipline necessary to make focus of attention possible. Normal vision does not take in all details but instead selects and categorizes those that seem to make a critical difference. Art demands intense focus to determine just which details do make these differences and the effects that might result through...
changes in shape, alignment, proportion or placement of details.

According to Brice-Heath, these four suggestions begin to show how we might come to understand how concentrated time spent on artistic creativity may aid in certain kinds of linguistic and cognitive development as referred to by others (i.e. Caterall, 2008; Deasy, 2002; Gullatt, 2008).

David Gullatt (2008) refers to recent developments in cognitive science and neuroscience which help to explain how the power of the arts enhances teaching and learning. He points out that:

Developments have shown that the mind is embodied and that the brain and body make up a single, fully integrated cognitive system. Scientists have found that most thought occurs on a level well below conscious control and awareness and that it involves the processing of a continual stream of sensory information. Abstract thought is consistently represented through metaphors that are associated with physical experiences and emotions. (Gullatt, 2008)

This is an ironic statement, since the arts are frequently dismissed as merely emotional, not cognitive. Isn’t this why the arts are so often struggling to survive? Thus, the very emotional and personal content of the arts are part of what causes the arts to become cognitively powerful (Gullatt, 2008; Rabkin & Redmond, 2006), and at the same time, not taken as seriously as other academic subjects in the U.S.
Eisner (1998) also describes how art education influences student performance in other academic subjects. According to Eisner “ancillary outcomes of Arts Education pertain to outcomes that transfer skills employed in the perception, creation, and comprehension of the arts to non-arts tasks” (p. 13). This approach is not necessarily something Eisner is in favor of; his warning is that art educators are becoming side tracked and that art education in our schools is being compromised. This he stresses is why it is important for teachers and teacher educators to see arts education and arts integration for what they are and how their goals differ. They have two distinctly different motives for approaching the arts.

Critical Links is a report which reviews 62 studies linking the arts and learning. It was published by The Arts Education Partnership (AEP) and edited by Richard Deasy. AEP commissioned James S. Catterall of the Imagination Group, Lois Hetland and Ellen Winner of Project Zero to assist in the preparation of the document. The criteria for studies selected to be included in this report, required a focus specifically on the arts learning experiences themselves, with a strong emphasis on transfer made by Catterall. In an essay Caterall echoes his colleagues in arguing for a more complete approach to the question of how learning in the arts "transfers" to learning and behavior in other academic and social contexts (Deasy, 2002). The intent was for the research selected to make a contribution to the national debate over issues such as how to enable all students to reach high levels of academic achievement, how to improve overall school performance, and how to create the contexts and climates in schools that are most
conducive to learning (Deasy, 2002). The documents looks closely at current practices in art education as well as effects of the arts on academic achievement.

Most recently a study came out by the President’s Committee on the Arts and Humanities (PCAH). The committee introduced its newly released landmark report titled *Re-Investing in Arts Education: Winning America’s Future*. Based on this 18-month study the report sets out a series of strategies to achieve its principal conclusion, which is to realize the potential of arts education. The report argues for a seamless marriage of arts education strategies with overall educational goals. ²

To look at only the literature which focuses on the benefits of arts integration would be unjust. In the following section I will look at the challenges which are presented by theorists and experts in the field.

**Challenges of Arts Integration**

Over the past 10 years prominent theorists and practitioners have begun to argue about how the arts are integral to the education of the “whole child” (i.e. Gulatt 2008, Caterall, 1998, Eisner, 1998, Gardner, 1999). Although each theorist makes a different point for specific ways this can and should be done, in the end they all recognize and support the lifelong benefits of the arts, whether the arts are standing alone or interwoven with other subjects. However, by suggesting that the arts might serve as handmaidens to other subjects, a danger exists that the arts will not be valued for their distinct contributions to education (Winner & Hetland, 2000; Smithrim, Upitis, 2005).

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What evidence do we have that learning in the arts leads to creative thinking skills? This question asked by Moga, Burger, Hetland and Winner (2000), led to comprehensive search for studies where evidence for transfer from arts education to verbal vs. visual creative thinking were looked at closely. They claim that based on the studies reviewed, conclusions are strongly limited by the lack of experimental studies found. In addition, they state that their conclusions were limited by the kinds of creativity measures used. According to the authors, it is possible that the tests used in these studies do not accurately detect the kind of creativity fostered by study in the arts. They suggested that perhaps more qualitative measures of creative thinking would reveal stronger transfer. The authors did conclude their review with several recommendations:

First, we need more experimental studies if we are to test the causal hypothesis that studying the arts enhances creative thinking.

Second, these studies should assess the impact of studying the arts for a nontrivial length of time (i.e., at least one year). It is not reasonable to expect arts study of a few weeks or months to produce effects powerful enough to transfer. Third, these studies should assess the impact of explicit teaching for transfer in arts classes. (p. 103)

Hetland and Winner (2000) also spear headed the Executive Summary of the Reviewing Education and the Arts Project (REAP) Report. This report was evidence of a comprehensive search for studies from 1950-1999 that have tested the claim that studying the arts leads to some form of academic improvement. After considerable review, 188 documents were studied. This was the first known comprehensive and quantitative study.
of what the research on academic outcomes of arts education really shows (Hetland and Winner, 2000).

In this report the authors discuss how arts educators have tried to reinforce the position of the arts in schools by arguing that the arts can be used to strengthen other academic subjects. However, the authors warn that instrumental claims for the arts are a double-edged sword and that there is a danger in this kind of reasoning. If the positioning of the arts in our schools is only seen as a means to achieve academic improvement, then the arts will quickly lose their place if academic improvement does not result, or if the arts are shown to be less effective than the 3Rs in promoting literacy and numeracy. The authors stress that “the arts must be justified in terms of what the arts can teach that no other subject can teach” (p.3).

The study reported mixed findings which demonstrated both small and large casual links between education in an art form and academic achievement. The authors send out a plea to stop requiring more of the arts than of other subjects, and emphasize the dangers of justifying arts education by secondary, non-arts effects in cases where arts programs add value to non-arts academic outcomes (Hetland and Winner, 2000). The authors stress that the arts are the only school subjects that have been challenged to demonstrate transfer as a justification for their usefulness and they claim this to be a dangerous (and peculiarly American) practice. They maintain that “anyone who looks closely, as we have done, will see that these claims do not hold up unequivocally” (p.5). The report suggests directions for further research which recommends theory-building
studies and theory-driven experiments in order to advance understanding of the relationship between arts and non-arts outcomes.

Also included in the *REAP report* was a study by Winner and Cooper (2000) whose investigation searched for publications in seven electronic databases. Their meta-analyses revealed a “positive and significant relationship between arts education and academic outcomes, a relationship that can be generalized to new studies …” (p. 33). However, these authors stress caution against assuming a specific link between arts involvement and academic success, they suggest that many claims to the casual links of arts on learning are typically made without much thought to the underlying means. Winner and Cooper (2000) emphasize two very different kinds of explanations for why learning in the arts might generalize to learning in an academic subject area. The authors first propose *The Cognitive Structure Argument* which suggests that some cognitive structures developed by learning in the arts might be the same as some needed to do well in academics. If this is the case, cognitive skills learned through the arts could be applied to learning in an academic area. The authors believe that transfer such as this is unlikely unless students are made aware of the possibility of transfer. Second the authors propose the motivational argument which emphasizes ways in which learning in the arts might stimulate motivational and attitudinal changes that could then spill over into academic studies. Winner and Cooper (2000) also suggest the possibility that any casual link between the arts and academic achievement can be epiphenomenon and that it is possible that schools that decide to grant the arts a central role in the curriculum also make other kinds of reforms in the way that academic subjects are taught. Also suggested is that
schools that value the arts may attract the best kinds of academic teachers who are energetic, innovative, and imaginative. Finally, schools that value the arts may attract certain kinds of students who are from families which value the arts. And families who value the arts may also value academic achievement (Winner and Cooper, 2000).

Russel and Zemblyas (2007) identify challenges involving the adoption of an arts integrated curriculum. They point out that one of the more persistent concerns within the field is the issue of the integrity of individual subject matter. The concern is that teaching all the arts together along with other subject areas undermines deep understanding of the concepts in each subject area, including each particular art form (i.e. music, dance, visual arts) within the school curriculum. However, as Gibson & Larson (2007) point out, if student cognitive development is foremost on the minds of educators, then learning experience should not be limited solely to those avenues offered by math, science, and reading.

According to Russel and Zembylas (2007) the pedagogical side of the argument is that demands for cognitive operations involved in each separate subject area are fundamentally different and discrete. They make it clear that a close collaboration between teachers and artists or art educators is necessary in order to arrive at a common vision, with common objectives, and work towards a successful arts integration teaching strategy. However, this brings up a practical challenge. Since many teachers need to develop partnerships with artists and arts educators to help develop their facilitation of the arts.
Beyond the logistical, theoretical and practical challenges of adopting an arts integrated curriculum, the ethical challenge of best teaching practices also exists. Donahue and Stuart (2008) ask the question: How do we make the arts part of the regulative ideals of new teachers, and what that looks like in contexts that reflect positivist views of knowledge as pre-service teachers integrate the arts in their practice?

The first step in this process is making a clear distinction between art education and arts integration. Rabkin (2002) maintains that arts integration is designed to amplify learning in the arts by escaping the confines of formal and aesthetic instruction which one might get in an art class. He believes that arts integration does not conform to any of the stereotypes of arts education and that integrated arts education is not arts education as we generally think of it, it is designed to promote transfer of learning between the arts and other subjects, between the arts and the capacities students need to become successful adults. In the following section I will look at the literature which clarifies the difference between arts integration and art education.

**Arts Integration and Arts Education**

The Japanese term kogei may refer to technical art, industrial art, fine and applied art, craft and design, all of which are understood to have both aesthetic and functional dimensions (Mason, Nakase & Naoe, 2000). In the U.S. we often refer to arts and crafts as two distinctly different things. Crafts often focus on utilitarian and functional objects. Whereas painting, drawing or sculpture is commonly referred to as fine art. Before the modern period, there was no distinction between art and craft in Japan, and both were
taught in the schools, the separation of these two art forms, came through the influence of western traditions.

According to the literature, continuous hot topics surrounding arts integration include debate over the benefits of an integrated curriculum as well as the possibly detrimental effects an arts integrative curriculum could have on art education (i.e. Brewer, 2002; Eisner, 1998). When it comes to arts integration in the United States, Eisner (1998) expresses his opinion concerning the destiny of art education. He fears that without a clear focus on the arts and the goals of the art in education, our society risks losing sight of the importance of the arts in our educational system. He believes problems begin to emerge if the values for which the arts are prized in schools are located primarily in someone’s version of the basics, when those basics have little or nothing to do with the arts (Eisner, 1998). Some (i.e. Eisner, 1998, Veblen & Elliott, 2000) are concerned that if the position of art teachers were to be replaced with other educational practices such as art integration within the general education classroom, practices which would achieve the same goals more efficiently, the threat to the existence of the field of art education would increase dramatically. Rabkin and Redmond (2006) explain this dilemma the following way:

“Amid growing concerns that U.S. students are falling behind internationally and U.S. schools are insufficiently rigorous, the arts compete for a place at the education table with subjects that appear to make more compelling claims for time and resources. Broadly understood as affective and expressive-not academic or cognitive, the
arts survive at the margins of education as curriculum enrichments,
rewards to good students or electives for the talented.” (p. 61)

It’s a common occurrence in the United States that the necessity of having the arts in schools is often questioned. Eisner (1998) shows concern that “…to use the arts primarily what is not truly distinctive about the arts is to undermine, in the long run, the justifying conditions for the arts in our schools” (p.12) this could harm the existence of the arts in schools altogether.

Eisner’s explains what the arts have to teach resulted in a three-level (or tier) system of outcomes which might be expected to make a contribution to education. He refers to the first tier as Arts- based Outcomes of Art Education. The second tier is called Arts-related Outcomes of Arts Education. The third tier is called Ancillary Outcomes of Art Education(Eisner, 1998). Eisner advocated that the goals of discrete arts programs should lie within the first two tiers. He further suggested that to proclaim that ancillary outcomes should be the most important goal of arts education would lower the worth of the arts programs in schools (Eisner, 1998; Gullatt, 2008).

Eisner’s fears are not isolated or unanimously disputed. Brewer (2002) claims that these concerns about the role of visual arts education in general education have made him understand why these concerns deserve more attention. Brewer explains that without clarity about the intrinsic value of the arts, arts educators precede at their own peril. With his interest in integrated curriculums and its possible policy implication, he embarked on a quest to gather educational writings and research, to review what those in the field had to say. Brewer had reviewed 479 articles. These articles led him to a disturbing pattern
which confirms fears within the field that claim that the value of art in its own right is diminished.

These concerns are not only distinctive in the U.S. According to Matsunobu (2006) in schools in Japan the arts are also in jeopardy, due to the similar concerns as the U.S. over high stakes testing. Matsunobu (2006) states that “facing this split, arts educators are to give away the potential of the arts to be part of students’ school lives and advocate the positioning of the arts in relation to academic subjects” (p.2). This sounds strangely familiar to the dilemma facing the arts in schools within the United States.

McDonald and Fisher (2004) propose to not dilute the content of the arts or other core subjects, but establish purposeful, integrated learning connections which are designed to increase students understanding, participation, enjoyment and knowledge through expressive avenues that children’s literature and the arts naturally provide (Hancock, 2000; McDonald & Fisher, 2004). Through direct examples of one integrated curriculum lead by a elementary music teacher McDonald and Fisher (2004) explored ways to further augment children’s education in the arts by increasing teachers interest and empowering educators towards the delivery of integrated instruction (McDonald and Fisher, 2004; McDonald and Fisher, 2002).

The ultimate purpose of education should be the maximization of learner’s cognitive potential according to Cognitive psychologist Arthur Efland (2002) who writes that in order for this potential to be reached “one must recognize the realm of imagination and the cognitive tool, like categorization and metaphor that make its operation possible
in all subjects, but most essentially in the visual arts” (p 155). Efland believes that the arts construct representations of the world and that the purpose of teaching the arts is to understand the cultural and social landscapes that we all inhabit. Art is not only an outlet for self-expression, but according to Efland, an art work can become the locus for the integration of knowledge of what is within and what is part of the outside world (Burnaford, Brown, Doherty, McLaughlin, 2007; Efland, 2007).

Ingram and Seashore’s (2003) report involved 31 participating schools and summarizes findings from a longitudinal evaluation of the Arts for Academic Achievement (AAA) program in Minneapolis. According to the AAA web site, the program “seeks to increase student achievement, improve teacher practice, and positively impact school culture through arts-based and arts-integrated learning” while fostering system-wide reform in and through the arts based on the theory that “when teachers and artists collaboratively develop instruction that integrates arts and non-arts disciplines, instruction in non-arts disciplines becomes more effective and student achievement increases” (p.4). The analysis of the AAA program showed (a) a significant relationship between arts integrated instruction and improved student learning in reading and mathematics (b) teachers practice was changed to better meet the needs of a diverse student population and (c) AAA provided consistent, long term support to schools and teachers that is coupled with accountability. Within this program there were five observable models for implementing arts integration 1) Residency Model; 2) Elaborated Residency Model; 3) Capacity Building Model; 4) Co-Teaching Model; and 5) Concepts Across the Curriculum Model (p. 3). Burnaford, Brown, Doherty & McLaughlin (2007),
are optimistic that these five models “could represent a progression of implementation approaches with increasing engagement and participation from within the school and across the content disciplines as participants become more comfortable and familiar with integration” (p. 25).

Authentic Arts Integration (AAI) and the pedagogy of art education is what Smilan and Miraglia’s (2009) refer to in their article which explains what one needs to know about art content and instructional strategies specific to art content and why it is critical to what they refer to as authentic arts integrated learning opportunities. They explain that “AAI curriculum leaders have the opportunity to form a human art chain, linking arms with community art organizations, artists in residence, art teachers and classroom teachers” (p. 40).

Drawn on research and theory from Gardner, Bresler, Bean and Rauscher. Wiggens (2001) describes three primary areas of concern relating to integrated instruction. They are (1) theoretical, (2) curricular, and (3) instructional. Wiggins (2001) claims that “if we neglect these concerns, any integration efforts in schools will provide little benefit to the students, while placing teachers at a disadvantage and violating the integrity of one or more disciplines” (p. 40).

In a recent case study by Van Eman, Montgomery, Thorman and Otto (2009), three elementary school teachers, described their teaching experiences and how they have chosen to balance integrating the arts and testing expectations. The authors use a circus metaphor to address the various ways teachers react to the pursuit of arts integration and how they may respond to an initiative for change. In this study, the three teachers
represent the range of responses to the introduction of an arts integration model designed to reform the culture of school.

These researchers found that self-determination theory assisted in understanding the extent to which teachers were able to participate in arts integration. They found that the teachers in their study who participated in arts integration were more likely to demonstrate autonomy with self-regulatory behaviors such as taking risks, solving problems, persisting in effort, and thinking creatively. This leads me to questioning what we do with the teachers who do not reflect these characteristics. In the following section, I will review research which has looked at general education teachers’ beliefs and attitude regarding the arts when entering into the field of teaching.

**Teachers Beliefs about Art**

**Beliefs Already In Place**

To determine what teachers need in order to become more effective arts facilitators, it is essential to understand their attitudes toward the arts and factors that motivate or undermine their attempts to implement artistic methods and approaches in their teaching (Oreck, 2006).

The purpose of a study conducted by Hull (2003) was to describe teacher beliefs about arts integrated in the curriculum of K-12 schools, specifically in Oklahoma. 23 elementary, middle school, and high school teachers participated in this study using Q methodology which provided a method for revealing and illuminating the subjective beliefs of the participants by allowing them the opportunity to rank order forty-eight statements in two Q sorts. The statements were selected from two theories, [Integration
styles (Bresler, 1995) and contextual categories (Eisner, 1973)], other literature and interviews of teachers and administrators provided information to adapt the theoretical basis for the study (Hull 2003). The results indicated that four factors exist reflecting that teachers hold distinct perspectives about the integration of the arts. They are:

1. *Both /And* reflected the value of both arts and academics recognizing the arts enhance learning across disciples for a diverse population of students.

2. *Who Me?* reflected the beliefs of those teachers lacking the efficacy needed to implement arts integration while recognizing the arts hold value for education.

3. *What Ifs* professed to administrative values, lack of time, and lack of training as barriers to implementation. They, too, felt arts integration had merit, but lacked the necessary administrative support to change their practice.

4. *Yes, Arts* reflected the value of the arts in the curriculum as a means to add an element of fun for young children enabling them to make connections and to communicate in nonverbal ways (p. 55).

All views were closely related demonstrating the value of the arts in education. Similarities revealed the merit of the arts while dissimilarities implied differential avenues for professional development.
When Views Begin to Change

In recent years, research on teaching and teacher education has shifted from a focus on teacher behaviors to a focus on teachers’ thought processes (Doyle, 1997). Beliefs on how to teach and what to teach will affect the teaching processes, and therefore the quality of learning (Hudson & Hudson, 2007). This includes both their reflective practice and their attitudes about teaching.

Doyle (1997) found that time and experience seem to be critical factors in helping pre-service teachers develop their thinking and classroom practices as they change from student to teacher. His two year study of 310 elementary pre-service teachers examined how teacher preparation impacts pre-service teachers’ beliefs as they make this transition. According to Doyle (1997), experience may be the best teacher, but only if pre-service teachers use the full range of the experiences they encounter as contributors to their learning process. Doyle also emphasizes that “beliefs seem to drive action, but experiences and reflection on experiences may lead to changes or additions to beliefs” (p.527).

A case study by Grauer (1998) focused on eight pre-service generalist teachers’ and pre-service art teachers beliefs about art education. Based on the analysis of interviews, observations and survey’s the results of this study suggest that the range of beliefs held prior to the teacher education program is indicative of the range of art education experiences held by those entering the program. Pre-service teachers “beliefs about art were not based on knowledge, but on personal or school-enculturated experience” (p.366). By contrast Grauer suggests that a fresh understanding of the
structure and substance of a discipline has a transforming effect on the pedagogical understanding and beliefs pre-service teachers hold towards the content to be taught.

According to Grauer (1998) “beliefs are the lenses through which pre-service teachers develop a vision of teaching and learning” (p. 351). She explains that beliefs about content and beliefs about pedagogy establish the way teachers execute the teaching and learning of art in the classroom. These attitudes about teaching specific subject areas are powerful influences on the practice of future teachers and that beliefs about the nature and content of a discipline are likely to influence decisions of practice (Grauer, 1998).

**Pre-Service Teacher and In-Service Teachers Attitudes towards the Arts**

Preconceptions about art as merely an extra, a filler, or a fun supplement to a curriculum as pervasive with many pre-service elementary teachers (Wilson-McKay and Monteverde, 2002). Wilson-McKay and Monteverde (2002) maintain that the art courses pre-service elementary school teachers may be at times required to take towards licensure is sometimes thought of as little more than an opportunity to gather a handful of “make-and-take” art projects for their classroom. In other words, quick and easy art projects the classroom teacher will find easy and the students will be happy to bring home. For this reason Donahue and Stuart (2008) argue that student teaching placements where the arts are valued and cooperating teachers can model arts integration also play an important role in preparing teachers who are skilled, thoughtful, and confident about arts integration.

The Association for Childhood Education International (ACE) which is a constituent member organization of The National Council for Accreditation of Teacher Education (NCATE) published standards for teacher education programs which stated
that “[Teacher] candidates know, understand, and use—as appropriate to their own understanding and skills—the content, functions, and achievements of the performing arts (dance, music, theater) and the visual arts as primary media for communication, inquiry, and engagement among elementary students”

(http://www.ncate.org/public/teacherQuality.asp?ch=1)

As Brewer (2002) states this is clearly not saying that classroom teachers are equal or should replace art specialists, but that the instruction they provide should be of substance. He also suggests that many education associations, arts associations and thousands of teachers believe that the integrity of visual arts learning is important and that future elementary school teachers and art specialists need to provide their students with authentic art learning experiences. However, they first need the educational background to teach, and to discover the art process of learning in the arts for themselves and their students. As teachers realize how to progress artistically, they learn that art is not just for the talented, but can be taught. They also learn about historical and contemporary art which leads them to expand their appreciation for art. “Many believe that eliminating such educational opportunities for future elementary classroom teachers and their students would be a disaster” (p.35).

Smilen and Miraglia (2009) indicate that teachers with a surface understanding of the value of teaching art and insufficient knowledge base in art materials and pedagogy may be anxious about implementing art practices in curricula (Miraglia, 2006). They suggest that teachers might avoid using art or inappropriately compensate for their lack of abilities. They also state that simply providing art materials to students is a far cry from
incorporating art concepts in the school curriculum with the objective of exploration and
the construction of learning through these materials.

Research has shown that teachers’ beliefs, attitudes and comfort levels around the
arts influence the amount they incorporate the arts into their teaching practice (i.e.
Grauer, 1998; Oreck, 2006). Oreck’s (2004) study of 423 urban, suburban, and rural K-12 teachers investigated teachers attitudes and practices and the factors which support or inhibit arts use in their classrooms. Through this study, Oreck discovered that although the majority of the teachers in his sample report having had 1 year or less of formal arts instruction in their lifetime, they value the arts in education. They believe in its importance in the curriculum and recognize its potential benefits for students. However, according to Oreck (2004) these teachers rarely use the arts in their classroom. He explains that the reasons for this vary from teachers feeling hindered by lack of time and by pressures to cover the prescribed curriculum and to prepare students for standardized tests. Teachers express a lack of confidence in their facilitation skills in the arts. Space and materials are in short supply, and support from and collaboration with arts specialists, teaching artists, and experienced colleagues is often absent. According to Oreck’s (2004) study teachers have conflicting perceptions about their own autonomy and the support they have from supervisors to use the arts in the classroom. Oreck also states “a teacher may feel that the arts are enjoyable and recognize potential cognitive and social benefits for students, but still be unconvinced that learning and enjoyment in the arts is a judicious use of time” (p.57).
When examining the attitude of these teachers, particularly those related to self-image, self-efficacy had the strongest relationship to frequency of arts use in teaching (Oreck, 2004). Oreck sees this as encouraging and he believes it has potential for professional development which would make a difference in promoting arts-inclusive pedagogy, especially if artistic attitudes and self-confidence rather than arts-rich backgrounds are the critical elements for arts use in teaching the possibility for change exists.

Based on a study which randomly surveyed 21 of California’s 61 public and private universities, Gibson and Larson (2007) found most teacher education programs do not provide any visual arts instruction. This lack of pre-service art preparation is becoming more and more common. As Doyle (1997) points out, with the popularity of these “fast track” or condensed teacher preparation programs growing, they may not allow prospective teachers enough time to clearly develop their views of teaching and learning. As a result of this the visual arts are more commonly being marginalized in many elementary schools.

As Gibson & Larson (2007) explain “integrating art is a practical solution that sustains the visual arts in the school curriculum. However, just as classroom teachers are trained in reading, math and science; they must also be trained how to integrate art successfully with other subjects” (p. 31).

Courses in art methods classes for pre-service teachers are not nonexistent. For example Zwirn and Graham (2005) wrote about a course they developed which was an arts-integrated course and was taught at two universities in the U.S. The authors
specifically talked about the classes and the challenges of arts Integration for the pre and in-service teachers. Specific guidelines were followed when designing and teaching the course which vindicated the use of arts integration in the classroom.

The authors indicate that these courses are highly popular among experienced teachers. However, new teachers face them with trepidation due to insecurities about art and personal artistic abilities. When designing the course, the Zwirn and Graham set out to prove to their students that art can be a critical and pleasurable part of teaching, once they overcome their fears and gain confidence, take risks and have fun with artistic approaches and media. The article emphasized the need for bridges to be created between teaching and students' experiences and cultures. Through a series of lesson examples, the authors display how art can be a vital catalyst in this process.

Studies have also been done which include teachers who work to integrate the arts on a daily basis, with or without pre-service arts methods preparation also exist. McKean (1999) conducted a study which examined the conceptions of six elementary school teachers who deliberately include the arts as part of their daily curriculum. McKean’s study focused on a select group of teachers who perceive significant value for the arts in student development. Her article provides evidence that “classroom teachers who do include the arts hold strong conceptions of the important and meaningful role arts experiences play in the personal, social and cultural development of our nation’s children” (p. 30). McKeen concludes her article with suggestions for further discussion and research which focuses on teacher’s lack of evaluation of student produced work and teacher’s perceived lack of cultural knowledge of the arts. She emphasizes how the
profession would benefit with more descriptive cases of classroom teachers who actively engage students in the arts as well as explorations of the reasons why other teachers do not.

**Looking Ahead**

The International Council of Fine Arts Deans (ICFAD) adopted an agenda for teacher education in 1998, and in 2001 they published *To Move Forward: An Affirmation of Continuing Commitment to Arts Education* (Consortium of National Arts Education Associations, International Council of Fine Arts Deans, & Council of Arts Accrediting Associations, 2001). This document was a collaboration which also included input from the Consortium of National Arts Education Associations and the Council of Arts Accrediting Associations. The statement was reviewed and signed by organization with a responsibility to pursue the goals for advancing students learning which were outlined within the statement. Although the statement mainly focuses on the steps necessary to move arts education forward, it also suggests a number of next steps to advance student learning through the arts and the necessary steps anticipated in order to move the generalist teacher forward in integrating the arts.

Recently in 2012 the Turnaround Arts initiative was launched which is public-private partnership between the U.S. Department of Education and the White House Domestic Policy Council. The initiative is designed to narrow the achievement gap and increase student engagement through the arts. The intention is that over the next two years, the partnership will provide training and additional resources to eight selected
schools already receiving School Improvement Grants. The goal of the initiative is to help these schools use the arts as part of their reform toolkit. ³

This review of the literature, leaves us with multiple messages. Some such as the Turnaround Arts initiative are encouraging. Others easily corresponds to what many scholars in the field of arts integration are saying “Arts integration researchers need to continue to test and critique methods for assessing the quality of teaching and impact on learning in arts integration curriculum with methodology designs shared for different scopes and scales of implementation ((Burnaford, Brown, Doherty, McLaughlin, 2007; Efland, 2007).

**Conclusion**

Although little research exists on arts learning in Japan (Matsunobu, 2007), the research which exists on the topic of arts integration in the U.S. predominantly covers the correlation between the arts and academic achievement. Arts education in the U.S. is up against the pressures of academic accountability and is fighting for survival. Arts integration is fighting the same battle but not entirely for the same reasons.

Within the literature there is clear support for arts integration (i.e. Veblin, Caterall, Efland). Whether it has to do with the question of the intellectual status of the arts (Efland, 2002), teaching towards the “creative economy” (Freedman, 2007) or the role neurology and cognitive science play in connection to the arts (Brice-Heath, 2000), scholars in the field are advocating for arts integration to be part of an accepted and

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highly utilized pedagogy within the American school system. What stands in the way of this acceptance are predominantly pre-service teachers own beliefs, attitudes and comfort levels (Grauer, 1998; Oreck, 2006). The research points to the move beyond this, through pre-service teacher educators taking an active role in leading pre-service teachers towards the capacity to incorporate art into their teaching (i.e. Grauer, 1998; Smilen & Miraglia, 2009).

In Japan the educational system requires elementary school teachers to use an integrative, holistic approach to teaching. This combined with the high status of the arts (Matsunobu, 2007) is indicative of a system which pre-service teacher educators in the U.S. might be able to learn from. This area is wide open to possibilities for further research which could aid in enhancing pre-service teacher education and increase efforts towards a more successful arts integration initiative in elementary schools in the U.S.
CHAPTER 3
METHODOLOGY

Introduction

This chapter will begin with an overview of study methodology. I will describe how I used comparative cross-cultural ethnography to examine my participants’ analogous relationships or lack of relationships between the arts and their teaching.

The purpose of the study was to examine the personal histories of my participant’s in the United States and Japan and to understand, through their reflections, how throughout their lives exposure to the arts has influenced the integration of art into their teaching curriculum. Through this study my intention was to understand more deeply the relationship between teacher’s practice, student learning, and the recognition of the arts as an academic content area.

This chapter will discuss how I achieved contact with my participants in both the U.S. and Japan. I will also explain how it was necessary for me to be a non-participant observer and through observations, collection of artifacts and phenomenological based interviews I collected data which revealed thick description.

This chapter describes in detail how the data was analyzed through a recursive analytic process which incorporated both a deductive “top down” and an inductive “bottom up” approach. Using deductive analyses my coding developed from the original driving theoretical framework. Data were coded into categories according to inductive processes. Through open and axial coding and using thematic and comparative analysis I began to identify and compare patterns within my data. In grounded theory analysis the
constant comparative method involves consistently rechecking interpretations of the data. Through data analysis four central concepts were identified across the data sets. These concepts were *Influences, Self-efficacy, Practice, and Agency*.

I used multiple sources of data and multiple methods to validate my findings such as triangulation and member check. Through field observations, interviews, and the collection of artifacts I triangulated my data in an attempt to reinforce internal validity. I also assured each participant that they would have the opportunity to review their transcripts if they chose to as a form of member checking.

As with any study of this type, limitations of the study existed and this will also be discussed in detail in this chapter.

Through this research my intent was to learn more about teachers’ views and personal philosophies, and how in Japan arts integration is approached during and after teacher preparation and how that knowledge might be used to inform American teachers and teacher education programs.

