Integrating Music, Drama, and the Visual Arts in the Early Childhood Curriculum: A Study of Early Childhood Teachers in a Metropolitan Area of Puerto Rico

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INTEGRATING MUSIC, DRAMA, AND THE VISUAL ARTS IN THE EARLY CHILDHOOD CURRICULUM: A STUDY OF EARLY CHILDHOOD TEACHERS IN A METROPOLITAN AREA OF PUERTO RICO

A Dissertation Presented

by

MAYRA ALMODOVAR

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DEDICATION

To Enrique, Cristina, Alejandro, Mathew and Claudia,

the children who enrich my life and make me smile every day.
ACKNOWLEDGMENTS

There are a number of special people whom I owe special thanks and appreciation as I conclude this dissertation. First I want to thank the wonderful teachers who participated in this study and opened their classrooms for me. I feel privileged to have spent time in their classrooms and witnessed their dedication and enthusiasm. Thanks are also due to the administrative staff of the centers and of the regional offices of the Head Starts programs of Municipio de Caguas, Municipio de San Juan and of the Head Start Puerto Rico Family Institute. I would also like to acknowledge the work of my advisors Dr. Ernest Washington, Dr. Grace Craig and Dr. Jose Ornelas whose support and advice was instrumental through this long distance process. This dissertation would not have been completed without the encouragement and help of Dr. Annette Lopez de Mendez with whom I share the love of art and teaching. Thanks to Dr. Marisel Crespo, Dr. Ezequiel Bayuelo, Dr. Jose Cintron, and Dr. Mildred Huertas for their understanding and assistance.

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ABSTRACT

INTEGRATING MUSIC, DRAMA, AND THE VISUAL ARTS IN THE EARLY CHILDHOOD CURRICULUM: A STUDY OF EARLY CHILDHOOD TEACHERS IN A METROPOLITAN AREA OF PUERTO RICO

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The purpose of this study was to explore, describe and examine how early childhood teachers utilize and integrate the arts (music, drama, and visual arts) in teaching children ages 3 to 5. It also examined the formal and informal arts education background of early childhood teachers, the relationship between teacher training and educational practice and the role it plays in teachers’ use of music, drama and visual arts in their curriculum. Data was collected through the use of the Arts Integration Questionnaire (AIQ) and by observations, Arts Integration observation Protocol (AIOP). A total of 91 early childhood teachers completed the questionnaire; it included background information as well as general aspects of teacher’s knowledge about the arts, an exploration of the use of the arts in their classrooms, and an exploration of arts integration with other academic subjects. From those participants, 20 teachers were randomly selected to participate in the observations.

The results of the study indicated that the majority of teachers have received formal and informal training in music, followed closely by visual arts, and very little
in drama. Overall teachers were found to use music more than visual arts and drama in their classrooms; more time is spend on musical activities than in any other form. Again teachers preferred music because they considered it to be more beneficial than drama and the visual arts. This study revealed an array of reasoning behind the arts use in the classroom including addressing different learning styles, students' preference, and stimulating students’ creativity. There was no statistical significant difference between a teacher’s background training and experience and their use of music and drama into their early childhood classroom. In the case of visual arts there is a statistical significant difference meaning that teachers need training and experience to help them develop an understanding of the visual arts. And finally teachers do integrate the arts with other academic subjects with the purpose of developing skills, explore roles, and to asses learning and understanding of concepts. Recommendations for professional development, teacher education, and further research are discussed.
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CHAPTER 1

INTRODUCTION

Statement of the Problem

The presence of the arts in the lives of our children is constantly taken for granted. The daily routine of most early childhood classrooms includes children singing a wide range of songs in morning circle, and children communicating feelings and their views of the world through drawings and paintings or dramatic play. Many educators have stressed the important role the arts play in the lives of our children, from building self-esteem to stimulating and facilitating academic learning. The arts have the power to support each child’s “full and all-sided development” (Froebel, 1886, p. 24), helping them develop their cognitive, social, and motor abilities (McKean, 1999; Englebright & Berry, 2006; Education Commission of the States, 2004). Equally important they have the particularity of being what art educator Betty Doherty calls a “universal language” (1993), a language used by all children all around the world.

The arts became an integrated part of our children’s education during the last ten years. In 1995 the Department of Education and the National Endowment for the Arts co-founded the Arts Education Partnership with the purpose of studying the role of the arts in the learning and development of students in public schools. Subsequently, in 1997 their first study, *Priorities for Arts Education Research*, was published, urging research on the effects of the arts in children of all ages. That
same year, standards for the arts were developed, and finally in 2001 the *No Child Left Behind Act* (NCLB) included the arts as a “core academic subject,” validating the contributions the arts in improving student-learning outcomes. This recognition puts the arts on the same level as other core subjects such as English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, history, and geography.

In spite of these advances to acknowledge the importance of the arts, society continues to place more value on learning the core subjects such as math, reading, and writing (Efland, 1984). For example, the accountability movement has gained new prominence, to the point that schools and principals are rated on their ability to meet predetermined standards (Bodrova & Leong, 2004). In 2007 the Center on Education Policy (CEP) conducted a comprehensive study of the NCLB Act, and reported: (1) that since 2002, schools have increased time for tested subjects and reduced time for other subjects, and (2) the increases and decreases were more prevalent in districts with schools identified as needing improvement. As a result these schools put a greater emphasis on testing content and skill. Many of the schools who participated in the study reduced “44% of the time for one of these subjects: (social studies, science, art, and music, physical education, lunch and /or recess)” in order to provide time to teach to the test (Center for Education Policy, 2007, p. 4). After four years of research, the CEP recommended that all states give adequate emphasis to art and music, inviting them to include methods to measure knowledge and skills in art and music. Given the disparities between the increasing
evidence of the variety of benefits linked to the arts and the current emphasis on teaching to the test, it is imperative to ask how art influences children’s learning. Consequently, we need to take a look at how schools that integrate the arts are performing and how teachers are integrating the arts into the curriculum in order to enhance learning.

The arts have been an essential part of the early childhood curriculum. When we look back at the work done by educators such as Froebel (1826), Lowenfeld (1947), Goodman (1967), and Gardner (1993) we get a better understanding of the role that the arts play in the development of the early childhood curriculum and its effects they have on learning. For this reason, we need to look at the preschool level to better understand the great realm of possibilities that the arts have for students learning.

Many research studies in the United States (Arts Education Partnership, 2005; Burton, Horowitz, & Abeles, 2000; Deasy, 2005; Fiske, 1999) have looked at the integration of the arts in the upper grade levels. Other studies (Grauer, 1998; McKean, 1999; Wilson, 1997) have focused on the role of the art specialists, but few (Goldhawk, 1998; National Endowment for the Arts, 2004) have looked at what goes on in the early childhood classroom and at the views of classroom teachers. When looking at research in Puerto Rico, only a few studies discussed the topic of early childhood education and art integration to the school curriculum. Approximately 13,431 dissertations were completed on the island and are listed in the libraries of the four major universities of Puerto Rico. There was only one master’s thesis
(Torrech, 2000) that focused on the topic of art integration in the early childhood curriculum, proving the need for research done in this area. The purpose of this study is to contribute to the field of art integration in the early childhood curriculum by surveying a group of early childhood teachers in Puerto Rico to discover how they integrate the arts on a daily basis.

For the last four years I have been working with undergraduate students in the School of Education of the Universidad del Este in Carolina, Puerto Rico. This experience afforded me the opportunity to visit preschools in the metropolitan area of San Juan, giving me a better understanding of how they work and how they integrate the arts. I have participated in training offered by the Museo de Arte de Puerto Rico, the main purpose of which is to enrich teachers’ ideas and knowledge of the arts to help them integrate the visual arts into the curriculum. From these experiences many questions have emerged. In this study I focus on how teachers used music, drama and visual arts to enhance learning, and how they integrated the arts in their daily classroom activities. At the same time, this study explored how they defined art. And, finally, it looked at teacher’s practices in teaching the arts and the support systems that needed to promote teachers use and integration of the arts.

**Purpose of the Study and Delimitations**

The purpose of this study was to explore, describe and examine how early childhood teachers utilize and integrate the arts (music, drama, and visual arts) in
teaching children ages 3 to 5. At the same time I examined the formal and informal arts education background of early childhood teachers, the relationship between teacher training and educational practice and the role they play in teachers’ use of music, drama and visual arts in their curriculum. This study also helps us understand how early childhood teachers integrate music, drama and visual arts in their curriculum.

The following delimitations defined the scope of this study:

1. This study is limited to surveying early childhood teachers of children 3 to 5 year’s old working in Head Start Programs in the regions of Caguas and San Juan, Puerto Rico. The results may not be applicable to teacher’s assistants in the same settings or to other teachers in other geographical areas.

2. Most of the children being served by the regions of Caguas and San Juan are from lower class neighborhoods.

3. The results of the study are based on voluntary participation.

4. This study is also limited by the lack of previous studies of arts usage and integration in early childhood education in Puerto Rico.

**Research Questions**

1. What are the previous arts experiences do early childhood teachers have?
2. How do early childhood teachers utilize drama, music and the visual arts (drawing, painting, and sculpture) in their daily classroom routine?
3. Which art forms do early childhood teachers prefer?
4. What roles do early childhood teacher’s background, training and experiences play in the use of the arts in their classrooms?

5. How do early childhood teachers integrate the arts with other disciplines?

**Definition of Terms**

Art: According to the Merriam-Webster dictionary is “the subtle or imaginative ability of inventing, devising or executing something.” For the purpose of this investigation art refers to music, theater/drama and visual arts but not to dance, literature and writing.

Arts integration: An instructional strategy that brings the arts into the core of the school day and connects the arts across the curriculum (Rabkin & Redmond, 2006, p. 60).
CHAPTER 2

REVIEW OF LITERATURE

From music and dance to painting and sculpting, the arts allow us to explore new worlds and to view life from another perspective. They also encourage individuals to sharpen their skills and abilities and to nurture their imagination and intellect. As a Nation, we must continue to recognize the importance of the arts in building strong and vibrant communities.

President George W. Bush, in a speech at the pARTicipate 2001 Conference

Introduction

When examining the role of the arts in the education of young children, we need to understand the history and literature that accompanies this interesting and controversial topic. For this reason, this literature review provides a historical context of the evolution of art education in the United States. It also discusses the value of music, drama, and the visual arts in schools and concludes with a discussion about arts integration in the early childhood curriculum. It is important to understand that "the arts" refers to all the arts: music, theater, dance and the visual arts. For the purpose of the investigation dance will be excluded.

Historical Context of the Arts Education Movement

During the Kennedy administration the government support for the arts gained prominence. A report prepared by August Heckscher, special consultant for the arts to the White House, was instrumental in establishing the use of federal
funds to support educational research in the arts and curriculum reform (Efland, 1984 & 1988). In the report *The Arts and National Government*, he states: “this (the arts) should include the same type of across-the-board assistance now given to modern languages, mathematics, and science” (p.265). As a response to his study and his support for arts education many significant developments took place which elevated the role of the arts in the lives of American citizens. At the same time the Rockefeller Brothers Fund presented recommendations that called for “the nurturing of children’s appreciation for great art” (Burnaford, Brown, Doherty, & McLaughlin, 2007). That same year the National Endowments for the Arts (NEA) supported the arts and arts education with initiatives like funding artists in schools (National Endowment for the Arts, 2004; Burnaford, Brown, Doherty, & McLaughlin, 2007).

Since the late 70’s many organizations have advocated for the development of programs that create connections between the arts and learning across the curriculum. John I. Goodland in his book, *A Place Called School* (1984) expressed the view that “the arts are not an educational option; they are basics.” Following this view strong arguments in support of art education were raised by a panel of artists, educators, corporate and philanthropic leaders lead by David Rockefeller and published in the report entitled *Coming to Our Senses: The Significance of the Arts in American Education* (Arts, Education and Americans Panel, 1977). In this report the panel examined the strengths and weaknesses of arts education. Considering the arts as “basic to individual development since they more than any other subject awaken all our senses “the learning pores,” the panel endorsed a curriculum in
which the arts are a “basic” subject, and fundamental to the curriculum since they help expand the concepts of literacy beyond what they called “world skills” (Herbert, 2004).

At the same time some educators were calling for a return to the “basics” that included reading, science, and mathematics but left out the arts. The federal education department dismantled its Arts and Humanities Office that was responsible for providing innovative grants for curricular and instructional improvements (Arts, Education and Americans Panel, 1977). This negative view of the arts was presented in the report *Towards Civilization: A Report on Art Education* (National Endowment for the Arts, 1988). In this report the value of the arts as part of the basic curriculum subjects was questioned. The “basics” included only math, science and reading. This argument excluded the arts from states requirements as not in accordance with what students should know or do in relation to the arts (National Endowment for the Arts, 1988). In spite of this view, the report made several recommendations that indirectly acknowledged the importance of the arts in the curriculum. Among those recommendations they suggested including the arts in the National Assessment of Education Progress Report, devoting 15% of the time during each week in elementary schools to art education, and making art a sequential part of the curriculum. It also suggested the need for partnerships between schools, teachers, and arts organizations to enhance the teaching of the arts in the school curriculum (Herbert, 2004).

In the 90’s the government recognized the value of the arts in the formation and education of all citizens. In 1994 the United States Congress stated, in the
Improving America’s Schools Act of 1994, that “the arts are forms of understanding and ways of knowing that are fundamentally important to education” (cited in NAEP 1997 Arts Report Card). It directed the Department of Education to develop the Essential Academic Learning Requirements for the arts disciplines indicating what students should know and do in each one (Washington State Arts Commission, 2006). That same year the standards and the National Assessment of Educational Progress (NAEP) Arts Framework were developed. In 1995 the Department of Education and the National Endowment for the Arts co-founded the Arts Education Partnership with the purpose of studying the role of the arts in the learning and development of students in public schools.

In 1997 NAEP first study, Priorities for Arts Education Research, was published urging research on the effects of the arts in the learning of children of all ages. Thus NAEP conducted in 1997 the first comprehensive approach to developing an assessment of the arts in twenty years. It was published in The NAEP 1997 Arts Education Assessment: An overview and it included music, theater, and the visual arts and for the first time, dance. That same year new standards for the arts were developed. In 2001 the No Child Left Behind Act included the arts as a “core academic subject” and endorsed the view that the arts contribute to the improvement of students’ learning outcomes. It positioned the arts at the same level with English, language arts, mathematics, science, foreign languages, civics and government, economics, history and geography.

In 2002, the National Center for Educational Statistics released a report entitled Arts Education in Public Elementary and Secondary Schools: 1999-2000, that
provided a national profile of arts education in the USA. This report stated that most schools offer music and visual arts instruction, but only for short periods of time. The theater arts decreased significantly. Only 27% of classroom teachers reported incorporating visual arts in their teaching, while 15% reported incorporating music. As a result the role of arts in education is becoming more limited, and there is little or no support from the federal government to develop a mandatory arts education policy (Purnell, 2004). For this reason in 2006, forty-nine states established standards that outline what students should know and do in one or more art forms. Currently forty-three states require schools and districts to provide arts instruction (Ruppert, 2006). In general, we may conclude that at present, curriculum standards and learning expectations have been developed to orient teachers and educators in teaching and including the arts as part of the learning experience.

The Value of the Arts in Schools

Arts learning requires students to observe, analyze, synthesize, create, and evaluate. It also draws on a variety of intelligences and provides students with experience in higher order thinking.

Kennedy Center Arts Education Initiative (2002)

The National Association for the Education of the Young Children (NAEYC) affirms that “Young children’s learning and development in the physical, social, emotional, aesthetic, and cognitive domains are also integrated and interrelated,
thereby necessitating programs and services designed to meet the needs of the whole child” (1991). Many studies converge on the idea that through the integration of the arts with the regular curriculum we are able to enhance our students learning and built on their strengths (Cooper-Solomon, 1995; Kennedy Center Arts Education Initiative, 2002; Teitelbaum & Gillis, 2004; Rabkin & Redmond, 2006; Ruppert, 2006, Kennedy Center, 2007). The Task Force on Children’s Learning and the Arts: Birth to Age Eight (1998) also states in their report Young Children and the Arts: Making Creative Connections that:

For all children, at all ability levels, the arts play a central role in cognitive, motor, language, and social-emotional development. The arts motivate and engage children in learning, stimulate memory and facilitate understanding, enhance symbolic communication, promote relationships, and provide an avenue for building competence. (p. V)

The importance of arts experiences in the development of young children requires no justification. All young children around the world should have the opportunity to sing, draw and/or play. Play is the work of children and the arts are a natural vehicle for young children’s play (Goldhawk, 1998).

At the same time the arts provide a way to engage all students, including those who are not being reached by “traditional schooling.” In addition two major research reports released in 2000, Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education (1999) and Champions of Change: the Impact of the Arts on Learning (2000) concluded that the arts help all students succeed in school and in their lives. Educators like John Dewey (1934) and Herbert Read
(1943) have been important advocates of the role of the arts should have in education. For them arts should not be limited for “gifted in art” (Deasy, 2002) they should be for all students, no matter their developmental capabilities, their ethnicity or beliefs.


The Arts Education Partnership sponsored a major research study in 2001, *Champions of Change: the Impact of the Arts on Learning*, which consisted of seven studies that provided evidence of the positive effects of students’ involvement in the arts, and how the arts energized teachers and transformed learning environments (Purnell, 2004). The report presented evidence that the arts reached students by engaging them with school and provided them with opportunities to connect with themselves and with each other (Burton, Horowitz, & Abeles, 2000; Seidel, 2000). Students with behavioral problems become high achievers because the arts gave them the opportunities to excel (DuPont, 2002; National Endowment for the Arts, 1988). The following year the partnership published *Critical Links: Learning in the*
Arts and Student Academic and Social Development (2002) that presented a compendium of 62 studies that addressed the debate about effective strategies to improve students’ achievement through the arts. Findings pointed to the benefits the arts have on behavior, attitudes and academic performance.

In a national study of 25,000 students in the National Educational Longitudinal Study database, James Catterrall, Richard Chapleau and John Iwanaga, found that “those with high levels of arts-learning experiences earned higher grades and scored better on standardized test than those with little or no involvement in the arts” (1999). Their findings documented the link between participation in the arts (in general) and higher academic performance, an improvement in grades and lower rates of dropout of students. These effects were more evident when looking at the differences among low-income versus high-income students. When focusing on music and mathematical achievement children from all socio-economical levels were consistent in their gain of higher level proficiency but the theater arts were different. Students from lower socio-economic status did not benefit. They discussed their assumption that “more advantaged youngsters” were more likely to attend more endowed schools and as a result be more involved in theater or drama.

A recent study conducted by the Arts Education Partnership (2006), Third Space: When Learning Matters, found that schools with large populations of students in economic poverty could be transformed and student’s grades rose when the arts were infused into their curriculum. Students in participating schools were able to recognize that they were responsible for their own learning, and this resulted in a positive change in their lives as members of a community.
There is substantial scholarly evidence indicating that learning taking place in the art, music and drama classroom transfers to other subjects and has a positive effect on social development. Studies sponsored by foundations, commissions and organizations such as The William and Flora Hewlett Foundation, the New England Conservatory of music’s Laboratory Charter School, Arts Education Partnership, and the Presidents Commission on the Arts and Humanities have documented “a positive correlation between participation in community arts programs and cognitive development, motivation to learn, self-perception and resiliency among children and youth” (1994, p. 34). These organizations understand that young children need to experience the arts to promote their development, creativity, and curiosity of learning, tools that later in life will help them become valuable members of our society (McKeen, 1999). Banks (1996) and Goldberg (1997) have also proposed the arts are a way to strengthen the connection between the arts and multicultural education by providing students the opportunities to become familiar and explore artwork from their own and different cultures. Making these connections provides students with a chance to better comprehend the concept of diversity and gain global understanding (Arts Education Partnership, 1999).

The arts have cognitive as well as social/emotional developmental benefits. While working in the arts children use complex symbols to construct an understanding of the world through the use of high-order skills such as analysis, synthesis and evaluation that may not be learned through other subjects (Murfee, 1995, p.3; Brzoska, 2004; Ruppert, 2006; Englebright & Berry, 2007). Learning through the arts builds “fundamental cognitive capabilities such as spatial
reasoning, conditional reasoning, problem solving and creative thinking, enhancing student’s performance in and outside schools” (Weiss, 2004, p.2; Eisner, 2002). All these skills help students understand that they can also improve in, “other consequential activities” (Gardners, 1999), thus becoming one of the most compelling reasons to promote arts education.

When speaking of the value and benefits of the arts, one cannot leave out the most recent studies done by seven universities across the United States, *Learning, Arts, and the Brain*. This report was published in March 2008 by The Dana Consortium Report on Arts and Cognition. Neuroscientists and psychologists utilized brain imaging studies and behavioral assessment to gain a better understanding of how training in the arts contributes to the thinking of children. This report found that an “interest in a performing art leads to a high state of motivation that produces the sustained attention necessary to improve performance and the training of attention that leads to improvement in other domains of cognition” (Gazzaniga, 2008, p. v).

Arts benefits are also evidenced through standardized testing research done by The College Board. According to The College Board, in 1995 the SAT scores of students who participated in arts programs for more than four years were 44 points higher on the math and 59 points higher on the verbal portion compared to students with no experience in the arts (reference from the Murfree, E., 1995, in Eloquent Evidence: Arts and the Core of Learning). A decade later various independent studies showed that “increased years of enrollment in arts courses are positively correlated with higher SAT verbal and math scores.” In her report, *Critical Evidence:*
"How the Arts Benefit Students Achievement," Sandra Ruppert (2006) confirms that participation in the arts increases SAT scores linearly, the more art classes a student takes the higher his or her SAT score. When looking at the results of those students who took the SAT in 2005, students who took four years or more of art coursework outperformed their peers with one half-year or less by 58 points on the verbal portion and by 38 on the math portion of the test. Also their scores were higher than the average of all SAT test takers (2006, p.9). Ruppert (2006) concludes that the arts benefits students achievement because learning in the arts stimulates and requires academic reading, writing and mathematic skill, basic thinking skills, social skills and motivation to learn and comprehensive positive school environment skills, what she calls the A-B-Cs. Similar findings were made and presented in the book *Third space: When learning matters* published by the Arts Education Partnership (2005). Teachers and directors from 10 elementary, middle and high schools credited their schools arts programs with improving scores in reading and math.

The Mississippi Arts Commission published the most compelling findings and benefits of integrating the arts to the curriculum. The following statements summarize the benefits in the following six arguments (2004):

1. The arts are disciplines worthy of attention for their own sake- at least partly because they culturally enrich those who participate in and appreciate creative endeavors.
2. The arts are themselves ways of knowing in which all people should become literate.
3. The arts can be an instructional tool that more effectively allows students to acquire and process content in “core” subjects. A more concrete variation of this rationale claims the arts have the capacity to raise achievement test score in more and more of these subjects.

4. The arts are a vehicle for tapping into the multiple intelligences giving children the opportunity to learn in the style that best suits them.

5. The arts increase students’ interest in school, particularly those who have previously been unengaged, and this increase yields a concomitant benefit in motivation to learn.

