

International Journal of Education & the Arts

Editors

Tom Barone

Arizona State University, U.S.A

Liora Bresler

University of Illinois at Urbana—Champaign, U.S.A.

<http://ijea.asu.edu>

ISBN 1529-8094

Volume 7 Number 8

December 8, 2006

Artistic Choices: A Study of Teachers Who Use the Arts in the Classroom

Barry Oreck

New York City Public Schools

Citation: Oreck, Barry. (2006). Artistic choices: A study of teachers who use the arts in the classroom. *International Journal of Education & the Arts*, 7(8). Retrieved [date] from <http://ijea.asu.edu/v7n8/>.

Abstract

In recent years the arts have been introduced into many pre-service and in-service professional development programs for general education teachers. At the same time, pressure for immediate test-score improvement and standardization of curriculum has limited the creativity and autonomy of teachers. This study, the qualitative part of a mixed-methods investigation of teachers across the U.S., involved six New York City elementary school teachers who found ways to use the arts in their classrooms on a regular basis despite the pressures they faced. The study investigated the personal characteristics and the factors that supported or constrained arts use in teaching. The results suggest that general creative and artistic attitudes rather than specific skills as a maker of art are key to arts use. A willingness to push boundaries and take risks defined this group of teachers. They recognized obstacles and challenges to arts use, but made choices that helped them maintain a sense of independence and creativity in teaching. The strongest motivation to use the arts use was their awareness of the diversity of learning styles and needs among their students. The teachers articulated a variety of ways in which arts-based professional development experiences encouraged them to bring their creativity into the classroom, expand their teaching repertoire, and find effective ways to incorporate the arts in the academic curriculum.

In an era of unprecedented standardized testing in the United States, teachers face serious challenges to their creativity and autonomy in the classroom. The political demands for accountability based on high-stakes tests drive a movement for standardization of curriculum and prescriptive pedagogy that places teachers squarely in the middle of a struggle for control of the curriculum and the classroom (Darling-Hammond, 1999; Gipps, 1999). Paradoxically, at the same moment, many schools and districts have emphasized the need to introduce the arts into professional development for general education teachers (Arts Education Partnership, 1999; 1999b; Remer, 1996; Stevenson & Deasy, 2005).

Interest in the arts in general education stems from many forces, most notably national and state standards in the arts (Consortium of National Arts Education Organizations, 1994) and the curricular frameworks, assessments, and teacher standards they have spawned (Council of Chief States School Officers, 1999; New York City Department of Education, 2005; Perpich Center for Arts Education, 2005, among many others), and influential research into the nature of learning, intelligence, and creativity (Csikszentmihalyi, 1997; Gardner, 1993; Sternberg, 1988). This research underscores the need to vary teaching methods to meet the diverse needs of students. While the number of arts specialists in the U.S. has remained static or declined, depending on the art form (National Center for Education Statistic, 1995; 2002), approaches that integrate the arts into the academic curriculum have been promoted. To be successful these approaches require classroom and other subject area teachers to include the arts in their teaching repertoire. Applications of Multiple Intelligences Theory (Gardner, 1993), performance-based and portfolio assessment (Allen & Blythe, 2004; Wolf & Reardon, 1996; Wiggins, 1998), creative processes in writing and reading (Calkins, 1994; Peterson & Marion, 1990), cross-disciplinary and applied learning standards (Kendall & Marzano, 1997), among others, all employ aspects of artistic processes and rely on the teacher's ability to facilitate and assess creative work in a variety of modalities, and to respond to students spontaneously and intuitively.