Research has been done in the United States on pre-service and in service teachers’ attitudes and comfort levels around integrating the arts (ie. Dawson, 2007; Mello, 2004; Montgomery, Thorman and Otto, 2009; Oreck, 2004; Van Eman, 2004). Lacunae suggest that more research is needed which looks at the role teacher education programs can play in shaping pre-service elementary school teachers self-efficacy in the arts.
Overview of Methodology

“The travels we take down the infinite path can only be facilitated by a type of research that gets to the bottom of things, that dwells on complexity, and that brings us very close to the phenomenon we seek to illuminate.” - Peshkin (1993)

Cross-Cultural Comparative Ethnography

I have combined cross-cultural studies with comparative studies to examine my participant’s analogous relationships or lack of relationships to the arts and their teaching.

Defining ethnography

Schensul, Schensul and LeCompte (1999) define ethnography as “a scientific approach to discovering and investigating social and cultural patterns and meaning in communities, institutions, and other social settings” (p.1). Ethnography is often used within the social sciences, particularly in the fields of anthropology and sociology. Geertz’s (2003) makes the point that ethnography is thick description. He writes that the ethnographer is faced with the most complex conceptual structures, many super imposed upon or knotted into one another, which are strange irregular or inexplicit and which the ethnographer must contrive somehow to grasp and render.

Delamont (2002) specifically describes ethnography as a term which covers most of the characteristics of qualitative research such as interviewing with open ended questions, life history interviews, oral histories, studying personal constructs and mental maps, and observational studies. Although Delamont (2002) does not altogether dismiss interviewing as a productive method of qualitative research, she does consider
interviewing to be inferior to proper observational fieldwork. As my research design indicates, this will be a cross-cultural comparative ethnographic study which involves both interviewing and observational fieldwork.

**Defining cross-cultural ethnography**

My intention was to keep my focus on my research questions by connecting the differences and similarities of two cultures. Barker (2005) writes that culture is “the arts and the values, norms and symbolic goods of everyday life. While culture is concerned with tradition and social reproduction, it is also a matter of creativity and change.” (p.59). However, it’s become clear to me that there is not a set term to describe culture. My own definition is similar to Barker’s, but I also defer to Brofosky (2001) who takes the perspective that culture is what various people perceive it to be “different people perceive it in different ways for different ends.” (p. 433).

By using ethnographic methods such as observing teacher-participants in the field, conducting in-depth interviews, and collecting artifacts. I hope to encourage one culture to learn from the practice and experience of another.

**Rationale for Study Design: Why Ethnography?**

This is a cross-cultural comparative ethnographic research study which investigate the personal histories and present teaching practices of eight elementary school teachers in the United States and Japan. This research focuses on teachers’ individual interpretations in two cultures and how personal views, reflections and teacher preparation course work have impacted the integration of art into their teaching.
Teachers enter into the field of teaching inspired by past experiences and present influences which affect their current views of teaching. These views are often shaped by the beliefs and traditions of their culture. Through ethnographic methods such as in-depth interviews, observations and artifact collection I will see how these influences impact the participant’s abilities to integrate art into their teaching practice. This will be accomplished by accumulating enough data to reveal evidence that produces thick description. By using ethnographic methods I will have the flexibility necessary to adapt my research to my circumstances in the field.

What some might refer to as weaknesses in qualitative research are some of the same characteristics which I find the most appealing, and which have drawn me to this method of inquiry in the first place. However, they are also the characteristics which are often the most criticized. Validity has long been a key issue in debates over the legitimacy of qualitative research (Maxwell. 1992). Sample selection in qualitative research has also been criticized, due to its being typically nonrandom, purposeful, and small as opposed to the larger, more random sampling of quantitative research (Merriam, 1998). Design characteristics of qualitative research are also criticized for being flexible, evolving and emergent (Merriam, 1998), characteristics which are not particularly embraced my quantitative researchers.

**Particular strengths of ethnographic method in cross-cultural comparative work**

Answering my research questions depended upon capturing what Ambert, Adler, Adler, and Detzne (1995) refer to as “research which seeks depth rather than breadth.”(p. 880) This study is descriptive, and seeks to acquire in-depth information about a smaller
group of persons with an intent to learn about how and why people behave, think, and make meaning as they do, rather than focusing on what people do or believe on a large scale (Ambert, Adler, Adler, and Detzne, 1995). The key philosophical assumption, upon which all types of qualitative research are based, is the view that reality is constructed by individuals interacting with their social worlds. It is the understanding of the meaning that people have constructed which interests qualitative researchers (Merriam, 1998). This is particularly important for phenomenological based interviewing, since a substantial part of the interviewing process is based on the concept of meaning making.

I used purposeful theoretical sampling, described by Corbin & Strauss (2008) as a method of data collection based on concepts derived from data analysis. Theoretical sampling is explained as a process in which each round of data collection goes where data analysis indicates and the data “feeds on itself” (Corbin & Strauss, 2008), data analysis and data collection happen continuously one after the other. This hand-in-hand method of data collection is accepting of flexibility which was particularly relevant to my circumstances in Japan where new discoveries developed while collecting and analyzing data. Theoretical sampling provided me with the opportunity to build upon analytical leads which left an opening for me to apply my discoveries during analysis and future data collection.

My research has looked across two cultures to explore the factors associated with the practice of arts integration in elementary school teaching. By looking at teachers who already have an established practice I can see more closely what affect pre-service teacher education has on new teachers beliefs, particularly in regards to arts integration.
LeCompte and Schensul (1999) explain that one reason ethnography should be used is to “explore the factors associated with the problem in order to understand and address them, or to identify them when they are not known” (p. 29). I entered into this study with a working hypothesis which reflects a lack of pre-service education in the arts in the U.S. compared to Japan, a society where I had suspected, based on teaching expectations and requirements from the Ministry of Education, all teachers are expected to be proficient in integrating the arts. I have investigated how much of this preparedness, or in some cases lack of preparedness comes from pre-service courses, childhood experiences or other life circumstances.

LeCompte and Schensul (1999) explain further that culture has always been treated behaviorally in terms of what people actually do (as observed) as opposed to what they say they do (as reported) or as “norms” the expected versus practices (the actual). Due to the cross culture nature of this study, observations were particularly relevant in this research. As I had anticipated, challenges with interpretation occurred in Japan. Even with a translator, some words we use in English do not transfer to Japanese words. Observation allowed me to see what my participant does, as opposed to what they say they do, or how I interpret what they say they do.

**Research Questions and Data Collection Matrices**

Through a data collection matrix (table 1) I have managed my data collection in regards to the following specific research questions:

1. What are the connections between elementary school teachers reflections of their life experiences and current pedagogical beliefs as teachers and what are
the constructs which shape trajectory and influence a teacher’s professional practice?

2. How do elementary school teachers develop their beliefs which lead to self-efficacy in the arts before, during and after their pre-service teacher education?

3. Who and what influences teachers to ultimately use or not use art in their classroom practice?

**Research Context and Participants**

My research examines my participant’s reflections of childhood, pre-service teacher preparation, and the present. I have investigated how teacher preparation coursework and practicum impacted the participant’s perceptions of teaching through the arts and their preparedness to teach using the arts as a vehicle for learning. In drawing upon the subjects’ current facility with art as a disruptive, useful, or even subversive classroom tool, the research examined present teaching methodologies and connected it to personal narratives. Connections were investigated between experiences that supported the participant’s decisions to embrace the arts or reject the arts in their current teaching practices.
Table 1: Data Collection Matrix

<table>
<thead>
<tr>
<th>What do I need to know?</th>
<th>Why do I need to know this?</th>
<th>How will I find this out?</th>
<th>Time needed to acquire this information?</th>
</tr>
</thead>
<tbody>
<tr>
<td>How strong a role did the arts play in specific times throughout the participant’s life?</td>
<td>To get a clear understanding of the personal trajectory involving the arts and how those participants were or were not inspired to use art in their teaching it is necessary for me to see the big picture.</td>
<td>Interviews, Arts Index, Graph</td>
<td>July-August 2010, Data collection in Japan, September-June 2010-2011, Data collection in the United States</td>
</tr>
</tbody>
</table>

My research paradigm is that of an interpretivist. My belief is that what people know and believe to be true about the world is constructed and influenced by time and social settings (LeCompte and Schensul, 1999). According to LeCompte and Schensul, interpretivists tend to stick to local meaning and find it difficult to tell only one story.
They tend to present complex accounts or stories told in the voices of different people. As an interpretivist it’s necessary to become involved in the lives and stories of participants in order to create meaning, this meaning is negotiated together to generate data. Generating meaning and interpreting meaning has been a major focus in my data collection.

**Japanese Context: Overview**

My participants in Japan were all elementary school teachers and each of them went to public elementary school as children. They all completed their teacher education and license certification in Japanese Universities. I had translators for almost all of my interviews, with the exception of one whose English was very good. All of the other Japanese participants had limited English proficiency and were able to communicate, but a translator sat in on the interviews to help when necessary. My interviews took place in Kyoto prefecture, Osaka prefecture and Miyagi Prefecture. I spent seven weeks in Japan interviewing and observing each participant. The data collection did not exceed three hours at one time per participant, and in some cases in order to to avoid overwhelming my participants I felt it necessary to spread out my data collection. As in the U.S. many educational practices change depending on location and circumstances. It was important for me to recognize this within my research.

**Rationale for using Japanese sites**

Japan has a culture which successfully integrates the arts into the general education curriculum. I chose Japan as a research site because it is a culture which looks
at learning through the arts as a fundamental part of a child’s educational experiences. As an academically-driven culture, education in Japan is taken very seriously. The “heart” (kokoro) is seen as the core of the Japanese educational system. Elementary teachers in Japan report music and art as pivotal vehicles for improved academic studies (Sato, 2004). This belief system brings about the equal positioning of the arts and other subjects in school, as both are considered to serve the development of the heart or kokoro (Matsunobu, 2007). In Japan the arts are central to educating children.

In the U.S. there is often talk of educating the whole child which many prominent theorists and practitioners argue is essential to a child’s education. (e.g. Attenborough, 2002; Donahue & Stuart, 2008; Matsunobu, 2007, Veblin & Elliot, 2000, Van Eman & Montgomery, 2009). This holistic view to education is embraced in Japan and even sanctioned by the Ministry of Education Science and Culture. The national teaching philosophy in Japan values an integrative curriculum (Matsunobu, 2007). I believe we can learn a lot by looking closely at a culture which successfully accepts and implements an integrative curriculum. By choosing Japan as a research site my hope was to discover how arts integration is approached during and after pre-service teacher preparation and how that knowledge might be used to assist teachers in the U.S.

Participants in Japanese sites

Participants in Japan needed to have a minimum of five years teaching experience to be part of this study. They needed to be currently teaching and all participants must have graduated from a teacher education program in Japan, which resulted in a teaching certificate.
U.S. context: Overview

I purposely looked for participants in different parts of the northeast. As in Japan, it was necessary for me to spend time observing and interviewing each participant and to try and avoid overwhelming them by interviewing them too much too soon. Spreading my interviews and observations out over a month long period was ideal. In a few instances due to snow storms and health issues, it took a bit longer to complete the series of three interviews and observations.

Rationale for U.S. sites

In the United States questions remain about how to effectively incorporate art into elementary general education. In mainstream culture, music and visual arts are largely interpreted as an ‘extra’ and not an integral part of general elementary educational programming or teacher preparation. Integrating art is a decision made by individual teachers and at times supported by the administration, but it is the exception when arts integration is mandatory.

In the U.S. many proponents of the integrated curriculum agree that arts integration is an effective way to ultimately educate the whole child and to deepen understanding in disciplines other than art (e.g., Attenborough, 2002; Donahue & Stuart, 2008; Elliot, 2000). However, regardless of arts integration being an effective way to educate, it’s futile without teachers who will embrace the practice and teacher educators who will acknowledge and address this as a fundamental methodology.

Oreck (2006) writes that in order to determine what teachers need to become more effective arts facilitators, it is essential to understand their attitudes toward the arts
and factors that motivate or undermine their attempts to implement artistic methods and approaches in their teaching. The ultimate intention is to illuminate the value of arts integration on teacher educators so they can approach beliefs and attitudes effectively and instruct their students on why and how to use arts integration in their teaching. This knowledge is essential to my research and my ability to reinforce the value of arts integration preparation in teacher education programs in the U.S.

**Participants in U.S. sites**

Participants in the U.S. needed to have a minimum of five years elementary school teaching experience to qualify for partaking in this study. U.S. teachers also needed to be licensed teachers in the state they were currently teaching in.

**Data Collection**

**Entry into the field**

Before entering into the fields, I established a working agreement with my participant’s. This was followed by approval from the administration or whoever the gatekeeper might be in a particular school. In the U.S. I was able to determine what was needed for entrance into the field. I anticipated needing special permission beyond the teacher participant. I wrote a letter to the administration to ask permission and to find out any specific requirements needed in order to observe in a classroom.

In Japan I anticipated similar circumstances; I made sure to prepare a preliminary letter to the administration in both English and Japanese. I had already familiarized myself with general information on the Japanese educational system. Schensul, Schensul
and LaCompte (1999) advise that it will be necessary to learn rules, guiding social relationships, cultural patterns, expectations and meaning that people in the setting share. I was aware that I could not learn all of this in books, so developing relationships with insiders was very helpful. Regardless, I was still unprepared for the amount of warmth and grace which welcomed me into my Japanese field sites.

Before entrance into the field, it was necessary for me to find out how I should observe and how I would be the least obtrusive during observations. I was very clear with the administration and my participants as to what my intentions were during both observations and interviews. My goal was to blend in so that it minimized the degree to which I disrupt the normal (Schensul, Schensul and LaCompte, 1999). Although this was my intention, in Japan this was fairly unrealistic, although my presence was only minimally disruptive, as an outsider I certainly did not blend in.

**Sampling**

Since generalization in a statistical sense was not my goal, to investigate a qualitative problem I used non-probability sampling which Merriam (1998) describes as the method of choice for most qualitative research.

The most effective and sensible way for me to find participants was through purposeful sampling, opportunity sampling and snowballing which allowed me to establish criteria for my study.

I also incorporated theoretical sampling, which Merriam (1998) describes as an “ongoing sample selection process” (p.63). In using theoretical sampling some of my sample was selected ahead of time, but in Japan, the selection process was often less
clear, so I needed to be more flexible and fully expect through my data collection and analysis, theory would begin to emerge which required modification to my originally intended path.

Participant recruitment strategies

The solicitation process began via e-mail contact, skype and phone calls. My participants in Japan were initially contacted by my Japanese contacts who were either in Japan or in the U.S. I sent the potential participants an initial invitation with information on the study, a list of the criteria and an Informed Consent Form. Based on responses from the initial invitation, the solicitation process continued until I had four participants from Japan and four participants from the U.S. A working agreement was established via e-mail for all participants.

Ethics considerations

Since I am working with human subjects, I made every effort to protect my participants’ privacy and be as clear as possible with them about my research and the research process. I asked each participant who was involved in the study to read and sign an informed consent agreement. This agreement gave a brief description of me as a researcher and of how this research might be used in the future. The interview and data collection process was described in detail (see appendix A). The agreement also advised the participants of their rights if they chose to participate in this study. The participants were informed of procedures taken to protect their rights and privacy and that this was a voluntary research study, which participants have the right to withdraw from it at any
time. The informed consent was also translated into Japanese for the convenience of the Japanese participants. Participants were not interviewed until the informed consent agreement was signed.

**Ethnographic Methods**

Through observations, collection of artifacts and interviews I collected data which revealed thick description. As suggested by Ambert, Adler, Adler, and Detzne (1995) the methods selected should be appropriate to the epistemological orientation, the questions asked, and the population studied.

**Interviewing**

According to Miller and Glassner (2004) “Those of us who aim to understand and document others understandings use qualitative interviewing because it provides us with the means of exploring the points of view of our research subjects, while granting these points of view the culturally honored status of reality” (p. 127). As a method of inquiry, interviewing is most consistent with peoples’ ability to make meaning through language (Seidman, 1991). Through these ethnographic interviews which are all open ended, and semi-structured, a story develops and a picture emerges of the participant’s life history.

**Phenomenologically-based interviewing**

Phenomenology contributes to a deeper understanding of lived experience by exposing taken for granted assumptions of ways of knowing (Starks and Trinidad, 2008).
Through the process of phenomenological interviewing, discoveries are made, by both the interviewer and the participant. The questions in a semi-structured interview are pre-formulated, but the answers to those questions are open ended, they can be fully expanded on at the discretion of the interviewer and participant, and can be enhanced by probes (Schensul, Schensul & LeCompte, 1999). This format allows the researcher to respond to the situation at hand, to the worldview of the respondent, and to new ideas on the topic (Merriam, 1998). Phenomenological interviewing opens doors to the past, and connecting to the present and making meaning of them both. It gives participants the opportunity to explore these connections, this exploration is essential to my research.

**The Interview Protocols**

According to Merriam (1998) the key to getting good data from interviewing is to ask good questions. The questions below emerged from careful consideration from both Corbin and Strauss (2008) and, Shatzman, Bucher, and Sabshin’s (1981) recommendations of the types of questions which might be asked. Corbin and Strauss (2008) categorized three types of questions to take into consideration. They are *sensitive, theoretical, and practical* questions. Taking this advice into consideration I composed my questions for each interview. Merriam (1998) also suggests asking neutral and descriptive information at the beginning of an interview. This was also considered when constructing questions for this study (see appendix B).

My task for the first interview was to engage with my participants while they reflected on their life from childhood through to the present. I gathered as much
information as possible concerning the participant’s involvement in the arts up until this point in their lives.

The second interview focused on exploring the concrete details of the participants’ present thoughts on teaching and the use of arts integration in their current practice. We discussed how my participants integrate art (if at all). It was important that the participant communicated in detail any specific reflections of how the arts have affected their teaching practice. During this interview the participants were encouraged to reflect upon their views about arts integration and the level of support the arts receives in their school.

The objective for the final interview was for the participants to connect their stories to their current life and make meaning out of them. Seidman (1991) explains that making sense or making meaning requires that the participants look at how the factors in their lives interacted to bring them to their present situation. In this case, they reflected on the depth and quality of their exposure to the arts and how they felt it influenced their use of art in their teaching.

**Outline of Phenomenological Sequence**

Phenomenological based interview (Seidman, 1991) protocols consist of three different 1 ½ hour interview sessions equaling approximately 4 ½ hours of interview time per participant. These interviews are approached using open-ended questions.

Through open-ended phenomenologically-based interviewing participants have a chance to reflect on their own experiences. As a result of chronologically reflecting through narration, they may bring together their past history with the present to make
meaning of the major influences on their current teaching. Through the process of reflection my intention was for the participants to make connections between their exposure to the arts and how it has affected their teaching practice.

I refer to this sequence as phenomenological based because I only had a limited amount of time with my Japanese participants. I followed a more condensed version of this sequence due to these circumstances.

**Unique issues with translation in Japanese context**

I fully expected to have difficulties translating certain Japanese words into English and vise-versa during the interview process. Although I was interviewing in English I attempted to prepare for any linguistic difficulties before entering the field by reviewing my interview protocol with a translator. I assessed my interview protocol continuously with the assistance of my contacts and translators and I tried to rectify any problems which arose. I also had the interview questions translated into Japanese which proved very helpful.

**Observations**

In the field I was a non-participant observer. In order to get a first-hand account of how and what my participants were teaching, it was necessary for me to take field notes and observe them in their classroom environment. During this time, whenever possible I did a structured observation using an Art Observation Protocol Tool (AOTP) (Appendix C) which I designed in reference to my theoretical framework. The AOPT specifically addressed the teacher’s use of arts integration in the classroom, how
comfortable the teacher appeared using art materials, and how conducive the environment was the arts activities. Corbin & Strauss (2008) say “observations put researchers’ right where the action is, in a place where they can see what is going on” (p. 30). Observation was necessary for me to get a direct account of what is actually happening in the classroom, beyond the participants interpretation of what is happening.

**Arts observation protocol tool**

I took into account specific recommendations by Delamont (2002) in designing the observation tool. She suggested looking at the décor of the room, the arrangement of furniture, materials used in the lesson and a map indicating the general layout of the room. I also kept a record of the lesson, the teacher’s physical movements and as much as practical I recorded verbatim speech.

I completed at least one observation per participant. This observation was arranged before the interviews, whenever possible. Corbin and Strauss (2008) write “the reason why observation is so important is that it is not unusual for persons to say they are doing one thing but in reality they are doing something else” (p 29). By observing my participants during a lesson it brought me closer to seeing how each participant teaches and interprets arts integration. This was important for me as a researcher to have an understanding of my individual participant’s.

Videotaping my observations for practical purposes was inevitable in Japan. Videotaping gave me the opportunity to make more sense of the teacher student interactions, and get assistance with translations as was needed. In the U.S. videotaping was not necessary, although it was used to document one specific lesson. I was prepared
to videotape in the field with the necessary equipment and when permission was previously granted.

**Field notes and recording**

As an observer, it was necessary for me to take structured and detailed field notes. I took field notes of the classroom whenever possible. I documented the displays in the hallways and classrooms. These locations offered substantial information about how the arts were regarded in specific schools. Within the margins of my field notes I also included my personal notes and impressions. Memos were incorporated with my data directly after each observation, and were taken into account when analyzing my data.

I strived for accuracy in my field notes as recommended by Schensul, Schensul and LaCompte (1999) who stress that the more complete and accurate the field notes, the easier it is for researchers to catalogue, code, and use them as data.

**Artifact Collection**

Artifacts consisted of documents, photographs, lesson plans, worksheets, completed student work, informational booklets, maps, and various literatures which display evidence that the arts were used or not used within the classroom. When possible, photographs of the learning environment were also included.

**Arts index graph**

I designed a graph (Appendix D) which includes a scale connecting the participant’s general age, and their exposure to the arts throughout the passage of time.
This graph helped me to explore the participants personal and professional involvement in the arts as the years progressed. I asked each participant to mark the intensity of the role the arts played in their lives from childhood up until the present. According to LeCompte and Schensul (1999), graphs provide a way to represent relative distribution of items. In this case I chose to interpret this as a relevant distribution of art in relationship to time. I requested the participants to fill in the graph before the first interview so it could be used as a quick reference throughout the interviews.

**Document collection**

As suggested by Merriam (1998) I kept a fieldwork journal which was documented personal daily correspondence. Included in this were reflections, memos and copies of all correspondents. Whatever I felt at the time was the most reflective of my experience. I also collected all artifacts relating to my study.

**Subjectivity**

**Addressing subjectivity**

Peshkin (1988) believes that subjectivity operates during the entire research process and that researchers should systematically identify their subjectivity throughout the course of their research. He claims that if researchers recognize subjectivity that has emerged during their research they can at least disclose to their readers where self and subject become joined. To identify my subjectivity I consistently acknowledged my personal and emotional connections with what I was seeing and hearing in the field. I engaged in self-reflection through writing and memos in addition to keeping researcher
journals and creating reflexive accounts which parallel the descriptions of what was observed in the field (LeCompte & Schensul, 1999). This helped me to identify my own standpoint and recognize subjectivities that might have unduly influenced my research results (LaCompte, Schensul, Weeks & Singer, 1999).

**Data Analysis**

**Analytic Techniques**

The data was analyzed through a recursive analytic process which incorporated both a deductive “top down” and an inductive “bottom up” approach. Using deductive analyses my coding developed from the original driving theoretical framework. Data were coded into categories according to inductive processes.

Preliminary analysis of my data was done through an inductive “bottom up” approach. I transcribed the interviews verbatim as much as possible. Included with the transcripts were personal memos I made during or directly after the interview process. I re-read the *AOPT* to clarify additional field notes which recorded specific details during the observations and closely revisit any artifacts collected. Examples of how the evidence appears in the data can be seen in the Data Analysis Matrix (table 2).

I chose to analyze data in two distinct phases. Using MAXQDA10, I first coded interviews from Japan, followed by a duplicate process of coding data collected in the United States.

Through open and axial coding and using thematic and comparative analyses I began to identify and compare patterns within my data. In grounded theory analysis the
constant comparative method involves consistently rechecking interpretations of the data. When an incident is noted it should be compared against other incidents for similarities and differences. The resulting concepts are labeled as such and grouped. This type of comparison is essential to all analysis because it allows the researcher to differentiate one category/theme from another in order to identify specific properties and dimensions (Corbin and Strauss, 1990).

The codebook (see figure 2) included the names of the variables that the codes represent, and a list of the kinds of items to be coded for each variable (LeCompe & Shensul, 1999). A core category emerged as well as sub-categories.

Since axial and open coding work together (Corbin and Strauss, 2008), I have connected them when presenting my methods of analysis. Corbin and Strauss also explain that as analysts work from data, their minds automatically make connections, because the connections come from the data. Even though the data is initially broken apart, it comes back together in the end for the final analysis. When using open coding, we break the data apart and define concepts, while with axial coding we relate these concepts/categories to each other (p. 198) basically putting the data back together.

According to Corbin and Strauss (1990) “Grounded theory has specific procedures for data collection and analysis, although there is flexibility and latitude within limits.” For instance, a major source of the effectiveness of grounded theory approach is the carrying out data collection and data analysis systematically and sequentially which enables the research process to immediately capture all of the relevant aspects of a topic (Corbin and Strauss, 1990).”
Table 2: Data Analysis Matrix

<table>
<thead>
<tr>
<th>What do I need to know?</th>
<th>Analytical concepts/codes</th>
<th>Examples of how it appears in the data</th>
</tr>
</thead>
</table>
| 1. What are the connections between elementary school teacher’s reflections of their life experiences and current pedagogical beliefs as teachers? | Practice  
Afterschool activities  
Art memories  
Choices  
Culture  
Family  
Family\Habitus  
Friends  
Community  
Art In School  
College  
Schooling  
Teaching Experiences | Examples of connections  
“I've been thinking about it because we[you and me] have been talking...”  
“I think I probably actually use [art] more that I actually think”  
“I don’t think that it's [art] really part of what I do, yet, it definitely comes out...I think based on my background.” |
| 2. How do elementary school teachers develop beliefs which lead to self-efficacy in the arts before, during and after their pre-service teacher education? | Self-efficacy  
Agency  
Teacher education  
Art In Practice  
Non-art Practice | “…creativity was company. And it was sort of inner dialogue that was company”  
“I think it [art] informs how I approach my life. It does inform how I approach my teaching”  
“There is an uneasy tension that I feel between my life as an artist [musician] and my life as a teacher.” |
| 3. Who and what influences teachers to ultimately use or not use art in their classroom practice? | Influences:  
Culture  
Family  
Family\Habitus  
Friends  
Community  
Schooling  
Schooling\Art In School  
Schooling\Teachers | “…so it was like the way I individualized myself from my family was to establish a connection to those things.”  
“If you include singing songs we have tons of opportunities in Japan that are related to art in ever custom”  
“I think most Japanese girls play piano the arts are very natural to us.” |
Open coding is foundational in grounded theory analysis. During open coding a theory develops based on concepts that are reoccurring or concepts which are noticeably absent which become part of the theory. Another words, it is building theory from data (Corbin and Strauss, 2008). The overall object of grounded theory analysis is to seek patterns in the data. These patterns are arranged in relationship to each other in the building of a grounded theory (Corbin and Strauss, 1990).

The original intention was to transcribe the interviews verbatim. This proved be unrealistic with the Japanese participants due to challenges transcribing the interviews. Examples included background noise, interruptions and ongoing discussions with the translator during interviews. The same coding was used in all 17 interviews, with categories added throughout the recursive coding process.
Operationalizing Concepts

Table 3 gives examples of how I was able to identify particular concepts. Schensul and LeCompte (1999) identify the practice of operationalizing codes as a way to mark items or units in the data which are measurable and have observable boundaries. By operationalizing codes I have taken vague or ambiguous concepts and I found a way to clearly identify them within the data.

Table 3: Operationalizing Concepts

<table>
<thead>
<tr>
<th>Concept</th>
<th>What it looks like in the data</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discourse of Arts integration</td>
<td>How it is defined when talked about in interviews. Discussion of how arts integration is taught in the classroom and how it is viewed in the school community and possibly beyond on a regional or national level. Comparisons made between art in the classroom and the art specialists. Partnerships with the art specialists.</td>
</tr>
<tr>
<td>The Learning Environment</td>
<td>Artifacts consisting of photographs which are examples of what is displayed around the room. Student’s art and academic work or teachers work that is displayed. Work which is clearly arts integration or emphasizes another subject. Artifacts about field trips. Environment described and recorded in observation log.</td>
</tr>
<tr>
<td>Teachers Self-efficacy Around Art</td>
<td>Through observations record the complexity of art materials used on an arts integration project and how comfortable and confident the teacher appears to be with these tools. A teacher who is comfortable would use the materials with ease and confidence. Looking for any demonstration on the project the teacher creates. Seeing the depth of the demonstration, and if they demonstrate in front of the students. If so looking for any signs of distress at the process. Through interviews, the participants feelings about the arts and reflections on self-efficacy.</td>
</tr>
<tr>
<td>Discourse About The Arts</td>
<td>Anytime the arts are brought up, recording the participants reaction. What are they calling art and in what way do they talk about the arts in education. Any indications of collaboration with arts specialists.</td>
</tr>
<tr>
<td>The Role the Arts Play in a Teacher’s Life Outside of School</td>
<td>See how they mention the arts and what kinds of art they enjoy. Any detection of enthusiasm or frustration. Mention of classes they have or would like to take. Personal characteristics of the teacher’s personality are displayed in the room.</td>
</tr>
<tr>
<td>Arts Trajectory</td>
<td>Recorded references to how their interest or exposure to the arts changed over time. Hearing their stories and seeing a clear time line. A progressive change in the arts index graph or no change at all.</td>
</tr>
</tbody>
</table>
Data Description

As suggested by Corbin & Strauss (2008) I first looked at my data set as a whole, then I disaggregated it to determine its various components, studying the makeup and function of the components and the relationship to the whole.

Through data analysis four central concepts were identified across the data sets. These concepts are, Influences, Self-efficacy, Practice, and Agency. In the following sections I will discuss how, through interviews and observations, these primary concepts with categories and sub-categories connect with my revised theoretical framework.

Using a Conceptual Diagrams I mapped out conceptual and theoretical relationships between my categories and sub-categories in order to walk the walk and visually represent my data through a diagram. This process is suggested by LeCompte and Schensul (1999) for those who are more visually oriented and would find it easier to grasp complex information when it is graphically presented and not just in text alone. This process was also significant in helping me to organize the presentation of my data analysis.

Table 4 gives a description of how I managed the steps in my data process. Once my code system was arranged I created a Code Book which helped me to organize, retrieve, track and identify my coded data segments.

Validity

Internal validity

In order to create what Mathison (1988) refers to as “holistic understanding” of the situation. Findings must be “plausible explanations about the phenomena being
studied” (Mathison, 1988, Merriam, 1998), I used multiple sources of data and multiple methods to validate my findings. Merriam (1998) defines internal validity as “the question of how research findings match reality. How congruent are the findings with reality? Do the findings capture what is really there? Are investigators observing or measuring what they think they are measuring?” (p.201). Qualitative research often relies primarily on the informants' own formulations and constructions of reality checked against those of other similarly situated informants or the observations of an informed observer (Ambert, Adler, Adler & Detzner, 1995). In qualitative research when we use our informant’s constructions of reality as a main source of data the power of internal validity becomes apparent. Basic strategies such as triangulation and member check are two examples of ways to enhance internal validity (Merriam, 1998). Through field observations, interviews, and artifacts I triangulated my data in an attempt to reinforce internal validity. According to Maxwell (1992) “validity has long been a key issue in debates over the legitimacy of qualitative research; if qualitative studies cannot consistently produce valid results, than policies, programs and predictions based on these studies cannot be relied on” (p. 279).