6. The arts enable students to develop “workplace” skills and understanding, such as critical thinking, teamwork, creativity, and communication that instruction in major subjects habitually neglect. (Deasy, 2002; Fiske, 2000 & Longley, 1999; Arts Education Partnership, 2006)

There is evidence that points to the benefits that the arts have on students’ learning. Nevertheless, it is very important to look carefully at the debate on the issue of transfer of learning (Bradley, 2002; Burton, Horowitz, & Abeles, 2000; Catterall, 2005; Deasy R. J., 2002; Eisner, 1998; Hetland & Winner, 2000; Rabkin & Redmond, 2006; Winner & Cooper, 2000). Art educator James Catterall (2005) states that 1996 to 2004 was a “decade of interest in transfer of learning” (p. 1). The central theory about transfer of learning has two main points (p.7):
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 and how well the brain processes other tasks.

Catterall concurs with the theory but questions which neuro-functions are impacted, to what degree they are affected, and what are the implications of the changes. Art educators have emphasized the benefits of the learning that takes place during the process of creating art, versus value of the final product and the possibilities of cognitive and attitude transfer. As it can be seen on Table # 1, many studies have tried to demonstrate this claim but the debate is still out there.

Table 1. Transformation of Knowledge from the Arts into Other Academic Subjects

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Author(s)</th>
<th>Study Type</th>
<th>Grade</th>
<th>What they look at</th>
<th>Statistical Outcome</th>
</tr>
</thead>
</table>
| 1990 | A naturalistic study of the relationship between literacy development and dramatic play in five-year-old children | Ross-Goodman, J.                 | C          | 5 to 6 year old                     | Dramatic play and its relationship with literacy development                                                                                       | - Through play children exhibit important facets of literacy including the ability to begin to read text and materials related to their play.  
- Students developed a positive relationship between creating stories and translating them into play texts.  
- Students were able to direct play giving them storytelling skills and helping them elevate their status within the classroom. |
<table>
<thead>
<tr>
<th>Year</th>
<th>Topic</th>
<th>Authors</th>
<th>Grade</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-Significantly more self-regulatory behaviors were seen in the lessons in which arts were integrated into the curriculum than in lessons with straight academic instruction. But they did not learn more in such lessons than in traditional ones.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3 to 4 years</td>
<td>-Students on the keyboard group improved significantly on spatial-temporal reasoning when compared with students who sent similar time on computer or singing-only instruction, or students who had no extra lessons.</td>
</tr>
<tr>
<td>1998</td>
<td>An investigation of the effects of music on two emotionally disturbed students' writing motivations and writing skills</td>
<td>Kariuki, P., &amp; Honeycutt, C.</td>
<td>C</td>
<td>Effects of music listening in the context of language art activities</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4th grade</td>
<td>-Both students improved their writing skills by two grades when listening to music. -One of the students increased its word count. -Students reported that music made writing exciting and it help them stay focus.</td>
</tr>
<tr>
<td>1999</td>
<td>Involvement in the arts and human development in Champions of change: The impact of the arts on learning</td>
<td>Catterall, J. S., Chapleau, R., &amp; Iwanaga, J.</td>
<td>C</td>
<td>-Involvement of the arts and academic performance. -Music and mathematics achievement. -Theater arts and human development, gains in reading proficiency, gains in self concepts and motivation, and higher levels of empathy and positive changes in schools climate.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Middle and high school</td>
<td>-Economically advantage students had a greater possibility of having more arts experiences than those students with low socio-economic status. -Students with high involvement in the arts across all socio-economic strata performed better in schools and stayed in school longer. -Students who were more involved in band and orchestral music programs outscored those none music students, specially in math. -Students who were more involves in drama had greater reading proficiency and a more positive self-concept.</td>
</tr>
</tbody>
</table>
|      |                                                                     |                                                                        | Teachers | -Positive changes in schools climate. -Teachers believed that an arts integrated curriculum has learning, attitudinal, and social benefits for children.
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Author(s)</th>
<th>Grade</th>
<th>Effect</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1999</td>
<td>The effects of three years piano instruction on children's cognitive development</td>
<td>Costa-Giommi, E.</td>
<td>C 4th grade</td>
<td>Effects of piano instruction on students' cognitive development.</td>
<td>*- After one and two years of piano instruction, students scored higher than those on the control group on the spatial, but not verbal or quantitative measures. - After three years the control group had caught up in spatial scores, as a result the music group was no longer ahead in spatial reasoning.</td>
</tr>
<tr>
<td>1999</td>
<td>Enhance learning and proportional math through music training and spatial-temporal training</td>
<td>Graziano, A. B., Peterson, M., &amp; Shaw, G. L.</td>
<td>E 2nd grade</td>
<td>The relationship between music, spatial reasoning, and spatial aspects of mathematics.</td>
<td>*- Students given a combination of piano keyboard lessons and experience with a video game, designed to train spatial ability and proportional math concepts, scored higher on proportional math concepts than those who received the same video training with English language instruction instead of piano.</td>
</tr>
<tr>
<td>1999</td>
<td>Investigating the educational impact and potential of the Museum of Modern Art's visual thinking curriculum: Final report in Critical Links: Learning in the arts and student academic and social development</td>
<td>Tishman, S., MacGillvray, D., &amp; Palmer, P.</td>
<td>E 4th and 5th graders</td>
<td>If students can transfer the skills they acquire by looking closely at works of art and reason about what they see to science activities.</td>
<td>*- Students who participated in the program achieved higher scores on evidential reasoning. - They were less likely to use circular reasoning, and were aware that their interpretations were subjective. - They did appear to have looking and reasoning skills that they acquired by looking at works of art that later they used when giving a scientific image.</td>
</tr>
<tr>
<td>1999</td>
<td>Why the arts matter in education or just what do children learn when they create an opera? in Champions of change: The impact of the arts on learning</td>
<td>Wolf, P. D.</td>
<td>C Elementary grades</td>
<td>Opera makes students work harder and smarter.</td>
<td>*- In opera settings children were more likely to participate, to connect what they said to previous comments, to make constructive critiques of others, to revise their own ideas, and to link comments to a theme that had been raised by the group. - Collaborative behaviors increased over time. - The study provides a testable hypothesis that the kind of collaborative problem-solving used in opera might transfer to academic subjects and lead to greater learning in these areas.</td>
</tr>
<tr>
<td>Year</td>
<td>Title</td>
<td>Authors</td>
<td>Method</td>
<td>Results</td>
<td></td>
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<tr>
<td>------</td>
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<td></td>
</tr>
<tr>
<td>2000</td>
<td>Instruction in visual art: Can it help children learn to read?</td>
<td>Burger, K., &amp; Winner, E.</td>
<td>C &amp; E</td>
<td>Studies meta-analysis</td>
<td>The relationship between visual art instruction and reading abilities and readiness. -There is no evidence of a causal relationship between visual arts and reading. -The research recognize a positive impact on reading when visual arts is integrated as an entry point for students.</td>
</tr>
<tr>
<td>2000</td>
<td>Learning in and through the arts: The question of transfer</td>
<td>Burton, J., Horowitz, R., &amp; Abeles, H.</td>
<td>C</td>
<td>From 4th to 8th grade</td>
<td>The relationship between arts and creative thinking. -Children with high arts exposure scored higher on the figural creativity test, and scored higher on teachers rating that looked at expression, risk-taking, creativity-imagination and cooperative learning. -There was a significant relation between amount of arts instruction and teachers' efforts at arts integration, and teachers' perceptions of students' risk-taking. -There is a possibility that arts-rich schools scored higher on creativity and academic self-concept as a direct consequence of their experiences with the arts. -Arts-rich schools had more innovative teachers that may had a significant impact on the results of the study.</td>
</tr>
<tr>
<td>2000</td>
<td>Can music be used to teach reading?</td>
<td>Butzlaff, R.</td>
<td>C</td>
<td>Studies meta-analysis</td>
<td>The relationship between music and reading. -There is a strong and statistically reliable link between the study of music and performance on standardized reading/writing tests. -The studies cannot support any underlying explanation for this relationship.</td>
</tr>
<tr>
<td>2000</td>
<td>Learning to make music enhances spatial reasoning</td>
<td>Hetland, L.</td>
<td>C &amp; E</td>
<td>Studies meta-analysis</td>
<td>Relationship between music and nonmusical cognitive outcomes -Active music instruction leads to improvements in spatial-temporal reasoning. -Individual lessons were more effective in increasing spatial temporal reasoning than group lessons. -Study of musical notation was more effective than instruction without notation. -Music making was also shown to cause enhanced performance on other spatial takes beside spatial-temporal reasoning.</td>
</tr>
<tr>
<td>Year</td>
<td>Study Title</td>
<td>Authors</td>
<td>Type</td>
<td>Findings</td>
<td></td>
</tr>
<tr>
<td>------</td>
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<td></td>
</tr>
<tr>
<td>2000</td>
<td>Does studying the arts engender creative thinking? Evidence for near but not far transfer</td>
<td>Moga, E., Burger, K., Hetland, L., &amp; Winner, E.</td>
<td>C &amp; E meta-analysis</td>
<td>Connections between arts study and creative thinking.</td>
<td></td>
</tr>
<tr>
<td>2000</td>
<td>Mute those claims: No evidence (yet) for a causal link between arts study and academic achievement</td>
<td>Winner, E., &amp; Cooper, M.</td>
<td>C meta-analysis</td>
<td>The relationship between arts learning and academic achievement.</td>
<td></td>
</tr>
<tr>
<td>2001</td>
<td>The effects of an enriched elementary arts education program on teachers development, artist practices, and student achievement: A baseline student achievement and teacher data from six Canadian sites</td>
<td>Upitis, R., Smithrim, K., Patterson, A., &amp; Meban, M.</td>
<td>Grades 1 through 6</td>
<td>Students attitudes, habits and achievements</td>
<td></td>
</tr>
<tr>
<td>2002</td>
<td>&quot;You can’t be grandpa: You’re a boy&quot;: Events within the thematic fantasy play context that contribute to story comprehension in Critical links: Learning in the arts and students academic and social development</td>
<td>Williamson, P.A., &amp; Silvern, S.B.</td>
<td>E K</td>
<td>The relationship between dramatic activities and story comprehension.</td>
<td></td>
</tr>
</tbody>
</table>

- There is a reliable association between study of the arts and performance on standardized tests.
- Students who study the arts are more likely to score higher on measures of creative thinking.
- A meta-analysis of arts study and verbal creativity scores found no evidence of a causal effect.

- There is an association between arts study and academic achievement but it did not establish a causal link from the arts to academics.

- Involvement in the arts did not affect students achievement in math and language.
- Noticeable improvement in test scores in other basic subjects.
- Emotional, physical, cognitive, and social benefits of learning and through the arts.
- Children were more engage in the arts.
- They developed art skills, explored curriculum topics through the arts and layed a foundation for a lifelong love for the arts.

- Acts of directing play, by young students, during reenactment and productive language capacity of children make substantial independent contributions for kindergartners.
- Play dramatization contributed relatively little to story comprehension.
- Children in the metaplay show more social skills and social problem-solving ability than those who do not engage in the play.
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Authors</th>
<th>Grade</th>
<th>Description</th>
<th>Findings</th>
</tr>
</thead>
</table>
| 2003 | Arts for the academic achievement: Summative evaluation report       | Ingram, D., & Seachore, K. R.                | C     | Elementary to high school                                                                                                                                                                                   | - Significant relationship between arts integrated instruction and students learning in reading. This achievement was more powerful in disadvantaged learners.  
- Scores from reading test were higher for 3rd graders whose teachers integrated the arts into the English/reading lessons.  
- For 3rd graders the relationship between arts integration and math achievement was also statistically significant.  
- Gain scores on the reading test were higher for 4th grade students whose teachers integrated the arts into their English/reading lessons and also gain scores were higher on those 5th grade students whose teachers integrated the arts into their math lessons.  
- The investigates concluded that it was not the mere presence of the arts integration program but the intensity of the initiative that related most directly to gains. |
| 2004 | Empire State Partnerships five year evaluation report                | Baker, T., Bevan, B., Admon, N., Clements, P., Erickson, A., & Adams, S. | C     | Elementary to high school                                                                                                                                                                                   | - Students appear to work for longer periods to time and collaborate more.  
- The results regarding improved standardized test scores were more mixed, but the perception was that students were improving while the project was in progress.  
- Underachieving students performed better than expected. |
| 2005 | Form image to text: Using images in the writing process             | Andrzejczak, N., Trainin, G., & Poldberg, M. | C     | 1st and 2nd grade                                                                                                                                                                                           | The program developed the following theories:  
- Learning through the arts allows different learners to approach subject matter in different ways.  
- Students encounter subject matter in a variety of ways building a redundancy that enhances learning, example math and dance.  
- Work brought by teaching artists not only introduces novelty to the classroom but it also serves to stimulate students engagement in new ways.  
- Visual arts enhanced the writing process.  
- By providing written responses to their visual art students took more time to elaborate thoughts, produced strong descriptions, and developed concrete vocabulary. |
| 2005 | Professional development: Building a faculty reflective practitioners in Partnering arts education: A working model from ArtsConnection | Hefferen, J.                                | C     | Elementary to high school                                                                                                                                                                                   | There was a strong connection between drama and English/Language arts, particularly in verbal expression and listening skills. |

The relationship between visual arts and writing process.
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Author(s)</th>
<th>Grade</th>
<th>Age Range</th>
<th>Findings and Implications</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007</td>
<td>Arts Smarts at Caslan School: A longitudinal case study</td>
<td>Stack, Y.</td>
<td>C</td>
<td>Elementary to high school</td>
<td>The effects of infusing arts and culture into the curriculum. - There was an increase in the grades of the students and in the achievements of test scores. - School attendance increased lightly.</td>
</tr>
<tr>
<td>2008</td>
<td>Effects of music training on brain and cognitive development in underprivileged 3- to 5-year-old children: Preliminary results</td>
<td>Neville, H., Andersson, A., Bagdade, O., Bell, T., Currin, J., Fanning, J., Klein, S., Lauinger, B., Pakulak, E., Paulsen, D., Sabourin, L., Stevens, C., Sundborg, S., &amp; Yamada, Y.</td>
<td>E</td>
<td>3 to 5 year old</td>
<td>The relationship between music training and cognitive development. - Children in the music training program displayed significant improvements on the test of language, including receptive language and expressive language. - There were improvements in letter identification and receptive vocabulary. - They displayed increases in puzzle assembly. - The music training group improved significantly in the test to assess numeracy in preschoolers (verbal counting and estimating). - Together all the groups results suggests that the gains in language observed in the music group may have been due to Head Start itself or to</td>
</tr>
<tr>
<td>2008</td>
<td>How arts training influences cognition in Learning, arts, and the brain</td>
<td>Posner, M., Rothbart, M. K., Shesee, B. E., &amp; Kieras, J.</td>
<td>E</td>
<td>Two-and-one half to seven years</td>
<td>Arts training influences cognition. - Provided evidence that motivation sustains attention. - Success in arts training rests in part on the temperament of the child being trained. - Arts training works through the training of attention to improve cognition for children with interest and abilities in the arts.</td>
</tr>
<tr>
<td>2008</td>
<td>Effects of music instruction on developing cognitive systems at the foundations of mathematics and science in Learning, arts, and the brain</td>
<td>Spelke, E.</td>
<td>E</td>
<td>5 to 18 year old</td>
<td>Testing if students with more musical experience show enhance representations of small exact numbers, of large approximate numbers, or of geometric relationships. - There is an association between music and geometry only when training in music is intensive and prolonged. The findings provided no evidence that short-termed, low-intensity training in music enhances abilities at the foundations of mathematics. - The research does not reveals whether music training causes improvements in children’s fundamental mathematical abilities.</td>
</tr>
</tbody>
</table>
When looking at why learning in the arts might generalize to learning in other academic areas we can look to the explanations provided by educators Winner and Cooper (2000). They present two links, one in cognitive structure and a second based on the motivation the arts offer to students. The cognitive structure argument believes that “skills and structures that might be learned in the arts and transferred to academic disciplines include focusing, close observation, critical, divergent, or independent thinking, problem solving, and problem finding” (p.12). Are both researchers concern with the shift of transfer from one subject area to another subject without becoming aware of the possibility of transfer?

The second argument is that motivation is a key to the transfer of knowledge, and the suggestion that learning in the arts might stimulate motivational and attitudinal changes that will transfer to other areas. The arts can work as entry points into an academic area, participation in the arts can improve self-confidence,
develop perseverance, develop high standards for students work, help students feel part of the group by promoting bonding, help students develop better relationships with teachers (positive mentors), and help students reduce stress. All of these are assumptions until we have evidence?

Another reason why arts can be linked to positive academic outcomes is the possibility that schools who value the arts attract creative, innovative and energetic teachers who value the arts and at the same time can draw students and families who also value the arts and academic achievement. The arts would also “be indicative of other aspects of the school that are themselves directly linked to and causally implicated in academic improvement” (2000, p.12). For example, school climate and the kinds of thinking promoted in the arts influence academic outcomes (Burton, Horowitz, & Abeles, 2000; Costantino, 2002). But are the connections presented on these (See Table 1) studies simply a matter of correlation or are they causal? Can we for sure conclude that the arts are the cause of all the learning that takes place in other subject areas?

Educators such as Burton, Horowitz and Abeles (2000) believe there is no conclusive evidence to sustain the claim that the arts have a “specific transfer effect to other specific disciplines.” Winner, Hetland and Copper (2000) questioned the claims made of the causal links between arts learning and academic outcomes causative. These educators agree there is a correlation but it cannot tell us if the arts cause academic progress, if success in school triggers involvement in the arts, or if other independent issues are causing academic achievement and involvement in the arts. They question the argument and the evidence of “transfer” because they
believe that the arts should be justified based on their own merit, they should not be used as an excuse to maintain the support of the programs.

Many of the competencies developed by children through the use of the arts are implicated in other domains of the curriculum, but there are many other factors that require examination before any conclusions can be reached. Educators such as Burton, Horowtiz & Abeles (2000), Winner & Copper (2000), and Catterall (2002, 2006), affirm the need for more research to reach a deeper understanding of how art can influence students' engagement and interests, among other variables. Also investigators should include a control group in which students are given other forms of treatment besides the arts to avoid the dilemma of the Hawthorne effect, in which a new program at first leads to academic achievement (Winner & Cooper, 2000). Also Caterral (2002) suggests that further research should include long term repercussions on how learners approach many problematic situations. He mentions that “perhaps we have overlooked important evidence of transfer from learning in the arts by searching at the wrong time and in the wrong place” (p. 157). Maybe art educators don’t agree in the topic of transfer but they all agree that more studies on this topic should be developed in the near future, including the exploration of art and the brain.

Even when we live in a society that values culture and the arts, we keep cutting educational programs. The National Endowment for the Arts (1989) reported that the arts are in jeopardy because art knowledge is not viewed as “a prime educational objective” and in this age of outcome education and educational accountability those who determine the school curricula still “do not agree what art
education is.” The government has increased the push for school efficiency by basing decisions on economic factors and especially on statistics and test items. Some politicians see the arts as “difficult to evaluate in an era concerned with measurable standards” (Sylwester, 1998) forcing schools and teachers to justify their arts programs along with programs such as math and spelling.

An unintended consequence of the No Child Left Behind Act raised by concerned parents and teachers is the reduction of the time during the school year for teaching arts. The Center for Educational Policy and the Ford Foundation surveyed 37 schools districts and found that reading and math are squeezing the arts from the curriculum, a concern also voiced by the arts education community (Eisner, 2000, Efland, 2002c; Gibson & Larson, 2007). Similarly, the report of the Council on Basic Education, Academic Atrophy: The Condition of the Liberal Arts in America’s Public Schools, the National Association of State Boards of Education, The Complete Curriculum, Ensuring a Place for the Arts and Foreign Languages in America’s schools: Summary of Recommendations and the National Association of State Boards of Education (NASBE), warned about this trend in their respective reports (NASBE, 2003; Deasy R., 2006; AEP, 2006). The No Child Left Behind Act, report of year 5 found that schools were reducing time from one or more other subjects, such as social studies, science, art and music, physical education, lunch and/or recess, to increase time in English language arts and / or math. This represented a decrease in 32% of the total instruction time devoted to these subjects since 2001.
The National Endowment for the Arts reported that “the arts are in triple jeopardy: they are not viewed as serious, (art) knowledge is not viewed as a prime educational objective, and those who determine school curricula do not agree on what arts education is” (1998, p.19). Some states and schools districts dramatically cut funding for their art programs, eliminated teacher’s positions, and decreased time for these activities. Another negative outcome identified by Linn (2000), Madaus (1988), McNeil and Valenzuela (cited by Mishook & Kornhaber, 2001), and Olson (2003) is the concern for accountability and the possibility that the arts will go under high-stakes testing. Districts are putting more emphasis on tested content and skills going as far as recommending states give adequate attention and time for art and music while emphasizing “measures of knowledge and skills in art and music among the measures used for NCLB accountability” (Center on Education Policy, 2007, p. 2). It is easy to agree with the conclusions presented by Meyer (2004) when he summarizes the NASBE group findings that there is plenty of evidence that demonstrates the benefits of arts instruction have in schools while at the same time they have “often been marginalized, and are increasingly at risk of being lost as part of the core curriculum” (p.11).

Ironically, at the same time employers have reported their need for workers who are “creative, analytical, disciplined and self-confident”. The John F. Kennedy Center for the Performing Arts & Kennedy Center Alliance for Arts Education Network, 2007 recognized the ongoing search for employees who can communicate ideas, solve problems, and be sensitive to what is going on in their world. Going farther to explore the skills needed for tomorrow jobs, a group of public and private
organizations formed The Partnership for 21st Century Skills and prepared a report that discusses the skills needed to prepare students to face the challenges of work and life. They believe that:

One key competency that employers’, across-the-board, value in employees is the ability to think creatively and logically in order to solve problems. Such employees are most likely to be promoted in an unforgiving global economy that requires flexibility and an ability to think, speak, and write logically, to solve problems, and to synthesize information (2003).

These organizations focus on creativity, problem solving, analysis and syntheses of information, many of the skills students can acquire through the integration of the arts to the curriculum.

We know that the majority of parents think the arts are as important as reading, math, science, history or geography. This support has been evidenced by the Americans for the Arts (2001) group that surveyed adults and found that an overwhelming majority of Americans view the arts as vital to providing children with a well rounded education. Nine out of ten parents of school age children opposed subjecting arts programs to budget cutbacks (Education Commission of the States, 2004). The study concluded that “91% of American adults agree that the arts are vital to providing a well-rounded education for our children” (Paige & Huckabee, 2005). In addition, 95% of adults agreed that the arts teach creativity, self-expression and individualism, tools that prepare young children for their future. We can conclude that even when parents, teachers, future employers and
researchers agree that arts education is important for the development of our children, politicians carry on their own agenda.

The arts have always played an important role in the education of young children. Educator Friedrich Froebel (1886), father of kindergarten, believed that young children needed to be involved in art and the art work of others. He expressed this view on the significance of art activities “not because they allowed teachers to recognize children with unusual abilities, but because they encourage the full and all-sided development of each child” (Englebright & Berry, 2007). For the purpose of this investigation, in the following sections we will take a closer look at the benefits gained from the integration of music, drama and visual arts to the curriculum of our students.

**Music**

Research confirms that students who study the arts improve their achievement in math, reading and writing. When focusing on math, research has continuously shown that there is a relationship between music and math performance (Arts Education Partnership, 1999; Graziano, Peterson, & Shaw, 1999; Catterall, Chapleau, & Iwanaga, 1999; Paige & Huckabee, 2005). Also, there have been claims that there is a direct connection between music and spatial reasoning and temporal skills. In the report *Learning, Arts and the Brain* (2008), neuroscientists conducted brain imaging studies and behavioral assessments with the intention of better understanding the effects of music, dance and drama education on other types of learning. They agree with earlier research but they
went farther by explicitly reporting the benefits that music has in the acquisition of reading skills and sequence learning (Posner, Rothbart, Sheese, & Kieras, 2008).