While many of these approaches encourage teacher creativity, intense pressure for immediate test score results pushes teachers toward the most directive forms of drill and repetition. Highly prescriptive, even scripted methods such as Direct Instruction (Adams & Engelmann, 1996) and Success for All (Slavin & Madden, 1999), show quick results in some circumstances but undermine the creativity and autonomy of both teacher and student (Deci, Kasser & Ryan, 1997; Hattie, Jaeger & Bond, 1999). The flood of new standards and curriculum in all of the major subject areas, while often emphasizing the development of higher order thinking skills and creativity, can overwhelm teachers and inhibit their use of creative, open-ended explorations and in-depth projects. In this climate, many teachers report that they lack the time and the autonomy to use the arts and that their jobs will be in jeopardy if they do not follow the given structures or scripts (Fried, 2005; Gatto, 2002).

Despite these pressures, some teachers find ways to bring the arts into the classroom on a regular basis. Given the low priority and lack of resources for the arts in many schools we might conclude that teachers who employ artistic approaches are simply highly unusual people driven by their personal passions. The central issue we face as staff developers in the arts becomes: “Can we teach the skills and attitudes needed to include the arts frequently and well, and if so, how?” We are often challenged by teachers with basic questions such as, “What do you mean by arts?” “What priority should the arts have and how can I add another subject to the curriculum?” “Can a teacher who is not an artist be expected to teach the arts?” “How can I justify the time spent on an art process?” “What are the outcomes of artistic learning and will they show up on tests?” These and other personal and philosophical questions concern teachers as they consider how to apply the lessons learned in professional development to their own teaching practice.

Background

One obstacle to studying the use of the arts by teachers in the classroom is the lack of a simple definition of what constitutes art. The National Standards for Arts Education (Consortium of National Arts Education Organizations, 1994) differentiates the study of the arts into the development of skills in *creating*, *performing*, and *producing* works of art on one hand, and the process of *study*, *analysis*, and *reflection* on the other. In the simplest sense, arts activities are often separated into two categories -- creating/art making activities (e.g. singing, painting, dancing, acting) and observation/exposure activities (e.g. listening to music, visiting an art exhibition, watching a video tape). But involvement in either of these types of activities does not necessarily constitute an artistic experience.

John Dewey (1934; 1958) placed the arts within the realm of experience as opposed to product. For Dewey the sources of artistic experience were found in everyday life and were a central educational value (Jackson, 1998). According to Dewey, the nature of the experience – the process itself, and its aesthetic qualities – identifies an experience as artistic. Vygotsky (1971) agreed, writing, “Art is a method of experiencing the making of a thing, but what is made is of no import in art” (p. 57). For many artists, aestheticians, and art historians, art exists, “not in objects, but in a way of seeing” (Weschler, 1982, p. 186). This broader view of art is also widely applied to teaching. Gage (1978) calls teaching a “practical art...a process that calls for intuition, creativity, improvisation and expressiveness” (p. 15). Dewey believed that the teacher’s status as an artist is “measured by his ability to foster the attitude of the artist in those who study with him” (1933, p. 288).

Art defined as characteristics of experience can blur the definition of art in the classroom. Like any other subject, art can be taught more or less creatively and may or may not result in an artistic experience for performers or observers. For example, learning the words to a song and singing it along with a recording is not necessarily more artistic than arranging leaves on paper for a science project. In order to study arts use in teaching we must look at activities on a continuum based on their aesthetic qualities and the nature of the experience. Some of these aesthetic

characteristics include: 1) attention to form and qualities (Beardsley, 1970; Osborne, 1991); 2) connections to feelings, memories and personal experience (Goleman, 1995; Vygotsky, 1971); 3) a sense of wholeness or completeness of experience (Jackson, 1998); 4) the ability to use multiple forms of expression (Eisner 1994); and 5) the transformation of a symbolic object or objects (Gardner, 1993). These characteristics, among others discussed in the field of aesthetic education, allow us to identify artistic aspects of the teaching and learning experience, rather than to define arts simply as separate disciplines, each with its own set of rules and conventions.