**Triangulation**

In this study I used multiple data sources to triangulate my data. To enhance internal validity I used member checks based on suggestions from Corbin and Strauss (2008) who maintain that a researcher may give meaning to action/interaction
based on observations without checking out the meaning with the participants. This is why they suggest combining observation with interviews, or leaving open the possibility to verify interpretations with participants (p.30).

**Table 4: Steps in data analysis**

<table>
<thead>
<tr>
<th>Steps in Data Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>In the Field</strong></td>
</tr>
<tr>
<td>1. Interviews which included:</td>
</tr>
<tr>
<td>• Writing memos</td>
</tr>
<tr>
<td>• Adapting research questions</td>
</tr>
<tr>
<td>• Collecting photographs and video (when appropriate)</td>
</tr>
<tr>
<td>• Reviewing Arts Index Graph which was referred to after initial interview and throughout interviews.</td>
</tr>
<tr>
<td>2. Observations which included:</td>
</tr>
<tr>
<td>• Recording of observation into my Observation Tool (OT) and adapting OT, when appropriate.</td>
</tr>
<tr>
<td>• Memos included primarily after observations, although occasionally during observations or during review of videotapes (when appropriate).</td>
</tr>
<tr>
<td>3. Ongoing “data management” (Lecomte and Schensul, 1999) throughout data collection.</td>
</tr>
<tr>
<td><strong>After leaving the field</strong></td>
</tr>
<tr>
<td>STEP 1: “Data cleaning” (Lecomte and Schensul, 1999) organizing and organized and catalogued artifacts.</td>
</tr>
<tr>
<td>STEP 2: Searching for any “holes” within the data.</td>
</tr>
<tr>
<td>STEP 3: Open coding leading to Microanalysis. By first “breaking data apart” as it is referred to by Corbin &amp; Strauss (2008) I was able to break open my data and make necessary adjustments in order to generate codes with identifying themes within the transcripts. This led to clearer connections and understanding of my categories and their properties. Looking at each participant individually at first, I coded interviews line by line and moved on to coding observation data.</td>
</tr>
<tr>
<td>STEP 4: Coding: Through inductive process, my codes went from large groupings to smaller, more concentrated forms of data.</td>
</tr>
<tr>
<td>STEP 5: Using a thematic analysis I identified a number of recurrent themes which adequately reflected the data. Although I began coding with a small selection of identifiable codes, through Comparative Analysis (Corbin &amp; Strauss 2008) I connected similar codes across participants, and at every stage of the analysis my codes were expanded on if necessary and new codes or sub codes were added. I frequently returned to previous data to adjust earlier coding, sometimes by breaking the codes down to help develop a clearer picture of the data as a whole.</td>
</tr>
</tbody>
</table>
Member checking

Rossman & Rallis (2003) define “member checking” as a technique in which emerging findings are taken back to the participants for them to elaborate, correct, extend or argue about. I assured each participant that they would have the opportunity to review their transcripts if they chose to (Merriam, 1998). A few of them informed me that they would like to look at the transcripts when they were complete. I accommodated this request and sent those participants the transcripts via e-mail.

Thick description

Multiple forms of data were used in this study, with the intended outcome of producing “thick description” Geertz writes that “The claim to attention of an ethnographic account does not rest on its author's ability to capture primitive facts in faraway places and carry them home like a mask or a carving, but on the degree to which he is able to clarify what goes on in such places…” I interpret this as not just knowing what goes on, but knowing why and how is what leads us to thick description.

External validity

External validity is concerned with the extent to which the findings of one study can be applied to other situations (Merriam, 1998) or generalized to other situations. Maxwell (1992) defines generalizability as the extent to which one can extend the account of a particular situation or population to other people, times or settings other than those which were studied. Merriam (1998) suggests rich, thick description as one strategy to enhance the possibility of generalizability. She believes that by providing enough
description the reader can determine how closely their situation matches the research situation, and hence weather findings can be transferred.

**Review of similar studies**

Oreck’s (2006) qualitative study was a mixed methods investigation of six New York City school teachers’ who found ways to use the arts in their classroom on a regular basis. This study looked at personal characteristics and the factors that supported and constrained arts use in teaching (Oreck, 2006). Oreck’s results suggest that “general creative and artistic attitudes rather than specific skills as a maker of art are key to arts use” (p.1).

Dawson (2007) conducted a quantitative study to gain insight on factors affecting elementary school teacher’s classroom practices and beliefs about integrating the arts. Data was collected on 81 elementary school teachers using a cross-sectional survey design. According to Dawson the results of this study indicated that the teachers (a) believed that the arts were important (b) were ambivalent about their self-efficacy and support within their school regarding arts integration (c) did not regularly integrate the arts in the teaching. (Dawson, 2007)

A third similar study was conducted by Kathy Miraglia (2006) which was a qualitative case study which investigated elementary teachers’ concepts of art, their anxieties associated with art practices and the principal’s decision making concerning art in the curriculum. 12 participants took part in this study which consisted of two in-depth interviews, classroom observations, and field notes on visual images in the school building. Data was recorded and analyzed using open and axial coding. The results to
Miraglia’s study were explained through the metaphor of “Medium of Water” (p. vi) representing teachers’ understanding of art (Miraglia, 2006).

**Replicability of results and measures**

Although the findings in this study could not be generalized to be reflective of all elementary school teachers in Japan and the United states (LeCompte & Schensul, 1999), I am counting on transferability (Creswell, 1998) of the results of this study to other populations. I do realize the value in replication, and that a single study such as this can provide no more than a suggestion about how the world might work (Locke, Silverman and Spirduso, 2004), or in this case how teacher’s might teach. I cannot guarantee that my results will be replicated in future studies.

**Reliability**

Reliability addresses to what extent the results of a study can be duplicated. As Merriam (1998) writes:

“Researchers seek to describe and explain the world as those in the world experience it. Since there are many interpretations of what is happening, there is no benchmark by which to take repeated measures and establish reliability in the traditional sense” (Merriam, 1998).

Merriam (1998) suggests that instead of demanding that outsiders get the same results in order to produce reliable data, it is more important that the outsiders concur that, given the data collected, the results make sense, are
consistent and dependable. As suggested by Merriam (1998) I am assuring the dependability of my results through triangulation of my methods of data collection I have checked my data for consistency and I have taken the investigator’s position by explaining to my participants the details of my research and the assumptions and theory behind my study.

**Limitations of the Study**

As with any study of this type, limitations existed. There were particularly limitations in doing research in a country in which I was unfamiliar with the language and with many of the customs. This was especially true in Japan which holds a very high regard for formalities. For example, proper introductions, gift giving and addressing authority figures. Contacts with my participants in both the U.S. and Japan initially were developed through purposeful sampling, opportunity sampling and snowballing (Delamont, 2002). Opportunity sampling occurred when I approached prospective participants out of convenience and accessibility, and snowball sampling occurred when my perspective participants came through a chain of friends or colleagues. In Japan, this was a limitation from the beginning. I was strongly advised by members of a local Japanese sister city committee here in the U.S. that I should not contact any participants directly, but I should go through “formal channels” which would involve and introduction via E-mail followed by a personal correspondence facilitated by formal connections. This proved particularly problematic because I was not in touch with my participants first hand until our first meeting. Even though all of my participant criteria were clearly explained in e-mails and face-to-face discussions with my Japanese
connections, my criteria for this study at times became lost between correspondents.
Generally, those assisting me would go through the school administration in charge of
setting up an interview. As a result, accurate understandings of my requests were often
absent. For example, my wish that participant currently be a classroom teacher were
disregarded in a few instances. And the principles happily came forward to be
interviewed. This situation did not become obvious until moments after the interviews
began. This cost me significant travel and interview time, as well as a financial burden.
On a few occasions I politely continued with the interview, but the participant was so far
removed from my requests that I did not use this data in my research. So although this did
not invalidate the study, in one instance particularly I chose to not use the data at all.

As much as phenomenological interviewing was an asset to my research, it was
also a limitation of this study. In a few instances in Japan I was informed before the
interview that I had one hour allotted for interviewing. With advanced notice I was able
to consolidate my interview questions and still follow the path of phenomenological
interviews, so while these interviews were interesting and productive they lacked the
same depth as others. They continued to be phenomenological based interviews,
following the same phenomenological sequence on a smaller scale.

The need for observing the teachers I interviewed in Japan was also at times lost
in translation and adaptations to these circumstances needed to be made. This resulted in
unplanned returning visits and on one occasion observing a different teacher in the school
teaching the same lesson.
On a more general note, this was a small sampling of teachers, 10 in total. This gave a limited perspective on how the arts influence teaching. It did however provide possibilities for reflection and self-discovery when contemplating influences on personal practice.

If I were to do this study again I would compose an e-mail or a letter which would be translated into Japanese and would clearly lay out the specific needs and expectations for participation in this study. I would make sure to receive correspondents back directly to me which I would have translated. I would try and cut out as many middle people as possible. I would also allow enough flexibility so I could find suitable participants after my arrival in Japan.

**Researcher Positionality: Who am I as a researcher, student and educator?**

I conducted this study largely because I am an artists and an educator and I was very interested in bringing the two aspects of my life together. I taught art to children and adults for almost twenty years before beginning this study. After receiving my Masters in Fine Arts I moved forward with an art career. I sold my work in galleries, stores, art shows and even museums. It was fun and exhausting, but ultimately it wasn't entirely fulfilling. It was during this time that I applied for a part-time studio art teaching position at a local college. Although I wasn't hired to teach studio art, they asked me to teach art education and I was thrilled to oblige. I always had an interest in teacher education and for me the dream career was to teach people to teach art, something I never really expected to do. Once hired I dove into the current research in the field of art education and it was at that point that I realized how much more was out there that I
wanted to learn about. I was aware that throughout my life I learned a certain way, but I never connected a name to it. This is when I discovered the field of arts integration. It was a field that I connected to personally because learning through the arts has always been the way I learn best. According to Milner (2007) what is real and thus meaningful and “right” for researchers and participants depends on how they have experienced the world (p. 399). Arts integration always felt right, but unfortunately I didn’t have a lot of experience with it, because it wasn’t the way most of my teachers taught.

I clearly remember the phone conversation I had with my now advisor before I was accepted into the doctoral program. She said she was looking at my application and she saw a lot of art education. They were a school of education, and not part of the art education department. She asked why I wanted to attend the school of education. I had never really thought about why before, but as I was putting it into words I realized it was the easiest question I ever answered. It was because the two should go hand in hand and I wanted to know more about why they so often don’t.

I chose to conduct this research as a cross cultural study because I needed to step outside the U.S. which houses the only school system I know. I didn't only want to talk to teachers in the U.S., but I needed to find an educational system which values the arts as both an Individual subject and as a vehicle for learning other subjects. I did research on different educational philosophies, starting with cultures which I was most interested in. Japan was very high on my list. I have always been intrigued with the arts and culture of Japan. So when I discovered that the educational philosophy in Japan included the arts as
a way of balancing the curriculum and ultimately the children, I was excited and inspired. I felt my study was starting to come together.

I already had a few friends from Japan, and through them I formed relationships with local Japanese organizations. Before long I had firm connections in Japan to help me set up interviews and connect with participants. It was not very difficult to convince my family to pack their bags and move to Japan for a summer. My two children who were 7 and 10 years old were both nervous and excited as were my husband and I. I traveled a week ahead with my oldest daughter so we could get established and I could set up some of my interviews. When I explained to one participant that I had traveled with my daughter she urged me to please bring her back the following day so she could meet the students and speak to her English class. This was very exciting for the students, although the attention was not so exciting for my daughter.

By the time my husband and younger daughter arrived my interviews were in full force. We remained in Kyoto prefecture for some time before beginning our travel north. During this time we traveled through the Japan Alps and a week was spent in the city of Sendai with a host family we connected with through our local sister city organization. They were a couple in their sixties who took us in and treated us like family. We are still in touch with them today and they came to visit us last summer.

For the last month of our travels we returned to our apartment In Kyoto prefecture and I continued with my research. Milner (2007) suggests that researchers contextualize and ground their personal or individualistic, new and expanded consciousness to take into consideration historic, political, social, economic, racial, and cultural realities on a
broader scale. I was fortunate enough to travel to Japan and as an outsider experience the culture of the people I was studying, although I was able to avoid ‘going native’ (p. 37) and therefore I was not in jeopardy of over identifying with the respondents (Delamont, 2002). However I was able to as an outsider, observe in a society which in many ways intrigued and inspired me. This experience also gave me insight into the educational system in Japan, and I was able to make associations between what I was seeing and hearing from my participants.

I am aware that in both field sites varied perspectives exist on the relevance of arts integration in the elementary classroom. I am also aware that these mixed viewpoints are often rooted in the different needs, fears and experiences of educators and administrators. The goal of this study was to see were these needs, fears and experiences came from and to investigate ways these obstacles can be overcome, so teachers can bring best practices into the classroom.

**Conclusion**

This chapter began with an overview of the methodology. A description of how I combined cross-cultural ethnography studies with comparative studies to examine my participant’s analogous relationships or lack of relationships to the arts and their teaching. Varied definitions of ethnography and cross cultural ethnography were stated.

The purpose of the study was to examine the personal histories of my participant’s in the United States and Japan and to understand, through their reflections, how throughout their lives exposure to the arts has influenced the integration of art into their teaching curriculum. Through this study my intention was to understand more
deeply the relationship between teacher’s practice, student learning, and the recognition of the arts as an academic content area.

Contacts with my participants in both the U.S. and Japan initially were developed through purposeful sampling, opportunity sampling and snowballing (Delamont, 2002).

Through observations, collection of artifacts and phenomenological based interviews I collected data which revealed thick description. In the field I was a non-participant observer. In order to get a first-hand account of how and what my participants were teaching, it was necessary for me to take field notes, observe them in their classroom environment and use an Arts Observation Protocol Tool (AOP) which I designed in reference to my theoretical framework. The AOPT specifically addressed the teacher’s use of arts integration in the classroom, how comfortable the teacher appeared using art materials, and how conducive the environment was for arts activities. I also designed Arts Index graph which includes a scale connecting the participant’s general age, and their exposure to the arts throughout the passage of time. This graph helped me to explore the participants personal and professional involvement in the arts as the years progressed.

The data was analyzed through a recursive analytic process which incorporated both a deductive “top down” and an inductive “bottom up” approach. Using deductive analysis my coding developed from the original driving theoretical framework. Data were coded into categories according to inductive processes. Through open and axial coding and using thematic and comparative analyses I began to identify and compare patterns.
within my data. In grounded theory analysis the constant comparative method involves consistently rechecking interpretations of the data.

Through data analyses four central concepts were identified across the data sets. These concepts were *Practice, Agency, Self-efficacy* and *Influences*.

I used multiple sources of data and multiple methods to validate my findings such as triangulation and member check. Through field observations, interviews, and the collection of artifacts I triangulated my data in an attempt to reinforce internal validity. I also assured each participant that they would have the opportunity to review their transcripts if they chose to as a form of member checking.

Thick description was also a way of assuring external validity. Merriam (1998) suggests rich, thick description as one strategy to enhance the possibility of generalizability.

As with any study of this type, limitations existed. These limitations particularly focused on doing research in a country in which I was unfamiliar with the language and with many of the customs. An additional limitation was the small sampling of teachers in this study, 10 in total. This gave a limited perspective on how the arts influence teaching. The chapter concluded with an overview of researcher positionality and how in the course of this study I was fortunate enough to travel to Japan and as an outsider experience the culture of the people I was studying, although I was able to avoid ‘going native’ (p. 37) and therefore I was not in jeopardy of over identifying with the respondents (Delamont, 2002).

The following Chapter will illustrate my findings from the Japanese field site.
CHAPTER 4

THE SEEDS OF PRACTICE-JAPAN

Introduction

Illustrated in this chapter are findings from the Japanese field site. This chapter begins with a contextual overview of the individual field sites in Japan and a descriptive outline of my participants. It continues into an in-depth discussion of the revised theoretical model. The model was modified according to themes which were identified in the data collected in the Japanese context and correspond to my original theoretical framework. Some of the major additions to the theoretical model included agency, culture and balance, all which were evident on a number of levels.

The data shows that teachers artistic agency as children often influenced artistic agency as adults and therefor, influenced pedagogical agency involving the arts. Culture in the way of traditions and cultural festivals played a significant role in children and young adults exposure to the arts both during and after school hours. Balance was an added sub-category to teacher education and practice. The concept of balance is included in the overall philosophy of education in Japan and is a key focus of pre-service education which continues into teaching.

In this chapter, the data show the Japanese teachers participating in this study had vastly different motives for using art in their teaching. The primary motivation being that in Japanese elementary schools subject integration is mandated by the Ministry of Education Culture, Sports, Science and Technology.
This chapter discusses the primary influences on the participant’s lives throughout their childhood and leading to their present day teaching practice. *Apprenticeship of observation, family, friends, community, culture and after school activities* all played a significant role in participant’s exposure to the arts which led to self-efficacy surrounding the arts and ultimately effected how comfortable they felt using art in their teaching.

The chapter concludes with my revisiting of the original research questions and illuminating the concrete findings of this study up to this point.

**Growing the Seeds of Practice in Japan**

In the following section I will describe how I made contacts in Japan and I will give a description of my participants, their backgrounds and their work environments.

**Participants**

Contact with my participants in Japan occurred initially through purposeful sampling, opportunity sampling and snowballing (Delamont, 2002). In the end my participants were chosen based largely on accessibility and ultimately opportunity sampling. From the beginning of this study I was strongly advised by members of a local Japanese sister city committee here in the U.S. that I should not contact any participants directly, but I should go through “formal channels” which would involve and introduction via. E-mail followed by a personal correspondence facilitated by formal connections (see discussion of study limitations and attempts I have made to mediate those limitations can be found on Page).

By the completion of this study I had interviewed five participants in Japan All of my participants were elementary school teachers and each went to public elementary
They all completed their teacher education and license certification in Japanese Universities. I had translators for almost all of my interviews, with the exception of Yoriko whose English was very good. All of the other Japanese participants had limited English proficiency and were able to communicate, but a translator sat in on the interviews to help when necessary.

I began my research with Sachiko who had been teaching for thirty years and at the time of the interview she taught fifth grade in Michiko elementary school which was a public schools in the suburbs of a large city in Osaka prefecture. The school was on top of a large hill and we needed to walk through gates to get to the main building. When I arrived I was greeted by the principal Mr. Daichi (addressed as Daichi-san). At the entrance of the school we took off our shoes and put on slippers as is the custom in all schools in Japan. We walked through a large communal office to a small room with a table. This is when I was introduced to Sachiko. She was a petite woman about 60 years old. She was wearing clothing which was customary for a teacher in her position. Slacks and a long sleeve shirt, even though it was very hot. Sachiko and I sat down and I was offered cold tea and cakes and we began our interview. Daichi-san sat down with us at first, and we had a conversation about the schools and education in Japan in general. He asked me some questions about the U.S. schools and he explained to me how the curriculum has changed in Japan over the years. He also requested that I say hello to the one British student who started in their school this year. He thought this child would like the opportunity to say hello in English. During this time Sachiko was fairly quiet, but once Daichi-San excused himself Sachiko smiled and we began our interview.
Following the interview we walked around the building. The grounds were small with a small playground structure and a small amount of greenery for children to play. The school had open air hallways (figure 3), so to go from room to room you walked outside. This created a light and airy atmosphere. Although the school structure itself was not necessarily attractive the amount of individual student work and collaborative work displayed brought in a bright and aesthetically pleasing atmosphere to the classrooms and the hallways (all though in the halls they were often covered in plastic to protect the art from rain). The classrooms I observed consisted of all Japanese students, with the exception of one international student, who I was introduced to. This student seemed to be the only international student in the school.

Upon my leaving I was greeted by three very giggly young girls who looked to be about fifth graders. They had come to the office to say hello. It was clear at this point that having international visitors was not an everyday occurrence in the school.

As I reflect on the send-off they gave me, I am comforted by the realization that this was as much of an event for them as it was for me,

My next participant was Tomoko, a fourth grade teacher in her early thirties who had been teaching for five years in Ken'ichi elementary school, a private elementary schools in Kyoto prefecture. Tomoko was about 28 years old, pretty, energetic, stylish and clearly well liked, as was obvious by the greetings from students during our
This school was quite different from the previous facility. It was housed in a newly constructed large, bright, spacious building which displayed modern comforts (such as air-conditioning) and opulence. Upon entering the school, once again I took of my shoes and put on a pair of slippers. I was greeted by my interpreter who I had met in the U.S. and she was one of the English teachers in the school. I noticed immediately that Ken'ichi elementary had student work displayed everywhere. The classrooms seemed to primarily display academic work of the student body (figure 4), which was often colorful and integrated with art. In the halls were displayed both art projects and academic work such as physics projects (see figure 5).
Figure 4: Academic work displayed in Ken'ichi elementary school

Figure 5a: Art work and academic work displayed in the halls of Ken'ichi elementary school
Figure 5b: Art work and academic work displayed in the halls of Ken'ichi elementary school

Ken'ichi elementary school was located in the suburbs of the city of Kyoto and was surrounded by greenery and open spaces. Like all schools in Japan, education at Ken'ichi is based on the guidelines imposed by the Ministry of Education, Culture, Sports, Science and Technology. According to Tomoko, 55% of the classes conducted in English and 45% in Japanese. The class sizes averaged about 30, which are considered to be a rather small class size in Japan. The curriculum in this school unlike any of the other schools in this study was a combination of the Japanese National curriculum and the core ideas of internationally recognized curricula.

My next participant was Fusako who taught in Hoshiko elementary school, a large public school in the center of Osaka prefecture. Fusako had been teaching for 40 years and was currently a second grade teacher. She was a petite woman who looked to be in her mid-sixties, but full of energy. When I first entered the school my translator greeted me outside on a very hot and rainy day. We took off our shoes and she escorted me
around the school and to the classroom. The classroom was bright with student art work covering the walls. We entered the class while class was still in session, so I had the opportunity to observe Fusako teaching lessons and eventually calling an end to the school day. When she was teaching her class of at least 35 students each one was attentive yet spirited. Fusako was clearly enthusiastic about teaching and her students returned her enthusiasm. During the lesson students came up to the front of the room and shared mathematical equations, while others looked on attentively.

I found the atmosphere of this school to be much like Michiko elementary school. Although this school was not completely open air, the halls were made of windows and a lot of natural light came in. Once again, it was not air conditioned, so the lights were dim in the room and everyone was clearly hot and sweating with the exception of Fusako who seemed fine. Fusako’s ability to communicate in English was somewhat limited, but between my limited Japanese, her limited English and the translator, we were able to carry on a very productive interview. During most of the interview a small group of children were in the room, working on an after school project. They were chatting and laughing, but they were not at all disruptive to us. About twenty minutes into the interview Fusako looked over at them, said something in Japanese that I couldn’t quite understand and they all quickly packed up and left the room. When our interview concluded and I said thank you and gave Fusako gifts of appreciation, she was not only excited about the gifts, but she was the only participant who happily informed me that she would be using the wrapping paper for art projects.
My final participants were Yoriko and Akio who both taught at Saint Aidan’s Elementary School which is a private Catholic school in Miyagi Prefectures. When I first came in to the building I was greeted by Akio. I immediately once again removed my shoes and was offered a pair of slippers, which were quite small for me. Akio was a man in his mid-fifties who I later found out is a Tea Master when he is not teaching. Akio led me to an empty classroom and young woman in her twenties soon entered with a tray of tea and cakes. She was introduced to me as Yoriko and it shortly became clear that Akio and Yoriko would both be my participants. My first impression of Yoriko was her overall immediate comfort with me. She was much more relaxed than the other participants. Physically she was very different as well. She seemed to be in her late twenties and she was not a large woman, nor was she petite. Her casual attire was closer to western style dress than the other participants.

Akio was a man in his mid-sixties. He had grey hair and was dressed in a suit. Akio had administrative duties of some kind, but what exactly was never made clear. He was a classroom teacher as well.

As I walked down the halls with Yoriko I noticed the atmosphere of this school was fairly serene, with the exception of loud, colorful and huge religious stained glass window in the entrance (figure 6).

Children’s art work was displayed in the halls and classrooms, the building was fairly old, but clean and fairly dark in contrast to the schools I had visited previously. From what I could tell the school was without air-conditioning on an extremely hot day. The environment felt very calm, orderly and had an understated atmosphere as seen in
Yoriko who ended up being my primary participant had been teaching for about six years and taught English, but also had experience as a general education teacher. Akio had been teaching for many years (although the exact amount was never made clear) as an elementary general education teacher. He was called away during the interview and was unable to return. But Yoriko was able to sit for the full interview. She was very kind and enthusiastic and her English was excellent. Through the course of the interview it became clear that she had spent some time in the states as a child, this was reflected in her overall mannerisms, which included a less reserved personality.
Upon leaving Akio escorted me out of the building but first introduced me to Hoketsu-san the Assistant Principal. He was very warm and both thanked me profusely for visiting the school.

Figure 7: Classroom in Saint Aidan’s Elementary School

Revisiting and Revising Theoretical Models

As was clear in the original theoretical model, this study investigated the constructs which shape trajectory and influence a teacher’s professional practice. Figure 1 displays the original theoretical model of what I am calling *The Seeds of Practice*.

Figure 8 is a revised version of this model which both adds and takes away concepts. Put simply the core influences which germinate and motivate teachers in their practice are what are displayed in this model. Where teachers beliefs come from leading
up to pre-service teacher education and how these beliefs follow them through teacher education and into teaching practice.

Figure 8: Figure 1 Revisited. Original theoretical Model

When I refer to practice as one of my concepts I am referring to overall teacher practice. I am paying particular attention to sub-concepts such as *Art in Practice*, although *Non Art-Practice* is just as valuable when interpreting my data. By seeing what is absent I can begin to see the big picture regarding the reasons and effects of this absence. Based on information which was acquired pre and post observation I can draw
further conclusions regarding the reasoning behind my participants decisions to or in some cases not to use arts in teaching.

Figure 9: Revised Theoretical Model in Japan

I have revised my original theoretical model based on evidence from my findings. Some portions of my model are as relevant as I had expected before entering the field site in Japan, and some parts have been excluded because these concepts did not appear in participant data as germane to the research questions.
The following section discusses the modifications to the original theoretical framework.

**Changes**

The original theoretical model was modified due to certain categories being a reoccurring presence. As a result of this I reasoned to include both *agency* and *culture* as additions to my model. During both the observations and interviews, agency was evident on a number of levels, included in this category were sub-categories. These were *artistic agency as a child* which the data show often influences *artistic agency as an adult* and therefore influenced *pedagogical agency* involving the arts.

I have also added *culture* to my theoretical model because it reoccurred on multiple levels, but predominantly as a major influence on teaching practice in Japan. For example, Japanese nationalism played a very active role in influencing participants exposure to the arts as children and eventually shaping teaching practice.

In addition to categories be added due to their reoccurrence, some categories existing in the U.S. data lacked in presence in the data from Japan, so changes to my theoretical model occurred in both field sites as well. These differences will be reviewed further in the discussion section of this paper.

The following section discuss both agency and culture as additions to my theoretical framework.

**Agency**

Agency, was a primary concept which emerged from the data and was not part of my original theoretical framework. Agency can be understood in different ways and
through different principles (Roth, 2011). As an internal power agency drives the outward and observable result of learning content and skills throughout life (Su, 2011). Agency is directly connected to beliefs which lead to the degree that a teacher is empowered to take charge of their teaching practice, and in this case the steps that are taken on to integrate the arts in this practice, beyond what is dictated through standardized curriculums or school climate. According to Roth (2011):

We can understand ourselves as rational beings that are or can be efficacious, that is, successful in bringing about intended results, but also as autonomous human beings, namely, as creatures with the capacity to take control of and direct our actions, and thus to make ourselves authors of our actions. (p. 259)

It is through agency that we become the authors of our actions. Su (2011) explains that the role of agency in the acquisition of knowledge, skills, or competences is taken for granted and further discussion of what constitutes agency is poorly explored. Therefore I define agency on my own terms as the power we have within ourselves to seize responsibility, take action, and make change towards a desired outcome.

In this context, I see artistic agency as the empowering process of creating art. To take control of one’s artistic agency is to become successful in bringing about intended results through action.

**Culture**

Culture was also an unanticipated addition to my theoretical model. I was certainly aware of the role culture played in Japanese society before entering into my
field site. However, to what extent culture played a role in shaping the actions and beliefs of teachers caught me by surprise. The data shows Japanese culture to have been a major influence on exposure to the arts and ultimately teaching practice. Although influences of culture was somewhat anticipated, Japanese nationalism played a very active role in influencing exposure to the arts and eventually shaping teaching practice. Numerous definitions can be found for Culture (Banks, Banks, & McGee, 1989; Damen, 1987; Lederach, 1995; Surber, 1998) some more appropriate in this context than others. In this context, culture will be described as the beliefs, practices and artifacts that define and allow a group of people to function.

Japanese culture and traditions came up in every interview and Japanese culture was represented in every classroom in Japan. This was visible through the description of class time dedicated to Japanese studies, moral education and calligraphy instruction, which was visually represented in almost every classroom and most of the halls throughout the schools. Currently, Japanese curricula consist of three categories: academic subjects, moral education and special activities. Each school organizes a curriculum based on the course of study which shows the academic standards set by the Minister of Education, Science and Culture. (Ikemoto, T. 1996) Also, the course of study describes six objectives of moral education: (1) to foster a spirit of respect for human dignity and awe of life, (2) to nurture those who endeavor to inherit and develop traditional culture, and create a culture that is rich in individuality, (3) to nurture those who endeavor to form and develop a democratic society and state, (4) to nurture those who can contribute to realizing a peaceful international society, (5) to nurture those who
can make independent decision, (6) to foster a sense of morality (Ikemeto, 1996., The Course of Study, Elementary School, 1989: 105). Moral education by no means focuses exclusively on culture. However, based on the objectives of this course, Japanese culture clearly plays an important role. According to the elementary school schedule listed in the Hirakata booklet, the amount of time spent on Japanese studies, moral education and calligraphy combined averages five hours a week. It wasn’t until a reoccurring pattern within my data emerged that the significance of culture became so apparent and worth exploring further. My original theoretical model did not recognize culture as being a primary influence on teaching. However through observations and interviews I became more cognizant of the extent in which Japanese culture influences teaching practice.

In the following section I will discuss the specific influences which were reoccurring in my data in Japan. I will illustrate how these categories of culture, habitus, family, friends and community, apprenticeship of observation, and after school activities were presented in my data under the main category of influences.

**Influences: Colorful, Tasteless or Grey**

“Past experiences influence [art] if you include all different things[kinds of] art. I would say if I had no experience in art my class would be dull and tasteless. My life would be tasteless and grey and class would be the same.”- Fusako

Teachers practice is often influenced by life experiences. In my data the life experiences which were mentioned most often in Japan came in the form of after-school activities, childhood interests, culture, family, friends, community, apprenticeship of observation, and self-efficacy (figure 9). Self-efficacy is represented in a slightly different
manner because within the data it appeared as something that not only influenced teaching, but was influenced by the sub-categories of after-school activities, childhood interests, culture, family, friends, community, and apprenticeship of observation. All of these sub-categories played a role in participant’s exposure to the arts and ultimately the participant’s degree of self-efficacy concerning the arts.

Beyond the connections and influences which were illustrated in the data, I will also show evidence of how during the interviews participants made meaningful personal connections between how their life experiences up to this point have influenced how they teach.