When talking specifically about music instruction some of the findings presented in this report were as follows:

- A link between performing arts and motivation (Posner, Rothbart, Sheese, & Kieras, 2008).

- Specific links between high levels of music training and the ability to manipulate information in both working and long-term memory; these links extend beyond the domain of music training (Jonides, 2008).

- There appear to be specific links in children between the practice of music skills and geometrical representation, through not in other forms of numerical representation (Spelke, 2008).

- There is a correlation between music training and both reading acquisition and sequence learning. One of the central predictors of early literacy, phonological awareness, is correlated with music training and the development of a specific brain pathway (Dunar, 2008; Neville, et al., 2008; Wandell, Doughherty, Ben-Shachar, Deutch, & Tsang, 2008).

When we look at the benefits of music education on younger children specially at the work done by researchers such as Graziano, Peterson and Shaw (1999) their investigations found that those preschoolers who were given keyboard lessons “scored 34% higher on tests measuring spatial-temporal ability (useful in
math, science, and engineering) than did other preschoolers” (35). Thus, research that looks at the relationship between learning music and other disciplines does demonstrate that learning music positively influences other areas of learning.

**Drama**

Ellen Winner and Lois Hetland of the Reviewing Education and the Arts Project (REAP, 2000) developed by Project Zero at Harvard University. They found a correlation between drama instruction and reading comprehension, writing quality and vocabulary use (Gabriel, 2001). Also students involve in drama demonstrate a gain in self-concept, motivation and higher levels of empathy and tolerance for other people. Similar findings were presented in two reports: *Critical Links: Learning in the arts and students academic and social development* and *Champions of Change: The impact of the arts on learning*. A number of their significant findings include:

- a link between drama and reading proficiency (Arts Education Partnership, 1999; Catterall, Chapleau, & Iwanaga, 1999; Wolf, 2002)
- a link between drama and language development (Podlozny, 2002)
- a connection between dramatization and students better understanding and recall of stories; studies go as far as to find a positive effect on students understanding of reading material that
is not acted out such as exercises in standardized tests (DuPont, 2002; Page, 2002; Seidel, 2000)

- a link between drama and the quality of the narrative writing of students (Moore & Caldwell, 1993)
- a correlation between creative drama and improvement in behavior and speaking skills of learning-disabled students (de la Cruz, 2002)

When creative dramatics are a component of reading for preschool children, they show an increase in comprehension and vocabulary acquisition (Paige & Huckabee, 2005). There is a positive correlation between pre-reading skills and preschool language building activities as well as early exposure to stories and books (Goldhawk, 1998). One of the most important findings was the significant positive impact that dramatic enactment has on younger children (Moore & Caldwell, 1993; Goodman, 2002; Wagner, 2002).

Another benefit of training in acting classes is that older students show an improvement in memory and manipulation of language skills (Posner, Rothbart, Sheese, & Keras, 2008). The benefits of integrating drama to language arts development are not limited to English speaking students. There is evidence that students learning English as a second language exhibited significantly greater improvement in total verbal output (O'Farrel, 1993).
**Visual Arts**

Children who draw pictures of stories read in class improve their reading comprehension and are motivated to read new material (Deasy & Stevenson, 2002). Four studies discussed in the report *Critical Links: Learning in the Arts and Students Academic and Social Development* (2002) illustrate instructional practices that improve language or reading capacities. Interestingly Tishman, McGillvray and Palmer (2002) found that students transferred skills gained through art instruction to other core curriculum areas especially science. In this study students applied the skills they acquired in the arts class to decipher works of art through the examination of scientific images.

Making art is considered a predecessor to literacy. The work of children in early childhood is important because nonverbal language from early scribbling leads to the emergence of a system of symbols. Danko-McGhee and Slutsky (2003) suggest that children who are “encouraged to draw and scribble at an early age learn to compose more easily, more effectively and with greater confidence”. Allan Richards (2003) found that integrating art discussions and materials promoted children’s exploration in making connections with reading and writing concepts. As a result of this experience he provides evidence that the arts facilitated children (k and 1st grade) learning word comprehension and reading skills. According to Richards the visual arts provide children who are learning to read with the tools to transform abstract concepts into concrete concepts.

Research conducted in the areas of music, drama, and the visual arts reinforce the value and benefits of studying the arts. Each of the arts can contribute
to the learning process and the development of necessary skills in math, reading, and writing. The many benefits of instruction in the arts are the reasons why it is important to continue doing research in the field of curriculum integration.

**The Importance of Integrating Art into the Curriculum**

Learning to use different senses, to make choices, to benefit from mistakes, to work with others, and to be imaginative, mentally flexible, and playful are important experiences that translate into skills that are indispensable in a rapidly changing world (NAEP 1997 Arts Report Card). An integrated curriculum can serve as a tool to help students make connections (Fogarty, 1991). Connecting the arts across the curriculum helps students develop their learning experience into better understanding. These programs are linked to academic gains in student’s development and learning. The purpose of programs that use the arts as a base for their curriculum is to increase teachers understanding of the benefits and the role that the arts play as part of their teaching while promoting creative teaching and constructive learning (Torrance & Myers, 1970; Kolb, 1984).

Since 1918 the members of the Cardinal Principles of Secondary Education presented a report recommending the organization of the curriculum “around major themes, including health, fundamental processes, and civics education” (Cruikshank, 2000.) The integrated curriculum was also called “correlated curriculum,” “fused curriculum,” and “project curriculum” and all were employed as improved methods to prepare students. But its origins came in the 1930’s with the progressive education movement in the United States and supported by the Waldorf schools in
Germany and Switzerland in the 1920’s. Leon Winslow, one of the early pioneers of art within the progressive education, became one of its more important advocates. He believed that art instruction should be related to other fields such as social studies, language arts, history and industrial arts. Later on, after the Great Depression many educators favored this approach because of the search for social cohesion (Efland A. D., 2002).

During the 1960’s political forces changed the way children were educated. During this time arts integration gained attention when arts partnerships were developed with the goal of engaging community organizations and public schools (Reemer, 2003). Organizations such as Arts Education Partnerships and the National Endowment for the Arts published reports describing the trend for creating partnerships between public schools, art organizations and universities contributing to the development of arts education. Educators such as Fowler (2001) believed that “when the arts become integrated throughout the curriculum, they foster learning in and through other disciplines by expanding awareness and comprehension” (Fowler, 2001; Getty Education Institute for the Arts, 1996).

Educator William Heard Kilpatrick (2004), a colleague of John Dewey, described the “project method” as utilizing the interest of the children as units or themes of study. As a response Dewey stated that the traditional subject matter curriculum needed to be reorganized so that “the interdependence of knowledge and the relationship between knowledge and human purpose would be made clear” (Kliebart, 2004, p. 35). Kliebart recommended focusing on studying the interrelation between subjects while avoiding the traditional scope and sequence approach to
curriculum that gives emphasis to isolated academic skills that do not reflect knowledge of human learning, development of higher order thinking and problem solving skills (Bredekamp, Knuth, Kunesh, & Shulman, 1992). In 1992 national organizations including the National Association for the Education of Young Children (NAEYC) were calling for schools to emphasize:

- active, hands-on learning
- conceptual learning that leads to understanding and the acquisitions of basic skills
- meaningful, relevant learning experiences
- interactive teaching and cooperative learning
- a broad range of relevant content, integrated across traditional subject matter division

At the same time these organizations were criticizing memorization, isolation of skills, teacher lecture and repetitive non active seated work (Bredekamp, Knuth, Kunesh, & Shulman, 1992).

Howard Gardner’s theory of multiple intelligences with its implications for teaching and learning has been a framework for arts integration. His intelligences provide teachers with a broader way to look at children focusing on their assets not on their faults and at the same time providing tools for art integration (Oddleifson, 1995; Burnaford, Brown, Doherty, & Mc Laughlin, 2007). Teachers become facilitators by evoking connections and understanding as well as through posing problems and developing challenges, leaving behind what Gardner calls “mimetic
education” where students follow demonstration performed by teachers by duplicating their work (1992, p. 119).

Presently, educators like Freeman (2003) and Efland (2002a, 2002b) maintain that knowledge is not divided or fragmented in discrete domains; it is best seen in terms of an integrated system. Efland points out that “Artworks are about ideas that derive from social, cultural, and personal worlds and their complex overlapping with material from other subjects is their educational strength” (Efland, 2002a, p.373). Both educators believe that learning “is a situated, socially-constructed, and culturally mediated process of making meaning” (Marshall, 2005). The arts are an indispensable integrated part of the process of learning and education for all our students. We need to look at the work done by the researchers who advocate for art education and art integration to agree that the arts should be an essential integrated component of an interdisciplinary curriculum where every subject contributes to the cognitive potential of the learner (Costantino, 2002).

It is important to mention that not all art educators are in favor of arts integration. Eisner continues to maintain a distance from an integrated curriculum and from the assertion that the achievement that occurs through arts integration can help other subjects, such as math and reading. He argues that research is not conclusive on this area, and he worries this debate will divert attention from the aesthetics (Eisner, 1998). Nevertheless, an increasing number of programs advocate art integration as the base of their curriculum. The Ashley River School in South Carolina, the Key School in Indianapolis, North Carolina A+ Schools, Empire
State Partnerships and many others exemplify this approach; and more research is being conducted at this time.

The National Council of Teachers of English (NCTE, 2001) issued a report that described democratic education as consisting of a combination of subject-specific learning with interdisciplinary and integrated options for learning at the secondary level. Sadly the report of the work of 43 researchers had minimal impact but it served as the foundation for future theories to support curriculum integration. Fogarty (1991) presented ten new models with the intention to facilitate the design of school curriculum to help students make connections while learning. His integrated model “viewed the curriculum through a kaleidoscope: interdisciplinary topics are rearranged around concepts and emergent patterns and designs” (p. 62). This was a new approach to transform education in a search for questions, solutions and investigations by solving problems in a multidisciplinary way and making learning more relevant to our world.

There are three pedagogical approaches to arts integration, the subservient approach, the interdisciplinary approach and the co-equal cognitive integration approach. Professor Susannah Brown defines them as:

- Subservient learning use the arts to support superficial learning activities that address neither the goals of arts learning nor those of another subject area (mathematics, science, etc.).
- Interdisciplinary learning connects arts forms with other subject areas, with focus is on the arts.
Co-equal cognitive integration requires specific knowledge in all the subject areas; it rarely exists in a school setting. (2007, 172).

For the purpose of this study arts integration will be defined as “an instructional strategy that brings the arts into the core of school day and connects the arts across the curriculum” (Rabkin & Redmond, 2006, p. 60). The goal of curriculum integration is to apply knowledge and new ideas across the boundaries of traditionally disconnected subjects by increasing awareness and comprehension (Fowler, 1996). The arts need to be viewed as an area that is equal to the other subject areas. All the evidence presented above supports the importance of providing our students with a better and complete learning experience. We need to make schools happier places and at the same time close the achievement gap that is growing as a result of the failure of many political educational strategies. An arts integrated approach has been brought to the forefront as a result of the school reforms that many states are taking. Stapleton (1998) states that art experiences can no longer be perceived as pleasant fluff compared to more substantive areas of instruction: math, science, reading, and writing. When used in an integrated manner, with teachers trained in the techniques of incorporating arts programming into the core curriculum, art becomes a vital tool in increasing a child’s understanding and academic achievement (p. 6).

We know the benefits that art integration offers to early childhood students, every day we use drawing, singing and playing to communicate meaning and understanding. My focus for this investigation is to explore what is really going on
in the preschool classroom. It is important to look at arts usage and its integration; however we need to focus on teachers. Districts and early childhood programs have curriculum specialists' work together with teachers to establish integrated curriculums. Still research in teaching indicates that teachers have the last say in what activities they use and how they teach the subject matter (McKean, 1999).

In 2004 educator Barry Oreck mentioned three conditions that were important when incorporating the arts into teaching: “adequate time to plan and deliver these new instructional approaches with support from direct supervisors and appropriate space” (p. 15). This review of the literature indicates high quality arts teaching requires professional development where teachers can explore art integration processes, arts materials and activities appropriate for young children. In addition researchers recommend the need for training that can assist them to develop high quality curriculum (Brozka, 2004; Goldhawk, 1998; Oreck, 2004). And finally, but not least, teachers need time, materials and appropriate classroom space in order to explore the arts (McKean, 1999).

Not only professional training is correlated to use and integrate the arts, in addition childhood experiences and formal education both influence teacher’s orientation towards the arts (McKean, 2000). Do teacher’s art experiences and formal education have an effect on arts integration and creative teaching? Can we identify what issues affect teacher’s use of the arts in their classrooms? Are we offering our children activities that have quality and depth or are teachers using the arts in a very superficial way to fulfill a requirement or just as a way to
communicate and understand children? Are teachers integrating music, drama and the visual arts equally or do they prefer one over the others? We can’t leave behind the support structure that teachers need to become better teachers. Arts integration is frequently described as a process of collaboration between classroom teachers, arts teachers, students and the community. However, it is possible for classroom teachers to embrace it with the support of parents, the school and the community (Bresler, 1995; Heath, 2001; Strand, 2006). This invites us to look at what resources are helping teachers to make educated and appropriate decisions when planning their activities.

During the course of my research into arts integration, I was able to find a great deal of supportive research at the elementary, middle and high school level education. At the same time I found very few articles about the value of the arts in the early childhood setting. Studies and reports presented in Young Children and the Arts: Making Creative Connection, Report of the Task Force on Children’s Learning and the Arts: Birth to age eight (1998), state that infants and young children need developmentally appropriate experiences that can be provided through the arts. Children at this young age learn and facilitate their development through play, and the arts are the most natural vehicle to foster learning through play.

The report analyzes eight reports and/or studies published from 1991 to 1998 that explore the role of the arts in the learning and development of young children. Four main topics conclusions were reached: (1) the need for all children to start school ready to learn, (2) the need to develop collaborations with parents,
policy makers and community groups, (3) the need to raise awareness of the relationship between literacy and language development, and finally (4) the influence of play on brain development. The task force recommends that the education community “conduct studies that examine and define the effects of arts education on learning and the development of young children from birth to age five…” (P. 15). They call for policy makers and educational organizations to encourage teachers to integrate reading and writing into the arts (1998).

Through the structure of its curriculum early childhood programs utilize arts integration as a learning tool. In Puerto Rico the public school system, including programs like Head Start that are financed by towns and the federal government, suffer the same budget crisis and dilemmas as those in the United States. It is well known that the NCLB Law (2001) has supported and allocated funds to the core subjects of science, math, reading and writing. Even though the government has acknowledged the benefits of the arts it hasn’t allocated money to fund more arts programs (Ruppert, 2006). Schools have been affected by budget cuts and principals have been forced to cut music and arts programs. In addition, teachers prepare lessons and teach for the test, with the goal of having their students pass a standardized test, that measures students’ knowledge in the areas of language, math and science. The report, From the Capitol to the Classroom: Year 4 of the No Child Left Behind Act (2006), concluded that “since the enactment of No Child Left Behind, 22% of school districts surveyed have reduced instructional time for art and music” (p. 63).
We need to accept the crisis our schools are facing. It is important to look at what teachers are doing and offer them the necessary tools to reach students in new ways. Traditional schooling is not working; we need to access and evaluate the work that districts are doing, find what works, and make the necessary changes. The evidence above demonstrates that art integration works. School administrators in many states recognize the need for additional arts teachers in visual arts, music, drama and dance. Most schools concentrate their efforts on providing art and music instruction but lack programs or teachers for dance or theater (Brozka, 2004).

Politicians and researchers are looking for a magical solution for all education problems. But to be able to find that solution, the Arts Education Partnership recommends that researchers explore what teachers actually are doing in their classrooms. We need to take a closer look at the relationship between professional development and what actually happens in the classroom” (2002, p. 14). In the report Creating Quality Integrated and Interdisciplinary Arts Program, Deb Ingram commented “Clearly we need more research and documentation of program outcomes. It is less important to focus on the predetermined models of arts integration than it is to address the various enabling conditions for accomplishing it.” We need to focus on the strengths and potentials for the teachers and programs involved.

We can conclude that arts integration and arts usage are gaining interest as research and practice shows the relationship between the arts and achievement in
other academic areas. Today the arts and art integration have a more crucial role in the development of other critical academic skills.

Many research studies have looked at arts integration; however, few have looked at it from the perspective of early childhood teachers. The following questions will direct this investigation:

1. What are the previous arts experience do early childhood teachers have?
2. How do early childhood teachers utilize the drama, music and the visual arts (drawing, painting, and sculpture) in their daily classroom routine?
3. Which art forms do early childhood teachers prefer?
4. What role does an early childhood teacher’s background training and experiences play in the use of the arts in their classrooms?
5. How do early childhood teachers integrate the arts with other disciplines?

By answering these questions this researcher will add to the understanding of what teachers characterize as arts activities. Knowing how the arts are used in the classroom and their perceived benefit adds to the understanding of gaps in knowledge and training in early childhood education.
CHAPTER 3

DESIGN OF THE STUDY

**Introduction**

This chapter provides a description of the methodology and design of the study. The design includes selection of the sample, development of the instruments, data collection and data analysis.

The purpose of this study is to:

1. Explore, describe and examine how early childhood teachers utilize and integrate arts such as music, drama, and the visual arts into the curriculum for children ages 3 to 5.

2. Examine the roles of the formal and/or informal arts education background of the teachers in their use and integration of music, drama and visual arts in their early childhood curriculum.

3. Identify the reasons early childhood teachers use in integrating the music, drama and visual arts in their curriculum.

A descriptive approach was chosen for this research study because it offers the researcher the opportunity to explore the use and integration of the arts by a large population of teachers (Johnson & Christensen, 2008) while making inferences about the characteristics and behaviors of the selected population (Babbie, 2002).
As Jackson and Taylor (2007) explain, this kind of research provides a deductive reasoning that explores “thinking from the generally known to specific statements” (p. 74). Arts use and arts integration are gaining interest as the positive relationship between the arts and achievement in academic subjects becomes more evident. A significant number of research studies, discussed in the literature review, such as Catterall's (2005) Conversation and silence: Transfer of learning through the Arts, Deasy's (2002) *Critical links: Learning in the arts and students academic and social development* and Efland's (2002) *Art and cognition: Integrating the visual arts in the curriculum*, have examined arts integration and their significant benefits to the education of the whole child. However few studies have looked at ordinary classroom settings, focusing instead on a specific program in a particular setting or examining the role of the classroom teacher.

**Participants**

Participants for this study were selected from a group of early childhood teachers working in the Head Start Program, from the regions of San Juan and Caguas and from the Puerto Rican Family Institute. All were teaching at the preschool level and had students between the ages of 3 and 5 years old. From a total of 250 teachers working at the San Juan and Caguas Region, 165 were randomly selected to participate in the research. A total 165 questionnaires were distributed and only 91 returned. With the assistance and support of the Head Start directors of the three programs selected, a single stage sampling procedure was conducted. This sampling procedure is consistent with the work of Creswell...
(2003), where each individual in the population will have an equal probability of being selected. The original concept of data recollection was to offer an arts integration workshop as a mean to administer the AIQ and also reward research participation and support. After discussing this idea with the education directors of the programs, it was decided that the teacher’s supervisors would distribute and collect the Arts Integration Questionnaire. All three programs provide professional development training during the month of June, therefore as a reward for participating in the research, teachers were given the opportunity to attend a free arts integration training. Following the completion of the survey, a random sample of 20 respondents was selected by the researcher to visit their classrooms and conduct the AIOP.

In order to describe the participants it is important to mention that teachers selected to participate in the survey were from different preschools: 37 teachers were from the Municipio de San Juan, 19 from the Municipio de Caguas and the final 35 from the Puerto Rican Family Institute Head Start Program. All of the teachers were female. In terms of their academic preparation 4 teachers had an Associate degree, 79 had a Bachelor degree, 7 had a Master’s degree, and only one had a Child Development Associate (CDA) National Credential. As shown in Table 2, of those who responded to the AIQ, 28.6% have a degree in early childhood, 28.6% in Elementary Education (k-3), 5.5% in Special Education, and 5.5% hold a degree in early childhood with a minor in another related area (See Figure 1). Among these participants, 4.4% have been working as a preschool teacher for less than 1 year,
15.4% have been working from 1 to less than 4 years, 18.7% have experience from 4 to less than 8 years, and finally 61.5% have been working for more than 8 years.

**Figure 1: Overview of Participants Academic Degree Majors**

**Instruments**

Since 1997, with the publication of the Priorities for Arts Education Research, the Arts Education Partnership calls for action insisting that “Surveys should be conducted regularly to determine the attitudes of the public, policy makers, employers, parents, school administrators, teachers and students about arts education” (p. 14). According to Gall, Gall and Bong (2003) a descriptive questionnaire is an appropriate quantitative research method to obtain self-reported data and to investigate attitudes, opinions, and practices of a population.
that has received little attention. At the same time the questionnaire describes “specific characteristics of a large group of persons, objects, or institutions” (Gay & Airasian, 1996, p. 274). The report, Priorities for Arts Education Research (1997) encourages the selection of the questionnaire as the basis of this research proposal by calling for more investigations in arts education insisting that “Surveys should be conducted regularly to determine the attitudes of the public, policy makers, employers, parents, school administrators, teachers and students about arts education” (p.14).

This investigation explores the perceptions of Puerto Rican preschool teachers about the integration of the arts into the curriculum through the use of an attitude survey, Arts Integration Questionnaire (AIQ), and an observation protocol, Arts Integration Observation Protocol (AIOP). By combining the use of a descriptive questionnaire (AIQ) along with the structured observation protocol (AIOP), the researcher obtained an in-depth perspective of the dynamics in preschool classrooms and the role of the arts in teachers practices in Puerto Rico. The use of structured observations, AIOP, provided the researcher with the opportunity to observe what “actually takes place in a setting rather than what is reported to us by the participants” (Patton, 1987; Muijs, 2004, p. 52). The methodology for this study is consistent with current practices and was chosen in order to obtain in-depth information that will contribute to the field of Art and early childhood education in Puerto Rico.
Arts Integration Questionnaire

In order to answer the research questions, the investigator designed the Arts Integration Questionnaire (see Appendix A) that combined closed and open-ended questions. The self-administered questionnaire had 62 items arranged under the following four sections.

The first section collected general information, (5 items). It includes data about highest education degree earned, degree major, years of teaching as an early childhood educator, age of students and use of the arts outside the classroom.

The second section, general aspects on the knowledge on the arts, included 18 dichotomous items that use the categories of yes, no or N/A. It explored teacher's knowledge about music, drama and the visual arts. The items focus on knowledge acquisition as part of formal education, work, training and personal interest. O'Leary explains that these question forces respondents to choose from “predetermined responses” each associated with particular issues (2004, p. 159).

The third section consisted of 57 Likert-type items and open ended questions that explores the use of the arts in the early childhood classroom. According to Patton (1990), “the purpose of gathering responses to open-ended questions is to enable the researcher to understand and capture the points of view of other people without predetermining those points of views through prior selection of questionnaire categories”(p.24). The open-ended questions gave the teachers an opportunity to say what and how they personally perceive the benefits of the
integration of the arts, music, drama and visual arts. Items range from use of the
specific arts in classroom daily routines, examples of how the arts are used in the
classrooms, purpose of using music, drama and the visual arts, beliefs about ways
the arts benefit student development, questions about benefits and difficulties
between music, drama and the visual arts and an estimate of the average of times
that teachers use the arts in their classrooms.