The teacher's ability to bring the arts into the classroom – allowing students to truly explore and make discoveries, find and pursue problems, arrive at unique solutions, and communicate in multiple modalities – thus requires both an artistic pedagogy and an understanding of the aesthetic qualities of experience. The primary purpose of most arts-based professional development programs has not been to transform academic classroom teachers into arts specialists. Rather, the general aims are to develop basic arts skills, promote creative teaching techniques, and increase teachers' knowledge and understanding of arts processes and aesthetic qualities (ArtsConnection, 1997; Burnaford, Aprill & Weiss, 2002; Remer, 1996) using a constructivist, child-centered pedagogy (Dewey, 1933; Kolb, 1984).

In order to determine what teachers need to become more effective arts facilitators, it is essential to understand their attitudes toward the arts and factors that motivate or undermine their attempts to implement artistic methods and approaches in their teaching. The arts, like most other subjects, suffer from a lack of follow-up studies investigating the links between professional development experiences and actual classroom teaching practices. Further, few studies have delved into the personal characteristics and background of teachers and teacher candidates, their attitudes toward the arts, their self-image, and other factors that could have an impact on the use of the arts in the classroom. McKean (1999) suggested that teachers' orientations toward the use of the arts are shaped, to a great extent by childhood experiences and formal training in the arts. Stake, Bresler, and Mabry (1991) concur, stating that “only those few teachers who have artistic backgrounds and most specialists, those who have practiced art seriously, have an alternative, realistic set of schemas and paradigms for teaching the arts” (p. 318). Most other investigations into teacher attitudes toward the arts have been theoretical (Bolton, 1984; Efland, 1979; Hargreaves, Galton, & Robinson, 1989) or conducted in specialized schools, such as Montessori or Waldorf, that seek to fully integrate the arts into the curriculum and use multiple forms of assessment (Buermann, 1992; Richards, 1980). Thus we should look at broader views of both the artistic experience itself and the innate creative and artistic capacities of teachers to construct a complete view of the arts in the classroom and evaluate the impact of arts-based professional development on teaching and learning.

Methods

This qualitative study of six teachers was conducted as part of a mixed-methods research study (Oreck, 2001;2004). In the first phase of the study, teachers in grades K-12 (n=423) from 11

school districts in 5 regions of the country completed a newly developed survey, the Teaching With the Arts Survey (*TWAS*, Oreck, 2000) (Sample questions are listed in Appendix A). All of the teachers participated in the study voluntarily and worked in schools in which arts-based professional development workshops had been offered through major arts-in-education organizations including ArtsConnection, Lincoln Center Institute, and City Center in New York, the HOTS (Higher Order Thinking Skills) Program in Connecticut, and A.R.T. (Arts Resources in Teaching) in Chicago, as well as university and school district partnerships in Tucson, Arizona, St. Paul, Minnesota and New Rochelle, New York. *TWAS* was designed to ascertain teachers' self-reported frequency of use of the arts in their teaching practice and to identify attitudes and personal characteristics related to arts use. 31 Likert-type items were analyzed using factor analysis (principal components) and hierarchical multiple regression (SPSS 9.0). Two open-ended questions were analyzed and combined into patterns and themes using an axial-coding schema (Strauss & Corbin, 1990).

Teachers were selected for the qualitative phase of the study based on their responses to the *TWAS* and the researcher's knowledge of their background and school setting. The six teachers represented a range of types of arts use in the classroom as well as self-reported frequency of use levels, arts-based professional development experience, grade level taught, gender, current faculty position, and years of teaching experience. The purpose of the interviews was to investigate the themes that emerged from the survey, to provide a descriptive picture of how teachers perceive their own use of the arts, and to better understand the characteristics of teachers who report using the arts on a regular basis. The study was not designed to determine the effectiveness of any specific professional development initiative or particular application of the arts in teaching. Rather, the goal was to determine how *teachers* see and define art and how *they* articulate the factors that influence their current use of the arts in teaching.

The interview protocols were designed to explore six major themes that emerged from the analysis of the *TWAS*:

- 1) Self – personal arts background, self-image and self-efficacy,
- 2) Values – importance of the arts in education,
- 3) Support – supervisor support and autonomy,
- 4) Constraints – external pressures and perceived limitations,
- 5) Student issues – awareness of student needs,
- 6) Curricular and pedagogical issues.