![Figure 10: Influences on self-efficacy](image)

**Influences of Culture**

In this section I will look at how culture has influenced participants’ exposure and involvement in the arts throughout their lives and ultimately as it has shaped their teaching practice.
Fusako explained her perspective on the role the arts play in Japanese culture:
If you include singing songs we have tons of opportunities in Japan that are related to art in ever custom. We always have to draw, paint, cut, make ornaments for every occasion. It’s included and involved in daily life. My home was a temple and I was surrounded by Buddha so thinking back I can see some connection to beauty. I didn’t really enjoy looking at Buddha like another child, the drawings I was sometimes afraid of like drawings of hell, but I often had the opportunity to look at them. (Interview, July 9, 2010)

Tomoko concurred with this perspective when she described her involvement in the arts through cultural festivals. “I did the big musical during cultural festival. Cultural festival is the biggest event for Japanese kids and they practice for a couple of months. It was nice to be in a play, not as a professional, just during festival.” She also recalled early memories of becoming interested in the arts. “My parents brought me to see the musical theater near Kyoto Station and that’s how I got interested.” I was later informed that this was common practice for most Japanese families and so can be considered part of the collective culture.

When asked about his feelings about the arts, Akio also shared how culture and tradition have played a big role in his involvement in the arts. “I’m a master of the tea ceremony so I do the flower arranging and I have contact with the arts. Some changes from elementary days but still as a hobby I like to paint.”

Exposure to the arts through cultural festivals, customs and traditions seemed to play a major role in influencing all of the Japanese participants’ exposure to the arts.
Habitus, Family, Friends and Community

For some participants such as Tomoko and Fusako, the motivation for becoming involved in the arts was very straightforward. Tomoko explained how the arts gave her a chance to be with her friends “[art] gave me the opportunity to work with other friends on the cultural project.” For Tomoko this was the main draw which had the added benefit of bringing her to a new appreciation for the arts. Something she explained that she had little interest in at first, but it was worth spending after school hours doing to be with her friends. Even in school she explained that “Team work with classmates was strong so it gave her the opportunity to work with other friends on the cultural project.“

Fusako also explained how she was mostly interested in sports when she was younger. But she did develop an interest in plays and theater, mostly due to “…friends and relationships and peers.” As she grew older, bringing the arts and friends together became even more important. She explained how presently “I do Japanese painting at home. With friends…all teacher friends.”

Apprenticeship of Observation

Involvement in the arts throughout school years varied amongst participants. Tomoko for instance reflected back on one teacher’s practice and was clear that this teacher influenced how she did not want to teach. When talking about this teacher she emphasized “I learned it was a bad way [to teach] and I want to make a better way of learning through art and hands on.” She also explained “I didn’t see much materials…but I am trying to get the students to see and experience the real thing. I couldn’t learn that way so I am struggling and trying to create my own way of teaching.”
Unlike Tomoko, when Yoriko was asked about using the arts in her teaching she replied that “It’s natural to use art materials… Because that is how I grew up. When I was in elementary school I drew pictures in Science and Social Studies classes.” She further explained that “Every school does, I think most Japanese girls do piano the arts are very natural to us.” When prompted further about her influences, Yoriko explained that what she learned about the arts was “not from university but from how our elementary [school] worked.”

**After-School Activities**

For participants, after-school activities include all scheduled events that took place after school hours and on weekends and vacations that were not included in the regular school curriculum. However, the activity could have taken place on school grounds, such as after-school sports or band practice after school hours. These activities were inclusive of classes or pursuits involving some type of formality such as in youth, sport, career or cultural centers.

All participants in Japan were involved in sports, music and the visual arts at some point in their childhood. Fusako and Tomoko made it clear that as children they liked sports more than they liked art, although this changed for both of them as they grew older. Tomoko clarified that she didn’t hate art but “it wasn’t my favorite subject.” She believed this had something to do with the way she spent her time “I feel I had less of a creative and artistic mind because I was busy playing outside, playing dodge ball.” Tomoko explained this further:
Every day I was playing dodge ball, basketball jungle gym and playing outside in the mountains, collecting bugs… Things haven’t changed; I just became more scared of insect and bugs as I get older. I haven’t lost my curiosity but maybe I have become more influenced from other girls. (Interview July 7, 2010.)

Akio talked about his interest in Broadcasting Club during High School and Junior High School years. He also was interested in visual arts. He explained that “I would apply to many painting contests.” Yoriko described what motivated her interest in painting was due to the location of her town and the motivation of her teachers. “I’m from Harbor town near the sea so we painted. The teachers would bring us to harbor and the sea to paint and draw. I loved that.”

Making choices

Making choices regarding what in school and after school activities to become involved in came up several times for the Japanese participants. Sachiko, Tomoko and Fusako for instance explained how they did not do a lot of art as children outside of school, because they preferred to play sports outside, they had a lot of art in school but not as much sports. Art and music became more important to them as they grew up and it wasn’t until high school or when they entered into teacher training that their interest in the arts was really awakened. Akio and Fusako both explained how they always loved art from a young age and continued to practice in the arts whenever possible. In the following section I will share the varying degree which each Japanese participant talked about the important role the arts played within cultural festivals and performances during their pre-adolescent and adolescent lives.
Self-efficacy

Self-efficacy is a sub-category of influences. I have chosen to emphasize it because within the data it appeared as something that not only influenced teaching, but was influenced by other sub-categories, all of which played a role in participant’s exposure to the arts and their degree of self-efficacy concerning the arts.

This category of self-efficacy is divided into two sub-categories 1) Childhood self-efficacy 2) Adulthood self-efficacy. Each of these sub-categories looks at both high and low degrees of self-efficacy concerning comfort levels encompassing the arts; visual arts, performing arts & literary arts. Although, the literary arts did not come up for any of the participants as something they reflected on or connected to present day teaching.

Tomoko felt apprehensive regarding her abilities to work with art materials. She proclaimed that she was not “good at art.” She went further to explain how these feelings assert themselves in her teaching and how she still thinks she is not good at creating with artistic materials or using art to teach other subjects. She did clarify that although “creativity is amazing, I am not good at it [art], but it is a good and new experience for the kids.” She further explained how she handles this situation as a teacher, when she is not comfortable with the materials. “I show them a DVD to show them [how to do it]. It is too difficult for me, but I will join in and help them but not show them an example.”

In contrast to Tomoko, Fusako and Yoriko both felt very comfortable with the arts. Fusako explained “Using art in my classroom it is comfortable for me.” Yoriko also feels “It’s natural to use art materials.” Although self-efficacy seemed to not have a lot to do with how or what they taught, it did play a part in how the participants felt about
how they taught. Fusako also explained how she would like to … “give them more than just a lecture but enjoyment.” And one way she does this is through the arts.

**Teacher Education**

The participants from Japan seemed to have similar experiences when it came to learning how to use the arts in their teaching. Sachiko explained how they didn’t take classes which focused on how to integrate art into their practice. She explained how “It wasn’t part of teacher training. They didn’t have a particular test for art when we were learning to become a teacher. They did have classes for art, but no testing on the teacher’s exam to become a teacher.” She also remembers the curriculum book which gave them direction for incorporating the arts “…another book like this (shows a curriculum book) especially for the teachers about the arts exists it teaches you how to make and teach and we all follow that book.”

Fusako on the other hand, had a slightly different experience, she remembers art being on her exam for teaching “…we had an assignment to draw a picture in the official exam. I was supposed to draw a bird in a tree.” When asked how they prepared her for this question she explained that teacher candidates had to take drawing classes, and that “Separate art classes were a requirement.” Unlike Sachiko, Fusako felt they gave plenty of instruction about how to use art materials, but they did not necessarily give instruction on the way to teach.

Tomoko talked about learning to use drama and storytelling in her teaching. When asked if she learned how to incorporate visual arts as well she explained that there were “many hands on materials. To help them experience some things, so I also
experienced using materials.” It seemed particularly important in Japan, that the teaching candidates learn to become comfortable with art materials. Tomoko stressed that she didn’t learn specifically about individual art, or about being an art teacher, but about the materials. She also mentioned classes on teaching integrative curriculum and explained how she had separate classes for drama, music and art.

All of the participants from Japan recalled having to take required art classes during pre-service teacher education. The courses were primarily in drawing, painting and sculpture. Although, the participants seemed to feel that teaching them to teach with art materials was not a priority, but increasing comfort levels with art materials was of major importance.

**Agency: Stepping Up**

**Artistic and pedagogical Agency**

Agency is directly connected to beliefs which lead to a teachers capacity to take charge of their teaching practice. Throughout this section I discuss ways that artistic agency is used as an outlet for self-expression, creativity or necessity. Within the context of this study, the degree of agency a teacher exercises was observed as being a influence in determining the direction of teaching pedagogy. During both the observations and interviews, agency was evident on a number of levels. The category of agency can’t stand aloner in this context. As the data shows, pedagogical agency itself influenced teacher practice, it became clear that artistic agency during childhood lead to artistic agency during adulthood and the degree of artistic agency teachers have, directly
influences practice. For example, Sachiko explained how when she was a child she liked
to draw and carve out of clay. She loved doing art at home and at school, and this she
explained was what she really wanted to do. This artistic agency as a child continued into
her adulthood. Sachiko explained how for the past 10-15 years she has been taking
painting classes and this is still what she loves to do.

Because Sachiko doesn’t have a lot of choices about what she teaches, or even
how she teaches it, agency has little to do with the content of what is being taught, but it
does make a difference how she approaches her teaching and specifically art..

Sachiko’s passion for the arts and her confidence in using art in her classroom
also transferred to her teaching in other ways.

Interviewer: How do you see your experiences in the arts in your life so far
influencing the way you teach?

Sachiko: It made me be more observant of things and feel more emotions.

Interviewer: And how does this tie into your teaching?

Sachiko: It helps me observe the children better and help to feel what they are
feeling.

Interviewer: And this you credit to the arts?

Sachiko: Yes I do.

Also apparent in the data were ways which artistic agency was visible from
childhood through adulthood and how participants made connections between both
artistic and pedagogical agency. One often influenced the others’ practice and
enthusiasm. Sachiko explained that “I really love drawing and what I learned about art really influenced me now and my love for art. … I love art so I look forward to working with it.”

Both Yoriko and Tomoko had similar experiences; each described how they started to become more interested in different forms of art as they grew older. For Tomoko it was more socially motivated as she explained:

I liked being with other friends and working, especially during high school days. I practiced local events for example a play for the cultural festival. Teamwork with classmates was strong so it [art] gave me the opportunity to work with other friends on the cultural project. (Interview July 9, 2010).

Yoriko on the other hand clarified that “sometimes I played piano. But it [art] got much more important when I started teaching.” When asked why this was Yoriko explained “Because every subject goes there [to the arts].”

Fusako’s primary interest as a young child was participating in sports, but as she became older she started to appreciate music, theater and visual arts. In High school she took the initiative in art club, “I designed bulletin boards and posters.” Fusako explained how her love for art increased when learning to become a teacher due to the required art classes, but she didn’t feel it changed the way she uses art in her teaching “I don’t think that what I learned about art influences me now, just my love for art.

As was explained earlier, pedagogical agency was seen to grow out of artistic agency and artistic agency as a child often influences artistic agency as an adult and
therefor influences *pedagogical agency* involving the arts (Figure 10). So the question becomes, what influences artistic agency? This will be discussed in more detail in the following section.

![Figure 11: The Road to Agency](image)

**Practice**

**Art in Practice**

For some of my participants art in practice was developed gradually and was not something every teacher embraced from the beginning.

In elementary schools in Japan, one teacher instructs all the students in the same classroom for almost every subject ("Welcome" p. 41), including academics, PE, home economics, music and art. Once students reach upper elementary grades specialists are added in music and PE. However, elementary specialists in the arts are only common in private schools. Fusako who teaches second grade explained “I even swim in the pool for gym class.”
Table 5 was taken from a book given to me by Sachiko, my first participant. This was book shared information on the demographics and specific on the educational system of her school district. The table shows that in Japan one hour and thirty five minutes of art and craft instruction and music instruction is allotted to students per week; combined this is a total of three hours and ten minutes per week and 149 hours per year, based on a 240 day school year. This does not include integrated instruction, a separate subject in which the government also encourages inclusion of the arts.

Table 5: Sample Timetable taken from book Welcome to Hirakata

As was observed in my data, teachers in Japan enter into their career with different feelings about teaching involving the arts, as both a separate subject and as
integrated into other subjects. Sachiko explained that “In the beginning it took time to get used to how to teach art, when I got used to it I was able to enjoy it.”

Curriculum integration has been promoted by the Ministry of Education (Matsunobu, 2006) and is imbedded into the national curriculum. Teachers are required by law to follow specific standards. Figure 11 are random pages taken from Japan's national curriculum. These pages demonstrate how the arts are used in the curriculum to teach science. Based on these examples and discussions with each participant, “getting used to” the arts is not something that can be easily avoided. However, it might or might not be welcomed into practice and any frustrations mentioned came from teacher’s memories of being a new teacher.

However, some participants didn’t even see the integration of art as something which required extra effort. It was simply part of the practice. Sachiko explained how she uses the arts “… in math making shapes and coloring them in. Making newspapers in Social Studies, thinking about the layout and putting in designs. In Japanese class they hear a story, imagine it, and draw it.”

Fusako described her efforts for integrating art “I use art in music and I do every subject including music and art. “ She also explained why she thinks curriculum integration is important “I think it’s important to not just buy food, but cultivate, pick, draw it and share it with peers.
Frustrations in Practice

Time constraints came up with some Japanese participants as a frustration, although it never appeared to be an obstacle influencing arts pedagogy. A conversation with Fusako revealed a way which she manages to work around time constraints by bringing subjects together. She finds that integrating subjects is the only way to really teach everything that needs to be taught. For example studying animals of the sea in science, which later became drawings of crawfish for art class. Each of the crawfish which were displayed had the same anatomical features which made it clear that the species had been studied and discussed before students drew them. This is how Fusako explained her process:

Interviewer: So the crawfish is in art class?

Fusako: Yes but how to do it is up to the student.

Interviewer: Were the crawfish based on a story?

Fusako: When asking them to draw just the crawfish I can pin point who is better so I told them they can draw anything around the craw fish.

Interviewer: Are they studying crawfish?

Fusako: It’s partly for art class but partly for the subject called life which is like science and social studies. But the subject title is called life. In the subject of life they have it in the curriculum to observe animals and life.

Interviewer: So this is how it is all brought together?
Fusako: Yes, otherwise we don’t have time. (Interview, July 7, 2010)

Fusako’s example illustrated how teaching across disciplines works for her. A benefit of bringing the subjects together was to save time, which was mentioned on numerous occasions. When Yoriko was asked: “How would your class be without art?” Her response was clear “Impossible. It would be impossible without art.”

Akio mentioned an additional frustration existing in Japan, which involved the Ministry of Education making changes to the curriculum every ten years. She explains:

“We have more [to learn] but less time [to learn] than when I was young. This keeps changing within about ten years we have less topics to teach and less curriculum and more flexibility. It is now going to change back again to more topics that need to be covered and less time to consider stuff.”- Interview, July 15, 2010

Sachiko described the importance of using the arts in education and how it aids in developing “a rich heart.” And Yoriko agreed that “…every subject goes there [to the heart].”

**Shaping Trajectory towards Teaching**

This chapter so far has disclosed evidence of the connections between my Japan participant’s reflections of their life experiences with the arts and their current pedagogical beliefs as teachers. The evidence unearths the constructs which shape this trajectory and influences professional practice. Oreck (2006) states that to determine what teachers need in order to become more effective arts facilitators, it is essential to
Figure 12: Excerpt from the Japanese National Curriculum, 2010
Akio explained how difficult these changes can be for teachers:

“it is really hard for teachers to catch up and cover all of the topics they didn’t have to cover for a couple of years. Trying to go back to a normal amount of a curriculum from what we had 10 years ago is much harder.”—Interview, July 15, 2010

As was mentioned by Fusako, “the school wants academic growth so every year it is becoming harder to have creative classes.” Between Fusako’s and Akio’s, concerns on increasing the focus on growth, through increased content have undoubtedly added to time constraints and have been labeled as a frustration within teacher practice.

**Balance and Heart**

Although *balance and heart* were not reoccurring categories across cultures, during data analysis they emerged as recurrent themes for Japanese participants and are worthy of discussion. Sachiko, Tomoko, Fusako and Yoriko all brought up the importance of balance in Japanese education in one way or another. Tomoko explained that this was the center of teacher education programs “…the teachers’ courses have the feeling of balance. Not to teach small but through balance of mathematics. Since that was my major. Not memorize, but by doing through hands on experience. I don’t remember every topic, but the basic things. Feel the balance.” She also stated that teachers programs show them how to teach “From the Kokoro—from the heart.” understand factors that motivate or undermine their attempts to implement artistic methods and approaches in their teaching. The results of this study are supported by research in the field regarding
elementary school teacher’s beliefs. This chapter illuminated how elementary school teachers in Japan develop their beliefs which lead to self-efficacy in the arts and in the end plays a major part in motivating teachers to use or not use art in their teaching.

As is illustrated in the theoretical model, this study provides a structured portrayal of how *apprenticeship of observation, family, habitus, friends, community, culture and after school activities* all influence the forming of beliefs which pre-service teachers in Japan enter into their teacher education programs with.

In order for me to understand what shapes trajectory I needed to uncover how elementary school teachers develop their beliefs which lead to self-efficacy in the arts. The data illustrates how some participants were exposed to the arts through their own schooling. The evidence also shows that it was through apprenticeship of observation that their comfort with the arts developed. Grauer’s (1998) study reinforces the results that beliefs about art were not based on knowledge, but on personal or school enculturated experience.

As is illustrated in my theoretical model, influences which come from *apprenticeship of observation, habitus, family, friends, community, culture and after school activities* all have a direct effect on self-efficacy. As the evidence suggests, self-efficacy undeniably connects to teacher’s approaches and to some degree frequency in using the arts in practice. However, determining how much self-efficacy has a direct effect on the frequency of the use of the arts in practice in Japan was inconclusive, because the amount of pedagogical freedom was limited. Nevertheless self-efficacy having a direct effect on the feelings and attitudes about using the arts was clear.
The participants from Japan each came from a school system which uses the Japanese standardized curriculum. As was demonstrated in the data the curriculums varied depending on the age of the teachers. However, they all followed the national curriculum which held onto the same fundamental philosophy. This is something that did not vary among Japanese participants. Each participant disclosed that they were exposed to curriculum integration and the use of arts in learning, and the majority said this had a direct influence on how comfortable they felt using the arts in teaching. As was stated by Yoriko “it’s how I grew up”. Clearly apprenticeship of observation played a major role in what influenced participants practice, but it didn’t always play a part in self-efficacy. This was evident with Tomoko who was exposed to the arts in school, but outside of school she prefered sports. Although she never seemed to question the merits of using arts in teaching, she explained how she “wasn’t and still is not good at creating with artistic materials” even though she uses art in her practice on a regular basis, but being a private school teacher, Tomoko was the only one who did not teach visual arts as a stand alone subject.

The choices made regarding after-school activities also played a part in exposure to the arts. Tomoko explained how “Afterschool and at home art was not an important role.” Dissimilarity, Sachiko explained “I usually liked knitting, drawing and painting outside of school.” These two contrasting examples are particularly relevant, since Tomoko was the least confident in her artistic abilities as a teacher, and Sachiko was the most confident.
The data suggests that little freedom is granted for how and what they teach in Japan, regardless of self-efficacy in the arts, teachers are each expected to teach through and about the arts, and it is evident that some felt more prepared to do this than others. Those who didn’t feel comfortable had support systems in place to help them with this, like Tomoko. Once she became a teacher she sought out support for helping her gain confidence using the arts. Sachiko explained that workshops on the arts exist across schools for teacher development. Avoiding using the arts in any of the participants teaching was not an option.

The data did not show a lot of evidence that family had a strong influence on the participant’s inclusion of art in their teaching. No one claimed that they were required by family members to make art or perform as children, though it was clear in some instances that family members and less observably habitus had various impacts on what the participants did in their free time as children. When asked about family or circumstances not related to school or art, the participants in Japan seemed less inclined to talk about it.

Friends seemed to have somewhat of an impact on after-school activities which at times led to exposure to the arts. Both Tomoko and Fusako really liked sports and the outdoors, but each did drama because it was an excuse to be with friends. As they grew older, it was something they each gained interest in. For some participants such as Yoriko it was because of the classes required for teacher preparation that her interest in the arts came about and continued to grow. It is clear through Yoriko’s experience that developing an interest in the arts were one didn’t exist before, is only one of the advantages to taking art classes during pre-service education.
Stepping Stones towards Teacher Practice

These initial influences eventually lead to teacher practice, but a lot of changes can happen while advancing on the stepping stones from childhood influences towards teacher practice. It is possible to change paths, and with this beliefs can change due to new influences from life experiences and particularly through pre-service teacher education.

All of the participants felt that the arts were addressed during pre-service education, though the evidence was inconsistent about exactly how they were addressed. Tomoko for instance recalled learning how to do math and science using drama as well as many hands on materials. She remembered the teacher educators saying it is “to help them experience things.” She said she didn’t “learn particularly about art, or about being an art teacher.” Sachiko who has been teaching for almost thirty years longer, could not recall learning how to teach using art, although she remembered that pre-service teachers were given a workbook which addressed this specifically and additionally she had to take art classes. Sachiko recalled that “when I became a teacher we taught each other to do art or if someone didn’t know we would help each other…to study and learn to teach art.“ What the evidence is telling me is that in Japan even pre-service teachers, who came into the program with no interest in art, were still exposed to the arts through teacher education or in-service education. The teacher education programs expected that all teachers would be teaching using the arts. Avoiding the practice of using art in the classroom was never mentioned as an option. The arts were talked about in pre-service
education and once teaching employment was obtained this practice was reinforced by the government and the administration.

As can be seen in the progression of the theoretical model, self-efficacy is directly connected to pre-service teachers beliefs, beliefs about what they are capable of as individuals and educators, and what role the arts play in each of these. These beliefs follow pre-service teachers into their education programs. The evidence shows that a pre-service teachers views and beliefs about practice can change due to teacher education. Although pre-existing beliefs are difficult to change (Doyle, 1997, Pajares, 1992). As was made clear by Yoriko’s earlier comment about teaching a certain way because it was how she grew up. Whether these same beliefs follow into teaching or not, is largely dependent on the pre-service program.

Agency as a rock

Once a pres-service teacher moves on to practice is when artistic and pedagogical agency come into play, this leads to a teachers capacity to take charge of their teaching practice, they are no longer stepping on stones to create their practice, but agency becomes the foundation of practice.

The evidence does not give a clear picture of the participants views of their own pedagogical agency. When the teachers in Japan talked about being in charge of their teaching they were largely speaking about it in a general sense, not something based on personal experience. The evidence was clear that a certain amount of pedagogiocal agency exists in Japan, and teachers have a certain amount of freedom, but this agency is limited. Fusako explained that in teaching lessons “we have the plan from the
government that we need to follow...all of the teachers in the same grade teach the same material, but how to teach it differs.”

Artistic agency during childhood lead to artistic agency during adulthood and the degree of artistic agency teachers have, directly influences self-efficacy and practice. It was unmistakable that some teachers such as Yoriko and Sachiko used art whenever possible and couldn’t imagine teaching without it. They were comfortable using the arts and as Sachiko explained “I really love drawing and what I learned about art really influenced me now and my love for art. … I love art so I look forward to working with it.” None of the participants in Japan admitted to any kind of avoidance using the arts, and Tomoko was the only one who did not feel completely comfortable. However, she took this on as a challenge to develop her abilities and exercise her artistic agency.

The heart

The trajectory which leads to teacher practice demonstrates a balance in Japan which was evident in my data and has been supported in the field. Matsunobu(2007) referred to this balance as josokyoiku or kokoro (heart), meaning the center of one’s entire being, and thus the inseparable combination of mental, physical, emotional, aesthetic, and spiritual capacities (Matsunobu, 2007, Sato, 2004). The development of the kokoro is aided by bringing together the arts and other subjects. Sachiko, Tomoko, Fusako and Yoriko all brought up balance and in some instances they specifically used the word kokoro and its importance in Japanese education. I found this particularly interesting because the concept of balance was unsolicited. None of the research questions addressed it. Yet the concept was clearly important enough to speak of. The
data suggests that balance is of major concern in teacher education in Japan and throughout practice. Tomoko explained that this was the center of teacher education programs “…the teachers’ courses have the feeling of balance…” and that teachers programs show them how to teach “From the Kokoro-from the heart.”

The feeling a balance in education is essential to the Japanese educational philosophy. Overall, this seems to be the foundation which leads pre-service teacher’s education programs. Having this balance includes teaching all subjects equally from one center. In order to do this, teachers need to have a balanced education themselves, in all areas of academics which equivalently include the arts.

**Conclusion**

The data show the Japanese teachers participating in this study had vastly different motives for using art in their teaching. In public elementary schools, the same teacher must teach art and music as well as all of the other subject areas, so the daily lessons are commonly integrated. Subject integration is also mandated by the Ministry of Education in the national curriculum as a stand-alone subject. For those who teach in the private schools used in this study, the standardized curriculum is still applied and the role that arts integrative curricula plays continues to be an active one, specialists in the arts do exist in some private schools.

Although high-stakes testing is present in Japan the teachers did not seem bothered by its demands and it never appeared to be an obstacle influencing integrative arts pedagogy or art education itself.
During interviews the participants shared what they considered to be primary influences in their lives throughout their childhood and leading to their present day teaching practice.

*Culture, family, friends and community* played a significant role in participant’s exposure to the arts which led to self-efficacy surrounding the arts and ultimately how comfortable they felt using art in their teaching. The inclusion of *habitus* as an influence was inconclusive primarily because participants did not seem prepared to talk in-depth about home life or family in the past and present.

The sub-category of schooling looked closely at Apprenticeship of Observation (Lortie, 1975) and participants talked about how the teaching practices they were exposed to as students influenced their own teaching. Also discussed was their exposure to the arts from primary school up through pre-service teacher education and how this exposure aided in how participants viewed and used arts integration presently.

Some of the major additions to the theoretical model included *agency* and *culture*. During both the observations and interviews, agency was evident on a number of levels. Teachers artistic agency as children often influences artistic agency as adults and therefor, influenced pedagogical agency involving the arts.

The teachers In Japan, regardless of artistic agency as children, seemed to accept the need to use the arts throughout teaching, and grew to enjoy it, although sometimes not until they began to teach. Balance is included in the overall philosophy of education in Japan and this is a focus of pre-service education which continues into teaching.
Overall, the findings show that pre-service teachers in Japan enter into their careers having been influenced by *apprenticeship of observation, family, friends, community, culture and after school activities* which collectively all influence *self-efficacy* in the arts, impact artistic and pedagogical agency and ultimately have a significant effect on how the arts are approached in teacher practice.

The following chapter will illustrate evidence from my field sites in the U.S. The chapter explores the connections between my U.S. participant’s reflections of their life experiences with the arts and their current pedagogical beliefs as teachers.
CHAPTER 5
THE SEEDS OF PRACTICE - THE U.S.

Introduction

Illustrated in this chapter are findings from my field sites in the United States. This chapter, like the previous chapter, begins with a description of the U.S. context, including descriptions of participants and field sites, and will be followed by a revised theoretical model called *The Seeds of Practice in the United States*. The model was modified according to findings that correspond to as well as contradict (if needed) my original theoretical framework.

Following an in-depth discussion of the theoretical model will be the presentation of the findings as they inform the research questions and understanding of the context.

The data show that the following sub-categories: after school activities, friends, family, habitus, community, and school climate all influence self-efficacy in the arts. In addition, both self-efficacy and apprenticeship of observation each influences pre-service teachers beliefs leading into teacher education and ultimately influence artistic and pedagogical agency which impacts teacher practice.

Evidence of artistic agency is apparent. In the data, self-efficacy is seen as a primary influence on artistic agency. Since in the U.S. each of the participants had art specialists who taught in their schools it is not part of the teacher’s contracted professional responsibilities to teach art or use art in their practice, therefor a certain amount of artistic agency needs to inspire pedagogical agency in order for participants to use the arts in teaching.
This chapter provides evidence of how frustrations in practice came up multiple times with the U.S. participants. This often led to discussions about the influences of school climate as being an overall supportive or non-supportive environment encouraging the arts. In addition, the effects of high stakes testing on teaching practice were also a huge influence on pedagogical agency.

Culture is described as the beliefs, practices and artifacts that define and allow a group of people to function. was seen in data as a way to bring the arts and learning together. Some of the participants took advantage of the diverse populations in their school to teach about culture, and to use art to learn about culture, but as the data shows, this was not necessarily across the board.

The chapter concludes with a review of the original research questions, illuminating the concrete findings of this study up to this point.

**Growing the Seeds of Practice in the United States**

In the following section I will describe how I made contacts in the U.S. and I will give a description of my participants, their backgrounds and their work environments.

**Participants**

Contact with my participants in the U.S. occurred initially through purposeful sampling, opportunity sampling and snowballing (Delamont, 2002). In the end my participants were chosen based largely on accessibility and ultimately opportunity sampling.
By the completion of this study I had interviewed four participants in the U.S. for between 3-5 hours each using a phenomenological-based interview format. I observed them teaching for between 2-3 hours and I had a chance to walk around the schools and get a feeling for the school, particularly the overall attention given to the visual arts, based on what is displayed in the halls and what the individual participants chose to display in their classrooms.

My first participant in the U.S. was Will. Will was a white male teacher in his mid-forties who has been teaching elementary school for 12 years. At the time of the interview he taught second grade in a public elementary school in a small town in New England.

The school building itself was bright and spacious. 48% of the students in the school were of Hispanic and Asian descent. 14% of the student population did not speak English as their first language. 4

Will’s school is located in a beautiful location and is surrounded by fields, and newly constructed playground structures. The building itself was a recipient of a School Building Design Award in 2006, given from the Massachusetts School Building Authority, so aesthetically I found the structure to be quite appealing with its brick walls and large hallways.

When entering the building I was greeted by the bustling activity in the art room which was positioned directly inside the main entrance. The hallway approaching Will’s room was bright and decorated with student art work which was hanging up on many

bulletin boards, but also other works of art were displayed, usually in the form of posters with some kind of an educational message. Wills class consisted of about 21 students and reflected the diverse ethnic backgrounds of the school.

Once entering into Will’s room itself, the atmosphere changed a bit. It was somewhat crowded, I’m not sure if this was just a small room or it was the desk configurations that caused this feeling. I did notice that art supplies and books were available for students’ use and pre-made posters were hanging up which displayed messages encouraging community. Most of the visuals displayed in the room consisted of instructions, academic work and lists of daily activities (figure 12 1& 2).

Figure 13: Will’s classroom- example 1
Through the course of our interviews it became clear that Will was always interested in music and he currently writes and performs music when he’s not teaching. He was one of the teachers in this study who took a less direct approach when pursuing his teaching career. When he first entered college his major was English and History. He ended up going back for his Master’s degree at a teachers college to teach Secondary English. After some time he pursued teaching certification and after about a year of interning and coursework he became a licensed elementary school teacher. Most of his coursework in elementary education took place as in-service classes and workshops. Through the course of my observations I could see how much Will loved his job. He addressed his students closely and personally, making each one feel special. His dialogue
with the class always appeared light hearted and warm. Although I didn’t observe Wills playing of music in the class, he assured me this is a regular occurrence.