The fourth and last section of the questionnaire explored the integration of
the arts into other academic subjects. It consisted of 8 items designed to identify the
use of music, drama and the visual arts in combination with other academic
subjects. Some questions were open-ended to provide teachers with the
opportunity to express their perspectives about integration. The last two questions
looked at the difficulties and needs of teachers in order to endorse arts integration
in their curriculum. These open-ended questions gave early childhood teachers the
opportunity to reflect on the ways they use art activities and to discuss their
personal experiences and beliefs.

Before selecting and contacting the participants the questionnaire was pre
tested. First, individual items were reviewed by a group of experts in the area art
education (Muijs, 2004). The group consisted of an expert on early childhood
education, an early childhood art education expert, and a research methodology and
data analysis expert. Second, a group of 10 early childhood teachers, from the area
of Carolina, PR, with similar characteristics as those on the sample but who were not
included in the investigation were asked to volunteer to answer the questionnaire.
They were also asked to write comments and notes in the margins, as well as to give
suggestions for rephrasing, modifying, or eliminating unclear items. After answering the questionnaire the researcher interviewed the group of early childhood teachers to discuss problems confronted in answering the questions as suggested by Orcher, 2007.

The AIQ included a consent letter and a teacher’s voluntary consent (see Appendix C and D). A questionnaire was chosen as the preferred type of data collection method for this study because it is a quick and high return response data collection procedure. Consistent with the work of Fraenkel and Wallen (2006), this type of questionnaire possesses the following characteristics:

1. Information is collected from a group of people in order to describe some aspects or characteristics (such as abilities, opinions or attitudes, and/or knowledge) for the population of which that group is a part.

2. The main way in which the information is collected is through asking questions; the answer to these questions by the members of the group constitutes the data of the study.

3. Information is collected from a sample rather than from every member of the population. (p.367)

Adding to these arguments, Glatthorn (1998) and Burns & Grove (2001) reaffirm that by selecting this type of research technique, a cross-sectional descriptive survey design is applicable in describing characteristics of a single sample. In this study it was used to identify among early childhood teachers a phenomenon of interest such as music, drama and visual arts, and their integration in to the curriculum for children ages 3 to 5.
Arts Integration Observation Protocol

Educators Marshall and Rossman define observations as “systematic noting and recording of events, behaviors, and artifacts (objects) in the social setting chosen for the study” (1995, p. 79). Observational studies have many benefits. Researcher Daniel Muijs (2004) summarize them in the following three points: 1) “observational research can give direct access to social interactions”, 2) “observational methods are varied and flexible”; and 3) “as we are observing on natural settings, we can more easily generalize our results to other real-life settings than when we use experimental methods” (p. 52). For the purpose of this study observation was selected as a method of data collection to help the researcher develop a better understanding of the performance of the participants. At the same time observation allows the researcher to observe things which may have escaped the awareness of the participants. Finally, it provided the researcher with access to knowledge through direct experience (Patton, 1987, p.73)

The AIOP (see Appendix B) allowed the researcher to collect in-depth data through observations of the use of arts integration and music, drama and the visual arts. In order to ensure the accuracy of the findings a non-structured observation was conducted in the natural setting, the classroom. As suggested by John Creswell the protocol included both descriptive and reflective notes. Therefore, the researcher recorded in the reflective notes aspects “such as portraits of the informant, the physical setting, particular events and activities, and your own reactions” (1998, p. 125). The observation protocol consisted of a running record
form that included descriptive notes, reflective notes and demographic information. Codes or themes were used in the design of the AIOP, for this allowed the researcher to carry out what Creswell identifies as “data transformation” (2009, p. 218). The observer used the instrument to rate the occurrence or quality of observed factors. This tool focused on the factors explored by the questionnaire. The researcher conducted the observation using a non-participant role. Both instruments, the AIQ and the AIOP, provided a more complete understanding of the relationship between teacher’s background and the integration of the arts in their classrooms’ daily routines.

**Procedure**

There were five phases to this study: 1) selection and contacting participants, 2) administering the AIQ, 3) collecting the AIQ and scoring, and 4) doing classroom observations and 5) analysis

**Phase One: Selecting and Contacting Participants**

The purpose of the study is to explore, describe and examine how early childhood teachers utilize and integrate the arts (music, drama, and visual arts) in teaching children ages 3 to 5. The following three Head Start Programs Regional directors were contacted: Municipio de San Juan, Municipio de Caguas and The Puerto Rican Family Institute. With their support a random sample of one hundred and sixty five early childhood teachers were invited to complete the AIQ.
Phase Two: Administering the Arts Integration Questionnaire

The teacher’s supervisors distributed and collected the questionnaires. All questionnaires were distributed during the months of February and March, 2009. Each teacher received the AIQ, a cover letter and the informed consent form. The cover letter explained the purpose of the study and stressed the important reasons for teachers’ cooperation (Bourque & Fielder, 2003). A total of 165 questionnaires were distributed.

Phase Three: Collecting and Scoring

Teachers were given three weeks to complete the AIQ. Supervisors were in charge of collecting the questionnaires. By the end of April, of the 165 questionnaires distributed, 98 were returned. Five questionnaires were omitted from the analysis because three did not complete page five and two were returned without a signature on the informed consent form. As a result, 91 questionnaires were analyzed for the study. The response rate was 59%, an acceptable percent. According to Creswell (2005), “survey studies in leading educational journals report a response rate of 50% or better” (p. 367), also researchers Jackson and Taylor (2007) concur that a “30% to a 50% return is considered a good return rate” (p. 97). For these reasons 59% is acceptable. Then each questionnaire was given a number and a code. Open-ended questions included in the questionnaire were read several times to categorize them under emergent themes.
Phase Four: Observations

Following the completion of the AIQ and with the support of the programs education directors, a random sample of 20 teachers was selected for the AIOP. Teachers were observed once, for approximately 3 to 4 hours while instructing their students. Data collected through the administration of the AIOP, was later compared to the information provided in the AIQ. The sample included a wide range of classrooms settings, such as small centers with only one classroom in a public housing, to a brand new center with 4 classrooms. The center locations also varied, including centers in urban as well as rural areas.

Phase Five: Data Analysis

Data was analyzed using descriptive and inferential methods to reduce, describe, draw conclusions and explore trends and correlations in the use of the arts and, arts integration in the early childhood classroom (O’Leary, 2004; Damien Gall, Gall, & Borg, 2006). Open-ended questions from the AIOP were analyzed through content analysis. Researcher Kimberly Neuendorf defines this research as “a method that is consistent with the goals and standards of survey research. In content analysis, an attempt is made to measure all variables as they naturally or normally occur” (2002, p. 49). Human coding was used to conduct content analysis of open-ended questions and observations. Following an emergent approach described by Neuendorf as a coding process “in which a coding scheme is established after all responses are collected; then, systematic content analysis is
conducted applying this scheme to the responses, with appropriate reliability assessment” (p.194).

Following the receipt of the completed questionnaires and the conclusion of the observations all responses were reviewed to establish a theme and a coding system. Again the group of experts, who helped in the design of the questionnaire, was invited to review the responses to verify and establish reliability with the code system. Once a common code was established, each response was coded for statistical descriptive analysis. The process adds to the quantitative nature of this study, as texts of some responses contributed to the analysis providing a wealth of information for the investigation.

Descriptive statistics included counts (frequencies), proportions (percentages), and measures of variation (mean and standard deviation). Inferential statistics allowed the researcher to generalize to a population of teachers based on the information received from the participants (Gay & Airasian, 1996). Inferential procedures include simple analysis of parametric statistics (t-test), and non-parametric statistics.

- Descriptive statistics were used to describe teachers’ knowledge and their use of the arts (music, drama, visual arts) in the early childhood curriculum.

- Three null hypotheses were developed with the purpose of comparing teachers’ with background training and experience in the arts with those with no experience in relation to their use of the arts in their classrooms. Initially the hypotheses were tested through the use of the Shapiro-Wilk
test with the intention to determine the assumption of normality.

Depending on the outcomes of these results, the three hypotheses were tested through the use of a parametric test (t-test) and non parametric test (Mann-Whitney U).

• Descriptive statistics were used to describe teachers’ music, drama and visual arts integration in the early childhood curriculum.

Summary

This study explored teachers’ use of arts, participants’ background training and experience and examined arts integration. In order to meet the purpose of this study, the AIQ was administered to a sample of 91 preschool teachers (teaching students between the ages of 3 to 5 years). A second sample of 20 teachers was followed-up and observed with the AIOP instrument. Descriptive statistics, parametric and non-parametric tests were conducted in order to reduce and examine the data collected through the AIQ and the AIOP, and to find out if any differences emerged. The findings of the study are a baseline for future research in the field of art education and integration in Puerto Rico.
CHAPTER 4

RESULTS AND ANALYSIS

I hear and I forget. I see and I remember; I do and I understand...

Confucius

Introduction

This section presents a description of the sample and the findings for this study. First, demographic characteristics of the sample are described. Second, descriptive statistics are used to reduce and describe all data collected by the use of the Arts Integration Questionnaire (AIQ) and the Arts Integration Observation Protocol (AIOP). Both instruments explore the use of the music, drama and the visual arts in the early childhood classroom and their integration in the curriculum. To fully realize the importance of the results it is necessary to analyze the data in relation to the research questions.

Demographic Information and Analysis of Sample

This study utilized data collected from the AIQ sent to 165 early childhood teachers from the Municipal Head Start programs of San Juan, Caguas and the Puerto Rican Family Institute Head Start Programs, serving the same areas. From these, 91 (59%) responses were obtained. The responses are presented and analyzed in this chapter. Nonetheless, for reasons unknown to the researcher, not all the participants responded to all the questions of the survey. Summary statistics of the sample demographic data, questions 1 to 4, are presented in Table 2.
Of the 91 questionnaire respondents, 37 were from early childhood teachers of the Municipality of San Juan, 19 were from Caguas and 35 from the Puerto Rican Family Institute Program. When looking at teachers highest academic degrees, 4 (4.4%) possess an Associate degree, 79 (86.8%) have a Bachelor’s degree and 7 (7.7%) reported holding a Graduate degree. Teachers were required to report their undergraduate or graduate majors for the possibility of determining if teachers with arts degrees were more likely to support arts integration in their classroom curriculum than those with non-arts degrees. None of the participants reported having an undergraduate arts degree; therefore, this data was not used for data analysis. Twenty six (28%) of the teachers reported a degree in Preschool Education. Other responses ranged from 5 (5.5%) with Special Education degree, 4 (4.4%) with a combination of Preschool and Elementary Education, 3 (3.3%) with Language Arts degree, 2 (2.2%) with degrees in Secondary Education, 1 (1.1%) with a degree in Social Sciences, 1 (1.1%) with a Teaching Mathematics degree, 1 (1.1%) with a major in Preschool education and a minor in Special Education, and 1 (1.1%) with a degree in Elementary Education grades 4 to 6. Those teachers who reported having a Masters degree, 1 (1.1%) was in early childhood and 1 (1.1%) in Schools Supervision and Administration. Five more teachers reported having a master’s degree but they did not state the major of their program.
Table 2. Summary Statistics for Sample Demographics (Questions 1 to 4)

<table>
<thead>
<tr>
<th>Program</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>San Juan Municipality</td>
<td>37</td>
<td>40.7</td>
</tr>
<tr>
<td>Caguas Municipality</td>
<td>19</td>
<td>20.9</td>
</tr>
<tr>
<td>Puerto Rican Family Institute</td>
<td>35</td>
<td>38.5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Highest Academic Degree</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Associate's Degree</td>
<td>4</td>
<td>4.4</td>
</tr>
<tr>
<td>Bachelor's Degree</td>
<td>79</td>
<td>86.8</td>
</tr>
<tr>
<td>Graduate Degree</td>
<td>7</td>
<td>7.7</td>
</tr>
<tr>
<td>Other (CDA)</td>
<td>1</td>
<td>1.1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Years Teaching</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than a year</td>
<td>4</td>
<td>4.4</td>
</tr>
<tr>
<td>Between 1 to 4 years</td>
<td>14</td>
<td>15.4</td>
</tr>
<tr>
<td>Between 4 to 8 years</td>
<td>17</td>
<td>18.7</td>
</tr>
<tr>
<td>More than 8 years</td>
<td>56</td>
<td>61.5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Students Age</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Between 3 to 4 years</td>
<td>58</td>
<td>63.7</td>
</tr>
<tr>
<td>Between 4 and 5 years</td>
<td>12</td>
<td>13.2</td>
</tr>
<tr>
<td>From 3 to 4 years</td>
<td>21</td>
<td>23.1</td>
</tr>
</tbody>
</table>

Of the early childhood teachers responding to the questionnaire: 4 (4.4%) have been teaching for less than a year, 14 (15.4%) between 1 to 4 years, 17
(18.7%) between 4 to 8 years and 56 (61.5%) have been teaching for more than 8 years. And finally, item 4 asked teachers to report the age of their students. Of the 91 teachers 58 (63.7%) work with children ages between 3 to 4, 12 (13.2%) with ages between 4 to 5 years and 21 (23.1%) work with children from 3 to 5 years old.

**Research Question One**

What are the previous arts experience do early childhood teachers have?

To investigate Research Question One the questionnaire looked at both formal (item 6 to item 23) and informal teachers training (question 5) in the arts.

Teachers were asked to report on their training or experience in the arts outside their classroom. When looking at question 5, the informal training that teacher have in relation to the arts, it is interesting to see that only 13.2% of respondents expressed that they did not practice any art form outside their classrooms. In contrast, most of the teachers, a 37.4%, expressed they work with crafts or makes jewelry, 28.6% draw, paints or makes sculptures or ceramics, and 23.1% sing. Only 14.3% of the teachers expressed that they do drama or mime and 11% play an instrument. From the respondents 19.8% who chose other, responses varied from making flower arrangements, writing plays for church, sawing and dancing. The descriptive statistic for the informal training of the teachers is summarized in Figure 2.

In summary most of the teachers (86.8%) surveyed seem to bring to the classroom an informal training of the arts that covers the areas of crafts, jewelry
making, drawing, painting, sculpting and singing. A smaller percent brought informal training in the field of drama, mime and instrument playing. Only a minority of the teachers surveyed (13.2%) responded they did not practice any of the arts.

Figure 2. Percent of Teacher’s Informal Training in the Arts (Music, Drama and Visual Arts)

Another important finding regarding teachers’ previous art experience is the formal training received by the participants in music (Items 6 to 11), drama (Items 12 to 17) and the visual arts (Items 18 to 23), results are presented in table 3. Participants were asked to detail the kind of formal training they had received during the past years.

Item 6. As part of your undergraduate studies you have taken music courses and/or courses on how to play an instrument.
Item 7. You took music courses or play an instrument as part of your education, from elementary school until high school.

Item 8. You have participated in workshops offered by organizations or institutions, like museums or universities.

Item 9. You have participated in workshops offered by your employer.

Item 10. You have taken music courses because it’s a hobby of yours.

Item 11. You have never taken a music course or have played an instrument.

The same questions were asked in relation to respondent's drama (Items 12-17) and visual arts (items 18-23) formal experience. When asked about music, drama or visual arts courses they had taken as part of their undergraduate studies, 65.9% of teachers stated that they had taken visual arts courses, compare to the 49.5% who took music courses and 23.1% who took drama. As part of their schools experience from elementary school to high school 68.1% had taken music classes, 58.2% took visual arts and 40.7% had taken drama classes. 69.2% of respondents have taken music workshops offered by organizations or institutions such as museums or universities, 57.1% visual arts and 31.9% had taken drama workshops, in contrast, with the other art mediums mentioned before.

More than three-quarters of respondents (81.3%) expressed participated in music workshops offered by their employer outranking the others, followed by visual arts with a 62.6% and drama with a 47.3%. The questionnaire also looked at formal courses taken by respondents as a hobby; 18.7% have taken visual arts courses, 15.4% took music courses and only 5.5% have taken drama courses. Of the 91 teachers who completed the questionnaire, approximately half have never taken
a music course or played an instrument (47.3%), drama courses (50.5% or visual arts courses (42.9%). See Table 2 for a summary of the statistics for these results.

Table 3. Teacher’s Formal Training in the Arts: Music, Drama and Visual Arts (Item 6 to 23)

You know about music, drama or visual arts because...

<table>
<thead>
<tr>
<th>Item</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>as part of your undergraduate studies you have taken music courses and/or courses on how to play instruments.</td>
<td>45</td>
<td>49.5%</td>
</tr>
<tr>
<td>you took music courses or played an instrument as part of your education, from elementary school until high school.</td>
<td>62</td>
<td>68.1%</td>
</tr>
<tr>
<td>you have participated in music workshops offered by organizations or institutions, like museums or universities.</td>
<td>63</td>
<td>69.2%</td>
</tr>
<tr>
<td>you have participated in workshops offered by your employer.</td>
<td>74</td>
<td>81.3%</td>
</tr>
<tr>
<td>you have taken music courses because it is a hobby of yours.</td>
<td>14</td>
<td>15.4%</td>
</tr>
<tr>
<td>you have never taken a music course or have played an instrument.</td>
<td>43</td>
<td>47.3%</td>
</tr>
<tr>
<td><strong>Drama</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>as part of your undergraduate studies you have taken drama courses.</td>
<td>21</td>
<td>23.1%</td>
</tr>
<tr>
<td>you have taken drama courses as part of your education, from elementary school to high school.</td>
<td>37</td>
<td>40.7%</td>
</tr>
<tr>
<td>you have participated in drama workshops offered by organizations or institutions such as museums or universities.</td>
<td>29</td>
<td>31.9%</td>
</tr>
<tr>
<td>you have participated in workshops offered by your employer.</td>
<td>43</td>
<td>47.3%</td>
</tr>
</tbody>
</table>
### Research Question Two

How do early childhood teachers utilize music, drama, and the visual arts (drawing, painting, and sculpture) in their daily classroom routine?

To investigate this question, participants’ responses from the AIQ in combination with the AIOP were used. Combining the two instruments provided a more comprehensive picture of the everyday events that take place in the early childhood classrooms.
Arts Integration Questionnaire

To get a better impression of how teachers use the arts (music, drama and the visual arts) in their daily classroom routine, they were asked to use a scale to estimate the frequency of how much school time they spend in art activities. This data was collected through items 24 to 53. The scale value for items 24 to 52 were 1= Never, 2= Rarely, 3= Once a Month, 4= Once a Week and 5= Daily. In the following sections the findings are grouped and presented by each art form.

Music

Table 4 presents the summary of the amount of time teachers’ use music in their classroom. When looking at the use of music (Items 24 to 34), 74.7% of teachers report using music at the beginning of the day during circle time. Results were similar to the responses of teachers who use music at the end of the day. Only 14.3% of the teachers did not use music at the beginning of the day contrasting with the 1.1% who responded “rarely”, the 9.9% “once a month” and the 0% responded “once a week”. Less than 42% of teachers reported using music during story time every day and 53.8% indicated they listen to music during outside play “daily”. When looking at the response of those teachers who expressed their students listen to music 17.6% have never listened to the radio and 59.3% listen to music every day.

Teaching children songs received the highest response of music usage in the classroom with 87.9% of teachers indicating that they teach songs “daily”, 9.9%
teach them “once a week” and one teacher “never” teaches songs. 69.2% of teachers indicate they listen to different types of music “daily” and 76.9% of teachers “never” take their students to concerts. A significant number (82.4%) of teachers allowed children to play with instruments, while almost 50% of the teachers reported that they rarely make instruments with their children, and 5.5% of teachers do not make instruments with their students.

Table 4. Teacher’s Use of Music in their Classroom (Items 25 to 34)

You use music in your classroom...

<table>
<thead>
<tr>
<th>Items</th>
<th>Never</th>
<th>Rarely</th>
<th>Once a month</th>
<th>Once a week</th>
<th>Daily</th>
</tr>
</thead>
<tbody>
<tr>
<td>during circle time.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>14.3</td>
<td>1</td>
<td>1.1</td>
<td>68</td>
</tr>
<tr>
<td>at the end of the day.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>2.2</td>
<td>11</td>
<td>12.1</td>
<td>65</td>
</tr>
<tr>
<td>during story time.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>8.1</td>
<td>24</td>
<td>26.4</td>
<td>37</td>
</tr>
<tr>
<td>during outside play.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>4.4</td>
<td>19</td>
<td>20.9</td>
<td>49</td>
</tr>
<tr>
<td>by listening to music (radio/cd)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>17.6</td>
<td>12</td>
<td>13.2</td>
<td>54</td>
</tr>
<tr>
<td>by allowing children to play with instruments.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>0</td>
<td>6</td>
<td>6.6</td>
<td>75</td>
</tr>
<tr>
<td>by making instruments with the children.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>5.5</td>
<td>39</td>
<td>42.9</td>
<td>26</td>
</tr>
<tr>
<td>by teaching the children to sing songs.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>1.1</td>
<td>0</td>
<td>0</td>
<td>80</td>
</tr>
</tbody>
</table>
by using music during transitions.  

<table>
<thead>
<tr>
<th></th>
<th>0</th>
<th>0</th>
<th>1</th>
<th>1.1</th>
<th>2</th>
<th>2.2</th>
<th>2</th>
<th>2.2</th>
<th>86</th>
<th>94.5</th>
</tr>
</thead>
</table>

by listening to different types of music.  

<table>
<thead>
<tr>
<th></th>
<th>0</th>
<th>0</th>
<th>12</th>
<th>13.2</th>
<th>1</th>
<th>1.1</th>
<th>15</th>
<th>16.5</th>
<th>63</th>
<th>69.2</th>
</tr>
</thead>
</table>

by taking the children to music concerts.  

<table>
<thead>
<tr>
<th></th>
<th>70</th>
<th>76.9</th>
<th>13</th>
<th>14.3</th>
<th>5</th>
<th>5.5</th>
<th>3</th>
<th>3.3</th>
<th>0</th>
<th>0</th>
</tr>
</thead>
</table>

Drama

In items 36 to 41 in Table 5, the majority of the participants' responses on the use drama are grouped under the categories of “rarely,” “once a month” or “once a week.” When asked if they dramatize stories, the responses varied from 25.3% rarely, 11.0% “once a month”, 36.3% “once a week”, while 27.5% replied “daily”. The highest score for the use of drama was obtained when teachers were asked about prompting their children to play with puppets, 62.6% responded “daily”, 25.3% “once a week” and 9.9% “rarely.” When teachers were asked if they made puppets 75% indicated that they made them “rarely” or “once a month”. Only 7.7% reported making puppets “daily” and 14.3% responded “once a week”. In item 38 related to creating environments conductive for children telling their own stories, one third responded “rarely,” another third responded “daily,” and the last third was divided between creating them “once a month” or “once a week.” Yet again the vast majority of teachers expressed they “never” or “rarely” take their children to watch plays. It is worth mentioning that 3 teachers reported taking their students to
watch plays “once a month” and 2 teachers responded taking their students watch children plays “once a week.”

**Table 5. Teacher’s Use of Drama in their Classroom (Items 36 to 41)**

You use drama in your classroom by...