On average, teachers in the larger survey group reported using the arts between rarely and monthly. This low level of self-reported use was in sharp contrast to their apparent high value for the arts in education (4.28 out of 5 on the importance scale). The six teachers in this study spanned the middle to upper range of the usage curve. No particular demographic or background characteristics, including gender or years of teaching experience were significant predictors of self-reported arts use in teaching among the full survey sample. Surprisingly, neither amount of previous arts instruction nor level of current arts involvement were significant predictors either. Only grade

level taught (grades K-3 > 7-12) and attendance at arts workshops, along with the four attitude factors derived from the *TWAS*, were statistically significant.

Research Questions

Primary questions guiding the interviews were:

- 1) Can common characteristics of teachers who report using the arts regularly be identified?
- 2) What are the primary motivations for teachers to use the arts?
- 3) How do teachers find the time for art given the pressures they face for test-score improvement and standardization of the curriculum?
- 4) How do teachers perceive the role of art in their lives and teaching practice?
- 5) What impact has professional development had in helping teachers use artistic processes or include an artistic perspective in their teaching practice?

Interviews and Analysis

Teachers were interviewed using semi-structured protocols. After transcribing the interviews, establishing codes and completing initial analyses, the interviewer conducted a second round of interviews to clarify ambiguities and pursue lines of questioning that had emerged in the initial interviews. Transcripts of all interviews were coded, with an open-coded classification system (Erlandson, Harris, Skipper & Allen, 1993), using Nud•ist 4.0 (QSR, 1999) software. In order to enhance the generalizability of these data, thick description was provided (Lincoln & Guba, 1985), including observations of the school and classroom environment, demographic information, published school policies in the arts, and information on other professional development workshops provided to teachers. Pseudonyms have been used throughout the study to protect the anonymity of participants.

Participants

The three women and three men selected for this study all worked in the New York City Public School system and taught elementary school. Four were classroom teachers, one was a theater specialist who had previously been a classroom teacher for 13 years, and one was a reading specialist and staff developer. They had between 5 and 15 years of teaching experience. The six teachers varied widely in their artistic and cultural backgrounds, the roles they played as arts facilitators in the classroom, and the instructional purposes for which they used arts activities. Though they reported a range of frequency of arts use, all had been successful in some aspect of implementation of artistic methods and activities in the classroom. Five of the six teachers had been involved in professional development programs directed by ArtsConnection, a New York City arts in education organization. A brief profile of each teacher follows.

Maria. Maria had been teaching for eight years, first in fifth and sixth grades in East Harlem and then as a reading specialist and staff developer in the Bronx. She immigrated to the United States from the Dominican Republic when she was in fourth grade. She studied dance as a child but

as an adult did not participate in any formal arts instruction until she attended staff development workshops in the arts after her third year of teaching. She attended four week-long summer institutes with ArtsConnection and also facilitated arts-based workshops in literacy. She had also attended two week-long summer institutes at Columbia University Teachers' College with Lucy Calkins in the Writing Process Method (Calkins, 1994). Her average frequency of use score on the *TWAS* (3.88) placed her among the top 10% in the frequency of use among the larger sample of 423 teachers.

Penny. Penny taught fifth grade in Brooklyn. She was involved in music as a child, winning awards for playing the Irish flute, but dropped music when she got to college. She attended a summer training institute in the arts after her first year of teaching because she says, "I was new, just open to everything." In her 10 years of teaching she attended six summer training institutes. Her average frequency of use score on the *TWAS* (2.50) placed her in the lower half of the medium frequency of use group.

Ted. Ted had worked in the visual arts as a printmaker and manager of a print shop and photography studio for ten years before going back to school to become a teacher. This was his fifth year of teaching. He primarily used visual arts with his second grade class although he collaborated with another teacher to mount productions involving music, dance, and visual arts elements. His average frequency of use score on the *TWAS* (2.88) placed him in the upper half of the medium frequency of use group among the larger sample.