One day when I entered the class I experienced an aroma which was not typical of a second grade classroom. Will explained that they had just finished with snack. A few times a week he makes up a huge batch of rice in his rice cooker for his class to enjoy during snack time. This was not very typical of my experiences in other elementary schools, and it added to the warm atmosphere which Will created in the classroom.

My second participant was Elizabeth. She was a fifth grade teacher working in Paxton elementary school in a suburban area of New England. She is a white woman in her late twenties and she has been teaching for seven years. The student body in her school is predominantly white and makes up 68% of the population. The remaining 32% are multi-racial with the highest percentage being Hispanic or Latino (http://www.doe.mass.edu).

Elizabeth was a Spanish and music major in college before changing over to psychology and education and getting her Masters in elementary education. She talked a lot about playing the saxophone through her primary and high school years and into college. When I questioned her about why she changed majors, she didn’t have a clear answer. She recalls just becoming interested in psychology and education and following that path instead.

Elizabeth explained to me how over the past few years’ technology has taken on an important role in her teaching, so much so that she is thinking of going for a graduate degree in education and technology. This came up during interviews, but it was also
obvious by how comfortable she appeared using technology in her class. The first time I observed her I came in when they were using the smartboard and viewing *Brain Pop* from the web, this is an interactive web page which shows the metric system through the use of graphics and animated displays which her students were using during class. Other times she had students presenting PowerPoint’s and she explained to me how they also have assignments which involve Voicethread, a fairly complex collaborative, multimedia program which gives her students the opportunity to collaborate online. I know this program well, and have had difficulty navigating it myself, so Elizabeth’s willingness to use such a program with fifth graders was impressive.

When I entered Elizabeth’s school, she greeted me at the front door and I noticed that student art work was displayed on the walls outside of the classrooms. In her classroom she mostly had academic work displayed, with only minimal representation of student art. No art materials seemed to be positioned for students’ use, with the exception of some markers on the back table, which she said she borrowed from the art teacher for a particular assignment. Elizabeth appeared kind, friendly and very willing to talk about her teaching. She gave the impression of being someone who is much immersed in her teaching. She spoke affectionately of her students, and shared with me the long hours she puts in at school, often staying at school until 5:00 p.m.

My next participant was Jordan. Jordan is a white woman in her mid-forties. She teaches third grade in Rose elementary school in the suburbs of New York City. 87% of the student body populations at Paxton are children of color and 73% are on free or reduced lunch. (School district home page n.d.)
Jordan has been teaching on and off for twenty years. She originally attended a state college with the intention of becoming a music teacher, but eventually changed her major to elementary education, primarily because she “hated” being in the conservatory. Once she graduated Jennifer had a hard time finding full-time work so she moved to Japan with her husband for nine months to teach in an English Academy. The fact that she had taught in Japan was a coincidence which was not discovered until the first interview was taking place.

During our first interview Jordan explained why she had been teaching on and off and how she has taught quite a few grades:

“It was very difficult to get a job at that time …I got my [own] classroom in 1995. I taught fourth grade for six years and then i took six years off to raise my three kids. I went back four years ago. I went from fourth grade to kindergarten and the following year I taught second grade and moved up after that third grade and currently I'm teaching third grade.” (Interview September 27, 2010)

Upon entering the school I checked in to the office, they called down to Jordan’s room and I was soon greeted by a soft-spoken African-American child whose “job” it was to escort me to the classroom. I immediately noticed that the school building was a bright and inviting environment, regardless of it being a rainy dreary day outside. The building was rich with big windows along the hallways and in the entranceway. Some art work was displayed in both the halls and in Jordan’s classroom, but mostly displayed were pre-made posters which again encouraged community and academics such as a
picture of Obama, the words for Pledge of Allegiance, and the words for the Star Spangled Banner.

Once I walked in I immediately noticed the technology area which had six computers and a smartboard (figure 13). The desks were arranged together in clumps of six to form tables, with a big space in the front of the room to be used as a communal meeting area for this class of about 19 students.

Figure 15: View from the entrance to Jordan’s classroom

Jennifer seemed to really love her job and it was clear that she had great affection for her students, she explained how “… I feel like I'm having a lot of fun because I love these kids.”

My final U.S. participant was Maureen, an energetic, petite white woman in her early forties who teaches second grade at Sahar elementary school in a small city in New England.

Maureen has an undergraduate degree in English and she was a pre-school teacher for 12 years before going back to school for her Masters and teaching certification. She explained how she went through the program the “back door way” because she already
had a job. She described how “… I took the test, gave the state my transcript, my test scores and they said these are the classes you need to take. That's how I got my certification.” Over time she took classes and acquired her teaching license. On quite a few occasions she referred back to her previous teaching of pre-school. She explained “I think that [being a pre-school teacher] had a huge influence on my teaching.”

Aesthetically, Maureen’s school was very much like Will’s. The school was housed in a very appealing structure with brick walls and large bright hallways. Art hung on the walls in the halls and the art room was close to the entrance and had huge windows so everyone walking past could look in and see the activities of the day.

Maureen’s classroom was extremely neat and orderly, almost to an extreme (figure 14). I think this feeling of cleanliness was exaggerated due to the new carpets and the southern exposure on a bright sunny day. It seemed that everything in the room had its place and the students appeared respectful of this. During my times observing I never experiences loud chaotic activities which are often common in a second grade class. When she was teaching a lesson I notice Maureen always had the student’s full attention. She addressed them personally and the lessons I observed such as the creating of tops for a balancing activity, were fun and engaging.
The walls in the classroom were full of children’s art work (see figure 15). Maureen herself was lively and enthusiastic to share her teaching experiences with me. Our first interview took place while the children were in the room working independently. During this time her interactions with her students were so calm that it created serenity in the classroom which seemed contagious. The students stayed on task and worked diligently with the help of a few aids circulating in the room. The few times we were approached during the interview, Maureen quietly directed the students elsewhere.

What Maureen had displayed on the walls inside the classroom and in the hallway was very telling of the kind of environment she tries to create in her classroom. It was a space for the students to be creative and proud of their work.
By the completion of this study I had interviewed and observed my participants in the U.S. for a minimum of six hours each. I observed them teaching lessons, interacting with their students, student teachers and class helpers and I had a chance to walk around the schools and get a general feeling for the environment which they spend so much time in.

In the following section I will review the original theoretical framework and introduce the revised Seeds of Practice in the U.S.

**Revisiting and Revising Theoretical Models**

As was described earlier, and remains clear in the original theoretical model, this study investigated the constructs which shape trajectory and influence a teacher’s professional practice. Figure 1 revisits the original theoretical model of *The Seeds of Practice*.

The revised theoretical model (figure 16) both adds and takes away from the original model and the core influences which germinate and motivate teachers in their practice. This model illustrates where teacher’s beliefs come from leading up to pre-
service teacher education and how these beliefs follow them through teacher education and into teaching practice.

As was with the *Seeds of Practice in Japan*, when I refer to practice as one of my concepts I am referring to overall teacher practice. I am paying particular attention to sub-concepts such as *Art in Practice*, although *Non Art-Practice* is just as valuable when interpreting data. By seeing what is absent I can begin to see the big picture regarding the reasons and effects of this absence. Based on information which was acquired pre and post observation I can draw further conclusions regarding the reasoning behind my participants decisions to or in some cases not to use arts in teaching.
I have revised my original theoretical model based on evidence from my findings. Some portions of my model are as relevant as I had expected before entering the field site in the U.S., and some parts have been added or dismissed depending on the frequency in which they appeared (or didn’t appear at all) in my data.

The following section discusses the changes and modifications to the original theoretical framework.

**Changes**

The original theoretical model was modified due to certain categories being a reoccurring presence. As a result of this I reasoned to include *agency, culture and school*.
climate as additions to my model. Although these modifications may sound similar to the Seeds of Practice in Japan, they are quite different, which will be discussed in detail in the following chapter.

Other changes which occurred in the Seeds of Practice in the U.S. would be the sub-categories of influence. These are community, after school activities, friends, family, habitus and school climate. The following section discuss both agency and culture as additions to my theoretical framework.

![Figure 19: Revised Theoretical Model](image-url)
Agency

Agency, was a primary concept which emerged from the data and was not part of my original theoretical framework. As was clarified in the previous chapter, agency can be understood in different ways and through different principles (Roth, 2011). As an internal power agency drives the outward and observable result of learning content and skills throughout life (Su, 2011).

Agency in the context of the U.S. field site is not dissimilar than the explanation illustrated in the *Seeds of Practice in Japan*. In this context, artistic agency as a child continues to reflect on artistic agency as an adult, and ultimately is reflected in pedagogical agency.

In reviewing the data from the U.S. I continue to see artistic agency as the empowering process of creating art, both in and out of the classroom. To take control of one’s artistic agency is to become successful in bringing about intended results through action. Artistic agency is exercised in different ways and to different degrees in both field sites. This concept will be revisited in my discussion.

Culture

In this study culture is described as the beliefs, practices and artifacts that define and allow a group of people to function. Culture was also an unanticipated addition to my theoretical model. Although I was well aware of the existance of culture both in and out of the classroom, the frequency of how diverse cultures are recognized in the classrooms in the U.S. as a vehicle for learning using arts integration, took me somewhat by surprise. Nevertheless, it’s completely logical, since today’s American classroom
bears witness to a greater influx of immigrant and migrant communities, from more
diverse national origins (Ganesh, 2011), using the arts as a tool for teaching about these
cultures makes complete sense, since the arts can not be dissociated from these cultures.
Art grows from individuals interacting and reacting to their world. Therefore education
and culture can not be separated from one another because both relate to the actions and
continuation of the people (Goldberg, 2006). My first hand witnessing of how the arts
were used to learn about and celebrate culture was limited, though through interviews it
was more apparent how this practice takes place within the schools and in individual
classrooms.

School Climate

The National School Climate Center defines school climate as the quality and
character of school life. According to the center, school climate is based on patterns of
students', parents' and school personnel's experience of school life and reflects norms,
goals, values, interpersonal relationships, teaching and learning practices, and
organizational structures (National School Climate Council, 2011).

Frustration around school climate came up often for U.S. participants. When the
school climate did not encourage the arts, it influenced the overall feelings about the arts
and how much art the students were exposed to throughout the week. Some of the
teachers felt the arts were highly supported, if not financially then within the culture of
the school.
Influences

“I think that [being a pre-school teacher] had a huge influence on my teaching. Maybe all elementary school teachers should be pre-school teachers.” - Maureen

Included in this section are factors cited most often as influences on teacher practice (see figure 17) such as: after-school activities, childhood interests, family, habitus, friends, community and prior schooling, and including present-day influences such as school climate and self-efficacy.

During the interviews participants made meaningful, personal connections between how their life experiences up to this point have influenced how they teach, and how they are both inspired and frustrated by present-day influences on teaching practice. In the following section I will show how each of these sub-categories reoccurred as evidence which drew me closer to answering my research questions.
Figure 20: Influences on self-efficacy

School Climate

Jordan explained how in her school the school climate really came from the “top down”: If the administration doesn’t respect the arts, the staff and faculty won’t either. She explained how budget cuts in her district reflect an extreme disregard for the arts:

… cutting the intermediate band string program is criminal. That is the only thing that some of these kids have. It’s criminal. The band conductor is phenomenal. She's a phenomenal teacher and she exposes them to so much. There is also such a connection between music and math. ... and here we are struggling with our math course and gee… let’s get rid of music. So once again the cuts that are being made have nothing to do with the well-being of the children and this is what is so criminal in this district. (Interview, May 18, 2011).
Maureen expressed excitement over an “enhancement block” which was a new addition to the second grade curriculum and was being supported by the superintendent. She explained that “The idea of this enhancement block is they are going to do creative work that supports academic learning.” Although Maureen communicated some concern over what kind of freedom they will have during the allotted time, she was encouraged and enthusiastic about the prospect of her students having more time in the day to be creative. Without a doubt, she felt her school district embraced the arts as both a stand-alone subject and within the general education curriculum.

Elizabeth, on the other hand, felt that the arts are viewed as less important than other academic subjects in her school. She explained how they don’t have an art room in her school. Art supplies are all on a cart, and the art teacher comes to the individual classroom. Her fifth grade class has visual art only half the year, with music the other half. It is scheduled for 40 minutes a week, but as she explained:

> By the time the cart arrives and the materials are passed out, you have about a half an hour to do something, and then there are instructions and this and that. So it’s not the best, there’s just not a lot of time to devote to things. (Interview, March 21, 2011)

Elizabeth additionally expressed a feeling of division between the general education teachers and the art and music teachers. She felt this also contributed to school climate because of the separation between subjects. She voiced her desire to improve the overall attitude towards the arts in her school, and bring in more collaboration between the arts and the classroom teachers:
I kind of feel like some of the art teachers and music teachers need to work on incorporating the more general curriculum into what they’re doing too. And maybe there doesn’t have to be such a divide like us versus them. I think a lot of the specialists--and it is changing and it is different at different schools--but I think they can support our curriculum better than they do. And I guess a part of me feels that I don’t have the prep time or the time to sit down. So I feel like there is something missing there… But specialists need to see what the 5th grade curriculum is and how they can integrate some of that too. And I think I can do more of that as well, but we are still at a place where we do have art and music. Not to say that I shouldn’t do any of it, but I think that there can be some better integration too with the specialists. (Interview, March 21, 2011)

In the U.S. participants suggested that integrating art was based on teacher prerogative since they had a separate art teacher teaching visual arts and a music teacher teaching music. Some teachers chose to integrate all types of art and others only the art they were most comfortable with. Some of the U.S. participants complained that scarcity of planning time made arts integration more difficult.

**Family, Friends, Community and Habitus**

Family, friends, and community and habitus seemed to have a significant influence on how and why some participants were exposed to the arts prior to teaching. Many of the interviewees shared similar stories about how parental and sibling’s interests incorporated the arts into family life and this increased the possibilities for experiencing and creating art, making it more accessible.
Dissimilar to this was some participants’ own personal motivation to pursue a particular art form, which both Elizabeth and Will experienced. Will shared how he became interested in music:

I grew up in suburban Cleveland and my parents did not have money. You know now if you live around here older people, they go to concerts-they listen to classical music, they have aesthetic experiences. My family never did that. And so it was like the way I individuated myself from my family was to establish a connection to those things. (Interview, September 27, 2010)

At first Will was very clear that his family did not influence him in the arts in any way. He described this in more detail:

I never talked to my parents about books ‘cause they didn’t read them. I never talked to ‘em about religion ‘cause they never went to Shul and thought anything of it. We just went for the high holy days. They never spoke of their own artistic impulses. They never had them. They had no inner lives. It was like I was completely free to do whatever I wanted. (Interview, September 27, 2010)

He also explained how it wasn’t just a rebellious way to break away from his parents, but it was more of a physical need:

Will: I can get obsessively into stuff, so by getting obsessively into stuff, I go farther into it than most people. And I have like a pretty good work ethic, so I’m like sort of relentless. So my brother, who actually is diagnosed with ADD and has taken all kinds of medication and stuff, says, “You’re just like me only you found some way to hide it as being constructive, and I never did.” But he’d go...
like, “You can pursue degrees, you can go to graduate school. That’s all you do. Then you do it and you get the thing, damn you.” Or, you know. Or it’s like, “I’m messing around on a guitar,” he says, “and you just like learn all the instruments, figure out how to do it, you know, make these—this music, and you write song after song. And you sit there and you just do it, and you don’t do anything else, and you just do it. And it’s like, I know you have ADD.”

Interviewer: So you just channel your energy elsewhere.

Will: I channel it. I channel it, and sometimes I can be constructive about it.

(Interview, September 27, 2010)

For Will embracing the arts seemed to be more of an adolescent survival technique which has followed him into his adult life. When he was younger it was something which gave him autonomy from his family and control over his life, but at the same time it seemed to be a way to fit in and please his extended family:

My family especially my grandmother when we would have big family gatherings she liked to sing. Everyone got to sing and when I got to sing it was like ‘oh he’s singing too.’ I said, ‘oh this is good I’ll just keep doing this.’ That’s kind of how that got encouraged and established. (Interview, September 27, 2010)

Elizabeth also explained her motivation for playing an instrument:

When I was in third grade, I remember there was a show on TV called “Rags to Riches”, and it was something we watched together and it was about these seven orphans, these seven girls, and this rich man kind of adopted them into his house,
and so hence the title was “Rags to Riches”, but the littlest girl played saxophone, and I just, you know, looked like her and was maybe about her age too, and that’s what I wanted to play, and so I hounded and hounded and hounded and for my birthday in third grade my parents bought me my first saxophone, you know, for a hundred and seventy five dollars, and we started lessons, and I took lessons all through high school. (Interview, March 21, 2011)

Some participants were able to associate these experiences directly with how they teach and what form of art (if any) they feel comfortable using in their teaching, and others just talked about these experiences as being a part of shaping who they are as people. Elizabeth makes this point by explaining why she didn’t participate in any art classes beyond her music classes:

… growing up my family was not focused on the sports, so it just wasn’t a part of our culture. I did get involved in some more things because I had some friends doing some stuff, and then I think I was just really busy doing other things too, there wasn’t time for everything. (Interview, February 7, 2011)

Jordan and Elizabeth both believe their biggest influence came from the people they were surrounded by. For Jordan it was her community in high school and college “maybe being a part of that community of artistic people. There was also an arts school, the music people and the art people and realizing that played a really important part.”

For Elizabeth and Maureen this influence came directly from how those close to them and their appreciation of the arts. Elizabeth expressed “I’d say my relationships with people, my friends and family, you know. I have friends that appreciate the arts, and
my family does.” As children, both participants’ mothers enjoyed the arts, particularly quilting and crafts, as stated by Maureen, “she always had some sort of crafts around.” Elizabeth’s mother made sure to visit museums and take advantage of living in an area that had a lot to see: “we’d just spend a lot of time just going to different museums in the area and viewing art like that, because again, my mom just really wanted to...” This is something that has stayed with her and she expressed how much she values the importance of being exposed to this kind of art and culture.

**Apprenticeship of Observation and Prior Schooling**

Jordan and Maureen seemed to have similar influences regarding the arts and their teaching. Jordan explained her exposure to the arts beginning in primary school: “I was in the gifted and talented program that started in fourth grade.” She later explained how the arts, particularly music, came naturally to her, and she was passionate about playing music from an early age. It was during this time in elementary school that Jordan recalled her most influential teachers. She also explained how “I always remember my mother saying that the teachers said I have such great rhythm. I think it was internal, but it was also encouraged. Encouraged but not pushed.” Similarly Maureen explains:

>[The arts have] always been a part of my life and it makes sense that I would do it with my kids in the classroom. It's how I learned and although not all kids learn the same way or the way I learned, but because it’s something that I really enjoyed and it makes sense for me to offer to the children in my class. When I offer something like that I'm always rewarded by what I see. (Interview, June 29, 2011)
Will described how his influence was not necessarily directly connected to one teacher’s pedagogical practice, but more towards an overall positionality which was the most influential:

There was an attitude that some of my teachers who I appreciated had, and the attitude was, ‘oh that's great, you know you seemed to be interested in something let’s support that and bring that out.’ And I was very grateful for those teachers. Some teachers took a personal interest in me as like a 10 year old and just said like, ‘wow that kid collects political buttons from every campaign,’ you know like ‘wow let’s see the collection and take a look at it’ rather than going, ‘let’s put it away we’re doing something else.’ So I thought that that was important, that that was an important hallmark of a good teacher and that they cared about the people they were trying to teach. They were interested enough in the people they were trying to teach to put aside their agenda too…and be taken somewhere by who the person was because they were interested in who the people were--who the students were and that’s really what art does. In order to make art, you are not just following orders-- you’re listening to the, you know, the requirements of craft and the tradition and you’re respecting that and trying to be part of it and follow it but you’re also having to have connection to a source of personal truth, and personal truth is something really to be cultivated and respected no matter if it’s inconvenient or not. (Interview, November 19, 2010)

This experience seemed to influence not only Will’s perspective on what the arts can do, but how a teacher can grow and learn about students through their artistic
endeavors, and this was an important point for him when choosing to use art in his teaching.

**After School Activities**

Participation in after-school activities varied greatly between individual participants. For some such as Will and Maureen, the exposure to after school activities appeared minimal. Both Will and Elizabeth recalled having a weekly instrumental lesson, Will on guitar and Elizabeth saxophone. Both recalled this being driven by their own desire to learn an instrument and not pressure from their parents. Elizabeth summarizes her early devotion to playing music:

> I would be in rehearsal before school, or after school, in concerts I always did summer band, when I was freshman in high school, the summer after my freshman year I was part of the United States Wind Ensemble, so we went to Europe for three weeks and went to seven different countries. That was really when I was big into the music…(Interview, March 21, 2011).

She also recalls being involved in theater, behind the scenes “…in seventh and eighth grade there was a drama club that would happen after school and I kind of helped out with doing some of the music and the behind-the-scenes things.” Although Elizabeth expressed little desire to become professionally involved in theater, she was involved in dancing. Once she reached middle school, she became interested in sports. “I played field hockey for a couple of years in high school; I did some intramural stuff after school.” Although sports never became a big part of her life, music continued to be, and playing music is an art she feels passionate about, but does not engage in currently.
Will also talked about being in theater groups as he got older. “On the weekends I was in a youth playhouse thing. I was in plays.”

Coincidently, all of the American participants were generally in agreement that they were not passionate about sports, but it was something each of them experimented with. Jordan, like Will and Elizabeth, was very involved with music, but she explained, “I did swimming and for a year I did lacrosse. When I came home I would do a lot of practicing with my instruments.” She joked about sports not being her strong point, and that her passion was always with music.

Maureen shared that “I didn't do a lot of after-school programs. We played outside a lot but that would be something that was kind of an exception. I did a little bit of swimming lessons after school.” She was the only American participant who recalls taking any visual arts classes when she was very young. “I took art lessons at the Newark museum. My mother had enrolled me in art lessons.” She explained, “I've always been interested in drawing.” The fact that her mother enrolled her was evidence of how she felt supported in her interest in the arts.

**Making Choices**

Some of the activities chosen had to do with time constraints. The U.S. participants often talked about making *choices* between activities. Maureen explained that her love for singing kept her out of visual arts classes for all of her high school and college career, because “if I was going to make a choice about art it was going to be the music over anything else.” Jordan also explained that after elementary school “I had to make a choice between art and music, I couldn’t do both. I would have liked to have done
both, but I couldn’t.” This seemed to be a common frustration with both Jordan and Maureen. It seemed clear that if a student was in choir, band, or on a sports team they had to make choices to not participate in other school or after-school activities.

During school hours the U.S. participants also had to make choices, and several explained that when choosing classes they just didn’t have enough time for everything. Maureen elaborated on this:

It [art] didn’t fit into my schedule. I needed to take five classes. The college prep classes I had to take Spanish and the glee club or the audition chorus took one whole period and it was actually during the day. So that was what I did. (Interview, June 29, 2011).

Participants talked about having to make these choices in junior high and high school. Most of the participants had art in elementary school, although not all of them could remember details. Jordan again recalled, “I remember them telling you in high school you had to choose between music and art. I always loved art, I would’ve loved to continue with art and learn more about it.” She also explained how:

In the fall I did the swimming and for a year I did lacrosse. When I came home I would do a lot of practicing with my instruments. To give you a perspective of me as a person, my mother dies when I was a junior in high school. That was a hard time, so I focused on that. I was involved with a band called the happiness band and we met once a week and it was a group put together by elementary school band conductors and it was something that met once a week from fourth grade through high school. (Interview, January 24, 2011).
Jordan seemed to fit in different activities during a particularly hard time in her life. She was fortunate enough to be in a school that supported the arts and her endeavors as a musician.

**Self-efficacy**

As is in the previous chapter, this category of self-efficacy is split into two sub-categories: 1) Self-efficacy as a child 2) Self-efficacy as an adult. Each of these sub-categories looks at both high and low degrees of self-efficacy concerning comfort levels encompassing the arts; Visual Arts, Performing Arts, & Literary Arts.

Elizabeth felt apprehensive regarding her abilities to work with art materials. In an interview with Elizabeth she talked about what she remembers feeling as a youth regarding the arts:

Elizabeth: Well in school I mean I had the you know, art class and the music class, I guess I was never very… I don’t know, I never, for whatever reason, I didn’t consider myself very talented at drawing and painting, and some of the things we would do in art class, and it wasn’t one of my favorite classes, and even to this day it kind of is something that nags at me and have to, you know, remind myself that it doesn’t matter how good it looks, you know what I mean, but like um… (Interview, February 7, 2011)

Later, when Elizabeth was asked “How comfortable do you feel using art materials in your classroom?” Her response was “Not very.” When I asked her to talk more about this she explained:
I think, it’s funny, it’s not something I think about, but now talking about it, I think I definitely shy away from it [visual arts]. I don’t welcome it [visual art]…I think it’s just cause I get like very intimidated sometimes with trying to make things look perfect, and it’s just like having a lack of confidence with the visual arts. (Interview, February 7, 2011)

Elizabeth was also not very comfortable with drama. During one observation she had an intern teach the arts integrative lesson. Talking to the intern at the end of class she explained that Elizabeth was not comfortable doing drama and she wanted to take advantage of having a helper who was very comfortable with this art form. Although it seemed clear that the lesson did not connect to anything academic, the students still seemed to have fun. When it comes to music in the classroom Elizabeth feels more comfortable “To be honest, I do think we sing a lot in here and I’m not afraid to just sing in front of them.”

Jordan and Maureen both felt very comfortable with the arts in general. Maureen clarified how “I love art materials.” When asked if she could think of any materials she avoided using, she simply said “no.”

Will was the exception, although he claimed to not feel very good about his artistic abilities, his attitude portrayed someone not being held back by being self-conscious:

I've done drawing exercises with them where I do a freehand rendering of something and they go, "whoa, that's really cool, that's really good." and other
kids can do it better. But I'm not afraid to show my childlike honest version of something. (Interview, November 19, 2010)

He also explained how he feels the most comfortable using music and drama in his teaching as opposed to visual arts materials. When asked if he considers himself creative he replied “Oh yeah. The reason why I do is because I'm fearless about just jumping in and doing anything--stuff I'm not qualified to do, and just doing it until I tell myself I'm qualified to do it.”

Jordan was another participant who felt completely comfortable with the arts and always has. She explained how comfortable she feels using the arts in her teaching, especially creative writing and music.

Interviewer: Is there any art form you don’t do because you’re just not comfortable with it? You talked about music you just kind of fall into it, and drawing, and writing. Is there anything I’m missing that you just avoid?

Jordan: I don’t fear anything. Within my class, it’s funny that kids are like, oh you made a mistake. I make mistakes all the time, we all do. I really do kind of see myself as “oh my gosh, let’s check that out together, what can we learn together?” So I’m not afraid of it. (Interview, February, 11. 2010)

Those participants who talked about pursuing certain art forms through their youth appeared to consistently use those same art forms in their teaching. In the following section we will look at how the arts were addressed in teacher education in the U.S.
Teacher Education

The greatest variations in this category came from the U.S. participants because some of them took an alternative route to teaching certification. Neither Will nor Maureen went through a traditional teacher education program. Maureen explained how after 12 years of teaching pre-school “I did it the back-door way. After my Master’s I took the test, gave the state my transcript, my test scores and they said these are the classes you need to take. That's how I got my certification.” Most of the education courses which Will took existed in the form of in-service professional development workshops or summer courses, after he was already tenured as a classroom teacher, but he did not recall any methods classes or education classes he took before this time.

Jordan, Elizabeth both experienced a formal, more mainstream teacher-education program. They both had similar experiences with the arts in these programs. For example, neither recalls taking any art methods courses or any required art courses which connected to their pre-service teaching programs. Elizabeth talked about taking music classes and a dance class during her Master program:

Elizabeth: I took a lot of music and movement classes that I loved.

Interviewer: Do you feel like you use any of that [in teaching]?

Elizabeth: Some of it I do, I have some music, but again I just I don’t have the luxury to be teaching them Korean folk dances.
Interviewer: I was gonna ask you, was it in the context of education or was it just separate?

Elizabeth: It was kind of separate, but there were definitely things that I could take away from it, like there was some books too that had some ideas, but even just if you’re practicing spelling words, even like you and your partner tossing a ball back and forth, just to kind of associate some kind of rhythm and motion as you each say a letter, and go back, you know what I mean. Or there’s one we’ll be doing soon where they have to act like the atoms in a solid, okay now you’re a liquid—how do the molecules move around, and in a gas, how do they move? So, different things like that. (Interview, March 21, 2011).

Even though Elizabeth’s program did not require her to take these classes, she had enough of a background in music and dance to know that she would enjoy them and eventually they would connect to her teaching.

Jordan also took many music classes and worked in the theater department costume shop. But she noticed that “based on that chart [arts index graph] that I just filled in, there was such a decrease into my teacher training as to exposure to the arts.” She felt it was at this time that she had to focus on her education courses, and those did not involve art.

When Jordan was asked, “Do you remember them [teacher educators] talking to you about how you can make music part of your teaching?” she was clear with her answer: “No. Not at all. As a matter of fact, they most certainly didn’t.”
When Maureen was asked if she could go back to her teacher education and make changes, specifically when it comes to the arts, what might she change? Her response was, “It would have been nice for each class to have a little bit of that [information on the way teachers approach the arts], even just a small section, ya know, because it includes different ways of thinking.” The same question was asked to Elizabeth:

Interviewer: If you could go back to your pre-service training and were in a position to make changes, what if anything might you change—with the way that they approach the arts in the teacher preparation classes?

Elizabeth: Well I guess I would just try to do more, and maybe if some of it I guess were more mandatory I would have no choice but to take classes. I guess if I could go back I would choose to take them, but I don’t know if I would have chosen to take them. (Interview, May 6, 2011)

While Elizabeth felt like she wouldn’t have voluntarily taken art classes or an arts methods course, she was able to see the benefits of having one. Elizabeth more than any of the other participants seemed to shy away from using the visual arts or drama in her classroom.

Agency: Stepping Up

You know, the typical creative inhibition that I hear about, I don’t have. In other words, some people say gosh, you know, I can’t draw, I can’t write, I can’t paint, I can’t dance. I always just think: if I’m doing anything that’s intentionally like one of those things, I’m doing it. And I don’t have to apologize for it...

-Will (February 11, 2011)
Artistic and Pedagogical Agency

Will had no formal training in the arts and in the U.S. taking art classes was not required to become a teacher. So Will took control of his artistic abilities and reticence: he consciously made sure that what he made of his artistic capacities had no influence on his approaches during teaching:

You know, the typical creative inhibition that I hear about, I don’t have. In other words, some people say gosh, you know, I can’t draw, I can’t write, I can’t paint, I can’t dance. I always just think: if I’m doing anything that’s intentionally like one of those things, I’m doing it. And I don’t have to apologize for it… And I’m doing it to the best of my ability at that moment, and if it’s actually good, I’ll keep doing it, and I’ll do that. I’m able to tolerate being inept, inexpert.- (Interview, January 21, 2011)

Not everyone has this approach. Elizabeth admitted to shying away from the visual arts because of her inhibitions. Although she still tries, she made it sound almost painful.

…it’s kind of like dogs, you don’t want them to smell your fear, you know what I mean? So I kind of just suck it up and I do things [demonstrate art], but I know I don’t really look forward to it. (Interview, May 6, 2011)

She also explained how she wants to change that:

In our teaching, and even in our conversations the past few months, I’ve just been more aware of things. Just thinking of how I could do things differently and trying to incorporate some other things and, you know, seeing how that goes. (Interview, May 6, 2011)
It was interesting that both Elizabeth and Jordan had a comparable reaction when reflecting on teaching. Jordan similarly explained “After conversations with you, I've been thinking, gosh I really should do that more, I should give them that exposure. No one else is giving them that exposure.” This was particularly interesting because out of the U.S. participants Jordan was the most likely to integrate art. She commented at one point that “I never really think about this [art], I just do it.”