<table>
<thead>
<tr>
<th>Items</th>
<th>Frequency</th>
<th>Percent</th>
<th>Frequency</th>
<th>Percent</th>
<th>Frequency</th>
<th>Percent</th>
<th>Frequency</th>
<th>Percent</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>dramatizing stories.</td>
<td>0</td>
<td>0</td>
<td>23</td>
<td>25.3</td>
<td>10</td>
<td>11</td>
<td>33</td>
<td>36.3</td>
<td>25</td>
<td>27.5</td>
</tr>
<tr>
<td>playing with puppets.</td>
<td>0</td>
<td>0</td>
<td>9</td>
<td>9.9</td>
<td>2</td>
<td>2.2</td>
<td>23</td>
<td>25.3</td>
<td>57</td>
<td>62.6</td>
</tr>
<tr>
<td>creating environments for children's stories</td>
<td>0</td>
<td>0</td>
<td>28</td>
<td>30.8</td>
<td>12</td>
<td>13.2</td>
<td>20</td>
<td>22</td>
<td>31</td>
<td>34.1</td>
</tr>
<tr>
<td>making puppets</td>
<td>3</td>
<td>3.3</td>
<td>40</td>
<td>44</td>
<td>28</td>
<td>30.8</td>
<td>13</td>
<td>14.3</td>
<td>7</td>
<td>7.7</td>
</tr>
<tr>
<td>when drawing stories to dramatize</td>
<td>2</td>
<td>2.2</td>
<td>21</td>
<td>23.1</td>
<td>13</td>
<td>14.3</td>
<td>30</td>
<td>33</td>
<td>25</td>
<td>27.5</td>
</tr>
<tr>
<td>when taking children to watch plays</td>
<td>51</td>
<td>56</td>
<td>35</td>
<td>38.5</td>
<td>3</td>
<td>3.3</td>
<td>2</td>
<td>2.2</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

**Visual Arts**

In addition, items 43 to 52 asked teachers about their use of the visual arts in their classrooms, and the results can be seen on Table 6. When we observe the daily usage of the visual arts we can see that more than 70% of teachers use drawing, painting and a variety of tools as part of their daily planning. A little more than half of respondents allowed children to make sculptures with clay or play dough on a daily basis followed by 22% who use it “weekly,” 5.5% “monthly,” going up to 9.9% who use it “rarely” and 2.2% who have never planned activities for their students to
make sculptures with play dough or clay as part of their daily classroom activities. Item 48 indicates that 68.1% of the teachers employ drawing ideas in order to help students express their ideas or as a learning tool. As it was mentioned before, more than 75% of teachers use different art materials on a “daily” basis while 15.34% used them “weekly.” Teachers report they are motivated to offer children the experience of working with different art techniques. This is evident by the 40.7% of participants who accomplish this “daily,” 27.5% carry it out on a “weekly” basis, 12.1% “month, while 16.35% “rarely” worked with a variety of art techniques.

37.4% of the teachers have showed their students art works made by famous artists and/ or works from different cultures, 44% indicated to have accomplished this kind of activity “rarely,” and the rest of the participant’s responses varied between “once a month,” “one a week” or “daily.” When asked about visiting museums or galleries with their children 71.4% responded “never,” 24.2% responded “rarely” and 3.3% responded “once a month.”

Table 6. Teacher’s Use of Visuals Arts in their Classroom (Items 43 to 52)

You use visual arts in your classroom by...

<table>
<thead>
<tr>
<th>Items</th>
<th>Never</th>
<th>Rarely</th>
<th>Once a month</th>
<th>Once a week</th>
<th>Daily</th>
</tr>
</thead>
<tbody>
<tr>
<td>Items</td>
<td>Frequency</td>
<td>Percent</td>
<td>Frequency</td>
<td>Percent</td>
<td>Frequency</td>
</tr>
<tr>
<td>Drawing</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>2.2</td>
<td>0</td>
</tr>
<tr>
<td>Painting</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>2.2</td>
<td>1</td>
</tr>
<tr>
<td>making sculptures with clay or play dough</td>
<td>2</td>
<td>2.2</td>
<td>9</td>
<td>9.9</td>
<td>5</td>
</tr>
</tbody>
</table>
making sculptures with paper Mache or other recyclable materials

<table>
<thead>
<tr>
<th></th>
<th>6</th>
<th>6.6</th>
<th>30</th>
<th>33</th>
<th>11</th>
<th>12.1</th>
<th>23</th>
<th>25.3</th>
<th>20</th>
<th>22</th>
</tr>
</thead>
</table>

working with pre made craft kits

<table>
<thead>
<tr>
<th></th>
<th>16</th>
<th>17.6</th>
<th>42</th>
<th>46.2</th>
<th>16</th>
<th>17.6</th>
<th>9</th>
<th>9.9</th>
<th>7</th>
<th>7.7</th>
</tr>
</thead>
</table>

drawing ideas and/or explanations

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>1.1</th>
<th>9</th>
<th>9.9</th>
<th>3</th>
<th>3.3</th>
<th>15</th>
<th>16.5</th>
<th>62</th>
<th>68.1</th>
</tr>
</thead>
</table>

offering children a wide variety of art materials

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>1.1</th>
<th>5</th>
<th>5.5</th>
<th>0</th>
<th>0</th>
<th>14</th>
<th>15.34</th>
<th>70</th>
<th>76.9</th>
</tr>
</thead>
</table>

offering children the experience to work with different techniques

<table>
<thead>
<tr>
<th></th>
<th>2</th>
<th>2.2</th>
<th>15</th>
<th>16.5</th>
<th>11</th>
<th>12.1</th>
<th>25</th>
<th>27.5</th>
<th>37</th>
<th>40.7</th>
</tr>
</thead>
</table>

showing children art work made by famous artist and/or from different cultures

<table>
<thead>
<tr>
<th></th>
<th>34</th>
<th>37.4</th>
<th>40</th>
<th>44</th>
<th>6</th>
<th>6.7</th>
<th>6</th>
<th>6.7</th>
<th>5</th>
<th>5.5</th>
</tr>
</thead>
</table>

visiting museums or galleries

<table>
<thead>
<tr>
<th></th>
<th>65</th>
<th>71.4</th>
<th>22</th>
<th>24.2</th>
<th>3</th>
<th>3.3</th>
<th>0</th>
<th>0</th>
<th>0</th>
<th>0</th>
</tr>
</thead>
</table>

**Open-ended Questions**

The questionnaire included three open-ended questions (Items 35, 42 and 53) that explored why teachers use music, drama and visual arts in their classrooms.

Teachers use music because it helps students learn faster, stimulates learning, makes learning fun, helps teachers introduce themes, promotes socialization, motivates and relaxes students, and helps children learn about their culture (See Figure 3).
Teachers use drama to promote reading comprehension, to help children develop skills, to motivate them to model and express what they have learned, to promote creativity, to make learning their own, to assist with evaluation, and to have children become interested (See Figure 4).

Teachers use the visual arts to help students develop skills, introduce new skills to the children, make learning fun, help students development, help children express themselves, broaden learning by promoting the use of multiple intelligences, as well as helps children develop an expressive language (See Figure 5). It is significant that teachers responses, about their use of music and visual arts in their classrooms reaffirms that both arts forms are part of the curriculum and are utilized in their centers. However, none of the 91 participants mentioned drama as part of their curriculum.
Figure 3. Percent of Teacher's Responses to
Open-ended Questions about the Use of Music (Question 35)
Figure 4. Percent of Teacher's Responses to Open-ended Questions about the Use of Drama (Question 42)
Teachers use visual arts because...

![Bar chart showing reasons teachers use visual arts]

Figure 5. Percent of Teacher’s Responses to
Open-ended Questions about the Use of Visual Arts (Question 53)

Arts Integration Observation Protocol

Of the 91 teachers who responded to the AIQ, 21 teachers were chosen for the AIOP. One of the selected participants was eliminated from the sample because the teacher was absent from the center the day of the observation. The person in charge of the group did not respond to the questionnaire and was not familiar with the study. The data from these twenty classrooms observations was collected during a period of approximately three hours (from 8:00am to 11:15am), and has
been organized by themes that emerged from teacher’s planned activities and their students play.

Table 7 shows that all three arts forms, music, drama and the visual arts, are used in the early childhood classrooms. Music is the art form that is more frequently used, followed by visual arts and drama. For the purpose of analyzing the information the data was arranged in five main areas: (1) the use of the arts during circle time, (2) transition time, (3) big group activities where all students participate, (4) activities that took place on the patio, and (5) small group activities where art was integrated during classroom work.

Because the classrooms observed in this study were all part of the Head Start Programs the physical arrangement of the areas in all 20 classrooms were similar, and included: house/ dramatic play area, art area, music area, science/ exploration area, math area, reading area and writing area.

Table 7. Observations of Music, Drama and Visual Arts Activities Used in Classrooms

<table>
<thead>
<tr>
<th></th>
<th>Music</th>
<th>Frequency</th>
<th>Percent</th>
<th>Drama</th>
<th>Frequency</th>
<th>Percent</th>
<th>Visual Arts</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Circle time</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Singing Songs</td>
<td>17</td>
<td>85%</td>
<td></td>
<td>Puppets</td>
<td>3</td>
<td>15%</td>
<td>Free drawing</td>
<td>1</td>
<td>5%</td>
</tr>
<tr>
<td>Background Music</td>
<td>3</td>
<td>15%</td>
<td></td>
<td>Play with voices</td>
<td>1</td>
<td>5%</td>
<td>Painting, exploration of colors</td>
<td>1</td>
<td>5%</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Musical Games</th>
<th>1</th>
<th>5%</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Transitions</th>
<th>Transitions</th>
<th>Transitions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clean up</td>
<td>9</td>
<td>45%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>To move to other areas</th>
<th>Play with voices</th>
<th>2</th>
<th>10%</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Big group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Background music</td>
</tr>
<tr>
<td>Dramatize Stories</td>
</tr>
<tr>
<td>Special activities</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Patios</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical Games</td>
</tr>
<tr>
<td>Drama</td>
</tr>
<tr>
<td>Painting</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Work in Areas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Play with instruments</td>
</tr>
<tr>
<td>Dramatic play area</td>
</tr>
<tr>
<td>Collage</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Make instruments from recyclable materials</th>
<th>Special areas</th>
<th>4</th>
<th>20%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Painting</td>
<td>14</td>
<td>70%</td>
<td></td>
</tr>
</tbody>
</table>
### Circle time

When observing the use of the arts during circle time, music is the art form preferred by teachers, with a use of 85% contrasting with the 15% of those...
teachers who used drama and the 5% who used the visual arts. Fifteen percent of teachers used background music during the circle time period and 5% use musical games. There were 15% of teachers who integrated the use of puppets in their circle time routine. When looking at visual arts activities used by teachers, only 5% of teachers used drawing and coloring.

**Transition time**

During the course of the observations, teachers used transitions to facilitate the cleaning of the work areas, the movement to other areas or to new activities. Yet again most of the teacher use music with 45% of teachers singing the “Clean up song” to have students pick materials and prepare for the next activity. Fifty percent of the observed used music to move children from different areas, and most teachers had special songs to introduce foods for lunch. Drama was a tool to transition students; at least three teachers used puppets for transitions. Through the use of the puppets the children planned what areas where they wanted to work (see figure 6). For the same purpose 2 teachers played with voices and gestures. None of the classrooms observed used the visual arts as a way for transition.
Big Group Activities

During the observations, seven of the 20 teachers were observed designed big group activities for their students. These activities integrated the arts in many interesting ways: from drawing to the rhythm of different styles of music (10%), to dramatizing stories with the support of props and puppets (10%), and finally the caring out special events such as making gifts for mother’s day (See Figure 7).
**Patio Activities**

When the children played on the patio 25% of the teachers had areas designed for the children to paint. Aprons and easels were provided for the children to use; several examples can be seen on Figure 8. In addition, three classroom provided children with areas to work with play dough and make sculptures. 15% percent of teachers had activities that integrated music on the playground. Interestingly, one of the schools even had a structure in the playground that promoted the exploration of music and sounds, as can be seen in Figure 9.

![Figure 8. Schools Set-up in the Playgrounds for Painting](image_url)
Small Group Activities

The last period observed was time reserved for children working in small groups or individually in the areas. When focusing on music 5% provided activities were for children to work with instruments, a small number of teachers included instruments from Puerto Rico in the work area (See Figure 10). Fifteen percent of teachers allowed children to play with instruments made by the students with recyclable materials (See Figure 11). Only 5% or one teacher provided the students with activities to listen to the radio or compact disks, even though most of the classrooms observed had a music activity prepared for the music area, while only 10% of teachers provided students with activities that included songs and corporal movement.
Teachers were observed allowing students to play in the house playing area, with no structured activities designed for that area. Most of the play that took place in the house play area was free play in which the children play house. Only 4 teachers, from the 20 observed, utilized the house play area in a creative way that
transformed the area according to the themes they were studying in the classroom. An example of this can be seen in Figure 12 that illustrates “the Zoo”, an area that allowed students to be animals and zoo keepers. During the second semester most of the schools incorporate the theme of recycling. For that reason one of the teachers changed the environment of her classroom and included a Recycling Center. She also had posters and designated areas depicting the home that recycles, recycled objects, and instruments made by the children. She even included the block area as part of the environment (Figure 13).

Figure 12. Classroom Dramatic Play Area “The Zoo”
The majority of the classrooms contained a theater area, with puppets. During the observations only three of the twenty classrooms had children playing with puppets. Most of the puppets theater materials were located in a corner of the classroom. In some of the classrooms the theater seemed to be too small to catch children’s attention. 5% of the teachers allowed children to dramatized stories and 20% of the classrooms had story telling boards. During the visits to the 20 classrooms only one classroom performed a play (See Figure 14).

Figure 13. Dramatic Play Area of Recycling

The majority of the classrooms contained a theater area, with puppets. During the observations only three of the twenty classrooms had children playing with puppets. Most of the puppets theater materials were located in a corner of the classroom. In some of the classrooms the theater seemed to be too small to catch children’s attention. 5% of the teachers allowed children to dramatized stories and 20% of the classrooms had story telling boards. During the visits to the 20 classrooms only one classroom performed a play (See Figure 14).
All classrooms provided activities for the children to explore the visual arts. Some of the activities were collage (60%), painting (70%), drawing (40%), art made of recyclables (30%), sculpture (60%), making puppets (30%), mix colors (5%), architecture (10%), and crafts (20%). Some examples can be seen in Figures 15 and 16. Teachers were designing many lessons using the visual arts because all the centers are part of the Head Start programs. The Head Start program integrates the visual arts as part of the curriculum each school follows.
Figure 15. Self-portrait Art Activity

Figure 16. Sculpture Art Activity
Teachers were asked why they had so many visual art materials and activities and they responded they were participating in a Head Start Program entitled *Portraits of America*. This is a curriculum based on USA artists and their artwork, an initiative of the National Endowment for the Humanities and the National Head Start Association. The program includes lesson plans, a guide for teachers and parents, a set of artwork posters, and activities for the use in the classroom and at home. The main goals of the program are to support family literacy and school readiness success. Some of the samples of the work done by the children whose teachers are implementing *A Head Start on Picturing in America* can be seen in the following samples (Figures 17, 18 and 19).

![Architecture Activities Inspired by Picturing in America](image)

**Figure 17. Architecture Activities Inspired by Picturing in America**
Figure 18. Drawing and Painting Activities inspired by Picturing America

Figure 19. Collage Activities Inspired by Picturing America
Research Question Three

Which art forms do early childhood teachers prefer?

The AIQ and AIOP, were utilized to describe the art forms teacher prefer. The AIQ, also explored teachers’ beliefs about the benefits of music, drama and the visual arts.

Arts Integration Questionnaire

Data from items 24 to 52 examine how teachers used music, drama and the visual arts in their classrooms. Results from the responses were utilized to obtain percentages of the time (daily, once a week, once a month and rarely) used for the individual arts in the early childhood classrooms. A summary of results can be seen in Table 8.

It was observed that 60.2% of participating teachers prefer to use music on a “daily” basis, 9.9% on a weekly basis, 4.1% “once a month” and 11.8% “never” used music. Twenty six point five percent of teachers used drama on a “daily” basis, 22.1% used them “once a week, 12.4% “once a month”, 28.6% “rarely” and 9.3% responded “never” used drama. When looking at the responses for visual arts 45.0% indicated to used them on a “daily” basis, followed by 14.5 “once a week”, 6.1% once a month, 19.3% “rarely”, and 13.9% who “never” use visual arts.
Table 8. Summary of Data from AIQ about the Use of Music, Drama and Visual Arts (Item 24 to Item 52)

<table>
<thead>
<tr>
<th>Use of Music, Drama and Visual Arts in the Early Childhood Classroom</th>
<th>Music</th>
<th>Drama</th>
<th>Visual arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily</td>
<td>60.2%</td>
<td>26.5%</td>
<td>45.0%</td>
</tr>
<tr>
<td>Once a week</td>
<td>9.9%</td>
<td>22.1%</td>
<td>14.5%</td>
</tr>
<tr>
<td>Once a moth</td>
<td>4.1%</td>
<td>12.4%</td>
<td>6.1%</td>
</tr>
<tr>
<td>Rarely</td>
<td>13.8%</td>
<td>28.6%</td>
<td>19.3%</td>
</tr>
<tr>
<td>Never</td>
<td>11.8%</td>
<td>9.3%</td>
<td>13.9%</td>
</tr>
</tbody>
</table>

In addition, teachers were asked which art form they believe is more beneficial (Question 56) and which one they though it is less beneficial (Question 58) than the others. From their responses 36% of teachers considered music, drama and the visual arts beneficial. Of the 91 teachers who reply the questionnaire, only 23 teachers responded to question number 56. One explanations for this could be that the questionnaire was long and this was one of the last open-ended questions. Eight teachers believed that music is more beneficial and two teachers thought the visual arts were most beneficial. Four teachers considered the arts beneficial depending on the innate talent of the children, thirteen teachers considered that it benefits the integral development of students, 4.4 % believed that its benefits depend on the way the arts are projected, and 2.2% of teachers believed that all arts forms complement each other and are beneficial. Details of the responses are included on Table 9.
Table 9. Teachers Beliefs about Music, Drama and the Visual Arts: Beneficial (Question 56)

<table>
<thead>
<tr>
<th>Beneficial</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>no response</td>
<td>22</td>
<td>24.2%</td>
</tr>
<tr>
<td>Music</td>
<td>8</td>
<td>8.8%</td>
</tr>
<tr>
<td>visual arts</td>
<td>2</td>
<td>2.2%</td>
</tr>
<tr>
<td>All</td>
<td>36</td>
<td>39.6%</td>
</tr>
<tr>
<td>innate talent</td>
<td>4</td>
<td>4.4%</td>
</tr>
<tr>
<td>integral development</td>
<td>13</td>
<td>14.3%</td>
</tr>
<tr>
<td>all complement each other</td>
<td>2</td>
<td>2.2%</td>
</tr>
<tr>
<td>depends on how the arts are projected</td>
<td>4</td>
<td>4.4%</td>
</tr>
</tbody>
</table>

There are two other questions that examine which art form, teachers believe, is easier (Question 55) than the others and which one teacher think is the hardest (Question 57). Thirty eight point five percent of teachers chose music as the easiest of the arts, followed by the visual arts with seven point seven, and drama with three point three. Almost ten percent of teachers indicated that none of the three forms of arts, music, drama or the visual arts, were easier than the others. Three teachers considered that both music and drama easier (Table 10). The remainder of the teachers who answered the question think that it all depends on:

- the abilities of the students- 10%
- the ability of the teachers- 3.3%
- each one particularities- 1.1%
- the level of complexity- 5.5%
• teachers exposition to the art form - 4.4%

At the same time, 28.6% of teachers consider a combination of drama and music, as the hardest of all the art forms followed by music with 25.3% of respondents and the visual arts with only 4.4%. One third of participants responded as follows:

• depends on the abilities of teachers and students - 7.7%

• depends on the level and complexity - 1.1

• depends on what people like - 12.1%

• depends on how it is presented - 6.6%

To conclude, 14.3% of teachers replied that none of the arts is harder than the other. Statistics for these questions are summarized in Table 11.

Table 10. Teachers Beliefs about Music, Drama and the Visual Arts: Easy (Question 55)

<table>
<thead>
<tr>
<th>Easy</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>no response</td>
<td>11</td>
<td>12.1%</td>
</tr>
<tr>
<td>none of them is easier than the others</td>
<td>9</td>
<td>9.9%</td>
</tr>
<tr>
<td>Music</td>
<td>35</td>
<td>38.5%</td>
</tr>
<tr>
<td>Drama</td>
<td>3</td>
<td>3.3%</td>
</tr>
<tr>
<td>visual arts</td>
<td>7</td>
<td>7.7%</td>
</tr>
<tr>
<td>music and drama</td>
<td>3</td>
<td>3.3%</td>
</tr>
<tr>
<td>depends on the abilities</td>
<td>1</td>
<td>1.1%</td>
</tr>
<tr>
<td>depends on the abilities of the teacher</td>
<td>3</td>
<td>3.3%</td>
</tr>
</tbody>
</table>
depends on the abilities of the students | 9 | 9.9%
---|---|---
each one has its own particularities | 1 | 1.1%
depends on the level and complexity | 5 | 5.5%
depends on teachers exposition to the art | 4 | 4.4%

Table 11. Teachers Beliefs about Music, Drama and the Visual Arts: Harder (Question 57)

<table>
<thead>
<tr>
<th>Harder</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>23</td>
<td>25.3</td>
</tr>
<tr>
<td>visual arts</td>
<td>4</td>
<td>4.4</td>
</tr>
<tr>
<td>drama and music</td>
<td>26</td>
<td>28.6</td>
</tr>
<tr>
<td>depends on the abilities of the teacher and/or students</td>
<td>7</td>
<td>7.7</td>
</tr>
<tr>
<td>depends on the level and complexity</td>
<td>1</td>
<td>1.1</td>
</tr>
<tr>
<td>depends on what people like</td>
<td>11</td>
<td>12.1</td>
</tr>
<tr>
<td>depends of how it is presented</td>
<td>6</td>
<td>6.6</td>
</tr>
</tbody>
</table>

**Arts Integration Observation Protocol**

The observations enriched this study by providing data that otherwise would have been missed by the questionnaire. The means collected by the observations allowed the researcher to view the teacher’s daily work with students and the arts.
Through classroom observations it became evident that teachers preferred to use the visual arts in their classrooms, followed by music. Indoor and outdoor activities utilized a variety of visual arts forms, ranging from painting, drawing, collage, and building sculptures. It is important to mention that the classroom observed followed the Creative Curriculum, High Scope Curriculum and Reggio Emilia Curriculum, all curriculums that promote the arts. In addition, several of the schools, specifically from one Program in particular, have adopted *A Head Start on Picturing America* that was centered on the integration of the visual arts.

Music was also preferred by teachers; 85% of the observed classrooms used music as a learning tool in more than one occasion during the day. Eighty percent of the classrooms contained a music area with instruments, music equipment and compact disks. Of the arts, drama was the least utilized by the teachers, ranging from 1 to 3 observed activities. All the classrooms observed had a house play area for role playing; however, in only 3 classrooms did teachers follow a thematic curriculum that was extended into that area. Most of the playing that took place during the observations consists of free play, with no special activities planned to expand learning.

In conclusion, teachers appear to have a preference for music and for the visual arts forms. The data obtained through the AIQ indicated that teachers had a preference to use music, followed by visual arts and lastly by drama. Observational data collected by the researcher also evidence that teachers preferred to use of visual arts closely followed by music and ending with drama. Teachers believed that
the three art forms were beneficial and at the same time they consider music to be “easier” to integrate in their classrooms, rather than the other art forms discussed in the investigation.