Anthony. Anthony began teaching after a career as a newspaper reporter. He taught third, fourth and fifth grade for 13 years and had little formal arts experience. He believed that humor was his greatest asset in reaching his students. After initial reluctance, he began attending staff development workshops in the arts and he discovered his talent and passion for improvisational theater. He found ways of using theater games and improvisation throughout his curriculum and became the school's theater specialist when the opportunity presented itself. As a theater arts specialist, he reported using theater on a daily basis (5 out of 5) but the other art forms rarely (2 of 5).

Jane. Jane taught a gifted fifth grade class in Queens and had been teaching for 11 years at the time of the study. She grew up in a neighborhood near the school in which she taught but when she came to the United States in fifth grade she was the only Korean child in a primarily German and Italian school. The neighborhood has since changed to a largely Asian population. As a child, she initially had a difficult transition, but by junior high school was active in the drama club which was her primary previous artistic involvement. She described herself as a very dramatic, outgoing person. Her frequency of use score of 2.80 placed her in the upper half of the medium group in overall arts usage.

Mark. After owning his own trucking business Mark had gone back to school to become a teacher and had been teaching in Brooklyn for eight years. He had little formal art instruction but had a deep interest in and appreciation for visual art and music and collaborated with visiting artists who worked with his fifth grade class. Initially reluctant to work with visiting artists, he became an

active, enthusiastic collaborator. He reported using the arts the least of the six teachers with a frequency of use average of 2.38 (lower third of the medium use group).

Intervention – Professional Development Experiences

Four of the six teachers (Anthony, Jane, Maria and Penny) participated in two to five week-long summer arts institutes at ArtsConnection. In addition, over the course of those five years, these four attended an average of two full-day workshops during the school year and collaborated with visiting professional teaching artists to design and teach arts-integrated curriculum projects through programs provided by ArtsConnection in their schools. All of these professional development experiences had been completed prior to the start of the interviews. Complete descriptions of the professional and curriculum development projects are available through ArtsConnection (ArtsConnection,1997). Teachers received compensation for many of the activities, but spent a substantial amount of additional time in planning, writing and meetings without pay. Mark, who did not participate in the on-going in-service professional development program, was involved in another long-term collaborative process consisting of participatory workshops and joint planning and reflection meetings with visiting artists through year-long ArtsConnection arts residencies. Ted participated only in pre-service professional development, concentrating on art forms other than his speciality, visual arts.

Findings

The interviews revealed some common themes that provide insight into how the teachers used the arts in their teaching and how they were able to do so despite the constraints that they and others expressed. The major themes concerned a) personal characteristics and teaching philosophy, b) insights into how they thought about the arts and applied them in their lives and classrooms, and c) environmental characteristics concerning their schools and the conditions in which they work.

Personal Characteristics and Teaching Philosophy

The teachers held strong beliefs that all students are capable of high achievement. The most frequent philosophical rationale cited by the teachers for the use of the arts was their conviction that all students are capable of learning and performing well in school. They were aware of the diversity of student abilities, intelligences, and learning styles, and recognized that there is no single way to reach all students. This awareness and belief in the need to differentiate instruction contrasted with the perspective of many other teachers surveyed who appeared to be less aware of specific student differences and were more likely to hold fixed beliefs about their students' academic potential. Maria said, "As long as you find something in the child that is special and you help that child see that something special within them I think they can overcome any problem." Mark described the essence of art in teaching: "to individualize to each kid's needs. I mean you've got 35 kids and they've all got to be involved...The best thing [about arts activities] is that I learn things about kids that I never would learn when they're doing math and reading. So you see different sides of them."

The teachers frequently mentioned specific students in their classes who learned best through artistic means. They identified students who responded better to non-verbal stimuli, who needed to be active and moving, who recognized spatial patterns and relationships, who were leaders in musical experiences or dramatic situations.