Discussing the arts did seem to impact Elizabeth and Jordan’s view of how much art they use in practice and changes they want to make to this. After each interview some comment would be made about the fact that they never reflect on the amount of art they use in teaching, until we started talking. From these discussions both Elizabeth and Jordan expressed how these interviews have made them think more about the arts in their teaching.

**Practice**

*Art in Practice*

In most U.S. schools the arts are taught by an art specialist, typically once a week for an average of 43 minutes per class (Chapman, 2005). If we were to include music taught by a music specialist meeting typically once a week for an average of 43 minutes based on a 180day school year, this would total 52 hours per year. This is the time the students are working with arts specialists and teachers have preparation time.

In the U.S. it is not part of the teacher’s contracted professional responsibilities to teach art or use art in their practice. In most situations teachers are given a choice as to
how much art they include in practice. An example of this can be found in in the Massachusetts Department of Education Frameworks. Although integrating the arts as a way to reach specific standards, is suggested (table 6) in general it is as an extension of the initial learning activity and is not required.

Some of the participants, such as Maureen, explained how integrating the arts need to be intentional because “it takes more planning”. While other participants seemed to incorporate art into their teaching naturally, with unplanned effort. It’s somewhat ironic that Jordan was one of these teachers. During my first phone conversation with her she tried to warn me that she really has no time to integrate art, and that she would probably not be the best person for me to work with. I assured her that her tendency to use or not use art in her teaching was irrelevant to me.

Reasons behind the frequency of using the arts in teaching or not using the arts vary, but time limitations were definitely a constraint. Elizabeth said that “… it’s just that planning, to be able to have the time to look up another idea, try it yourself, find materials yourself. And that’s where I struggle [with integrating art in the classroom]…” Maureen also commented, “I definitely try to do things [arts integration] when I can and when I have time. The thing I struggle with is that there are tons of great ideas and I just don’t have the time to think about them and plan them all out.”
Jordan voiced her own concerns over this:

It’s not out of fear [that I avoid art]—instead it’s time restraints and making sure I get through the material I need to get through. ..I remember one time once again when I was teaching 4th grade. For social studies we made globes, and it took forever. Paper mache’ globes and gluing them, making sure they’re symmetrical.
But all the things are extremely time-consuming. But on the other hand, I know when they’re painting that globe I know they understood that the Pacific Ocean was wide on the map. They know it wraps around because they had the experience of making that globe as opposed to me showing them. (Interview, May 19, 2011)

**Non Art-Practice**

During the course of this study the term “non-art practice” developed gradually. At first my codes connected to the absence of art in practice, as seen in some standardized or “boxed” curricula and general teacher practice. This was followed by narratives about why when it was in their control my participants were not including more art in their teaching,

Will explained: “I wish I could do it [art] more, because I’m sort of so busy doing what needs to be done.” Elizabeth went a bit further into her explanation of why art might be limited in her practice:

… people will say that a good teacher can teach that stuff [arts integration], and that’s true, it’s just… right now we have to do these writing prompts for the district, and we’re now on our fourth afternoon, and that’s probably six hours, and to be honest, it doesn’t mean anything. It doesn’t help me with my planning or my teaching, because I already know what I want to do, I already know what we need to work on and what so and so needs to work on, it does nothing, but I have to do it and it’s four afternoons I’ve had to give up where I wish I could be doing other stuff. (Interview, March 21, 2011)
Jordan also supported this claim by explaining that “Unfortunately I like all that stuff [incorporating art and art history], but it’s not what we’re being tested on. It really puts us in a bind. It’s not education for education’s sake.” Elizabeth earlier shared a similar frustration when referring to all of the great ideas she has, but lack of time to explore them. She also described her feelings of being torn as a teacher:

Sometimes I feel like two different teachers, because there is part of me that needs to get b and c done by this time because I’m gonna be tested on this and that on this day…. Like there’s Teacher A and Teacher B, and Teacher A is definitely that more test-driven, here’s how to take a test, and then I do really struggle with trying to fit in and be balanced and I feel, and this is just my opinion, but I feel because I try to do everything, I feel very torn and stressed out, and I think some teachers don’t try to do everything like I do. (Interview, February 7, 2011)

**Frustrations in practice**

Frustrations in Practice played a particular role in data analysis when participants were asked questions such as “what would you say stands in your way of integrating more art into your teaching?” With the U.S. participants this often led to discussions about *school climate* as being an overall supportive or non-supportive environment for encouraging the arts.

How the participants felt about their decision to use or not use the arts was an issue which will be explored further in this chapter. In the following category, labeled *Influences*, we can see through the theoretical model (Figure 2) what stood out most for the U.S. participants as catalysts for influencing practice. In the previous section teachers
communicated what they were up against when trying to make learning more interesting. They also explained how these frustrations such as lack of time, resources, and support ultimately influence teacher practice.

**Honoring Diversity in practice**

Some teachers talked about the population demographic playing a major role in establishing school climate. Schools that embrace the diversity within their population often do this through the celebration of culture. Jordan described how important it is for the arts to reflect cultures represented within the school “What better way when they talk about being culturally sensitive, you can pull artists from their home country…. That’s part of our Social Studies curriculum, the culture of different countries.” She also expressed the feeling that she was on her own with this and that she didn’t think that there was anyone [other teachers] she would necessarily seek out to get their input on the arts. For Jordan, the arts seem to be part of her classroom climate, but not necessarily the school climate.

Other teachers also talked about how the school climate supported the arts by way of cultural studies. Elizabeth mention “…I do a big unit with folk tales as way to kind of talk about other cultures…” In some of the schools, cultures were celebrated within the entire school with a day of festivities representing the Chinese New Year or Latino Pride Day. The involvement of the arts in these cultural celebrations was always evident.
This chapter so far has presented a portrait of the connections between my U.S. participants’ reflections of their life experiences with the arts and their current pedagogical beliefs as teachers. The evidence unearths the constructs which shape this trajectory and influence professional practice.

As is illustrated in the theoretical model, this study provides a structured portrayal of how apprenticeship of observation, family, habitus, friends, community, after school activities, and school climate all influence the forming of beliefs which pre-service teachers in the U.S. enter into their teacher education programs with.

This chapter, like the previous chapter which focused on Japan, illuminated how elementary school teachers in the U.S. develop their self-efficacy in the arts which fuels their beliefs and in the end plays a major part in inspiring teachers to use or not use art in their teaching.

In order for me to understand what shapes trajectory, I needed to uncover how elementary school teachers develop their self-efficacy in the arts. As the evidence suggests, self-efficacy undeniably connects to teachers’ approaches and frequency in using the arts in practice. The data showed that some teachers felt deterred from using particular art forms, due to feeling insecure about the medium. This was evident in Elizabeth’s statement:

“I didn’t consider myself very talented at drawing and painting, and some of the things we would do in art class, and it wasn’t one of my favorite classes. Even to
this day it kind of is something that nags at me and I have to you know, remind myself that it doesn’t matter how good it looks...” (Interview May 6, 2011)

Elizabeth also explained how based on her feelings about art and her experiences in elementary school, she felt she definitely shied away from the visual arts.

Other participants such as Maureen felt that familiarizing themselves with certain materials and arts based lessons would take preparation time, something they felt was very limited. She explained how the most difficult part of using the arts in teaching is:

“…planning time. Not feeling like you're planning everything from scratch, so you're not starting everyday fresh. I don't mind doing some creational things [creating new things], but as an elementary school teacher you’re not teaching three classes but six classes, new and different every day. So time is huge.

“(Interview June 29, 2011)

The data illuminate how the activities and artistic mediums participants were exposed to through habitus and family life had a crucial influence on their self-efficacy in the arts. Will who is a musician, did not feel particularly comfortable around visual arts, he explained that his mother liked to paint, but when asked if she encouraged him to do the same he replied “I don’t think the opportunity was there to do that- but she did teach me guitar, she wasn’t committed enough to it [painting] for me to be drawn into it.”

Elizabeth who studied music during her high school and college years also connected this to her family. She explained how they sang lot of songs and “for my birthday in third grade my parents bought me my first saxophone, you know, for a hundred and seventy five dollars, and we started lessons, and I took lessons all through
high school.” As is demonstrated, the activities participants were exposed to through family life had a crucial influence on participant’s self-efficacy in the arts.

School climate was undoubtedly an influence on practice, as is exhibited in the data. All of the participants felt that the climate of the school had something to do with how much they felt they could integrate art into their curriculums. Most often this climate came from the pressure of high-stakes testing. Evidence of this is in Maureen’s’ statement “I don't think I get a chance to integrate it [art]. I'm so focused on the public schools, these are the frameworks and this is what you have to do this is what the school district says you’re going to cover.” Jordan’s explanation shows her contrasting experiences from one job to the next “The gentleman I worked for at Ebertown was very into the arts. I think he made sure there was always a sixth grade trip to see a show…Following that principal [it was] nothing ...“In the position she is in presently she explained how “[they are] cutting the intermediate band string program is criminal.” Because the principal in her school is not tenured, and she thinks that might have something to do with her not standing up for the arts.

As was discussed, influences on self-efficacy and the arts frequently came from family and after school activities, and school climate frequently influenced teacher practice. However, the evidence also demonstrates that apprenticeship of observation was not a primary influence on self-efficacy in the U.S. but it did have a key influence on shaping teacher’s beliefs, which additionally influence teacher practice.

As was illustrated in the theoretical model, a combination of factors influenced pre-service teachers’ self-efficacy in the arts, their beliefs and ultimately teaching
practice. It was through apprenticeship of observation that the forming of their beliefs was most evident. For example, when Will was asked if there was a teacher who influenced him the most in bringing creativity into his teaching he was very clear when he said “No, I don’t think so…” Nevertheless, when asked specifically about teachers who influenced his teaching in any way Will explained:

“There was an attitude that some of my teachers I appreciated had, and the attitude was, ‘oh that's great, you know you seemed to be interested in something lets support that and bring that out’…So I thought that that was important hallmark of a good teacher and that they cared about the people they were trying to teach.” (Interview October 29, 2010)

After observing Will teaching and seeing his personable and encouraging interactions with students it was evident that his teaching was still being influenced by these former teachers.

Only one participant talked about the arts in school influencing them at all. Jordan went to a gifted and talented program which had a strong focus on the arts, specifically music, and Jordan often brought up how she uses music in the classroom “I just out of the blue we will sing certain things …” None of the other participants felt the arts played a big role in their own elementary school experiences. Even Elizabeth who was a music major in college said “Yeah whenever I can find a song or something we’ll sing” but the overall sense was that she didn’t do a lot of this.
Stepping Stones towards Teacher Practice

As was the case with my participants in Japan, in the U.S. these initial influences eventually lead to teacher practice, but a lot of changes can happen while advancing on the stepping stones from childhood influences towards teacher practice.

Pre-service teachers can enter into the field with little background on how to use an arts integrative approach to teaching. Some like Will would say it’s “intuitive” and he is not fearful of trying art forms that are new and unfamiliar. Others such as Maureen might “shy away” from a medium they don’t feel comfortable with. If exposure to the arts and methods for teaching using the arts are not addressed during pre-service education, the evidence supports that some teachers will enter into their careers avoiding what can be an exemplary tool for learning.

The data was consistent when it came to arts integration playing a minimal part in pre-service teacher education. None of the participants felt that arts integration was more than “mentioned” during pre-service education. With some participants like Maureen talk of the arts wasn’t even recalled at all. She reviewed the list of education courses she took during her pre-service education. When I asked her if the arts addressed at all her response was “I wouldn't say so.” I asked again, a little more directly if they were ever even talked about and her answer was simply “no.” Elizabeth seemed to have some recollection of them discussing art in her course work, but not actually helping them to learn how to integrate art.

“I don’t know just thinking about it really, right now, right off the top of my head, I can’t say too much comes to mind, to be honest with you. You know, we
talked a lot about theater and some dramatic things like that, but um…[not visual arts or music].” (Interview March 21, 2011)

Elizabeth also recalls:

“I think maybe we talked about why, you know, why it[art] would be a good idea, but I don’t necessarily remember like getting information or you know, explicit on how-to, you know, other than it’s a good idea to and you know, here’s all the reasons why, and nobody argues with that, um, I don’t necessarily remember being taught specific strategies or whatever.” (Interview February 7, 2011)

As can be seen in the prior evidence, and is demonstrated in the progression of the theoretical model, self-efficacy is directly connected to pre-service teachers beliefs, beliefs about what they are capable of as individuals and educators, and what role the arts play in their lives and future practice. These beliefs follow pre-service teachers into their education programs, and if these beliefs are not addressed in the programs, the opportunity to change these beliefs is missed, and so will be valuable opportunities for both the teachers and the students.

Conclusion

This chapter began with a revised theoretical model that I am calling *The Seeds of Practice in the United States*. The model was modified according to findings that correspond to as well as contradict (if needed) my original theoretical framework.

The data show that after school activities, friends, family, habitus, community, school climate and apprenticeship of observation, all influence self-efficacy which
influences pre-service teachers beliefs leading into teacher education and ultimately influence artistic and pedagogical agency which impacts teacher practice.

The direct influences on self-efficacy in the arts came from how much of the arts the participants were exposed to. This exposure came through habitus and/or as a direct influences of family, friends, and how the arts were viewed in the overall community. This exposure had a direct effect on the type of art they were more likely to use or avoid using in the classroom, based on how comfortable they felt with that particular medium.

Artistic agency was primarily influenced by self-efficacy. Artistic agency is seen as the empowering process of creating art, both in and out of the classroom. This was exercised in different ways and to different degrees in the U.S. Some participants had some formal training in the arts and felt confident exercising artistic agency. Some participants thought they were exercising artistic agency in their lesson planning, but the evidence of this was minimal, whereas other participants thought they exercised limited artistic agency, and the evidence on the contrary demonstrated a broad range.

Since in the U.S. each of the participants had art specialists who taught in their schools it is not part of the teacher’s contracted professional responsibilities to teach art or use art in their practice. Some participants claimed it took too much time to plan and implement arts integrative activities, while some also just didn’t feel confident using certain art forms in their teaching and others claimed that beyond the basics of pencils and markers it was just too messy.

Frustrations in practice came up multiple times in with the U.S. participants. This often led to discussions about the influences of school climate as being an overall

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supportive or non-supportive environment for encouraging the arts. Also feeling the effects of high stakes testing on teaching practice was huge. Those participants teaching particularly the upper grades said they found that standardized test preparation was a number one priority, and little time was left to bring the arts in to teaching.

Culture was seen as a way to bring the arts and learning together. Some of the participants took advantage of the diverse populations in their school to teach about culture, and to use art to learn about culture. Sometimes this was a school wide endeavor such as Chinese New Year celebrations, or sometimes it was localized to just the classroom.

The chapter concluded with an overview of the initial research questions and a demonstration of evidence which shows that the influences which eventually lead to teacher practice can have an immense impact on the beliefs of pre-service teachers.

The following section will include an interpretation of the evidence and how it connects to my theoretical framework in light of the empirical literature at hand.
CHAPTER 6
DISCUSSION

Introduction

The findings presented in the previous chapters demonstrate how the arts are used in elementary school teaching and the factors which may influence teachers’ desires and abilities to ultimately use or not use art in classroom practice in field sites in Japan and the United States. These chapters describe how both field sites had very different approaches and rationale behind using the arts in teaching. The purpose of the study was to see how life history influences teaching practice, and to recognize the primary influences which impact an elementary school teacher’s aspiration to use or not use the arts in teaching and what ultimately contributed to the shaping of trajectory.

This chapter will focus on a discussion of these findings in light of the empirical literature at hand. Relevant themes include:

- The degree which arts integration is valued and approached in elementary education in the U.S. and Japan.
- Teacher’s beliefs about integrating the arts into curricula in the U.S. and Japan
- Challenges which occur for elementary school teachers involving arts integration in the U.S. and Japan.
- Comparisons about the similarities and differences in curricula and experiences of the teachers in the U.S. and Japan.
The Value of Arts Integration in US

Arts and Academics

In the United States “arts vs. academics” is often accepted as a binary. It is common knowledge that the arts in the U.S. are often put on the chopping block when it’s time for budget cuts. Teachers like Jordan described how she sees the arts fighting for survival. When talking about the elimination of the string program, Jordan explained, “Once again the cuts that are being made have nothing to do with the well-being of the children.” Although this wasn’t the attitude across the board in the U.S contexts, it was most definitely a reoccurring concern.

The teachers all seemed to acknowledge the value of the arts, but because of the time and capital needed to prepare children for high-stakes tests, the teachers worried about the continued existence of art education in public schools. Although all of the U.S. participants expressed concern about the diminishing presence of art, no one seemed particularly concerned about what Eisner (1998) fears, which is that if the values for which the arts are prized in schools are located primarily in someone’s version of the basics, when those basics have little or nothing to do with the arts, this is when problems will begin to emerge. This concern was recognized by Russel and Zemblyas (2007) as one of the challenges involving the adoption of an arts-integrated curriculum. Within the field the concern is that teaching all the arts together along with other subject areas undermines deep understanding of the concepts in each subject area.

Although none of the participants expressed concern with the arts taking away from other subjects, or other subjects taking away from the arts, it’s an understandable
concern. This concern becoming a reality would be particularly dependent on educating the teachers and particularly the administration on the role arts integration plays in conjunction with other academic subjects.

Within the field of art education the fear is that if arts integration is used as a vehicle for increasing test scores the administration would feel the arts are already covered by the general education teachers. The result of this would be to do away with the arts as a stand-alone subject. Eisner explain this point further by saying that we do the arts no service when we try to make their case by “touting their contributions to other fields” (p. 15). He also explains how when these contributions become priorities and the arts become “handmaidens to ends that are not distinctively artistic and in the process undermine the value of art's unique contributions to the education of the young” (p. 15). There was no mention of these concerns amongst the U.S. teachers. Each seemed to have their own understanding of the value of the arts as stand-alone subjects and as part of other academic curriculums. When Jordan was asked if she saw art and arts integration as having two different agendas, she explained how “In my mind they are completely different.” She further explained what her position was with using the arts in her teaching:

Jordan: I see art, language arts different from art and science. I think it’s an important way for each of them to express their knowledge and track. Right now it's butterflies so each day they have to track and draw what they observe… But it's interesting because they will make their drawings and the words are so much harder for them to fill in. So there is an ease for them to relate more with a visual
concept of what they are saying rather than just writing it out. Is it art per say? Art for the sake of art that would be hanging in a gallery?

Interviewer: No but is it important?

Jordan: Oh yaeh-it’s important, I’m just thinking like I said before. Filling in those gaps as art, not true art. But its art.

Interviewer: So when we talk about you wanting to bring more art in, planning, or bringing it in. Are we talking about the drawing part or comprehending through art or are we talking about exposing them to higher arts?

Jordan: Exposing them to high art I do not do. .. It’s the other part.

Although Jordan understood the importance of exposing her students to all types of art, she was also realistic about what she found she was able to do.

The perspective on the value of the arts combined with other subjects and as a separate subject was not always consistent. Elizabeth explained how she sees the arts in school on a more emotional level “… art could be maybe a connection you make to anything and how you respond to that connection … so I guess it’s just a response to something that invokes a feeling or a memory, or, you know, something in you.”

When asked the question of “what would happen if the arts were cut in school? How would things change?” Elizabeth’s first response was “Well I wouldn’t get my prep time in the same way,..” She also went on to say how she thought the children would miss it and “I think they look forward to some of that special time, because it’s a little
more relaxed.” For someone who is not that enthusiastic or comfortable around certain art forms, this is not an unheard of response. In high school Elizabeth generally avoided taking art classes because as she said “…it [art] just didn’t interest me at all.”

This data demonstrates how the arts and arts integration are viewed by particular teachers and how these viewpoints correlate to how they value and define the different roles that arts and arts integration play within the curriculum. As Eisner states (2008) “When the arts are not a part of your own life it is hard to know what they can contribute to it or to the lives of others” (p.8). Elizabeth looked at the arts as a way of having fun and relaxing. When asked about a drama activity I observed which was led by an intern, Elizabeth explained that “We’ve been doing math all day today, and I said we’re just gonna have some fun.” Elizabeth is seeing the arts on a somewhat different level than Jordan, who looks at it as a tool for learning, not necessarily a tool for “relaxing.”

According to the data, neither of these teachers arts integrative practice could replace what is learned in a course which focuses specifically on the arts. This study shows that what is covered in these teachers practice would not and should not jeopardize the existence of any arts education program.

**The Value of Arts Integration in Japan**

**Arts and Academics**

The competitive dichotomy mentioned above is not something that ever came up with the Japanese teachers. This is due primarily to the arts being embedded in the standardized Japanese curriculum.
Although there is a growing concern about high-stakes testing, the elimination of the arts in elementary school or any pressure to teach to the test without using the arts was not mentioned. It must be recognized however, that mitigating factors existed in these interviews. Since the interviews were supervised and the participants were chosen for me there is no way of knowing how candid my participants were being. It must also be taken into account that up until recently it was unheard of for teachers in Japan to critique the national standards in any way (Ogawa, 2004).

However, teachers such as Yoriko were very clear when it came to imagining how it would be to teach without using the arts. Her claim was that teaching would be “Impossible. It would be impossible without art.” She explained that “Because every subject goes there [to art].”

Nemoto (1999) explains how in Japan, much like in the U.S., “Liberal minded instructors doubt the value of testing and argue instead that education should help to develop children’s creativity and individuality” (p. 45). This was reinforced by Fusako who explained how “I don’t feel it [tests] is their real academic ability.” Although the critiquing of the national curriculum was not widespread through my participants, on a few occasions some participants more than others shared brief criticisms.

In Japan, arts are viewed as being equivalent and comparable to other academic subjects in schools, which allows for the implementation of different types of arts integration (Matsunobu, 2007). This was confirmed with the considerable amount of arts displayed in the schools and the overall attitude communicated by teachers during interviews. The data verifies that the belief system in Japan is centered on a holistic
approach to education. Teaching through balance with the heart being the center of all learning was brought up on numerous occasions, and participants explained how curriculum integration is a natural part of this. As was described by Matsunobu (2007) the *kokoro* (heart), is the center of one’s entire being, and thus the inseparable combination of mental, physical, emotional, aesthetic, and spiritual capacities. Almost all of the teachers interviewed in Japan brought up the words balance in education and teaching from the heart. Those who did not use the words “balance” and “heart” literally still described the same holistic approach to education. As a result, this brings about the equal positioning of the arts and other subjects (Matsunobu, 2007).

**The exception or the rule**

Teachers primarily in the U.S. had concerns regarding the demands of high stakes testing. But as the data supports, these concerns were not non-existent in Japan. Regardless, in Japan, eliminating the arts either as a stand-alone subject or part of the integrated elementary curriculum never seemed to be in question. The teachers from Japan talked about the value of the arts not only in theory, but also in practice. One major difference of Japanese educational environment in comparison with the United States is that most Japanese schools and families are standing on the same philosophical foundation (Ikemoto, 1996), and the arts in education are part of this foundation.

In the U.S. the teachers all seemed to understand the value of what Goldberg (2001) refers to as learning about the arts, learning with the arts, and learning through the arts, but with some participants learning about the arts was for the art teacher and learning with and through the arts was optional. Integrating the arts is presented as a
suggested way of practice or as an extension to the initial lesson as is displayed in the Massachusetts elementary curriculum frameworks (as seen in figure 6 on page 182). This was not the case in Japan as seen in the excerpt from the Japanese Curriculum (figure 11 on page 138). It seems that from the U.S. participants’ perspective and supported by the Massachusetts Department of Education Frameworks, arts integration is often an afterthought, the exception and not the rule. Listed in the framework are ‘Ideas for developing Investigations and Learning Experiences’ with the exception of the occasional inclusion of charts and graphs, the standards and ideas for grades 3-5 Earth and Space Science were void of the arts almost entirely. When the arts were included in the Curriculum Frameworks it was under ‘Suggested Extensions to Learning’ almost never were the arts the initial tool or even an equal tool for learning science.

However, recognizing the value of the integration of the arts into other subjects is fortunately increasing in visibility in the U.S. One document which was newly published by the President’s Committee on the Arts and Humanities (May, 2011) gave details to an in-depth review of the current conditions of arts education. Through this review the committee was to identify opportunities for advancing arts education. Within this document the committee made five recommendations, and arts integration is distinctly recognized in three out of the five recommendations as being a practice worthy of recognition, advancement and support. Whether or not these recommendations are taken seriously, particularly as requirements for teacher education programs, is yet to be seen. As is evident in my findings, this has not been the case in the past. Without the state requiring arts methods classes to pre-service teachers, these classes will be minimal to
non-existent. Recognizing the value of arts integration is a step in the right direction, but at this point it is only a recommendation.

**Approaches to Integrating the Arts in the U.S.**

The findings showed that in the U.S. the approaches to integrating the arts are often quite different from those observed in Japan. For example, in the U.S. the teachers have a choice to integrate the arts they most enjoy or they can even choose not to integrate the arts at all. While in Japan they expose children to all forms of art regardless of their own preferences. I looked at these approaches through what Bresler (1995) referred to as “manifestations of arts integration in the operational, day-to-day curriculum in ordinary schools, focusing on the how, the what, and the toward what.” (p. 4). Through her research Bresler (1995) identified four integration styles each with its own set of goals, contents, pedagogies, and roles within the school. So, I think of the approaches as fitting into the following categories: *subservient integration*, *co-equal integration*, *affective integration*, and *social integration* (see table 7),
Table 7: Bresler’s (1995) Four Integration Styles

<table>
<thead>
<tr>
<th>Subservient Style</th>
<th>The arts serve the basic academic curriculum in its contents, pedagogies, and structures.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Co-equal/ Cognitive Integration Style</td>
<td>Brings in the arts as an equal partner, integrating the curriculum with arts-specific contents, skills, expressions, and modes of thinking.</td>
</tr>
<tr>
<td>Affective Integration Style</td>
<td>Emphasizes feelings evoked by and attitudes towards art, as well as student-centered learning and initiative, and it incorporates ideals of creativity and self-expression that teachers and principals acknowledge are not served by the academic curriculum.</td>
</tr>
<tr>
<td>Social Integration Style</td>
<td>Emphasizes the social function of the school and its role as a community.</td>
</tr>
</tbody>
</table>

Rarely did I see the co-equal style practiced in the U.S., with the exception of a few occasions, like Maureen’s class when a project focused on balance and Maureen had them building something that balances and spins (figure 18).

Figure 21: Maureen’s second grade balance project
Observed most often in the U.S. classrooms was the *subservient* style (see table 8), which served the basic academic curriculum as a way to make a subject more interesting. An example of this style could be seen in Jordan’s English Language Arts (*ELA*) lesson. In this lesson the students listened to the song called *Johnny’s Garden* (Stills, S., 1972, Crosby Stills and Nash) and with partners the students analyzed the lyrics and designed and illustrated what was happening in the song. They turned this into a group book (figure 19) and listened to the song while reviewing the completed class made book. This lesson helped the students to visualize the words and the story being told on a deeper level. In the end the teacher put it all together in a book and slowly flipped through the pages as the song was playing.

Also in the U.S. schools the affective style of arts integration was observed. Bresler (1995) further defined the affective style as either, the *change of mood* and *creativity* styles, both which were observed in the U.S. schools. Bresler explained how the “teacher's personal background and pedagogical style was one important factor in integrating the affective component, and creating a freedom from the pressure for academics was another factor.” (p. 8). This style was predominantly seen in a lesson during which Elizabeth put the class into groups and had students act out the behavior of animals in certain situations. Although Elizabeth herself was not that comfortable using theater techniques, she explained how Ms. Patrick, her student teacher, had a background in acting and theater. Elizabeth described how “the last few Fridays they’ve been doing that [drama]. They just really like it, and they need that…” She also explained that this was a combination of her science and *ELA* unit, although these connections were
ambiguous. The following statement about the observed activity is an excellent example of the affective style of arts integration which involved the change of mood and creativity sub-categories “… it wasn’t a huge ELA [lesson], just we’ve been doing so much MCAS prep for math and Science, and then Friday afternoons we’ve been tending to just kind of relax a little bit.” Elizabeth also explained that “We’ve been doing math all day today, and I said we’re just gonna have some fun.”
Table 8: Styles used in U.S. sites

<table>
<thead>
<tr>
<th>Style</th>
<th>Definition</th>
<th>Teacher using this style</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subservient</td>
<td>The arts serve the basic academic curriculum in its contents, pedagogies, and structures.</td>
<td>Jordan, Will, Maureen</td>
</tr>
<tr>
<td>Affective</td>
<td>Emphasizes feelings evoked by and attitudes towards art, as well as student-centered learning and initiative, and it incorporates ideals of creativity and self-expression that teachers and principals acknowledge are not served by the academic curriculum.</td>
<td>Elizabeth</td>
</tr>
<tr>
<td>Co-Equal</td>
<td>Brings in the arts as an equal partner, integrating the curriculum with arts-specific contents, skills, expressions, and modes of thinking.</td>
<td>Maureen</td>
</tr>
</tbody>
</table>

According to Bresler, (1995) different styles, although generally independent of each other, can still be combined at various stages and in varied learning environments. This was observed in several field sites in the U.S.

**Approaches to Integrating the Arts in Japan**

Whether or not a school has an art specialist seems to be a contributor in determining if and to what degree a teacher uses the arts to teach academic subjects. But this is not the only deciding factor. In Japan it appeared easier and more efficient to coordinate projects across disciplines when one teacher teaches all of the disciplines. The findings show that when teaching responsibilities include teaching art as a separate stand-alone subject, as it was with almost all of the general education teachers in Japan, the
teachers have more opportunities to connect the arts through lessons and to explore art materials, while still staying on task and teaching the required academic materials.

It was evident that all of the participants had different styles when it came to integrating the arts. Keeping within the learning styles mentioned by Bresler (1995), in Japan like in the U.S., participants seemed to adopt mixed styles of arts integration. However, through my observation I detected the most commonly applied teaching style in Japan was what Bresler (1995) referred to as the co-equal style of arts integration. This style brings in the arts as an equal partner, integrating the curriculum with arts-specific contents, skills, expressions, and modes of thinking. The co-equal style connects well with the focus on balance in the Japanese curriculum which teachers such as Fusako and Yoriko talked a lot about. This style was seen in Fusako’s lessons with crawfish (figure 20). She explained that “It’s partly for art class but partly for the subject called life which is like science and social studies.”

Figure 23: Crawfish Drawings

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This lesson required students to observe animals and life and combine this with the drawing requirement. The lesson had them draw details of the animals from observations. Observing the details of the crawfish was important, but illustrating their observations was equally as important in this lesson. Fusako and the other Japanese participants explained how they have a curriculum plan from the government they need to follow, and although they plan lessons with other teachers they still modify them independently and the arts are used commonly in the teaching of other subjects.