**Research Question Four**

What roles do early childhood teacher’s background training and experiences play in the use of the arts in their classrooms?

Three null hypotheses were used to test the possibility that teacher’s background training and experience influence their use of music, drama and visual arts. These are comprised of the following hypothesis:

1. There is no significant difference between teachers with background training and experience in the arts and those with no training in the use of music in the classroom.

2. There is no significant difference between teachers with a background and experience in the arts and those with no training in the use of drama in their early childhood classrooms.

3. There is no significant relationship between teachers’ background training and experience and their use the visual arts in their early childhood classroom.
Two tests, the t-test and Mann-Whitney U) were used to test the hypotheses of no differences. The Shapiro-Wilk test was used to test the assumptions of normality prior to using a parametric test (see Table 12). The test of normality (Shapiro-Wilk) showed no significant difference between the teachers with an arts background and those without a background in their use drama and the visuals arts in their classrooms. In the case of music, there was a significant difference at the p≤0.05 in the test of normality. In conclusion, the data from the test of normality indicated that the scores of the teachers use of drama and the visual arts do meet the assumption of normality while in the case of music did not.

Table 12. Results of Shapiro-Wilk Normality Test

<table>
<thead>
<tr>
<th></th>
<th>Shapiro-Wilk</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Statistic</td>
</tr>
<tr>
<td>Use of Music</td>
<td>.96</td>
</tr>
<tr>
<td>Use of Drama</td>
<td>.986</td>
</tr>
<tr>
<td>Use of Visual Arts</td>
<td>.973</td>
</tr>
</tbody>
</table>

*significance p≤0.05

The Mann-Whitney U nonparametric test was used to compare those teachers who had background training and experience in music with those who did not have training or experience, in their use of music in their classrooms, it was demonstrated that. There was not a statistically significant difference between teachers with a background training and experience in music and those with no background in music (see Table 13). In the case of drama, like music, the results of
the t-test also show that was no statistical differences between those with and without a background training or experience in drama (See Table 14).

The hypothesis of no difference between teachers with and without experiences in the visual arts in their use of the visual arts in the classroom was rejected (See table 15). We can conclude that those teachers with training and education in the arts utilize the visual arts as a pedagogical resource while those who did not receive training or did not had previous experience use the visual arts use them less in their early childhood classrooms.

Table 13. Test Statistics Results for Music

<table>
<thead>
<tr>
<th></th>
<th>Mean Rank</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teachers with music background</td>
<td>48.87</td>
<td>0.75</td>
</tr>
<tr>
<td>Teachers with no music background</td>
<td>38.41</td>
<td></td>
</tr>
</tbody>
</table>

Table 14. Test Statistics Results for Drama

<table>
<thead>
<tr>
<th></th>
<th>Mean Rank</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teachers with drama background</td>
<td>3.4386</td>
<td>0.212</td>
</tr>
<tr>
<td>Teachers with no drama background</td>
<td>3.2245</td>
<td></td>
</tr>
</tbody>
</table>
Table 15. Test Statistics Results for the Visual Arts

<table>
<thead>
<tr>
<th></th>
<th>Mean Rank</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teachers with visual arts</td>
<td>3.7438</td>
<td>.002***</td>
</tr>
<tr>
<td>background training and</td>
<td></td>
<td></td>
</tr>
<tr>
<td>experience</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teachers with no visual arts</td>
<td>3.4</td>
<td></td>
</tr>
<tr>
<td>background training and</td>
<td></td>
<td></td>
</tr>
<tr>
<td>experience</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

***Significance p≤0.05

Research Question Five

How do early childhood teachers integrate the arts with other disciplines?

The final research question probes the practice of arts integration with other subjects in the early childhood classroom. The AIQ and the AIOP were used for the analysis of these questions. Open-ended responses and observations were quantified for the analysis. Responses are presented for each of the arts (music, drama and visual arts) followed by tables and figures that summarize and present a clearer picture of the activities taking place in the classrooms.

Arts Integration Questionnaire

Teachers were asked to identify the academic subjects they integrate with music (Question 58). The response rate was 89 teachers and from those 86.8% integrated music with mathematics, 86.8% with reading, 82.4% with writing, 77.5% with social studies, 73.6% with science, and 16.5% with other subjects. Those
teachers who replied other indicated that they integrated music with nutrition, body movement, values, and classroom rules. In the case of drama the results were not that affirmative. 57.1% of participants integrated drama (Question 59) with social studies, 50.5% with science, and 44.0% with mathematics. It is very interesting to note that 92.3% of the teachers integrated drama with reading, and 46.2% of the teachers responded to have drama with writing.

Finally, in question 60, if we look at the visual arts integration, that the results are comparable with the results for music integration; 86.8 % of teachers integrated visual arts with reading, 83.5% integrated visual arts with science, 75.8% with social studies, 75.8% with mathematics, and 13.2% responded other. Figure 20 includes a summary of the responses of these questions.

![Figure 20. Integrating the Arts with Other Subject Areas (Questions 58 to 60)](image-url)
The questionnaire included three open-ended questions 5 to 61, to take a closer look into the reasons early childhood teachers integrate music, drama and the visual arts with science, social studies, mathematics, reading and writing (See Figures 21, Figure 22 and Figure 23). The reasons music is used as a tool to integrate the arts include: music helps children learn faster, it stimulates learning, makes learning fun, helps children development, helps students learn about their culture, grasps the attention of the students and helps in socialization. Teachers who integrated drama answered: drama promotes reading comprehension, helps students develop skills, students express what they feel, they make learning their own, helps teacher in the evaluation of their students. As a final point, teachers indicated that they integrate the visual arts with other academic subjects because it helps teacher introduce learning themes, makes learning fun, promotes development, helps students express, promotes creativity, broadens learning, and is part of the curriculum used in the center.
Figure 21. Open-ended Responses of Music Integration with Other Academic Subjects: Percentages
Teachers integrate drama with other academic subjects because...

- promotes creativity
- they make learning their own
- it is something different
- evaluate children learning
- stimulates learning
- promotes participation
- is part of the curriculum
- helps children socio-emotional development
- models, express what they learn
- children become interested and learn
- develop skills
- promotes reading comprehension
- promotes reading through drama
- promotes reading through drama
- no response

Figure 22. Open-ended Responses of Drama Integration with Other Academic Subjects: Percentages
As part of the AIQ teachers were asked, in question 54, how often do they combine one or two of the arts (music, drama or visual arts) between each other. Half of the respondents (51.6%) combine the arts during “once a day”, declining to a 26.4% who combine the arts a couple times during the day. The numbers declined significantly with 8.8% who combine them once a day, 7.7% who said weakly, and 1.1% responded monthly. When asked why they combined the arts with each other,
the teachers responded: to help my students understand better, to make learning attractive and fun, to motivate students, to promote learning, and to stimulate imagination. A summary of teachers’ responses can be seen on Table 16.

Table 16. Open-ended Responses of Arts Integration (Question 54)

<table>
<thead>
<tr>
<th>Music, drama and art integration between them</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>No response</td>
<td>30</td>
<td>33%</td>
</tr>
<tr>
<td>for a better understanding of the material</td>
<td>2</td>
<td>2.2%</td>
</tr>
<tr>
<td>it is attractive for the children, fun</td>
<td>16</td>
<td>17.6%</td>
</tr>
<tr>
<td>the arts are connected</td>
<td>4</td>
<td>4.4%</td>
</tr>
<tr>
<td>it motivates and stimulates the students</td>
<td>4</td>
<td>4.4%</td>
</tr>
<tr>
<td>it is something teachers do spontaneously</td>
<td>1</td>
<td>1.1%</td>
</tr>
<tr>
<td>promotes learning</td>
<td>3</td>
<td>3.3%</td>
</tr>
<tr>
<td>promotes concentration and catches students attention</td>
<td>5</td>
<td>5.5%</td>
</tr>
<tr>
<td>promotes integral development</td>
<td>6</td>
<td>6.6%</td>
</tr>
<tr>
<td>children learn by doing, by exploration and by constructing</td>
<td>3</td>
<td>3.3%</td>
</tr>
<tr>
<td>enriches oral and written expression</td>
<td>5</td>
<td>5.5%</td>
</tr>
<tr>
<td>stimulates imagination and creativity</td>
<td>1</td>
<td>1.1%</td>
</tr>
<tr>
<td>promotes group control</td>
<td>2</td>
<td>2.2%</td>
</tr>
<tr>
<td>enriches adult- child relationships</td>
<td>1</td>
<td>1.1%</td>
</tr>
<tr>
<td>it is part of the curriculum used in my center</td>
<td>8</td>
<td>8.8%</td>
</tr>
<tr>
<td>Total</td>
<td>91</td>
<td>100%</td>
</tr>
</tbody>
</table>
Arts Integration Observation Protocol

The observations provided supplementary information about arts integration with other academic subjects. As stated before, 20 observations made with durations of approximately 3 hours. The analysis of the AIOP provided information on the integration of the music, drama and the visual arts with subject areas such as science, mathematics, social studies, reading, and writing. In the case of music, learning about languages was included as one of the academic subjects. The data also includes information regarding the integration of the arts with each other; music with drama, music with visual arts, and drama with visual arts.

The analysis of music integration with other subjects’ areas demonstrates that 40% of teachers observed did not integrate music. A small number of the participants integrated music with drama (10%), science (10%), mathematics (10%), social studies (5%), and reading (5%). In addition, 6 teachers were observed integrating music with more than one academic subject, as seen in Figure 24. Figure 25 provides an example of an activity in which a teacher integrates music with other academic subjects.
Each one of the classrooms integrated drama with social studies, perhaps because all of the classrooms had a house play area. Figure 26 presents a summary of the integration of drama with different academic subjects. In 18 of the 20

**Figure 24. Overview of Reasons Why Teachers Integrate Music: Frequency**

**Figure 25. Drawing activity integrating Music with Visual Arts**
classrooms visited, the house play area consisted of a kitchen and a bedroom with no special transformation that promoted creativity. One of the classrooms transformed the dramatic play area into a zoo, see Figure 11, promoting the integration of drama with science. And the other classroom adjusted the area by incorporating the recycling theme with different elements. Other teachers also integrated drama and social studies with visual arts, science and mathematics, visual arts, reading, music and mathematics and finally with music by having special smaller areas (See Figure 27).

![Drama with...](image)

**Figure 26. Overview of Reasons Why Teachers Integrate Drama: Frequency**
The visuals arts are widely used by 19 of the 20 teachers observed. Twenty percents of the teachers integrated the visual arts with science, followed by 15% who integrates the visual arts with science, mathematics and social studies in their classroom activities (see Figure 28). Other teachers were observed integrating the arts, creating their own combinations with the different academic subjects (science, social studies, mathematics, reading and writing). Figures 29 to Figure 31 comprise examples of how teachers integrated visual arts with other academic subjects. Only one teacher did not use the visual arts during the period of time that her classroom was being observed. All classrooms observed had an area, on a wall inside or outside, designated for the display of students art work called *Galería de arte*. 
Visual Arts with...

- no integration
- drama, mathematics and social studies
- science, mathematics, social studies and reading
- social studies, reading and writing
- science, mathematics and social studies
- mathematics and social studies
- social studies and reading
- music and writing
- reading and writing
- science and social studies
- science and mathematics
- social studies
- science

Figure 28. Overview of Reasons Why Teachers Integrate the Visual Arts: Frequency

Figure 29. Integrating Visual Arts with Science and Writing
The last two questions of the survey, items 62 and 63 explored teachers’ difficulties integrating the arts and the teachers’ need to facilitate music, drama and visual arts integration in their classrooms. When asked why teachers’ might have
difficulties integrating music, drama and the visual arts in their curriculum, fifty-eight percent of the teachers identified the lack of didactic materials as the main obstacle to integration. Twenty-four percent of the teachers indicated the lack of knowledge about music, drama and/or visual arts as the causes of their difficulty integrating the arts, followed by 18.4% of respondents who indicated a lack of time as one of the difficulties and 15.4% mentioned a lack of knowledge about curricular integration.

The last question of the questionnaire, explores the needs that teachers have for the integration of music, drama and the visual arts in their early childhood curriculum. More than half of the teachers (68.1%) felt that they needed to have supplementary access to museums, galleries, concerts and plays. The question inquired about teachers needs for more music, drama or visual arts courses, more than 60% believed they would like to take more drama courses or workshops, 44% desired to take additional visual arts courses and finally 31.9% needed more music courses or workshops. Only 37.4% of participants considered they needed to take supplementary courses or workshop about arts integration. Half of the teachers indicated they need more access to materials.
CHAPTER 5

DISCUSSION, CONCLUSION AND IMPLICATIONS

*Children come to school as integrated people with thoughts and feelings, words and pictures, ideas and fantasies. They are intensively curious about the world. They are scientists, artists, musicians, historians, dancers and runners, tellers of stories and mathematicians. The challenge we face as teachers is to use the wealth they bring us.*

Linda Williams, Teaching for the Two-sided Mind

**Introduction**

The final chapter has three major elements. First, the purpose of the study is briefly restated. Next, key research findings for each research question are presented and summarized, as well as implications based on these findings. Finally, recommendations for future research and actions by teachers, administrators, and policy makers are offered.

**Purpose of the Study**

The purpose of this study is to explore, describe, and examine how early childhood teachers utilize and integrate the arts (music, drama, and visual arts) in teaching children ages 3 to 5 by examining the formal and informal arts education background of the teachers, and looking at the relationship between the teachers’ training and/or educational background in the arts and the use of music, drama, and visual arts in their classrooms.

Previous studies have focused mostly on the developmental benefits of the arts on older children and the child’s perspective of the arts. This study contributes
to the understanding of the role that the arts play in early childhood programs by looking at what teachers actually do in integrating the arts into the curriculum. For this reason, this research study focused on the teachers' use of music, drama, and the visual arts and their integration into the curriculum in Puerto Rican Head-Start Centers. The findings of the study contribute to the understanding of what teachers are able and not able to do in their classrooms, in order to suggest possibilities, themes, and strategies one could use to integrate the arts into the curriculum. The study used a questionnaire and observation scale to describe and uncover how teachers use the arts in their classrooms, how they integrated the arts into the curriculum, their opinions on the benefits of the arts, and if teachers had seen any additional connection between the arts and other disciplines.

In the next section, the results for all five questions will be presented and discussed in the light of prior research studies. These findings will also be interpreted and discussed in the context of Early Childhood Arts Education. Following the discussion and interpretations, recommendations for future research, strengths and limitations of the study, and a brief summary of the study are presented.

**Research Question One**

What previous experience do early childhood teachers have?

To answer this question two factors were taken into consideration. First, what kinds of informal training or experience do early childhood teachers in Puerto Rico have in the arts in general? And what formal background training or
experience do these teachers have specifically regarding music, drama, and visual arts? When exploring these issues it has to be taken into consideration that Puerto Ricans greatly value arts and crafts, music, and dance because they are part of what the Puerto Rico Convention Bureau calls “Latino culture.” When looking specifically at teachers’ backgrounds, almost 80% of the participating teachers had informal experiences in the arts. The majority of the participants responded that they had taken workshops and worked with some kind of craft, and most worked at making jewelry.

Subsequently, when we look at the formal training or experience these same teachers had received training in music throughout the different stages of their lives. In terms of the musical training, 81.3% of participants received training in music offered by the institutions where they work. In the case of the visual arts, these teachers expressed that they had taken courses as part of their bachelor degrees, as a requirement of their programs. But in the case of drama, 50% of the respondents indicated they had never taken any formal training or had no experience in the field.

From these findings we conclude that the majority of teachers have received formal and informal training in music, followed closely by visual arts, and very little in the area of drama. It can be assumed that the formal and informal training has contributed to the enrichment of their art experiences and values providing them with an art background and a personal understanding of the arts, which in turn has contributed to the use and integration of the arts in their classroom.
All the teachers selected to participate in this study work for the Head Start Program in Puerto Rico. The majority had received some training in the integration of the arts into the curriculum because they are part of the national initiatives that impact all Head Start programs. Although the study did not take an in-depth look into details or levels of immersion of their training in the arts, it was evident that training had an impact on the teacher’s use of the visual arts in the classroom. Thus, the visual arts is an area that could be explored in the future by research focusing on the instruction and the skills that teachers developed during their participation in trainings provided by the Head Start programs, by universities, or other institutions.

When looking at the formal educational background of participants, it was found that participants majored in areas such as Elementary Education, Math, and Special Education in contrast with a smaller number of teachers who held a specialization in Early Childhood Education. This may explain why many teachers responded that they had never taken courses in music, drama, or the visual arts as part of their bachelor degrees. These findings agree with findings in the United States where there is an inconsistency in Early Childhood teacher education and the background training they bring to the profession (Ackerman, 2004; Lobman, Ryan & Mc Glaughlin 2005). On the other hand, this can also be seen as a positive element in assuring that teachers can learn to value and use the arts regardless of their lack of previous educational background, experiences, and level of knowledge about the arts. Further research on this issue could focus on the impact of teacher training in
the arts has on the use of the arts and its integration into the curriculum and its impact on children.

**Research Question Two**

How do early childhood teachers utilize music, drama and the visual arts (drawing, painting, and sculpture) in their daily classroom routine?

The arts are a valuable part of education (Collin, 2004). Arts education has been justified by its supporters because of its intrinsic value. As recently as May 2009, researchers at John Hopkins University’s Learning, Arts, and the Brain presented significant evidence that arts education can improve learning (Mauk, 2008). Therefore, exploring teacher’s use of music, drama and visual arts in their classrooms was considered as important issue to explore in this study. In order to answer this question two instruments were developed, the AIQ and the AIOP. In the following section data collected through these instruments is summarized under three categories: music, drama and the visual arts.

**Music**

From the AIQ and the AIOP, it was observed that music and visual arts are used more frequently than drama by teachers. More time is spend in mucsical activities than in any other art form, a finding consistent with Nardo, Fox, Persellin and Custodero (2004). Music was integrated in daily activities from the beginning to the end of the day. During transitions background music was used while students
were doing different activities inside as well as in the patio. In spite of this it was observed that teachers dedicated relatively little time for children to play and explore with music (specific music activity). Instead, teachers mostly used singing songs tied to the daily routine or listening in a group. The music behaviors reported by questionnaire were consistent with the observational data. When teachers were asked about the type and frequency of art forms they used in their classrooms, the majority identified music and specially singing songs, followed by listening and playing the instruments. This finding was consistent with the observation data where children were observed singing during circle time and during most of the day in transition time. It was also observed that formal musical activities were limited or not planned as part of the curriculum. Teachers devoted most of the time to playing music in the classroom, but musical activities that would improve children’s musical knowledge and understanding were absent. Specific skills such as singing different tunes or playing with different sounds and instruments were not observed or mentioned. This suggests that although music activities are common, the benefits to student’s musical knowledge and development seem to be limited.

Observations showed that the majority of the classrooms had a music area, which consisted of a small cabinet with compact disks and a couple of instruments, used by the teachers and not by the children. This was a pattern, with the exception of two classrooms, one had a big great area that included a wide variety of instruments, such as a piano and Puerto Rican instruments. The other classroom extended the house play area to incorporate music as the main theme and integrated the making of recyclable instruments with the topic of recycling.
Children were given a specific time and structure for using instruments such as maracas, tambourines, sticks and *guiros*. These classrooms reflect a reality consistent with Bresler (1995) and Scott-Kassner (1999) findings, in the U.S. that preschool teachers provide limited opportunities for children to create their own music or for musical experimentation or play.

**Drama**

Drama skills at this age are instinctively nurtured, since children are natural pretenders. Observations showed drama was the least preferred of the art forms by teachers. Most of the classrooms observed used a “hands-off” approach where the child initiated the play in the house play area with no direction from teachers. It was also observed that teachers did not utilize the same care when planning and assessing the progression of dramatic play skills, as they do with music and the visual arts. Only four of the classrooms observed had teacher designed activities that had a thematic connection to the curriculum. One of these teachers changed the whole house play area to simulate a zoo. The other three teachers integrated curriculum themes into the house area by adding additional materials and transforming part of the play area into the thematic unit being studied.

Many of the classrooms observed had drama theaters and puppets, but children were not encouraged to use or direct their play to those materials. Usually the puppets were not visible or had been placed in a corner of the classroom. Theater stands were used as dividers between areas, but in none of the 20 classrooms were the children observed playing with puppets. In those classrooms
where puppets were used most frequently, teachers used them with the purpose of presenting new activities as a method to cue for children about the transition time, to present the menu for lunch, or to read stories. In this sense, puppets were mostly used as tool for other activities, but no formal dramatic activities were planned by the teachers.

During play time in the dramatic area, children were observed playing with topics that were familiar to them, such as: cooking, dressing up, going to the beach, driving around, and playing with their babies. It was interesting to see children role playing. In one of the schools two boys wearing high heels, jewelry and a headband; there was no criticism, just play and exploration. We see children building skills with these experiences, but there was no intervention on the part of the teachers, it was mostly playing and exploration. In almost all the observed classrooms, teachers were working with students in different areas, but with no attention to play in the dramatic play area. At the same time it is bothersome that teachers do not intervene in their dramatic play time, thus missing the real learning opportunities that takes place in the area. This is an area that needs attention and it is important to train teachers on how to maximize its teaching and learning potential.

**Visual Arts**

The Visual arts and drama were used in a more creative ways in the classroom than music. Children were encouraged to do their own artworks, rather than replicate an already created model or follow prescribed instructions.
An example of what not to do is the example of children singing a song with a CD following along with motions and gestures. Some examples of art works created by the children can be seen in chapter 4.

Both, the questionnaire and the observations showed that painting and drawing are universally used in all classrooms. Teachers indicated in the questionnaire that they used drawing, painting and sculpture activities in their classrooms. They also used and provided their students with a wide range of art materials, including recyclable materials. For example, it was observed that one teacher offered innovative materials for children to make their sculptures by utilizing different straw sizes. On the other hand, only forty percent of the respondents offered children the skills to work with different techniques suggesting the need to provide these teachers with additional training in the visual arts.

Visual arts served different purposes in these classrooms: from gifts for parents, communicating their feelings, and sharing what they did during the weekend. These observations demonstrated that teachers are aware of the value of drawing, painting and sculpturing, but it also showed that there is space for teachers to further understand their value in the development of children. Danko-McGhee and Slustky (2003) suggest that through the use of art children begin to explore communication by means of making marks on a paper or by writing (i.e. as a precursor to writing) which may also explain the great volume of activities given to children as preparation for the development of their literacy skills. Drawing also helps children make their ideas visible. Most preschool children already have many
drawing skills that can be nurtured and extended. Children need many opportunities to draw, reinterpret, and then revise their drawings. Because of this it is important to continue developing teachers understanding of the value of the visual arts in children cognitive development.

All teachers provided an area for painting and drawing in their classrooms. Five of the 20 schools observed extended the painting activities to the patio by including art stations that consisted of easels, brushes, aprons, and paints. Some children painted together, while for others it was individual work. It was exciting to notice that in all of these classrooms that offered painting on the patio, children were very interested and engaged in painting. They were also willing to follow rules and take turns in using the easels and materials. Several children seemed very conscious about their paintings (painting from observations), while others seemed to be just exploring colors. When observing the use of play dough or collage activities in various classrooms children’ creations were done in a quick manner. This way of working with art contrasted with the activities in which children painted on the easel, since in painting students were asked and encouraged to describe their artwork and then to post their artworks in the art gallery. This did not happen with play dough or collage, art forms indicating that teachers probably need more training to better integrate them into the curriculum.