These individuals made choices about where, who, and what they teach. The makeup of this group suggests that being independent and taking initiative is an important characteristic in being able to express one's creativity in teaching while withstanding external pressures to conform. All made personal career choices that put them in situations in which they felt they could do their best work. Jane commuted from New Jersey to Sunnyside, Queens because she wanted to teach "students of immigrant families, students of diverse backgrounds" including Koreans, and because she said the highly respected suburban school system where she lived was "all text-book based." Both Jane and Maria thought their immigrant experiences helped them empathize with immigrants and students who struggle in school. Maria traveled 100 miles each way from Pennsylvania to teach in the Bronx. She left the first school in which she taught after one year, moving to a school with a more supportive principal. Speaking of her first school she recalled,

Talk about prescriptive -- I mean, we were told what lesson to be on, how your bulletin boards should look, what you should be doing at 10:15. I mean, it was a very rigid kind of situation. And the scores were wonderful; they were very high. But teaching was not fun and I know learning was not fun in those schools, either, for those children. And that's why that school has a high transition of teachers; they always leave at the end of the year. So that's one of the reasons I didn't want to stay there.

All of the teachers made personal choices during their careers, both because of their own interests and passions and to avoid what they saw as negative aspects of teaching. Anthony left the classroom after 13 years to become the drama specialist because he said,

back then if I was doing a novel or a reading at, say, 10 o'clock in the morning, I could be doing this theater arts stuff and that's fine. And no one bothered you. *Now*, a supervisor can come into your room and say, 'You know, it's 10:30, you're supposed to be doing journal writing. Why are you doing this?' And then you get written up for it. And that's what turns a lot of people off now. I saw what was happening and I feel I can get more done this way, cause I have a little bit more leverage.

Maria also left the classroom to become a reading specialist and staff developer because she thought she could have more of an impact on smaller groups of students. Jane took over the gifted fifth grade class in part because it allowed her more freedom to pursue creative projects. Ted chose to teach second grade primarily because he felt "in lower elementary there would be room for that [art]... So I look at science and math and social studies as avenues into some of my artsy projects."

The teachers identified professional development workshops with artists as key to their ability to implement arts processes in their teaching. Four of the six teachers had had some formal instruction in at least one

art form in their youth. Two discovered their artistic interests in college. Only one of the teachers, Ted, had worked directly in the arts; he had run a graphic arts studio and often trained new employees. Other than Ted they all credited professional development experiences as the critical element that stimulated their use of the arts in teaching. Penny, who won music awards for her flute playing as a child, said, "I really haven't used my personal music much with my teaching. I've used more that I learned through [professional development] with rhythms, different beats, clapping, and different sounds you can make, things like that, with my classes." Maria recalled,

Even though I love to dance and I like music, I felt very unsure about how to go about introducing it with the classroom. [Professional development] really crystalized my goal in teaching. It helped me to realize that it's okay to be talented and to be a dancer and to bring that into the classroom, that could actually help me to teach. That I don't have to hide that part of myself. That I can do it now. That I could be happy myself. And if I am happy as a person, then I am a better teacher.

Anthony had never studied theater but when he discovered improvisational theater in professional development workshops he began using it throughout the day in every subject area. He also got involved in performing himself, doing stand-up comedy at improv clubs.

The teachers' reflections on the benefits of professional development workshops focused on three primary areas – 1) practicing risk-taking by being in the position of the learner, 2) learning specific arts facilitation skills in a variety of art forms, and 3) learning in a climate of safety and creativity in collaboration with colleagues and professional artists. These three aspects of successful professional development -- which could be generalized as building empathy, confidence, and support – are widely discussed in the literature on creativity in teaching (Hansen, 2005; Torrance, 1970), teacher development (Hargreaves & Fullan, 1992; Hyde, 1992) and adult learning (Tennant & Pogson, 1995).