Less commonly used was the *subservient style* of arts integration. Bresler identified this style as one where the arts served to "spice" other subjects, not necessarily in a deep sophisticated way, but sometimes in the most basic “craft-like” way. She explained that the activities she observed within this style often focused on the “technical and simple activities of coloring, cutting, and pasting; memorizing lyrics to an approximation of a melody and a rhythmic pattern.” (p. 5). Although integrating the arts in a way which simulated the *subservient* style was not as common, it did exist in Japan. For example, Fusako in the same crawfish lesson also had her students decorate around the crawfish. She explained “When asking them to draw just the crawfish … I told them they can draw anything around the craw fish.” She felt it was important to bring enjoyment into the lesson as well. Although educating through the arts was important on all levels to all Japanese participants, the enjoyment the arts brought to students was never lost. Fusako explained that she makes time for them to draw outside of art class “So that I can give them more than just a lecture but enjoyment.” When asked why that
was important she explained that learning is a process that works as a unit and that “it’s important to not just buy food, but cultivate, pick, draw it and share it with peers.”

Sachiko had lessons which expanded across the styles as well. For example, when asked how she uses the arts in her teaching she explained “I use it[art] in math making shapes and coloring them in. Making newspapers in Social Studies and thinking about the layout and putting in designs. In Japanese class they hear a story imagine it and draw it.” Although the math lesson was more in connection with the *subservient* style, the other examples were representative of the *co-equal* style.

The *social integration* style was talked about during interviews, but it was predominantly observed outside of the schools, for example when I attended a shrine festival in Matsumoto (Figure 21). Children were involved in every aspect of the performances.

Because of the emphasis placed on Japanese culture and traditions, *social integration* was instrumental in the schools observed. Bresler describes *social integration* as playing an important role in the participant’s childhood experiences. This was evident in different situations with my participants, but predominantly when they reflected on the role cultural festivals played on their exposure to the arts. Like Tomoko’s experience of writing a script for cultural festival when she was in high school. Fusako explained how “If you include singing songs we have tons of opportunities in Japan that are related to art in ever custom. We always have to draw paint cut make ornaments for every occasion. It’s included and involved in daily life.” Bresler identifies this style as one which also complemented the academic curriculum and provided for the social functions of schooling.
Although many cultural festivals also happened outside of school, studies of Japanese ethnic traditions such as calligraphy were always brought into the classroom and the hallways.

Bresler claims that these different styles are relatively independent of each other but can be combined, which was what was unquestionably observed in Japan. Depending on the subject and in some cases the teacher, different styles were used within classroom practice.

According to the data, in Japan the *co-equal* and *social integration* style and appear to be the preferred method set forth from the national curriculum. However, when the teachers incorporate their own pedagogical agency, it often included the *subservient* style.
Comparisons and Other Thoughts

While this was not the case in US contexts, in Japan it seems that using the arts was integrated into the teacher’s regular classroom practice. Although all of the teachers observed used a style of arts integration that was comparable to Bresler’s (1995) interpretations, the depth of the integration largely varied.

It was clear that the Japanese teachers tended to use more of the co-equal style of arts integration than teachers in the U.S., who predominantly used the subservient style. Such wide use of the co-equal style may be attributable of the extent to which arts integration was imbedded into the national curriculum. Meanwhile, in the U.S. many teachers needed to come up with their own ways to integrate the arts, if they chose to, placing the intellectual and instructional burden on their shoulders. This also meant they needed to have a concrete understanding of what arts integration is and find the time and resources to implement it in the most educational, effective, and efficient way possible.

As Bresler discusses, the co-equal style included higher-order cognitive skills as well as aesthetic qualities. The subservient style was more of an additive to other subjects, not with equal standing to other academics, but with the intent of making them more exciting.

Both styles existed in Japan and the U.S. but the co-equal style was observed more in Japan and the subservient style more in the U.S. I can only make speculative observations to why this is, but it seems that the equal positioning of the arts and other subjects (Matsunobu, 2007) in the eyes of those making curriculum decisions in Japan, has a major impact on how the teachers view the arts and use the arts in their practice. The co-equal style is mostly used, because the arts are seen as the other hand to academics.
Similarly, in the U.S. the when the individuals making decisions about the state curriculum believe that teaching through the arts should not be the main pedagogical practice, but supplemental or an afterthought on the state curriculum, it would be understandable that teachers who either don’t comprehend the significance of the arts in teaching, or don’t feel comfortable using the arts in teaching, would be more likely to practice the *subservient* style.

The *social integration* style was seen in all settings. With Jordan and Maureen, for example, *social integration* helped to bring together a diverse population of students with the celebration of Latino Pride Day, Flag Day and Chinese New Year. Although these celebrations were often on the most basic level and were rarely integrated into the curriculum, they did acknowledge diversity within the community. In Japan *social integration* was also noted through the study of culture, although more on a nationalistic scale which focused on Japan’s monocultural identity and traditions. This doesn’t mean the study of other cultures didn’t exist, but they were not observed.

The *affective* style of arts integration which involved the *change of mood* and *creativity* sub-categories seemed to exist across the board. This was displayed in Elizabeth’s theatrical exercise and Sachiko’s comment about the importance of art throughout the curriculum. Sachiko explained how art “… gives them confidence. It makes students feel better, good for them and develops a rich heart.” In both Japan and the U.S. the arts were talked about as a way for students to take a break from academics. However, in Japan it never appeared far removed from academics, like it did in the U.S. For example, Elizabeth’s drama activity appeared to have the single objective of having
fun. This is not to say that this never existed in Japan, but when questioned about when and why they use art in the classroom teachers consistently said that the arts were a way for students to develop deeper understandings of academics and as Fusako mentioned, it was a way to “make learning more fun.”

**Influences on Present-Day Teaching Practice**

Seeing the arts as a separate subject with equal standing to other academic subjects was more significant in Japan than in the U.S. U.S. teachers expressed concern about the future existence of the arts in public education. Although the teachers did not see the arts as “equal” as it was seen in Japan, all of the participants recognized how valuable the arts are to a child’s development. They appeared concerned that the school board could instruct the administration to cut the arts at any time.

High stakes testing also plays a role in why the U.S. teachers limit the amount of arts integration used in their practice. Although concern for high-stakes testing existed among Japanese participants, the elimination of art education or the arts playing a less active role in teaching never came up as a concern during the interviews. The Japanese teachers seemed to have a clear idea of how using the arts in teaching practice benefits their ultimate goals of teaching towards a holistic education. For the U.S. participants the reason to use the arts in teaching appeared more ambiguous. Sachiko, for example, came into her teaching career apprehensive about teaching art, but because the arts were such a part of everyone’s teaching practice, it was her colleagues that helped her through this “When I became a teacher we taught each other to do art or if someone didn’t know we would help each other. They would have workshops with teachers from others schools to
help people who needed help with art.” The arts are a priority within the Ministry of Education and this is reflected in the standardized curriculum. This prioritizing trickles down to the schools, the administration and the individual teachers.

**Frustrations and Challenges for Integrating the Arts in the U.S.**

Certain frustrations and challenges were major influences on how and if the arts are integrated into teaching. The participants in the U.S. were very up-front about sharing what frustrates them the most about their present teaching circumstances. The Japan participants seemed less comfortable sharing this information.

Creating a school climate which is most conducive to learning is what Deasy (2002) explained as one of the contributing elements which enables all students to reach high levels of academic achievement. The data demonstrated that the school climate which was instrumental on the participants’ practice often seemed to be dominated by mandates from the state and control from the school board. This was a major influence if teachers felt they had the time and support they needed to integrate the arts. The participants from the U.S. seemed to find time demands the most frustrating problem. They felt that they had so much test preparation to do that they had no time to plan and experiment with more creative ways of teaching. Although across the board this was a serious complaint, it happened more in schools where the arts in general played a less important role, like Jennifer’s and Elizabeth’s schools. In their schools the arts were constantly being cut, in jeopardy of being cut, or the art room was taken away and art materials were moved to a portable cart. Elizabeth explained how this happened a few years ago in her school because they needed the art room for a classroom. She further
explained how this effects the students “they get 40 minutes of art a week. She plans really neat projects, but by the time she gets the cart, and by the time she gets in here and get things passed out, then she’s gotta get to the next classroom. So really it’s 30 minutes of art with some lessons and other modeling and stuff. It’s not a lot of time every week.” This practice alone sends a message from the administration down to the children that the arts are expendable and that it’s okay for the art programs to be reduced to a cart, or in some cases cut entirely, like the band in Jordan’s school.

Jordan’s opinion about her school’s climate was a good example of how overall attitude of the administration can affect a school’s community and overall school climate. She claimed that she was one of the most “artsy” teachers in the school, because she showed her appreciation for the arts by going to school plays and concerts. She even explained how on one occasion she was talking to a parent and one of her students and “I said to her daughter let me know when you have a concert because I would like to come see the concert. They [other teacher] were like oh my god a parent called you to go to the concert. I was like I wanted to go. I asked them to let me know when it was. It was so funny because my students know that I value music.” Jordan’s principal had a degree in music theory and was supportive of the arts, but she was also not tenured and was up against a very powerful school board who made the decisions. Recently, the school board cut intermediate band, and Jordan explained how painful it was to see this happen.

“…cutting the intermediate band string program is criminal. That is the only thing that some of these kids have. It’s criminal. The band conductor is phenomenal. She's a phenomenal teacher and she exposes them to so much.” Her frustrations really showed
when she informed me of how the school was doing so badly with math scores and she referenced the connections made between music and math: “There is also such a connection between music and math… and here we are struggling with our math scores and gee let’s get rid of music. So once again the cuts that are being made have nothing to do with the wellbeing of the children and this is what is so criminal in this district.”

Jordan and Will talked about the overall atmosphere that the arts bring into the classroom. Jordan explained how “there is an ease for them to relate more with a visual concept of what they are saying rather than just writing it out. “ Will felt the arts gave him the opportunity to model healthy behavior for his students. He explained:

“I think that stimulating creativity, the ability to improvise in the moment, to be in the moment, is…satisfying personally to do, but useful for them to see modeled. And they take on some of those qualities as a result of it.”

In some cases the diverse school population also contributed to the school’s climate. With Jordan, English language learners were a significant part of the school population. This added to the overall school climate of students constantly coming and going in the classrooms during academics and particularly during specials. This created little continuity for the class as a whole and teachers explained that this disruptive atmosphere of students coming and going contributed to the overall classroom climate.

**Frustrations and Challenges for Integrating the Arts in Japan**

Participants from Japan seemed less comfortable sharing any negative thoughts they might have openly with me. Various reasons might exist for why the participants in Japan were less inclined to share negative thoughts with me. The most practical reasons
would be that the interviews in Japan were never one-on-one. An interpreter was always present, and on a few occasions an administrator or colleague sat in for at least part of the interview, so the interviews were never private and took on a more formal feeling. The interviews were also shorter and the language barriers made it more difficult for participants to be completely comfortable with me. So although the findings show that frustrations exist for the teachers interviewed, these frustrations were not talked about in great detail.

It was evident that Japanese participants’ voiced frustrations were more personal. Many of these frustrations were about participants’ general feelings about the arts. Tomoko explained how she didn’t exactly embrace the arts at first, and having to do art at all was a big challenge for her. However, it was part of her teaching preparation which was not optional, so she went into it with an open mind and the intention of learning more about the arts with the hopes of becoming more comfortable. Basically, she embraced the arts out of necessity. Her support system was her sister who was also a teacher and much more comfortable with art materials and concept, so they worked together to learn techniques and improve their skills. They even designed characters together to make learning more fun (figure 22). Because of her intentional self-educating around the arts, Tomoko explained that she no longer is fearful of using the arts in her teaching. However, she was a private school teacher in a school which had a specialist art teacher. Unlike the other Japanese participants, she was not required to teach art as a stand-alone subject. She had considerably more time to educate herself and prepare for teaching. At one point Tomoko even complained about having specialists and wishing she could do
more. Other participants such as Akio explained that they had support systems within the school when they first started teaching. Since disregarding the arts in their teaching is not an option, these support systems need to be in place to ensure the success of every teacher.

Akio was more up-front about her feelings than other Japanese participants, possibly because she was the oldest participant and most likely the closest to retirement. She explained how she felt frustrations existed in Japan, primarily because the Ministry of Education makes changes to the curriculum every ten years, and they change what needs to be covered and the time it needs to be covered in. Akio explained that this change in content and focus can be difficult for teachers in Japan because it takes a lot of time to catch up on the new expectations. She conveyed that these were shared frustrations and not hers alone.

Figure 25: Tomoko’s character designs
Although frustrations having to do with high-stakes testing are increasing in Japan, in the elementary school they are not of major concern or an influence on the way the teacher teaches. This is most likely because it is not until the child reaches Junior High School around age 12 that the testing starts. Those are the years when “exam hell” (Burns, 2010) begins. So it is not that standardized tests don’t exist in Japan, it is just that they were not an obstacle for elementary school teachers. So although more time seems to be spent on academics in Japan, those academics are not consumed by test preparation and are not presently in the forefront of participant frustrations.

**Common Frustrations and Challenges**

It was evident that frustrations existed in both sites and with all of the participants. Although the participants in the U.S. were very up-front about sharing their feelings regarding their frustrations, the Japanese participants were more reserved and seemed less willing to talk about their frustrations. It seems that this is less acceptable behavior in Japan than in the U.S. According to Ogawa (2004) up until today it has been taboo to discuss the national standards in Japan, particularly for public school teachers.

The findings did show that participants in both sites become frustrated by the administrative pressures impacting their teaching. All of the participants in the U.S. mentioned their lack of time to plan arts-integrative activities and how this was a big obstacle which stood in the way of their planning and implementing of lessons. In Japan, the explicit lack of time to plan was not something which was brought up. However, staying in school from 7:00 a.m. to anywhere from 7:00-10:00 p.m. was something often mentioned in a very matter-of-fact way. It appears that in Japan, the teachers will stay in
school as long as they need to in order to get their work done. This was not the case with participants from the U.S. who had significantly shorter work days.

The following category looks at how teachers’ beliefs about the arts affect their attitudes towards teaching and influence how and if they integrate art into their practice.

**Teachers’ Beliefs, Attitudes and Agency Towards Arts-Integrative Practice in the U.S.**

As was mentioned in the previous section, the pressures over increased standardized test scores were a major deterrent of teaching through the arts for U.S. participants. Elizabeth, a fifth grade teacher, was justifiably very concerned with standardized test scores, and she spent a lot of her time preparing her students to take the tests. Almost all of the U.S. participants claimed to use less art in teaching because of this. When Elizabeth talked about what she wants to do as opposed to what she has to do because of test preparation, her frustrations showed when she explained how:

“What kills you is we have to take all of these other assessments, benchmarks and monthly math tests and reading tests, and it just kind of messes up schedules and teams, because we can get going on something and then we have to stop and take this test. And then you have to analyze those results and go back, so it just kind of gets in the way…”

Oreck (2006) sympathizes with this by explaining how the flood of new standards and curriculum in all the major subject areas, while often emphasizing the development of higher order thinking skills and creativity, can overwhelm teachers and have a direct effect on the use of art in teaching. However, Oreck (2006) also explains that teachers
who have evidence that artistic approaches aid student learning are more able to justify the time spent on the arts and to articulate the benefits to supervisors and parents. Whether the parents and supervisors would listen is an entirely different question. In other words, in order to get the most out of an arts integrative practice, the teachers need proof that it helps, and this proof would help them to understand its potential and change their feelings and beliefs about using the arts in teaching. If teachers really believed in arts integration and the potential it holds, they would be more inclined to direct their students towards this potential. Teachers would take charge of their artistic agency and take the necessary steps required to teach using the arts in the most substantial way possible.

Jordan described the benefits she sees in learning through the arts:

“When you talk about science in the elementary even the ... see [shows example] labels it and makes a diagram [explains the different observational drawings]. So this is the journal, the observations and drawings. We did a lot of that with the plants as well, the electricity, that’s incorporated to the drawing of the circuit. First we do the circuit and then we draw the circuit. I used to teach the stuff first and then do the activity. I really have changed that. We do the stuff first and then maybe do a drawing and then read about it. Because the level that some of this is on is higher than what they are capable of doing, they have no connection to it. We are trying to make those connections first with the hands on and the discovery.”
Jordan takes it upon herself to make arts integration a primary teaching methodology. She understands the potential the arts have. It is evident in the data that when teachers understand the potential impact of arts integration they are more likely to use it successfully.

Parsons (2004) states that an integrated curriculum is about meaning and understanding. The meaning children make from what they have discovered through arts integration might not show up on standardized test scores. The participants from the U.S. were in agreement that higher test scores are a necessity, even when they see other, not necessarily measurable, benefits which transfer from learning through the arts to other academic domains or other life skills. If this is the case, educators can’t expect the benefits of transfer to be revealed in the current elementary school standardized test scores. This is a problem only because teachers and schools are made accountable for student’s performance on standardized tests and it is their responsibility to make sure the students education is reflected in these test scores. Rupport (2006) is optimistic that researchers will continue to explore the complicated processes involved in learning and the acquisition of knowledge and skills. She writes that:

“One promising line of inquiry focuses on how to measure the full range of benefits associated with arts learning. These include efforts to develop a reliable means to assess some of the subtler effects of arts learning that standardized tests fail to capture, such as the motivation to achieve or the ability to think critically” (p. 8).
In the following section I will discuss how beliefs, attitudes and artistic agency affect teaching practice in Japan.

**Teachers’ Beliefs, Attitudes and Agency towards Arts Integrative Practice in Japan**

For the Japanese participants, Apprenticeship of Observation (Lortie, 1975) seemed particularly relevant in influencing teacher practice. The results of this study correspond with those of Grauer (1998) who found that the beliefs of pre-service generalist elementary teachers about art were not based on knowledge but on personal or school-enculturated experience. Because of the standardization of the Japanese education system, all of the participants had similar experiences in regards to the arts. Even if their exposure to the arts varied outside of school, and the way teachers taught was diverse, in school art was always a considerable presence.

The Japanese teachers seemed to have a concrete understanding of learning outcomes when using the arts in teaching. Fusako explained:

> When I focus on just notebook and pencil and force them to read and write some students can hardly catch up, but when I give them objects and something they can observe, it seems like they are relieved and it makes it easier to learn.

*Interview July 15, 2010*

Even with a concern for the after-effects of high-stakes testing in Japan, the possibility of the arts being jeopardized in the elementary school classroom seemed unheard of. To these participants the arts were just as important as any other subject. However, these fears might be different among middle or high school teachers in Japan
where testing is more prominent and one teacher does not teach every subject like they do in the elementary school.

Participants explained how they couldn’t imagine teaching without the arts. It was how they grew up and how they learned. Doyle (1997) validates the power that experience holds for teachers. He claims that time and experience are critical factors in helping teachers develop their thinking and classroom practices as they change from student to teacher. Although time and experience are displayed in my findings as major influences on artistic agency in Japan, the way this connects to pedagogical agency is not necessarily the same as in the U.S.

Agency affects the way they teach to some extent, but how participants felt about what they were teaching to a greater extent, and this alone can impact practice. In Japan the degree which agency impacts teaching is different from in the U.S. According to Ogawa (2004), one of the major characteristics of the guidelines for a course of study (COS) under the Japanese curriculum is that it is a teacher-proof curriculum. The objectives, teaching procedures, and even some teaching materials are predetermined. So, the degree in which artistic agency impacts teaching practice in Japan is questionable.

**How Self-efficacy Influences Teacher’s Beliefs and Attitudes**

In this section I describe how my findings suggest ways in which self-efficacy has affected teachers’ aspirations and abilities to teach or not to teach using the arts. Teacher self-efficacy is defined as teachers’ beliefs in their ability to perform a teaching task (Garvis, S. & Pendergast, D. 2011). Self-efficacy beliefs determine how people feel, think, motivate themselves, and behave (Bandera, 1994).
Within the data, the category of self-efficacy was split into two sub-categories: 1) Perceived self-efficacy as a child, and 2) Perceived self-efficacy as an adult. Each of these sub-categories looked at both high and low degrees of self-efficacy concerning comfort levels encompassing the arts: Visual Arts, Performing Arts & Literary Arts. All of the participants’ practices were influenced by their self-efficacy. However, since in Japan choosing to or not to integrate art wasn’t an option, teachers did not have the opportunity to make this decision based on self-efficacy or artistic agency. Using art in their teaching was clearly part of their responsibility as a teacher. Nevertheless, attitudes still existed as did feeling about the arts.

How self-efficacy influences teachers’ beliefs and attitudes in the U.S.

In the U.S. particularly, the participants who talked about pursuing certain art forms through their youth consistently felt comfortable using those same art forms in their teaching. In contrast to this, without the background skills and confidence in a particular art form (such as visual or performing arts) the participants avoided using this art form in their teaching practice. The findings demonstrate that developing self-efficacy in specific art forms is a necessity for participants to utilize teaching pedagogy which utilizes the arts.

My findings also suggest that factors contributing to the success of integrating the arts ultimately have to do with participants’ attitudes about the arts which is most influenced by past and present exposure to different creative mediums. The data illustrates the role self-efficacy plays in teachers’ choices to integrating the arts into teaching. Maureen explained this best when describing her teaching practice “[The arts
have always been a part of my life and it makes sense that I would do it with my kids in the classroom.”

When teachers are exposed to the arts throughout their lives they have a higher self-efficacy surrounding the arts and an increased likelihood to use an art-based pedagogy. Of course it would be ideal for all teachers to always have meaningful experiences with art, but as is evident in the data this is not always the case. Therefore, it is important to keep in mind that exposure to the arts can begin at any time and self-efficacy can be augmented at any time.

Through literature examined, Russel and Zembylas (2007) found that when appropriate training and sustained support are provided, then the issue of self-efficacy can be successfully addressed (e.g. Borgmann, Berghoff & Parr, 2001; McCammon & Betts, 2001; Oreck, 2002, 2004; Patteson, 2002, 2004; Patteson, Upitis & Smithrim, 2002). In this context, appropriate training would teach how to use integrative approaches in conjunction with proper exposure to the arts and art materials in an attempt to increase one’s confidence in using art materials, which ultimately leads to increased comfort levels surrounding teaching using the arts. However, comfort levels are not the only factor, but awareness of the benefits of arts pedagogy is of major importance. As Oreck (2004) suggests, teachers need the motivation and pedagogical skills to transition from more didactic processes to the more open-ended approaches found in arts teaching and learning.

Not all teachers appeared self-conscious because of their less-than-ideal artistic abilities. Will explained how he’s not at all uncomfortable about showing his artistic side:
“I'm not afraid to show my childlike honest version of something.” In contrast to this, Elizabeth explains why she tends to avoid visual arts in her classroom: “I think it’s just because I get like very intimidated sometimes with trying to make things look perfect, and [it’s] just like having a lack of confidence with the visual arts.” Elizabeth often avoided using visual arts for three primary reasons: (1) she felt self-conscious about sharing her artistic skills with her students (2) most materials seemed too complex or messy to use in the classroom, and (3) preparation time available for becoming conversant with arts techniques and pedagogy was too limited. All of this combined created a perfect formula of excuses for Elizabeth to avoid arts-based instruction. However, Elizabeth appeared to have no fear when it came to music, although she didn’t use it a lot in her teaching: “I’m not afraid to just sing in front of them.” Since she studied music for years before teaching, she had confidence in her abilities and was not fearful of sharing these abilities with her students. When using music in her teaching, Elizabeth was in her comfort zone. Music was a natural addition to her teaching which required a minimum amount of extra effort, unlike visual arts which she tended to “shy away” from.

These are small examples of the role self-efficacy plays on teaching practice and how as the data demonstrated, a low or high self-efficacy surrounding the arts can be the deciding factor between teachers using an arts-based pedagogy or not in their teaching practice. It also needs to be understood that since in the U.S. teachers are not required to use the arts in everyday teaching, they have the option to avoid it. This makes educating pre-service and in-teachers about the benefits of arts integration that much more necessary.
How self-efficacy affects teachers’ beliefs and attitudes in Japan

The story changes when exploring the role that self-efficacy plays on teachers’ beliefs and attitudes in Japan compared to what the findings show in the U.S.

Not all of the Japanese participants were fully comfortable using the arts when they first began teaching, but the findings show how this changed with time due to an obligation to teach using the arts. The primary reason that changes in self-efficacy were more evident in the teachers in Japan was because of the amount of art they were required to use in their day-to-day teaching and the art classes they were obliged to take during their teacher preparation program to prepare them for teaching and to help them become more comfortable with different art forms. So, Japanese teachers were mandated to use art. US teachers were not. This data is consistent with what Oreck’s (2004) finding that the attitudinal components related to self-image and self-efficacy had the strongest relationship to frequency of arts use in teaching. In other words, the more art you are exposed to and experience, the more likely you are to build your confidence in teaching using that arts form.

Although the Japanese teachers all seemed to have experience with the arts before pre-service courses (even nominal experiences, such as in school or during cultural festivals), not all of them felt comfortable and natural using the arts in everyday teaching. But as a teacher in Japan, avoidance was not an option, as it might be in the U.S. If a teacher entered into teaching with low-self-efficacy in the arts, this could negatively affect your day-to-day practice. Even the newest and the apparently least artistic teacher, Tomoko, became comfortable using the arts quickly after starting her teaching career.
She had a support system (see page 214) and she educated herself until her confidence grew and she was able to comfortably embrace the arts in her daily teaching.

**How Culture and Community Shape Present-Day Teaching with the Arts**

As the findings demonstrated, the role of culture was an unanticipated addition to my theoretical model. The current results show that learning about a culture and engagement in cultural activities are primary contributors to why an individual would be exposed to the arts through childhood and adolescence. Although the educational systems in both the U.S. and Japan respond to the teaching about ethnic cultures differently, in the writing of my theoretical framework the significance of this was not yet apparent. I was aware that culture played a part in education, but as was found in the data, in the U.S. the teachers instruction focused on students culture and the culture within the community. This was significantly different in Japan which had a Japanese monoculture focus.

**Culture and community shape present-day teaching in the U.S.**

In this study it was observed that the student body in the U.S. was much more diverse than in the schools in Japan, although in both instances urban and suburban schools were studied. The data suggests that in the U.S. schools, numerous cultures were explored through the arts, occasionally corresponding within the populace makeup, but not always. However, Japan has the reputation of being largely a monocultural society. Theoretically, the consequences associated with an ethnocentric bias may be more serious in a diversely populated country, such as the U.S., than in a country such as Japan which has a more homogenous population (Neuliep, J., Chaudoit, M. and McCorskey, J. 2001).
This is evident within the educational systems in both countries. In the U.S., teachers like Jordan embrace diversity as a tool for learning. She explained, “We have a different population sitting in front of us. What better way when they talk about being culturally sensitive, you can pull artists from their home country…. That’s part of our Social Studies curriculum, the culture of different countries.”

**Culture and community shape present-day teaching in Japan**

The data show Japanese culture to have been a major influence on exposure to the arts and ultimately teaching practice. Although influences of culture were anticipated, Japanese nationalism played a very active role in influencing exposure to the arts and eventually shaping teaching practice.

In Japan, the Ministry of Education guidelines make reference to appreciating works of art from a variety of cultures as well, but in Japan they look more exclusively at indigenous Japanese cultural heritage (Monbusho, 1983; Mason, Nakase & Naoe, 2000, p. 403). It would be not only more difficult, but unacceptable for the U.S public school teachers in this study to have a narrow focus such as this. As explained by Neuliep, Chaudoit and McCorskey (2001), in a multi-ethnic population like the United States, ethnocentrism would create serious barriers to communication and relationship development. In contrast to this, in Japan a significant amount of time both in and out of school is spent focusing on distinctly Japanese cultural traditions, which often involve the arts. Other cultures are also studied in Japan, but the time spent on Japanese studies exclusively is more significant. Neuliep, Chaudoit and McCorskey (2001) describe Japanese ethnocentrism as being so nurtured in Japan that it transcends cross-cultural
experiences. This is evidence of what Tobin, Wu, and Davidson (1989) refer to when discussing the ongoing debate over Eastern versus Western values and the balance of old and the new in Japan. How to be modern while preserving the core of Japanese character and identity is an ongoing struggle.

In Japan cultural traditions outside of school were a major factor which influenced involvement in the arts. As children, participating in cultural festivals was a part of each participant’s childhood. Everyone is expected to share in cultural traditions, during and after school hours. As Tomoko explained “Cultural festival is the biggest event for Japanese kids and they practice for a couple of months.” Until pre-service teaching, cultural festivals were for some teachers their only exposure to the arts outside of school and at times it was more limited than others.

**Diversity as Arts Pedagogy**

Similarities and differences exist concerning how diversity of cultures was employed in arts-integrated teaching practice. In schools in the U.S., diversity seemed to be a way that the participants embraced differences and encouraged learning through these differences. Jordan explained how when teaching her very diverse class, they can’t focus on one culture, like the American culture. She asked, “What’s the American culture?” So she tries to bring in as much as she can, and often this is through the arts because “it’s a perfect way to do it.” Schools like Will’s and Maureen’s do the same. The school community tries to bring students together through learning about diversity, and this is often through drawings, performances, costumes, and other forms of cultural recognition.
This was not the case in Japan. Participants talked more about the study of Japanese history, culture, and the arts, in classes that are dedicated specifically to these subjects. With the monocultural setting observed, this is what made the most sense for the Japanese educators.

**Conclusion**

The findings suggest that arts integration exists to different degrees of both frequency and quality in Japan and the United States.

In Japan, arts integration overall is practiced more frequently, as is confirmed by Matsunobu (2007) when he writes that “generally speaking, the arts are more integrated into school activities in Japan than in the United States” (p. 4). In addition, the data also shows that when comparing teaching practices in both countries, overall arts integrative practice has a deeper connection to other academics in the schools observed in Japan. There are multiple reasons behind this. One reason is that in Japan, standardized education plays a significant role in what is taught and to some extent, how it is taught, although some freedom of the actual methodology of the lesson is left up to individual teachers. Additionally, teacher preparation courses help teachers to feel more comfortable with the arts, and for those who still feel less than comfortable once teaching, support systems within schools exist to help new teachers increase their comfort levels and abilities around the arts.

The reason why some teachers in the U.S. used more art in teaching than others varied. According to teachers interviewed in the U.S., curricula are divided by subject, some are more standardized or “packaged” than others and some allow more room for
artistic agency. This enables teachers to adapt them to best suit the needs of the class.

Decisions regarding curriculum are predominantly made on a local level, unlike in Japan where the standardized curriculum is distributed directly from the Ministry of Education, Culture, Sports, Science and Technology (MEXT).

Frequency of integrating the arts varied, and different teachers tended to adopt different styles within their practice. Throughout my discussion I have referred to Bresler’s (1995) four integration styles of teaching in order to put my participants in a general context of how they approach arts integration.

My findings showed that in Japan the teachers tended to use more of the co-equal style of arts integration which brought the arts on generally equal footing with other academic subjects. Teachers in the U.S. predominantly used the subservient style, which is often seen as an added addition to a subject or, in Bresler’s terms, a “spice” to other subjects. Both the social integration style and the affective style were used in both countries, but less frequently, and each was used very differently in both Japan and the U.S.

The findings demonstrated that teacher’s beliefs and attitudes were influenced by their own schooling and their exposure to the arts as children and during pre-service teaching. Through interviews, and reflections on teaching practice the U.S. participants came to realize that experiencing the arts is essential for increasing self-efficacy, which leads to increased confidence, an asset for successfully integrating art into teaching practice. The more exposure to the arts the participants had prior to teaching, the more comfortable they were using certain art forms or art materials in their teaching. Although
most teachers didn’t completely avoid art forms that they are not comfortable with, it definitely impacted their practice. This was most apparent with participants in the U.S. who had the option to integrate or not integrate art into their teaching. In Japan this is not a choice. The standardized Japanese curriculum emphasizes integrative education, and usually one teacher teaches all subjects, including visual arts, music, and physical education.