This review of the literature on art education emphasizes the importance of promoting a dialogue between the teacher and the child to explore and expand student thinking. Educator Janet Olson (2003) states that teachers’ primary concern should be “what the child is thinking.” She believes that children’s drawings and
paintings hold the key to understanding the child. When teachers were asked about the value and ways in which they used art, none of the participants mentioned using visual arts as a vehicle to begin conversations or to engage child’s thinking. In addition, none of the teachers mentioned using art to explore the child’s thinking, as one of the benefits of using visual arts in their classrooms. This is an area that needs further study, since it was not directly addressed in the AIQ questionnaire. During the observations, it was not clear that this dialogue took place routinely in the classrooms. While observing children’s art work in their Art Gallery areas, notes written by the teachers could be seen on the borders of pictures containing information about the title of the art work or very brief descriptions of the art work and/or of the elements portrayed in them. This shows that conversation between teachers and children did happen after the creation of the artwork. In only one case, a teacher was observed having a conversation with a student while she painted. They spoke about the drawing in which some fishes, the student explained, were dead because of pollution in the water. It was interesting to hear their conversation and see the teacher listening, asking questions, and praising the child’s work.

It was also observed how different art forms were utilized for different purposes in the classroom. For example, music was primarily used to call children’s attention to control their behavior, to transition time, to remind them and understand the sequence of routines. Visual arts were used to enhance leaning areas, to address different learning styles, and to be appreciated and exhibited. The arts were also used as a valuable learning tool for teachers to discover the mastery level of children’s skills and knowledge of the visual arts, pretended play or the use
of an instrument. Many teachers used art experiences as a method to assess children’s development, and portfolios included photos of children working with the arts.

Findings revealed that teachers use the arts mostly to help children develop skills and stimulate their learning. Teachers also use the arts to introduce themes, motivate children, and specially to hold their attention. In the case of music and drama, teachers mentioned that they utilize these art forms because they were part of their curriculum. Drama was the least used form of art, implying that they might need more training on how to develop, plan, and structure learning activities in the area.

Research Question Three

Which art forms do early childhood teachers prefer?

The benefits of arts ranges from cognitive and developmental benefits to literacy and emotional developments (Deasy, 2002; Murfee, 1995; Ruppert, 2006; Dana Foundation, 2008). Oreck (2004) found in its research that teachers despite their individual knowledge and experiences in the arts believed that art experiences are extremely valuable for their students. With the intention of getting a better understanding of teachers’ art preferences, several items of the AIQ were compared with classrooms observations. The findings revealed that music was the art form preferred by teachers participating in the study. Approximately 60% of these teachers expressed that they utilize music to enrich the learning experience of their
students. Visual arts were the second art media preferred by teachers, and last was
drama.

The same pattern emerged when teachers were asked which art form they
felt was more beneficial and was easier than the others. It was found that teachers
preferred music because they considered it to be more beneficial than drama and
the visual arts. Also, responses indicated that teacher’s knew more about how to
use music in the classroom than any of the other art mediums. This may be related
to the amount of music training provided to teachers by their employers,
institutions such as museums, private organizations or universities (69.2%).

Teachers believe their artistic abilities and the abilities of their students’ level of
complexity of the art lessons, knowledge about each art form, and the teachers
exposure to music, drama and/or visual arts have an effect in how the arts are
integrated in the early childhood classroom. They also believe that all these
variables can impact how the arts get integrated into the curriculum. Research
indicates that teachers decide what and how the subject matter is taught (McKean,
1999), thus the importance of offering teachers training on how to integrate the arts
into the curriculum to promote children’s learning through the arts and enhance
their knowledge and understanding of the arts.

It is important to mention that studies of teachers’ professional development,
the use of art as well as teachers beliefs in art integration, have not explored
teachers’ preferences for an art form (music, drama or visual arts) (Burnaford,
Brown, Doherty, & Mc Laughlin, 2007). In order to provide teachers with the
essential tools and skills necessary for the education of the whole child, we need to
explore why teachers preferred one art over the others. Therefore, to broaden this discussion, additional research in this area should be conducted.

**Research Question Four**

What roles do Early childhood teacher’s background training and experiences play in the use of the arts in their classrooms?

Another goal of the study was to explore how background training and experience was related to the teachers use and integration of the arts. To answer this question three null hypotheses explored the difference between teachers with training and experience versus those teachers without training and experience focusing on their use of music, drama and/or the visual arts in their classrooms.

The first hypothesis was that there were no significant differences between a teacher's background training and experience and their use of music in their early childhood classroom. After comparing both groups, it was concluded that background training and experience do not play an important role in the use of music by teachers. Similar results were obtained for drama where it was demonstrated there was no significant difference between a teacher's background training and experience and their use of drama in their classrooms. We may conclude that these results came to be because teachers who participated in the study use both music and drama in a more social role. Researcher Kim and Choy concluded on their investigation of pre-service teachers and music integration that “classroom teachers do not need to be highly knowledgeable about music in order to
teach music” (2008, p.41). They believe that teachers need a combination of knowledge and practice to integrate music in an effective manner. In the case of the participating teachers, in addition we need to consider the fact that in the observed classrooms music was mainly used to teach children the classrooms and to follow instructions. Drama was mainly used to teach role playing, sharing emotions, and developing early literacy skills. In both music and drama arts, specific art related techniques and skills in music and drama were not taught. This made it easier for teachers, with and without arts background and training, to utilize and integrate music and drama into classroom daily activities.

Finally, the third hypothesis shows no significant difference between teacher’s background training and experience, and their use of visual art in their early childhood classroom. Again, when we look at results from the AIQ and the AIOP it is evident that teachers need training and experience that will help them develop an understanding of the visual arts. They also need to become familiar with different art forms and techniques, materials, art vocabulary, and learning strategies that will help them better integrate the arts into the curriculum, including the use of high-quality reproductions of original art work.

The conclusions reached by this study do not concur with some of the conclusions obtained by researcher Barry Oreck in his study The artistic and professional development of teachers: A study of teacher's attitudes toward and use of arts in teaching. He concluded that “prior arts instruction was not a significant predictor of current arts use”. His study disagrees with the conclusions obtained in this investigation
that demonstrated that arts instruction can be a significant predictor of teachers art’s use and integration (2004, p65).

Many investigations and national reports (Brozka & Silverstein, 2004; Fisk, 2000; Oreck, 2004) have recommended that teachers have more training in the arts. This study ratifies these findings and advocates for the need to continue providing teachers with art education and training. The Arts Integration Questionnaire explored teacher's future needs to integrate music, drama, and visual arts into the curriculum. The results from this study recognize that teachers do understand the countless benefits that arts have on the learning experiences of their students. At the same time, teachers also recognize the need they have for more training in the arts. More than 60% of participants expressed a desire to take additional visual arts courses and music courses or workshops. In addition, 37% of the participants considered it important and would like to take supplementary courses or workshops concerning arts integration.

**Research Question Five**

How do early childhood teachers integrate the arts with other disciplines?

Freeman (2003) and Efland (2002) believe that knowledge should no longer be considered as divided into “discrete domains,” rather they should be seen in terms of an integrated system. Both educators go as far as stating that the integration of the arts provides an enriched learning and teaching environment where teachers facilitate meaningful and engaging activities that increases students'
achievement. Participating teachers’ responses reaffirm this position. Although this study does not center on students’ achievement, it did explore what was happening in the classrooms and what teachers believed about the impact of art activities on children.

The findings from the AIQ and the AIOP revealed that all teachers do integrate the arts into their daily classroom activities. Sometimes integration took place with the intention of helping children learn about other academic subjects (singing about the letters of the alphabet), sometimes to help children develop skills and explore roles (lab technician experimenting with liquids—role play), or to assess learning and understanding of concepts (i.e., use of self portraits, to assess the recognitions of the parts of the face). These findings are in accordance with the idea that most of the integration that takes place followed what Bresler (1995) calls the “subservient style” of integration, where the arts are used for their outcomes in other curriculum areas, and that has also been called “topical enhancement” or “motivators for learning basic skills objectives” by researchers Mishook and Kornhaber (2006). These results are not surprising since many educators such as Danko-McGhee (2003) and Olson (2003) discuss how visual arts are being used for literacy and other cognitive outcomes while ignoring the acquisitions of art-skills and/or art concept knowledge, authentic art goals.

Music

Caterral and Waldorf (1999) noted that teachers were more likely to integrate the arts with reading and social studies than science and mathematics.
Similarly to their findings teachers who participated in this study and responded to the questionnaire indicated that they integrated music and visual arts with science, social studies, mathematics, writing, and reading, more so than with drama. In the case of drama, the scores for use were lower than those of music and visual arts except in the case of integration with reading where it surpassed both art forms. When asked why teachers integrate the arts with other academic subjects many reasons were given. Participants integrated music with the intention to motivate their learning. On other occasions, teachers said they used music to help students memorize concepts and develop vocabulary and change the mood of the classroom.

However, musical concepts and skills are not regarded with the same level of importance as other subjects (Bresler, 1995, Kim & Choy, 2008). In all the classrooms observed teachers used music to direct children’s behaviors (putting materials away, lining up, and cleaning up); and musical objectives were less important than the socialization message that they wanted to emphasize through the song. Bresler (1995) found similar findings in his study of arts integration with other subject areas by elementary school teachers. Music became a tool to direct children to behave in a socially appropriate way. Many of the routine daily activities incorporated whole groups and it was observed that music was used primarily as a tool for socialization. Musical skill building was a far distant objective.

Since the 90’s many researchers, such as Graziano, Peterson, & Shaw (1999); Catterall, Chapleau, & Iwanaga, 1999; and Paige & Huckabee (2005), have presented data demonstrating the benefits that music can have on students’
mathematical skills. Current research in learning, arts and the brain conducted by the Dana Foundation (2008) links “music training and the ability to manipulate information in both working and long-term memory” that extend beyond the area of music training. The study also claims that there appears to “be specific links between the practice of music and skills in geometrical representations, through not in other forms of numerical representation,” and finally that there is a correlation between “music training and both reading acquisition and sequence learning” (2008, p. V).

The teachers observed in this study did consciously utilize music integration as a tool for the development of reading and writing skills. They did not explore the integration of music with other disciplines or other art mediums, missing the opportunity to explore instruments such as keyboards that promote the integration of mathematical concepts. This is an area that needs to be strengthened in teacher training and emphasized in future research.

**Drama**

Drama skills develop instinctively during this age, as children are natural pretenders. Play in the house area is often lead by the teachers, who use new toys or props to provoke children’s into role playing. Other times, a child or a group leads the pretend play. Children build skills while interacting with other children, puppets, costumes, and props.
When looking at the integration of drama with other subjects, it is interesting to note that almost all participants responded that they integrated drama mostly with reading and social studies, and less with science, writing and practically never with mathematics. Observations showed that 80% of teachers integrated drama with social studies. All classrooms had a house play area that consisted of a kitchen, bedroom, and seating room props (furniture, toys and clothes). Thirty percent of the teachers did integrate drama with reading this is similar to music and visual arts, when teachers were asked about why did they integrate drama with other academic subjects they pointed to their intention to develop skills, promote creativity and stimulate learning. These objectives seem to be accomplished through free play in the house area, but little attention to teaching or interaction from the teacher was observed with children in dramatic play.

The connection between drama and the development of literacy skills, such as reading and writing, is well documented in many of the reports conducted by educational agencies in the United States. In the report *Critical Evidence: How the Arts Benefit Students Achievement* (2006) by the National Assembly of State Arts Agencies, some of the benefits associated with drama integration indicate the most common approach is for teachers to read stories to their students. Educator James S. Catterall (2002) discussed how the enactments that took place in the dramatic play areas enhanced the abilities of young children to comprehend text, identify characters, and understand character motivation. Similar findings were observed in the early childhood classrooms that participated in this study, where teachers mentioned developing language skills as one of the reasons why they integrated
drama with other subjects. In addition, three of the teachers observed in the study clearly utilized drama as a way to promote language development. Another benefit of drama integration mentioned in the literature was the effect it has on children’s involvement, the development of self-confidence and self-esteem (De la Cruz, 1995; Page & Huckabee, 2005). Drama not only helps students develop vocabulary, but the experience also allows shy students to become involved in the reading and drama activities. This advantage was not mentioned by teachers in their responses to the open-ended questions that explored the motives why teachers integrate drama or any of the other visual arts (music and visual arts), into the curriculum. Similar to music, teachers expressed they used drama as a tool children to learn to share at the same time that they practice cultural and social roles. This was evident when children were observed playing house with their babies, girls were seen cooking rice and beans, and boys and girls pretended to drive to the beach.

**Visual Arts**

The integration of visual arts was explored by examining the AIQ responses, and similar results were observed with those of music. Teachers indicated that they integrated visual arts more frequently with science, social studies, mathematics, writing, and reading. Teachers stated that they used and integrated the visual arts into the curriculum to promote children’s understanding of concepts and to help them express themselves. It is worthwhile to mention that teachers saw visual arts integration as an approach to make learning fun. Of all the art forms included in this
study, teachers saw visual arts as the tool to promote art integration with all the other academic subjects (science, mathematics, social studies, reading and writing).

There was a balance between activities where teachers intervene very little and directive activities done to produce a similar product by all children. Most of the teachers offered students the opportunity to explore materials or emotions by allowing them to draw or paint freely with little intervention from the teacher. In some classrooms, there was evidence that some teachers did follow a more product orientation approach where children received directions with the intention to produce a product (there might be some slight variations but they were all the same). For example, some of the observations took place during the beginning of the month of May and in one classroom all the children were decorating picture frames for their mothers in the same way, following a product oriented approach. In other cases, teachers guided children with a more explorative approach. Children were given art materials and the teacher would help them explore them, while allowing the product to be driven by the students’ own ideas. Following this approach one of the teachers provided students with play dough, straws and other tools that helped them experiment with the construction and exploration, while at the same time they had the opportunity to discover about balance and structure building.

When looking at the integration of music, drama, and visual arts, it is important to mention that teachers use and integrate both drama and visual arts as a way to promote the creativity of the students. Caterral (2002) explains that the visual arts offer opportunities for students to explore imagery and visualization as
modes of thought and expression. In all the classrooms observed there was an area designated for art, and in some classrooms it was equipped with a variety of materials. The majority of the teachers indicated in the questionnaire that they do not use pre made crafts kits, most of the art work observed in the schools demonstrated that teachers valued the children’s use of their imagination to develop creativity.

Given the large amount of time devoted to utilizing the arts in preschool classrooms, it would seem that arts skills would inevitably be developed in these children. However, it is not clear that this is the case for the participants in this study. The observations in this study indicate that arts skills are not necessarily being scaffolded throughout the majority of activities during the day. Even though data to confirm or disconfirm this idea was not collected, it is evident that children are developing a familiarity and comfort with music, drama, and visual arts.

In conclusion, through the integrations of music, drama and visual arts, teachers are promoting the development of skills more related to the subject matter rather than strengthening use and knowledge of the art form per se. Researchers Mishook and Kornhaber (2006), believe that this may be a result of the pressure that administrators and teachers feel to utilize what they call untested areas” to reach the goal of raising students scores. I do believe that every year, early childhood teachers do feel the pressure to prepare their students for kindergarten. And they see arts integration as a tool to fulfill students’ needs.
Recommendations for Future Research

It is important to continue the path this study has taken to continue to create awareness with regard to the importance of art education and arts integration. Here are a few recommendations for future research:

- Expanding and/or altering the sample of teachers, looking at teachers of younger or older students in Puerto Rico.
- Including programs from different parts of the island or by selecting programs from private and public institutions.
- Investigating more closely the use of individual arts forms, specially the use of drama in the early childhood classrooms.
- Examining teacher preparation programs that require arts education classes looking specifically at what art forms they require (art-discipline vs. visual art class) and whether these classes are skill oriented for the adult or based in how to best use the arts with children.
- Investigating more closely professional development processes and conditions that invigorate teaching.
- Conducting more explorations that will assist in understanding the benefits of the arts at the same time that promotes the discussion and design of policies affecting arts use and integration for our future generations.
Strengths and Limitations

All studies have strengths and limitations, and this one is no exception. One of the strengths of this study was the use of multiple data sources such as the Arts Integration Questionnaire and the Arts Integration Observation Protocol to generate information about arts usage and its integration into the early childhood curriculum. This study compared the responses of teachers with observations in the classroom. This facilitated the analysis of the information and answered the research questions. Another strength of this study was that it presented a descriptive and naturalistic field study that adds to the field knowledge about arts (music, drama and the visual arts), arts integration, and early childhood education in Puerto Rico. Before this study there was very limited information particularly regarding arts integration at the early childhood level. Finally, the research process developed awareness among directors, supervisors, and teachers about arts benefits, arts use and integration topics.

In terms of limitations, this study focused on a group of classrooms located in and near a metropolitan area in Puerto Rico serving a particular population, and therefore it can’t be generalized to other early childhood settings. In addition, the sample for the study relied on teachers who volunteered to become involved in a study using questionnaire and observational data: the AIQ and the AIOP. These teachers may feel more comfortable with their arts abilities and use or more interested in using the arts in new ways in their classrooms. The study also concentrated on the exploration of arts usage and integration by head teachers; these findings might not be true for assistant teachers in these setting. And finally,
the way these teachers use and integrate music, drama and visual arts in their classrooms may be different from other early childhood settings.

In Puerto Rico there is a need for discussions and research about the benefits of the arts benefits and arts integration in early childhood education. Investigations and programs that are working and exploring the many possibilities of the arts and art integration are practically non-existent. This researcher wishes to contribute to this field and have an impact on parents, teachers, directors, art educators, policy makers and others in the education of our children.

Teachers in this study recognized the values that the arts have in the education of their young students. Even though these teachers came from a variety of majors, the majority of the participants have received formal and informal training in music, followed closely by visual arts, and very little in the area of drama. This training and experience did not play an important role in the classroom uses teachers made of music and drama by teachers, at the same time, it did have an effect in the way teachers use visual arts.

Participating teachers used the arts everyday in their classroom in different ways and with a variety of purposes. They prefer music over all the other art forms and finally they do integrate music and visual arts with science, social studies, mathematics, writing, and reading, using it more so than drama.

Clearly, more work on this topic is needed. These analyses are an important starting point to make people conscious that the arts are everywhere and a part of everything they do. This study may help people recognize that the arts have many important benefits for education. We may never come together in a consensus.
about the many benefits of arts education, but we may find a way to include art activities in the curriculums of our young children in order to provide them with better tools for their academic development.
APPENDIX A

ARTS INTEGRATION QUESTIONNAIRE

University of Massachusetts, Amherst
School of Education

The Role of Music, Drama and the Visual Arts in your Preschool Classroom

This questionnaire asks you to consider the role of the arts in your Early childhood curriculum. Please answer all the questions; if you leave any blanks the data will be automatically excluded from the study. Your responses will be kept strictly confidential and will not be reported on an individual basis.

I. General information
Make your selection by making a mark next to your answer

1. What is your highest academic degree?
   - [ ] Intermediate school or lower
   - [ ] High school
   - [ ] Associate’s Degree
   - [ ] Bachelor’s Degree
   - [ ] Graduate Degree
   - [ ] Other __________

2. If you obtained a bachelor’s degree or higher please indicate what was your major: ________________________________________________________

3. How many years have you been working as an early childhood teacher?
   - [ ] Less than 1 year
   - [ ] Between 1 to 4 years
   - [ ] Between 4 to 8 years
   - [ ] More than 8 years

4. Which is the age of the children with whom you work?
   - [ ] Between 3 and 4 years
   - [ ] Between 4 and 5 years
5. Outside of your classroom you use the arts because you… (Select all that apply)
   □ play an instrument.
   □ sing.
   □ draw, paint, or make sculptures on clay or metal in your free time.
   □ work on crafts or make jewelry.
   □ participate in drama or mime.
   □ other ________________________________________________

II. **General aspects on the knowledge on the arts.**
    Select an answer according to your perspective in respect to the arts.

You know about music because…

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.</td>
<td>as part of your undergraduate studies you have taken music courses and/or courses on how to play instruments.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>you took music courses or play an instrument as part of your education, from elementary school until high school.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>you have participated in music workshops offered by organizations or institutions, like museums or universities.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>you have participated in workshops offered by your employer.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>you have taken music courses because it is a hobby of yours.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>you have never taken a music course or have played an instrument.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
You know about drama because…

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>it was part of your undergraduate studies you have taken drama courses.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>you have taken drama courses as part of your education, from elementary school to high school.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>you have participated in drama workshops offered by organizations or institutions such as museums or universities.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>you have participated in workshops offered by your employer.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>you have taken drama courses because it is a hobby of yours.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>you have never taken a drama course.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

You know about the visuals arts (drawing, painting, sculpture) because…

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>it was part of your undergraduate studies you have taken drawing, painting and/or sculpture courses.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>you have taken visual arts courses as part of your education, from elementary school to high school.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>you have participated in visual arts workshops offered by organizations or institutions such as museums or universities.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>you have participated in workshops offered by your employer.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>you have taken visual arts courses because it is a hobby of yours.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>you have never taken visual arts courses.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
III. **Exploration on the use of music, the drama and/or the visual arts in early childhood classroom.**
Select an answer according to your perspective in respect to the arts and its use in the early childhood classroom and make a mark on the columns of the right.

You use music in your classroom…

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>never</th>
<th>rarely</th>
<th>once a month</th>
<th>once a week</th>
<th>daily</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>during circle time.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>25</td>
<td>at the end of the day.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>26</td>
<td>during story time.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>27</td>
<td>during outside play.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>28</td>
<td>by listening to music on the radio.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>29</td>
<td>by allowing children to play with instruments.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>30</td>
<td>by making instruments with the children.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>31</td>
<td>by teaching the children to sing songs.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>32</td>
<td>by using music during transitions.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>33</td>
<td>by listening to different types of music.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>34</td>
<td>by taking the children to music concerts.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

35. When planning daily activities you use music…
You use drama in your classroom by…

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>never</th>
<th>rarely</th>
<th>once a month</th>
<th>once a week</th>
<th>daily</th>
</tr>
</thead>
<tbody>
<tr>
<td>36</td>
<td>dramatizing stories.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>37</td>
<td>playing with puppets.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>38</td>
<td>creating environments for children’s stories</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>39</td>
<td>making puppets</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>40</td>
<td>when drawing stories to dramatize</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>41</td>
<td>when taking children to watch plays</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

42. When planning daily activities you use drama…

You use the visual arts in your classroom by…

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>never</th>
<th>rarely</th>
<th>once a month</th>
<th>once a week</th>
<th>daily</th>
</tr>
</thead>
<tbody>
<tr>
<td>43</td>
<td>drawing.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>44</td>
<td>painting.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>45</td>
<td>making sculptures with clay or play dough.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>46</td>
<td>making sculptures with paper Mache or other recyclable materials.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>47</td>
<td>working with pre made craft kits.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>48</td>
<td>drawing ideas and/or explanations</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>49</td>
<td>offering children a wide variety of art materials</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>50</td>
<td>offering children the experience to work with different techniques.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>51</td>
<td>showing children art work made by famous artist and/or from different cultures</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>52</td>
<td>visiting museums or galleries.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>
53. When planning daily activities you use the visual arts…

54. When planning your daily activities you combine one or more than the arts (music, drama and visual arts)…

☐ during the whole day  ☐ weekly
☐ a couple of time a day  ☐ monthly
☐ once a day  ☐ never

55. Do you believe that one of the art forms (music, drama, visual arts) is easier than others? If yes, which one is easier and why?

56. Do you believe that one of the art forms (music, drama, visual arts) is more beneficial than the others? If yes, which one is more beneficial and why?

57. Do you believe that any of the art forms (music, drama, and visual arts) less easy than the others? If yes, which one less easy and why?
IV. Exploration of the use of arts integration (music, drama, visual arts) in the early childhood curriculum.
Select and answer according to your perspective with respect to the use of the arts in the early childhood classroom.

58. You integrate music with… (Select all that apply)
   - □ science
   - □ mathematics
   - □ social studies
   - □ reading
   - □ writing
   - □ other

   Why?

59. You integrate drama with… (Select all that apply)
   - □ science
   - □ mathematics
   - □ social studies
   - □ reading
   - □ writing
   - □ other

   Why?

60. You integrate visual arts with… (Select all that apply)
   - □ science
   - □ mathematics
   - □ social studies
   - □ reading
   - □ writing
   - □ other

   Why?
61. Select all the alternatives that express the difficulties you have faced when integrating the arts (music, drama, visual arts) in your early childhood curriculum.

☐ Lack of my knowledge about strategies on curricular integration in the early childhood curriculum.
☐ Lack of my knowledge on the arts (visual music, drama and arts).
☐ Lack of my time for the planning of an integrated curriculum.
☐ Lack of didactic material that will facilitate the integration of music, drama and/or the visual arts.
☐ Other ________________________________

62. Select all the alternatives that you need in order to integrate music, drama and the visual arts.

☐ Take music courses or workshops.
☐ Take drama courses or workshops.
☐ Take visual arts courses or workshops.
☐ Take courses or workshops about integration.
☐ Have access to resources and materials
☐ Have access to visit museums, galleries, to attend plays and/or concerts.
☐ Other ________________________________

Thank you for your time and cooperation,

Mayra Almodóvar
442 Calle Carolina
Urb. La Cumbre
San Juan, P.R. 00926
(787) 257-7373 ext. 3362
mayra_almodovar@hotmail.com
## Arts Integration Observation Protocol

### Running Record

**Teacher:** ____________________________________________________________  

**Date:** ____________

**School:** ____________________________________________________________

| Codes: | Location | Integrate with...
|--------|----------|-----------------
| M- Music | MuA- Music Area | Mu- Music |
| D- Drama | Da- Drama Area | D- Drama |
| V- Visual Arts | AA- Art Area | V- Visual Arts |
| Location | Location | Location |
| CA- Circle Area | AA- Art Area | CA- Circle Area |
| MuA- Music Area | Mu- Music | MuA- Music Area |
| Da- Drama Area | D- Drama | Da- Drama Area |
| RA- Reading Area | R- Reading | RA- Reading Area |
| WA- Writing Area | W- Writing | WA- Writing Area |
| AA- Art Area | A- Art Area | AA- Art Area |
| Mu- Music | Mu- Music | Mu- Music |
| D- Drama | D- Drama | D- Drama |
| V- Visual Arts | V- Visual Arts | V- Visual Arts |

<table>
<thead>
<tr>
<th>Start time</th>
<th>End time</th>
<th>Location</th>
<th>Art used?</th>
<th>Art is integrated with...</th>
<th>Description of teacher's activity</th>
<th>Students comments</th>
<th>Observations:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

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APPENDIX C

CONSENT LETTER

Mayra Almodóvar
#442 Calle Carolina Urb. La Cumbre – San Juan, P.R. 00926 - (787) 789-5010 - malmovar@suagm.edu

Date:

Dear Teacher Participant,

I am a doctoral student at the University of Massachusetts, program of Child and Family Studies conducting research with the purpose of exploring, describing and examining how early childhood teachers integrate the arts (music, drama and the visual arts) in the early childhood curriculum. I will be focusing on those early childhood teachers who are teaching children ages 3 to 5. This study is being conducted with the hope that it will open dialogue among the teaching community of the importance of integrating the arts in the early childhood curriculum.

Participation is voluntary and you have the right to agree or decline participation. You will not be penalized in any way. You will also have the right to review all material obtained during the survey and, if later on selected, the classroom observation. After finalizing the study an abstract of the study and its findings will be available by request.

This study will be the core of my doctoral dissertation writing. The results will be included in the published document and possibly included in later manuscripts submitted for publication. Again your privacy will be protected throughout this process.

If you have any questions, at any time, please give me a telephone call at my home (787) 789-5010 or cellular (787) 525-6252 or E-mail me at malmovar@suagm.edu. In addition you can contact my advisor professor Ernest Washington at his office at the University of Massachusetts at (413) 545-0008. I am indebted to you for your commitment to this study, for your time and your honesty. I hope that by doing this work together we can come to a better understanding of our influence, as teachers, on arts (music, drama and visual arts) integration in the early childhood curriculum of our schools.

Thank you for your time and consideration.

Sincerely,

Mayra Almodóvar
Doctoral Student, University of Massachusetts
APPENDIX D

TEACHERS VOLUNTARY CONSENT (AIQ)

Permission from teacher Participants
Arts Integration Questionnaire

Please Check:

☐ YES. I, ______________________________, volunteer to participate in this quantitative study and give permission to Mayra Almodóvar to conduct research with me as a teacher at ______________________________ Preschool.

☐ Yes. I understand the purpose of the research is to explore the use of the arts (music, drama and visual arts) and their integration in my classroom’s daily routine.

☐ Yes. I give permission for the information provided on the questionnaire to be used in the research. I give permission for the research to be used and disseminated as needed and decided upon Mayra Almodóvar.

☐ YES. I have received a letter explaining the research & how to contact the researcher.

☐ YES. I understand my right to privacy. My name will not be used, nor will be identified personally in any way at any time. I understand confidentiality procedures will be in place through the study.

☐ YES. I understand I might decline to participate at any time. I will not be penalized professionally, personally, or in any way for declining to participate in this research. My data will be retracted from the study if I leave.

☐ YES. I will have access to any data that pertains to me at any time.

☐ YES. I understand that results from this study will be included in Mayra Almodovar’s doctoral dissertation and may also be included in manuscripts submitted for publication.

School Name:_______________________________________________________________

Participant’s Signature: __________________________ Date: ______________

Researcher’s Signature: __________________________ Date: ______________
APPENDIX E

TEACHERS VOLUNTARY CONSENT (AIOP)

Permission from Teacher Participants
Arts Integration Observation Procedure

Please Check:
☐ YES. I, __________________________________________, volunteer to participate in this quantitative study and give permission to for Mayra Almodóvar to conduct research with me as a teacher at ____________________________ Preschool.
☐ Yes. I understand the researcher will observe my class once to explore the use of the arts (music, drama and visual arts) and their integration in my classroom’s daily routine.
☐ Yes. I give permission for the observation’s information to be used in the research. I give permission for the research to be used and disseminated as needed and decided by upon Mayra Almodóvar.
☐ YES. I have received a letter explaining the research & how to contact the researcher.
☐ YES. I understand my right to privacy. My name will not be used, nor will be identified personally in any way at any time. I understand confidentiality procedures will be in place through the study.
☐ YES. I understand I might decline to participate at any time. I will not be penalized professionally, personally, or in any way for declining to participate in this research. My data will be retracted from the study if I leave.
☐ YES. I will have access to any data that pertains to me at any time.
☐ YES. I understand that results from this study will be included in Mayra Almodovar’s doctoral dissertation and may also be included in manuscripts submitted for publication.

School Name:________________________________________________________

Participant’s Signature: _____________________________ Date: ______________

Researcher’s Signature: _____________________________ Date: ______________
Cuestionario sobre la Integración de las Artes  
Por: Mayra Almodóvar López

El Rol que tienen la Música, el Drama y las Artes Visuales en el Currículo Preescolar

Este cuestionario explora el rol que usted le brinda a las artes en su currículo de edad temprana. Por favor conteste todas las preguntas, si deja alguna en blanco el cuestionario será eliminado de la investigación. Sus respuestas serán mantenidas en completa confidencialidad y no serán reportadas de manera individual.

I. Información General
Selezione haciendo una marca (X) en su repuesta.

1. ¿Cual es su grado académico más alto obtenido?
   - ☐ Escuela intermedia o menos
   - ☐ Bachillerato
   - ☐ Escuela Superior
   - ☐ Maestría o más
   - ☐ Grado asociado
   - ☐ Otro ________________

2. Si obtuvo un bachillerato o un grado más alto por favor indique cuál fue la especialidad que estudió: ________________

3. ¿Cuántos años lleva trabajando como maestra de preescolar?
   - ☐ Menos de 1 año
   - ☐ Más de 1 a 4 años
   - ☐ Más de 4 a 8 años
   - ☐ Más de 8 años

4. ¿Cuál es la edad de los niños con los que trabaja?
   - ☐ Entre 3 y 4 años
   - ☐ Entre 4 y 5 años
5. Fuera de su salón de clase utiliza las artes ya que... (Seleccione todas las que apliquen)

☐ toca algún instrumento.
☐ canta.
☐ dibuja, pinta o hace esculturas en barro o en metal en su tiempo libre.
☐ hace prendas o manualidades.
☐ participa en dramas o pantomima.
☐ otro ________________________________.

II. Aspectos generales sobre su conocimiento sobre las artes.

Seleccione y haga una marca de acuerdo a su perspectiva sobre las artes.

Su experiencia con la música se debe a que...

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>Sí</th>
<th>No</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>ha tomado clases de música y/o clases de tocar algún instrumento durante su bachillerato.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>durante su educación, de escuela elemental hasta la escuela superior, tuvo la oportunidad de tomar clases de música o de tocar algún instrumento.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>ha participado en talleres de música ofrecidos por organizaciones instituciones como museos o universidades.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>ha participado en talleres ofrecidos por la institución en la que trabaja.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>ha tomado cursos de música como pasatiempo.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>nunca ha tomado una clase de música o ha tocado algún instrumento.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Su experiencia con el drama se debe a que...

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>Sí</th>
<th>No</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>ha tomado clases de drama durante su bachillerato.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>durante su educación, de escuela elemental hasta la escuela superior, tuvo la oportunidad de tomar clases de drama.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>ha participado en talleres de drama ofrecidos por organizaciones o instituciones como museos o universidades.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>ha participado en talleres ofrecidos por la institución en la que trabaja.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
16 ha tomado cursos de drama como pasatiempo.
17 nunca ha tomado una clase de drama.

Su experiencia con las artes visuales (dibujo, pintura, escultura) se debe a que…

<table>
<thead>
<tr>
<th></th>
<th>Sí</th>
<th>No</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>ha tomado clases de artes visuales durante su bachillerato.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>durante su educación, de escuela elemental hasta la escuela superior, tuvo la oportunidad de tomar clases de artes visuales.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>ha participado en talleres de artes visuales ofrecidos por organizaciones o instituciones como museos o universidades.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>ha participado en talleres ofrecidos por la institución en la que trabaja.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>ha tomado cursos de artes visuales como pasatiempo.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>nunca ha tomado una clase de ningún tipo de artes visual.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

III. **Exploración sobre el uso de la música, del drama y/o las artes visuales en su salón preescolar.**
Selezione una respuesta de acuerdo a su perspectiva con respecto al uso de las artes en el preescolar.

Al utilizar la música en su salón de clase lo hace…

<table>
<thead>
<tr>
<th></th>
<th>nunca</th>
<th>ocasional</th>
<th>mensual</th>
<th>semanal</th>
<th>a diario</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>durante la hora de llegada.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>25</td>
<td>al final del día.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>26</td>
<td>a la hora del cuento.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>27</td>
<td>en el juego en el patio.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>28</td>
<td>al escuchar música en la radio.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>29</td>
<td>al permitirle a los niños jugar con instrumentos musicales..</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>30</td>
<td>al hacer instrumentos musicales con los niños.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>31</td>
<td>al enseñarle canciones a los niños.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>32</td>
<td>al utilizar la música durante las transiciones.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>33</td>
<td>al escuchar diferentes tipos de música.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>
al llevar a sus estudiantes a conciertos.

36. Al planificar sus actividades diarias utiliza la música…

Al utilizar el drama en su salón de clase sus estudiantes…

<table>
<thead>
<tr>
<th></th>
<th>nunca</th>
<th>ocasional</th>
<th>mensual</th>
<th>semanal</th>
<th>a diario</th>
</tr>
</thead>
<tbody>
<tr>
<td>36</td>
<td>dramatizan cuentos e historias..</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>37</td>
<td>juegan con marionetas.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>38</td>
<td>crean ambientes para las historias.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>39</td>
<td>hacen marionetas.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>40</td>
<td>hacen dibujos para dramatizar las historias.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>41</td>
<td>asisten a obras de teatros.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

43. Al planificar sus actividades diarias utiliza el drama…

<table>
<thead>
<tr>
<th></th>
<th>nunca</th>
<th>ocasional</th>
<th>mensual</th>
<th>semanal</th>
<th>a diario</th>
</tr>
</thead>
<tbody>
<tr>
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<td>dibujan.</td>
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<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>44</td>
<td>pintan.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>45</td>
<td>trabajan con barro o plastilina para crear esculturas..</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>46</td>
<td>utilizan papel mache y/o materiales reciclables para crear esculturas.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>47</td>
<td>utilizan manualidades pre-empacadas (craft kits).</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>48</td>
<td>dibujan sus ideas o explicaciones.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>49</td>
<td>utilizan una gran variedad de materiales.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>50</td>
<td>se familiarizan con una gran variedad de técnicas.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>
51. observan trabajos de artistas famosos.  
52. visitan museos y/o galerías.

Al utilizar las artes visuales en su salón de clase sus estudiantes...

53. Al planificar sus actividades diarias utiliza las artes visuales...

54. Al planificar sus actividades combina una o más de las artes (música, drama, artes visuales)...

- [ ] durante todo el día  
- [ ] varias veces al día
- [ ] una vez al día
- [ ] semanalmente
- [ ] mensualmente
- [ ] nunca

¿Por qué?

55. Cree que una de las artes (música, drama y artes visuales) es más fácil que las otras.  
Si su respuesta es sí, ¿cuál es más beneficioso y por qué?

56. Cree que una de las artes (música, drama y artes visuales) es más beneficiosa que las otras. Si su respuesta es sí, ¿cuál es más beneficioso y por qué?

57. Cree que una de las formas de arte (música, drama, artes visuales) es más difícil que las demás. Si su respuesta es sí, ¿cuál es más beneficioso y por qué?
IV. **Exploración sobre la integración de las artes (música, drama y artes visuales) en el currículo preescolar.** Conteste de acuerdo a su perspectiva con respecto al uso de las artes en el salón de clase preescolar.

58. Integra la música con… (Indique todas las que apliquen)
   a. ciencias
   b. estudios sociales
   c. escritura

¿Por qué?

59. Integra el drama con… (Indique todas las que apliquen)
   a. durante todo el día
   b. varias veces al día
   c. una vez al día

¿Por qué?

60. Integra las artes visuales con… (Indique todas las que apliquen)
   a. ciencias
   b. estudios sociales
   c. escritura

¿Por qué?
61. Seleccione todas las alternativas que expresan las dificultades que has confrontado al momento de integrar las artes al currículo de edad temprana.

☐ Falta de conocimiento acerca de estrategias sobre integración curricular.
☐ Falta de mi conocimiento sobre las artes (música, drama y artes visuales).
☐ Falta de mi tiempo para la planificación de una enseñanza integrada.
☐ Falta de materiales didácticos que le facilite integrar la música, el drama o las artes visuales.
☐ Otro

62. Seleccione todas las alternativas que usted necesite para poder integrar las artes (música, drama, artes visuales).

☐ tomar cursos o talleres sobre la música.
☐ tomar cursos o talleres sobre el drama.
☐ tomar cursos o talleres sobre las artes visuales.
☐ tomar cursos o talleres sobre integración curricular.
☐ tener acceso a materiales.
☐ tener acceso a museos, galerías, obras de teatro y/o conciertos
☐ otro

Gracias por su ayuda,

Mayra Almodóvar
442 Calle Carolina
Urb. La Cumbre
San Juan, P.R. 00926
(787) 257-7373 ext. 3362
mayra_almodovar@hotmail.com
APPENDIX G
ARTS INTEGRATION OBSERVATION PROTOCOL IN SPANISH (AIQ)

University of Massachusetts, Amherst
School of Education

Protocolo de observación sobre integración de las artes

Running Record
Maestra: __________________________________________ Fecha: _________
Escuela: ______________________________________________________________________
Códigos:

<table>
<thead>
<tr>
<th>M- Música</th>
<th>D- Drama</th>
<th>V- Artes Visuales</th>
</tr>
</thead>
<tbody>
<tr>
<td>MS- cantan</td>
<td>DS- dramatizan historias</td>
<td>VD- dibujan</td>
</tr>
<tr>
<td>MP- tocan instr.</td>
<td>DP- juegan con marionetas</td>
<td>VP- pintan</td>
</tr>
<tr>
<td>ML- escuchan música</td>
<td>DE- ambientes par alias historias</td>
<td>AS- esculturas</td>
</tr>
<tr>
<td>MT- transiciones</td>
<td>DD- dibujan historias</td>
<td>AC- &quot;craft kits&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>At- dibujan ideas</td>
</tr>
<tr>
<td></td>
<td></td>
<td>AM- dif. materiales</td>
</tr>
<tr>
<td></td>
<td></td>
<td>AT- dif. técnicas</td>
</tr>
<tr>
<td></td>
<td></td>
<td>AN- dif. culturas</td>
</tr>
</tbody>
</table>

Localización
CA- asamblea
MuA- área de música
SA- área de escritura
MU- área de matemáticas
DA- área de drama
RA- área de lectura
WA- área de escritura
AA- área de arte
PA- patio
SS- estudios sociales
R- lectura
W- escritura
M- música
D- drama
V- artes visuales

Integran con...
S- ciencias
M- matemáticas
SS- estudios sociales
R- lectura
W- escritura
M- música
D- drama
V- artes visuales

<table>
<thead>
<tr>
<th>Inicio</th>
<th>Culmina</th>
<th>Localización</th>
<th>Tipo de arte</th>
<th>Se integra el arte con...</th>
<th>Descripción de la actividad de la maestra</th>
<th>Comentarios de los estudiantes</th>
<th>Observaciones</th>
</tr>
</thead>
</table>
Fecha:

Estimadas (os) maestras y maestros:

Como estudiante doctoral de la Universidad de Massachusetts en el programa de Child and Family Studies, estoy llevando a cabo una investigación con el propósito de explorar, describir y examinar como las maestras y maestros preescolares integran las artes (música, drama y artes visuales) en el currículo preescolar. El estudio se enfoca en aquella maestra o maestro que trabajan con niños entre las edades de 3 a 5 años. Este estudio se realiza con la intención de abrir un diálogo entre la comunidad de educadores sobre la importancia de la integración de las artes (música, drama y artes visuales) en el currículo de educación temprana.

Su participación es voluntaria y usted tiene el derecho de aceptar o rechazar participar en la investigación en cualquier momento; no será penalizado en ninguna forma. Tendrá el derecho de revisar el material obtenido durante la investigación. Al finalizar la investigación se le proveerá un resumen de los hallazgos de la misma, de ser solicitado.

Esta investigación es la base de mi disertación doctoral. Los resultados serán incluidos en la publicación del documento y manuscritos sobre el mismo pueden ser sometidos a futuras publicaciones.

De tener alguna pregunta se puede comunicar conmigo a los siguientes números telefónicos: residencia (787) 789-5010, celular (787) 525-6252, o por E-mail a maldonadovar@suagm.edu. Estoy muy agradecida por su compromiso con esta investigación, por su tiempo y su honestidad. Espero que este trabajo nos ayude a entender mejor su influencia en la integración de las artes (música, drama y artes visuales) en el currículo preescolar de nuestras escuelas.

Gracias por su tiempo y consideración.
Atentamente,

Mayra Almodóvar
Estudiante doctoral, Universidad de Massachusetts
APPENDIX I

TEACHERS VOLUNTARY CONSENT IN SPANISH (AIQ)

Permiso de los Participantes
Cuestionario sobre la Integración de las Artes

Por favor marque con una (x) en el recuadro:

☐ Sí. Yo, __________________________________________, participo voluntariamente en este estudio cuantitativo y autorizo a Mayra Almodóvar a llevar a cabo su investigación con mi apoyo como maestra del centro ________________________.

☐ Sí. Entiendo que el propósito de la investigación es el explorar el uso de las artes (música, drama y artes visuales) y su integración en la rutina de mi sala de clases.

☐ Sí. Autorizo a que esta información provista en el cuestionario sea utilizada en la investigación. Autorizo que la información sea utilizada y diseminada según como sea necesario por la investigadora, Mayra Almodóvar.

☐ Sí, recibí la carta que me explica la investigación y me provee información sobre como contactar a la investigadora.

☐ Sí, entiendo que tengo derecho a la privacidad. Mi nombre no va a ser utilizado ni se me va a identificar en ninguna forma. Entiendo, también, que se mantendrá un protocolo para mantener mi privacidad en el estudio.

☐ Sí, entiendo que puedo rechazar el participar en cualquier momento. No se me va a penalizar de ninguna manera, ya sea personal o profesional, si decido retirar mi participación en la investigación. Mi información se eliminará si decido no participar.

☐ Sí, entiendo que podré acceder en cualquier momento la información provista por mí.

☐ Sí, entiendo que los resultados de esta investigación serán incluidos en la disertación doctoral de Mayra Almodóvar al igual que puede ser incluida en artículos sometidos a publicación por la misma.

Nombre del Centro Preescolar: ___________________________________________
Firma del participante: ________________________________ Date: ________
Firma de la investigadora: ______________________________ Date: ________
APPENDIX J

TEACHERS VOLUNTARY CONSENT IN SPANISH (AIOP)

Permiso de los Participantes
Integración de las Artes Procedimiento de la Observación

Por favor marque con una (x) en el recuadro:

☐ Sí. Yo, __________________________________________, participo voluntariamente en este estudio cuantitativo y autorizo a Mayra Almodóvar a llevar a cabo su investigación con mi apoyo como maestra del centro______________________.

☐ Sí. Entiendo que la investigadora observará mi clase en una ocasión con el propósito de explorar el uso de las artes (música, drama y artes visuales) y su integración en la rutina diaria de mi sala de clase.

☐ Sí. Autorizo a que esta información obtenida durante la observación sea utilizada en la investigación. Autorizo que la información sea utilizada y diseminada según como sea necesario por la investigadora, Mayra Almodóvar.

☐ Sí, recibí la carta que me explica la investigación y me provee información sobre como contactar a la investigadora.

☐ Sí, entiendo que tengo derecho a la privacidad. Mi nombre no va a ser utilizado ni se me va a identificar en ninguna forma. Entiendo, también que se mantendrá un protocolo para mantener mi privacidad en el estudio.

☐ Sí, entiendo que puedo rechazar el participar en cualquier momento. No se me va a penalizar de ninguna manera, ya sea personal o profesional, si decido retirar mi participación en la investigación. Mi información se eliminará si decido no participar.

☐ Sí, entiendo que podré acceder en cualquier momento la información provista por mí.

☐ Sí, entiendo que los resultados de esta investigación serán incluidos en la disertación doctoral de Mayra Almodóvar al igual que puede ser incluida en artículos sometidos a publicación por la misma.

Nombre del Centro Preescolar: __________________________________________

Firma del participante: ________________________________ Date: ________

Firma de la investigadora: ________________________________ Date: ________
REFERENCES


http://www.earlychildhoodnews.com/earlychildhood/article_view.aspx?ArticleID=113