Culture and community played a role with each participant. For example, participants explained how children in Japan are taught about Japanese culture and traditions in school: the arts are infused into this part of their education, so this aids in shaping exposure to the arts. All of the participants said they had significant exposure to the arts through their education, but for some participants, cultural festivals and cultural traditions were the only exposure they had to the arts outside of school. In the U.S., this was not the case. Teachers recalled having limited experience with the arts in school. Outside of school these experiences changed depending on the circumstances, as it did in Japan. However, the Japanese school teachers still described it as essential and mandatory for all pre-service teachers to have continued exposure to different art forms in studio arts classes as part of their training to become teachers. Support systems also existed within the schools to help increase teachers’ comfort levels when needed. Teachers from the U.S. didn’t recall studio classes playing any part in pre-service training. In the U.S., exposure to art materials or any art methods classes was not seen as essential during pre-service teacher education, and for most of my research subjects, arts integration was barely mentioned at all.

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The findings show that not all teachers embrace the opportunity to integrate art into their teaching. The obstacles which most stood in the way of my participants was self-efficacy and understanding. The data displayed that teachers with high self-efficacy in the arts are more likely to welcome the arts into their teaching practice. In addition, a comprehensive understanding of the possibilities which arts integration can offer will also make a monumental difference. The motivation for teachers is limited if they don’t recognize the full potential of arts integration as a learning tool which helps to teach multiple students in multiple ways and bring each closer to the ultimate goal of a comprehensive understanding of subjects. If teachers had a clear understanding of the potential of arts integration and were cognizant of its full benefits, they would be much more likely to work towards integrating the arts into their pedagogy.
CHAPTER 7

CONCLUSION

Through reflections upon life history, pre and post teacher education this study investigates what influences the use of the arts in teaching practice and what influences the recognition of the arts as a vehicle for learning in a cross cultural context.

I conducted this study because the topic of arts integration is something I hold close to my heart. Through all of my years in the public school system in New York I can count on one hand the classes in which I felt most successful. For a long time I thought I had something wrong with my ability to stay interested in school. While I never seemed to have this shortcoming in certain classes, other classes were a blur. The academic classes I remember as not being problematic most in public schools were always connected to project based work which usually involved the arts. For example Miss May's eleventh grade English class. She was an actor and she brought this into her lessons whenever possible. I'll never forget her classes, exciting, energizing and interesting. We analyzed songs, poems and literature including Shakespeare, Salinger and Steinbeck. In class we acted out chapters in books which really made us think and understand the authors perspectives on a level we never would have reached had we just read the book.

It wasn't until much later in life that it occurred to me that nothing was wrong with me, I just learn differently. Through the many education courses I took in undergraduate and graduate school, I began to recognize that people learn in different ways, and often have multiple ways of learning which encompass different learning
styles. This is a field widely studied, and a number of models for learning styles exist (ie. Fleming, Kolb, Sudbury, Gregorc). It took some time for me to realize that I learn by doing and experiencing, and through my years of teaching I've become well aware that I'm not alone in this way of thinking. And so this has led me on a quest to find out more about the field of arts integration and to find out why it is not a practice embraced in every educational setting. Even for those students who learn best through text books and lecture based classes, including the arts as an additional way of learning can only bring them to higher levels of thinking. Learning through the arts is not just something for those who learn “differently.” It’s just a different way of learning. The notion of learning styles is based upon the view that “differences in individual processing capabilities create significantly different requirements in learning environments.” (Stahl & Kuhn, 1995, p. 396). So teaching everyone in the same way just makes no sense.

I chose to conduct this cross cultural ethnography because I needed to step outside the U.S. cultural mainstream which houses the only school system I know, while at the same time I needed to learn more about this very system if I had any hope of changing it. Not only did I want to talk to teachers in the U.S., but I needed to find an educational system which uses the arts combined with other academics as a vehicle for learning. This is what led me to study five teachers in elementary school system In Japan and four teachers in the U.S.

As teachers, the participants were all committed to the educational needs of their students. Their practices were commendable in providing outstanding care for students, and from what I could determine they were all fully devoted to their careers as teachers.
Through the many hours of interviews my participants each discussed the joys of teaching, but many particularly participants from the U.S. also discussed their frustration, and a general feeling of being overwhelmed by the burdens placed on them having to do with high stakes testing and accountability.

The data made it clear that when one makes the decision to become a teacher, this decision has been influenced by past experiences as a student. Pre-service teacher’s habitus (Bourdieu) and Apprenticeship of Observation (Lortie, 1975) are two influences to take into consideration when reviewing a teachers practice. An example of some of the questions which needed to be answered in order to have an understanding of this was: What kind of teachers did my participants learn from? What kind of school did they go to and what was teacher practice like throughout their childhood? What kind of an education did they experience? Did their school and family value the arts, in general or a specific art form? Knowing what participants were exposed to in family life and in school life answers many of these questions. It is imperative that I determined what influences and experiences came to the forefront when a teacher was given the time and space for sharing reflections which lead up to their present day career choices.

In order to see how life history influences teaching practice, it was necessary to look at what ultimately contributed to the shaping of individual trajectories. I investigated teachers’ beliefs about the arts, what formed these beliefs and how these beliefs have induced self-efficacy in the arts before entering into a teacher education program. It became clear that pre-service teachers enter into a teacher education program with a degree of self-efficacy in place, and teacher education programs have the power to
influence these beliefs and self-efficacy around arts integration. Beliefs and comfort levels regarding the arts ultimately leads to pre-service teacher’s decision to or not to practice using an arts integrative approach to teaching, so changing these views can make a monumental impact on teaching.

Within the literature there is clear support for arts integration (i.e. Veblin, 2000; Caterall, 2009; Efland, 2002). Whether it has to do with the question of the intellectual status of the arts (Efland, 2002), teaching towards the “creative economy” (Freedman, 2007) or the role neurology and cognitive science play in connection to the arts (Brice-Heath, 2000), scholars in the field are increasingly advocating for arts integration to be part of an accepted and highly utilized pedagogy within the American school system (President’s Committee on the Arts and the Humanities, 2011). One thing which stands in the way of this acceptance is pre-service teachers’ own beliefs, attitudes and comfort levels regarding the arts.

The findings suggest that in the U.S. only some of the participants used the arts consistently in their teaching, on their own accord. None of them claimed it was part of the curriculum or that they were required to integrate subjects, but none of they claimed it was encouraged either. It was a choice which was freely exercised depending on teachers’ personal motivation to or not to use art in their teaching.

The teachers participating in this study had vastly different motives for using art in their teaching. In Japan subject integration is mandated in the national curriculum by the Ministry of Education. Such a mandate is not the case in the U.S. Additionally in Japan, balance is included in the overall philosophy of education and this is a focus of
pre-service education which continues into teaching. This leads to the recognition of curriculum integration as mandated teaching practice. The teachers in Japan seemed to not only accept, but embrace this integration and the need to use the arts throughout teaching.

Some of the factors which impact teaching practice in Japan and the U.S overlap, but clearly these factors are not all the same across the board. After school activities, friends, family, community, and apprenticeship of observation were all seen as sources which encourage or discourage the use of art in teaching. These all collectively influence self-efficacy which impacts pre-service teacher’s attitudes and beliefs leading into teacher education, and ultimately effect artistic and pedagogical agency which impacts teacher practice. In the following section of this chapter the implications of these findings for practice and future research will be discussed.

**Arts Index Graph Revisited**

It is necessary for me to bring up the arts index graph at this time, as it was piloted in this study and worth mentioning. As was explained in my methods section (p. 91), the original intention of the graph was to help me to explore the participants personal and professional involvement in the arts as the years progressed. This function was achieved and I was able to reference this graph during my interviews and analysis as was intended. However, an unintended function of this graph was that it became a tool for reflection for my participants. It gave them the opportunity to visually present the amount the arts were present during certain times in their lives. This required a bit of contemplation and extra time to think this through. On a few occasions participants such
as Jennifer referred back to the graph during the interviews, explaining how the graph provided clarity for them regarding their involvement in the arts. This unexpected function was valuable on a multitude of levels and I would certainly revisit this tool in the future.

**Implications for Practice**

It has been my intention from the beginning that this study brings to recognition to arts integration as a potentially core practice in education. In order for this to happen teacher education programs need to step in as soon as possible and do their part in preparing elementary school teachers to teach academic subjects using the arts. This means going beyond mentioning the benefits in a teacher education class, but instructing pre-service teachers on arts integration teaching methods and classes which enhance their artistic capacities. This exposure is significant in increasing self-efficacy in the arts amongst pre-service teachers, which is monumental in order for teachers to embrace the practice.

Grauer’s (1998) study suggests that “fresh understanding of the structure and substance of a discipline has a transforming effect on the pedagogical understandings and beliefs that pre-service teachers hold toward the content to be taught” (p.366). In order to make this goal a reality it is essential that pre-service teachers learn about the benefits of arts integration, obtain exposure to the arts, and become educated in how to use the appropriate tools for implementing an arts integrative practice.

I am aware to the time demands of teacher education programs, especially when it comes to the 9-12 month fast track programs which have become so popular. But what is
the message teacher education programs are sending about the arts and learning to their
students if the arts are being marginalized within the very program they attend? We can’t
expect teachers to embrace a practice they know little about, or a practice they have no
personal experience with. Once this practice is adopted, remarkable results have been
reported. Hardimann (2009) described her experiences with the results of an arts
integrative teaching model she designed as a principal. She explained how a
transformation occurred in the school. Lessons became more engaging, children
embraced learning more, teachers enjoyed teaching more, and parents were more
satisfied with their child’s schooling. The realities of teaching what gets tested exist, this
isn’t something teachers can’t ignore, but teaching what’s on the test can still be done
with an arts integrative curriculum.

Art has always been in a dangerous and often subversive position. In some
cultures the arts are more highly valued and respected than in other cultures. Cultural
patterns and policies have historically impacted how the arts are treated within education.
In addition to Japan, countries such as the Netherlands, Hungary, have successfully
infused the arts into their educational institutions (Gullat, 2008). These countries have all
been ranked at the top of an international list of seventeen countries for scientific
achievement by secondary students (Gullat, 2008, Kelstrom, 1998).

In the U.S. the importance of the arts are talked about have even become part of
political platforms. Regardless, educational budget cuts are a result of an injured

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http://www.necn.com/Boston/Politics/Obama-Its-a-shame-art-music-being-cut-back-in-
schools/-1220636674.html
economy, and the priorities of educational leaders do not often include the arts. As Gullet explains, these economic conditions have “seriously impacted, in a negative way the attentiveness of many schools and school systems leaders towards the arts as a means of increasing the opportunities for student learning” (p12).

**Suggestions for Teacher Educators**

Within my research it was evident that childhood interests, family, friends etc. all influences self-efficacy which influences the implementation of an arts integrative practice. It was also evident that teacher education has the ability to impact this implementation of arts integration in teacher practice. In this section I will explain ways which teacher educators can be influential in the trajectory towards teaching using the arts.

Throughout the writing of this dissertation I had the opportunity to design and teach graduate and undergraduate courses which focused explicitly on arts integration. The graduate courses were geared largely towards students who were already teaching in the elementary and secondary classroom, whereas the undergraduate courses consisted primarily of prospective teachers.

During the designing of these courses I needed to understand what my main course objectives should be, and what my priorities were. It was important to determine if I wanted these teachers and future teachers to focus on becoming familiar and comfortable around all kinds of art including drama, dance, music, writing and visual arts, or if I wanted them to learn why and how to implement arts integration. Each of these course objectives seemed to be equally important, and I felt two classes were really
needed in order to fully cover what was necessary. But I also needed to be realistic.
Since I knew that the one class would most likely be the only arts integration course work
in the program I decided within these twelve week courses it was important to cover them
both.

Based on my data it was evident that teacher education programs in the U.S. do
not often require art or arts integration classes for pre-service teachers. For some pre-
service or in-service teachers a class which exposes students to different art forms may be
the only time in their adult lives that they are required to explore creative channels which
they typically might shy away from or avoid altogether.

Just as any typical elementary school classroom has a range of learners so will
teacher education classrooms. Some students will embrace the arts and some will not. It
doesn’t seem to be enough to simply offer as an option classes in the arts or arts
integration within a teacher education program. In this instance pre-service teachers who
are uncomfortable with the arts are more likely to avoid taking the classes altogether, as
was mentioned earlier. These are the students who need exposure to the arts the most.

My first recommendation on how teacher educators can be influential in the
trajectory towards teaching would be for teacher education programs in their entirety.
These programs need to restructure the required courses and arts integration classes need
to be a requirement or a required piece of all methods classes, and not merely a small
piece, but an active recommendation for teacher practice.

The realities of teacher education course loads do not go un-noticed. Covering
more material within teacher education programs, especially these 10-month fast paced
programs, is daunting. But these programs are not sending the right message if they can’t fit in what has proven to be a noteworthy pedagogy.

Certainly individual teacher educators do not necessarily have control over what are or are not required courses. But usually some leeway exists within single courses. An additional recommendation is to expose students to the arts through investigations of art history, artists talks, gallery/museum and theater visits as well as hands on experience with drawing, painting, sculpture, drama etc., this will help them to become more comfortable and familiar with the arts, and this can be generally accomplished through outside weekly assignments.

According to Russell and Zembylas (2007) the most intriguing challenge in integration is to find ways of collaborating across disciplines and professional ideologies. Although I believe that learning methods for using the arts in teaching is crucial, incorporating into the syllabus ways to work with the system and individuals within the system using arts integration is also essential for its success. It is critical that students do not see arts integration as an obstacle which they have no time for and which stands in the way of learning or testing. Teaching pre-service teachers ways to reach out to the resources in their community and to help them navigate the curriculum demands in order to bring the arts into the classroom is indispensable if teacher educators intend to have an impact on student’s use of arts integration in future practice.

Rabkin and Redmond (2006) suggest that schools should compensate artists working in arts integration partnerships for their high levels of experience, and that teachers should be granted time to plan units and lessons with artists. Unfortunately in
public education the funding for all of this is usually meager. I can’t emphasize enough how necessary it is to not only teach pre-service teachers how to do the work of arts integration, but also to teach them how to secure the resources to sustain a program. Pre-service teachers no matter how prepared they are for teaching need to enter into the profession knowing how to navigate through the system. This includes learning to obtain the funds necessary to sustain a practice involving the arts. It’s up to the teacher educators to teach pre-service teachers how to seek out these resources.

**Implications for Policy**

Professional groups such as the National Governors Association, the Education Commission of the States and the National Association of State Boards of Education have begun promoting the value of arts education using the same arguments as many traditional arts advocates. Last year’s U.S. Conference of Mayors, which represents the mayors of over 1200 cities nationwide, urged school districts to use federal and state resources to provide direct instruction in the arts and integrate the arts with other core subjects. Though the outcomes from these requests are not yet apparent, it certainly is a step in the right direction for arts integration.

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Nevertheless, a new focus on education and the arts seems to have emerged through government organizations on state and national levels, but not a lot of evidence has appeared which supports this notion in teacher education. Hardimann, (2009) states that the Obama administration’s attention to education could provide the impetus for reshaping what we expect from schools and how to measure that expectation. She also proposes that federal and state policy-makers expand their view of what constitutes an effective school. With this teacher education programs need to expand their view of what constitutes an effective teacher. I believe many teacher educators believe in the power of arts integration, but those we also need to convince are the policy makers who create the standards and the requirements for teacher education programs. They need to be convinced that art methods classes should be required, because learning through the arts has the capacity to increase learning and understanding in every other academic subject.

**Implications for Future Research**

It is my hope that future research can be conducted with a larger sample which would generate additional perspectives on the subject of this study. It would also be beneficial to conduct a similar study as a longitudinal study which follows pre-service teachers through teacher education and into their first years of teaching. Grauer (1998) suggests more longitudinal studies would be beneficial, since many studies end as pre-service teachers exit the university and enter into the workforce. Research which spends a longer amount of time observing the teachers through pre-service education and beginning teaching would provide a wider breadth of knowledge of teacher practice and influences on pre-service teacher education.
Additionally, further research is clearly needed in the field of pre-service teacher education in connection to arts integration. Research has been done on how self-efficacy effects teaching using the arts (i.e. Grauer, Davies, Oreck). Literature is increasingly appearing which demonstrates support for arts impact on academic learning (i.e. Caterall, Efland, Veblin, Brice-Heath). However, more research is needed to fully understand what it is that keeps new teachers from integrating art into their teaching.

A need for more experimental studies also exists which compare academically strong vs. academically at-risk students who are taught the same subject matter both with and without the arts (Hetland and Winner, 2001). Hetland and Winner (2001) question whether we can identify students who first experience success in an art form and later go on to show heightened interest and effort in a specific academic subject, and if these levels of interest reflect later achievement in that subject.

Through this study it was evident that self-efficacy plays a major part in teachers desires to use or not use an arts integrative practice. However, Davies (2009) states that the threat of sanctions involving layers of accountability have bread a culture of fear within the teaching profession which has particularly affected pre-service teachers ‘ confidence to innovate .

Burnaford, Brown, Doherty & McLaughlin (2007) suggest that Arts integration researchers need to continue to “test and critique methods for assessing the quality of teaching and impact on learning in arts integration curriculum with methodology designs shared for different scopes and scales of implementation.” It is obvious that more evidence on the benefits of arts integration is required so that researchers and advocates
in the field will continue to strengthen their arguments which demonstrate why it is so important that arts methods classes become a mandatory addition to teacher education course work. More comprehensive research which show the impact of these courses is additionally needed in order for teacher practice to move forward in the most creative, educational and effective way possible.
APPENDIX A

INFORMED CONSENT

Jana Silver

University of Massachusetts, Amherst

Study title: Personal History and Present Practice: A Cross Cultural Study of the Influences on Arts Integration in the United States and Japan

The Facts: I am asking you to be in a research study conducted by me, Jana Silver, a doctoral student in the School of Education at the University of Massachusetts, Amherst.

The purpose of this study is to investigate the background of elementary school teachers and their creative and educational experience in the arts. I am asking for your permission to be interviewed three times for approximately 60 minutes with a possible e-mail follow up of this interview, and to be observed while teaching 1-2 times during the course of this one year study. If I choose to video tape you teaching it will be only with your permission and I will only video tape the teacher, not the students. The interview will focus on your life history and educational background leading up to the present and will also focus on how the arts are involved in your current teaching.

Risks and Vulnerability: Interviewing is personal and might bring up personal thoughts or feelings regarding your position as a teacher. Anything discussed within this interview will remain confidential and your privacy will be protected. All
recorded audio and video tapes and notes taken will be locked away in my office. I will be the only one who has access to this material or your true identity.

**Rights of the Participant:** Every effort will be made to protect your rights and privacy. This is a voluntary research study and you have the right to withdraw from it at anytime. I plan to use what I learn from the study as part of my dissertation research and my final thesis. All audio-tapes and observations will be transcribed verbatim.

If any materials from this study were to be published you have the right to review all that is relevant before any attempt of publication is made. Your participation in this project will be anonymous throughout the process and continuing on to the final report.

☐ Check here if you agree to have your video used for future research, educational purposes, and/or professional conference presentations.

☐ Check here if you do not agree to have your video used for future research, educational purposes, and/or professional conference presentations.

**Possible Benefit:** During this study the experience of reflecting on your education and creating a new awareness which might be applied to your current teaching practices might be a benefit to you.
Confidentiality of Records: All recorded audio and video tapes and notes taken will be locked away in my office. I will be the only one who has access to any recordings of our interview and your true identity will not be shared at all in my report or in any kind of presentation. I will not use your name in any of the information I get from this study or in any of my research reports. Any information I get in the study that lets me know who you are will be recorded with a code number. During the study the key that tells me which code number goes with your information will be kept in a locked drawer. The master key and audiotapes will be destroyed within three years from the date my research is complete. All electronic files (e.g., database, spreadsheet, etc.) containing identifiable information will be password protected to prevent access by unauthorized users. Only the members of the research staff will have access to the passwords. At the conclusion of this study, the researchers may publish their findings. Information will be presented in summary format and you will not be identified in any publications or presentations.

What if I have questions?

Take as long as you like before you make a decision. I will be happy to answer any question you have about this study. If you have further questions about this project or if you have a research-related problem, you may contact me Jana Silver at 413-549-5028 jlsilver@educ.umass.edu or the Principal Investigator Sally Galman Sally@educ.umass.edu if you have any questions concerning your rights as a research subject, you may contact the University of Massachusetts Amherst Human Research Protection Office (HRPO) at (413) 545-3428 or humansubjects@ora.umass.edu
I have read this form and decided that I will participate in the project described above. The general purposes and particulars of the study as well as possible hazards and inconveniences have been explained to my satisfaction. I understand that I can withdraw at any time.

_____________________________________________ _______________
Signature of Participant       Date

_____________________________________________ _______________
Signature of Researcher       Date
研究タイトル：個人の歴史と現状実践：米国と日本での芸術統合の影響における異文化研究

主旨：私はジェナ シルバーと申します。現在、マサチューセッツ大学、アマーストで教育学部の博士課程の学生で、私が実施したい研究調査へのご協力をお願いいたします。

本研究の目的は、小学校の教師の背景と創造的な教育として芸術を教育に取り入れているかどうかを調査することです。先生方への約60分程度のインタビューのお願い、またその後、必要であれば可能な程度でメールでの補足質問をお願いするかもしれません。またこの1年間の研究中に1〜2回の授業見学を含めたいので、見学中に、ビデオ撮影をしてよいかどうかの許可を頂きたく申請致します。あくまで、教師のみを撮影し、生徒（児童）を撮影することはありません。
また、インタビューは、先生方の現在の教職に就くまでの過程と、また芸術がどのように実際の教育現場に関与している、または芸術を取り得れた授業展開を行っているかに焦点を当てた内容の質問になります。

リスクと脆弱性：インタビューは個人でさせて頂くため、個人的な考えや感情を教師としての立場から持ち出される可能性があるかと思われますが、このインタビュー内容全ては保護され、決してプライバシーの侵害になるようなことはありませんのでご安心下さい。録音したすべてのオーディオとビデオテープや私が取ったメモは私のオフィスでロックされ、これらの研究材料にアクセスすることができるのは私本人だけになりますので、ご了承下さい。

参加者権利：あなた方の権利とプライバシーを保護するためにすべての努力をすることを約束しますが、これは、あくまで自主的な調査研究なので、もし参加を撤回したい場合にはその権利があります。今研究は私の博士論文の研究の一部であり、私の最終的な論文として使用する予定です。すべてのオーディオテープと授業見学内容は転写されます。

論文の完成にあたって、協力いただいた題材内容が出版されるようなことがあれば、出版（公開）にあたってのいかなる試みの前に内容をレビューするなど、
確認していただく権利があります。また、最終的に仕上がる時には、このプロジェクトへの参加者名は全て匿名にされます。

＊以下のどちらかにチェックをお願いします。

□ 撮影したビデオを今後の研究、学会等の教育目的のために使用することに同意する。

□ 撮影したビデオを今後の研究、学会等の教育の目的で使用に同意しない。

考えられる利点：今回の研究に携わることで、可能性のある新たな教育方法の発見、また、現在の教育実践への新たな利益、期待。

オーディオ資料に関する守秘義務：

録音した全てのオーディオ、ビデオテープやメモは私のオフィスの中に保存され、ロックされます。インタビューの任意の録音やあなた自身に関する情報へのアクセスは私のみであり、レポートを他の人と分け合ったり、公開したりしないことを約束し、また実際の名前等は一切使用しないことを誓います。取得した全
ての情報は、コード番号で識別しますので、この研究レポート中に、あなたの名前等の個人情報が掲載されることは一切ありません。識別されたコード番号毎に鍵の掛かったロッカーにファイルされます。このロッカーのマスターキーと録音テープは、私の研究が完了した日から3年以内に全て破棄されます。すべての電子ファイル（データベース、エクセルシート等）は、権限のないユーザーによるアクセスを防ぐためにパスワードで保護されます。研究スタッフのメンバーのみがパスワードにアクセスできます。本研究の最終段階において、研究者が研究成果を公開することがありますが、情報は要約形式で発表され、出版物やプレゼンテーションで個人情報が識別されることはありません。

質問がある場合：

今研究に協力できるか否かの意思決定は是非、時間をかけて考慮いただき、またこの研究について何か質問がある場合はなんでも答えさせていただきます。研究に関連した問題、またはこのプロジェクトについてご質問がある場合は下記までお問い合わせ下さい。

本人：Jana Silver  jlsilver@educ.umass.edu  （電話）1-413-549-5028

または主任研究者：Sally Galman  Sally@educ.umass.edu
もし、この研究課題に関して人権的な問題、疑問がある場合には下記までお問い合わせ下さい。

University of Massachusetts Amherst Human Research Protection Office (HRPO) at (413) 545-3428 or humansubjects@ora.umass.edu

私はこのフォームの内容を全て理解し、このプロジェクトに協力することに同意する。可能な限り、この研究目的を理解した上で何か不都合があればいつでもこれを撤回できることも理解する。

参加者サイン

日 付

研究者サイン

日 付
# APPENDIX B

## INTERVIEW QUESTIONS

**Interview #1**

1. How would you define art?
2. Can you tell me what art is to you?

3. When do you first remember making art as a child?
4. Viewing art?
   
   Probe question: Do you remember what kind of art it was; was this at home or in school?

5. How do you remember art being a part of your life during your elementary school years, both in and out of school?
   
   Probe question: Was this your choice or the choice of your parents or teacher?

6. What was your preferred extracurricular activity in High School?
   
   Probe question: Why do you think you preferred this over other activities?

7. What do you recall about the way the arts were addressed in you pre-service training?
   
   Probe question:
   
   (a) Were you satisfied with this?
   
   (b) What changes would you have made to this (if any) given the choice?

8. How have the arts been viewed in your past teaching situations?
   
   Probe question:
   
   (a) How did you feel about this?
   
   (b) If you were the administration, how might you do things differently?
9. Can you define arts integration for me?

Probe question:

How would you say this definition developed for you?

**Interview #2**

1. Can you walk me through a typical day in your classroom, from when school starts in the morning until the end of the school day?

Probe question:

(a) Do you have a particular part of the day you would consider your most or least favorite part?

(b) Why is this?

2. How comfortable do you feel using art materials in your classroom?

Probe question:

(a) What is your preferred art materials to use in the classroom?

(b) Why is that?

(c) Is there a particular material you avoid using?

(d) Why is that?

3. In what way, if at all do you use the arts in your classroom presently?

Probe question:

Why do you use art this way? Or why don’t you use art?

4. Would you consider yourself creative?

5. What does it mean to be a creative person?

Probe question:

Tell me why, I would like to hear more about that.

6. How much of what you learned about arts integration during pre-service training do you apply to your teaching presently? Why or why not?
<table>
<thead>
<tr>
<th>Probe question:</th>
</tr>
</thead>
<tbody>
<tr>
<td>In what way, can you tell me more about this?</td>
</tr>
</tbody>
</table>

**Interview 3**

| 1. | How do you see your past experiences in the arts influencing the way you teach today? |
| 2. | Why do you use art materials in the classroom? |
| 3. | How do you use arts materials in the classroom? |

<table>
<thead>
<tr>
<th>Probe question:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who or what do you think influenced this the most?</td>
</tr>
</tbody>
</table>

| 4. | Looking back at your pre-service training, did they prepare you to use an arts-integrated approach to teaching? |

<table>
<thead>
<tr>
<th>Probe question:</th>
</tr>
</thead>
<tbody>
<tr>
<td>How often, if at all do you reflect back about your pre-service education when you're teaching or preparing a lesson?</td>
</tr>
</tbody>
</table>

| 5. | If you could go back to your pre-service training and if you were in a position to make changes, what if anything might you change about the way they approached the arts in the teacher preparation classes? |

<table>
<thead>
<tr>
<th>Probe question:</th>
</tr>
</thead>
<tbody>
<tr>
<td>How do you think your own views have changed since you have been teaching?</td>
</tr>
</tbody>
</table>

| 6. | If you use arts integration in your teaching, how do you think this impacts your students? If you don't use arts integration in your teaching how do you think this impacts your students? |

<p>| Probe question: |</p>
<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you feel like these views have changed in recent years? Why or why not?</td>
<td>7. How do you see your past experiences in the arts influencing the way you teach?</td>
</tr>
<tr>
<td>Probe question:</td>
<td>How do you think your experiences influence the way you approach the arts.</td>
</tr>
</tbody>
</table>
APPENDIX C

ARTS INTEGRATION OBSERVATION TOOL

Rating Scale-  0………1………2………3……4……5……6……7……8……9……10
N/A  Least  Average  Most

<table>
<thead>
<tr>
<th>Learning Environment Observed</th>
<th>Rating</th>
<th>Comments</th>
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</thead>
<tbody>
<tr>
<td>Room Decorations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Children’s Art Work Displayed</td>
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<tr>
<td>• Academic Work Displayed</td>
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<tr>
<td>• Other Art Displayed</td>
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<tr>
<td>• Technology Displayed In the Room.</td>
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<tr>
<td>• Math Displayed In the Room.</td>
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<tr>
<td>• Literacy Displayed In the Room.</td>
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<tr>
<td>• Science Displayed</td>
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<tr>
<td>• Miscellaneous Room Decorations</td>
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<tr>
<td>Art Supplies</td>
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<tr>
<td>• No Art Supplies Visible</td>
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<tr>
<td>• Out and Available for Use</td>
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<td></td>
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<tr>
<td>• Children have Individual Art Supplies</td>
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</tbody>
</table>
### Student Interaction

- Students have no interaction with other students
- Students collaborate with peers

### Lesson Planning and Implementation

**Lesson Objectives:**

- Art use is **not** clearly related to lesson objectives
- Art use is somewhat related to lesson objectives
- Art use is clearly related to lesson objectives
- Lesson objectives which include art use, encourage student to make choices and plan.
- Lesson objectives are designed to provide students with opportunities to demonstrate learning outcomes using art.
- Art use provides opportunities to expand student problem solving skills.
- Creative thinking strategies are encouraged.

### Intentions for Art Use

- The lesson is focused on learning a specific art skill.
- Art is used as a tool to learn from.
- Art is used as a tool to learn with.
- Art is used as a tool to learn through.
- Art used is appropriate for student’s skill level.

### Teacher Comfort Levels

- Teacher appeared comfortable and confident using the art materials.
- Teacher seemed knowledgeable about the materials being used.
- Teacher gave clear directions involving using the art materials.
- Teacher talked to students about their art work.
- Teacher commented on aesthetics.
- Teacher commented on use of the art tools and techniques.
- Teacher gave a demonstration on techniques.
- Teacher showed own example of the finished project.
- Teacher showed previous student example or example from book.

### Art Use

- Students are assigned the same art activity.
- Students are encouraged to work on independent art ideas.
- Art use is introduced methodically.
- Art use is introduced haphazardly.
- Art use is optional and not necessary to meet lesson objectives.
- Art use is well planned out.
- Art seems to be arbitrarily used.
- Art is seen as a main component of the lesson.
- Technology Displayed In the Room.
- Art use is not approached at all during this lesson.

### Extra Notes:

Teacher Observed:  
Date:  
School:  
Time:  
Observer:  
Lesson:  
Map of Room
APPENDIX D

ARTS INDEX GRAPH

Please shade in how intense of a role the arts played in your life during the times listed.

*Example: If during your high school years you spent significant time making art, but it was not your only activity. You would shade in as follows:*

<table>
<thead>
<tr>
<th>Not much of a role</th>
<th>A major role</th>
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| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |

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<tr>
<th><strong>High School</strong></th>
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