How Teachers Think About Art in Their Lives and in Their Teaching

The teachers had a broad definition of art. They saw the art in all areas of their lives and throughout their teaching. "Art" appeared to reflect an attitude and an approach toward life and toward teaching. Before discussing specific activities, skills or products, the teachers tended to describe the personal connections they felt and that they tried to engender in their students, to the subjects they taught. "You know what I consider art?" Maria asked. "I think where you learn something and make it your own." Jane talked about her whole day in terms of art. "The first thing I say to myself when I wake up at 5:00 a.m. before school to study for my administration course is, 'How can I make this day an artistic process?' Then I try to carry that through my whole day in the classroom and my evening at school. That is what keeps me going."

The teachers expressed personal interest in and passion for the arts, which they attributed primarily to their families' values and their early experiences. Only two of the six, however, had long-term lessons as children, and most arts instruction occurred in school. The teachers' love of

music, dance, visual art, and theater were expressed as a general appreciation of art and culture and an essential part of their curiosity and interest in the world around them. Even if they had little time to devote to artistic involvement outside of school, many of their personal experiences, hobbies, and interests involved the arts and gave them ideas for connecting the arts with the curriculum. As Jane reported,

I think in my daily life, whether I'm watching t.v., whether I'm watering plants, I'm constantly thinking about, 'how can I bring this thought into the classroom?' We [my husband and I] started photographing images. We had this old camera and we were just driving around Bergen County, Rockland County. And I was thinking, 'Wow, I could really blow this image up and use it to teach about natural changes, and about the differences between black & white [and color] photographs.' It's like, whatever I encounter, whether it's a conflict between my family or whatever, I can use it.

These responses supported the findings in the statistical part of the study (Oreck, 2004) that arts use in teaching does not require an extensive personal background in the arts or a specific set of arts skills. Rather, use of the arts seems to be related to more general values and attitudes that have led teachers to participate in professional development workshops, to develop their skills as participants and facilitators of arts activities, and to become involved with the arts outside of school. These adult experiences, building on an established base of artistic values, appear to be highly related to current arts use in teaching.

Teachers did not view the arts as separate subjects to be taught. They integrated art activities into many subjects for a variety of instructional purposes. The teachers rarely used the arts in isolation from academic content. "I don't think you can just have the arts as a separate thing," Penny explained. "I think it has to be part of what's going on in the classroom and the curriculum." This belief, expressed in various ways by all of the teachers, appeared to reflect both the pressure they felt to justify the use of the arts in the classroom and the potential of the arts to enhance the curriculum.

Arts and academic content were cyclically related; a curricular topic might suggest the content of an arts activity or an arts project might inspire an approach to curriculum. Ted often began projects with drawing studies. He looked for common themes with which the students had a personal connection. One project began with sketches of kitchen utensils.

We were just studying them because of their simple shapes. I wanted to give them something that was used around the home. The second grade curriculum is communities of the world and everybody uses some kind of utensils. I was looking for something that could start in a sketchbook and could grow into a painting or would have some kind of movement into another genre of art.

These sketches ultimately led them to an exhibit of molas at the Museum of the American Indian which gave them the idea of layering the drawings, like appliques, on colored paper.

Rather than mount a whole play with his students, Anthony frequently used the dialogue from a single scene in a book as the starting point for improvisations. They did the scene repeatedly, altering the attitudes or relationships of the characters each time, and even changing the genre of the story. In order to accomplish this complex task, students had to master many of the techniques of improvisation and to develop an understanding of character, story structure, and genre. These essential language arts concepts grew out of the theater experience. "I want them to act it out rather than just read it. It's like one picture's worth a thousand words," he explained.

Maria found ways to use dance and music in many areas of her curriculum. In a lesson about behavioral adaptations of animals, students created movement studies demonstrating adaptations to various environments.

Whenever I teach a lesson, I try to have the children connect with different things in the world. And when we did this lesson, behavior adaptations, they noticed immediately, 'Oh, this is not only about animals, but about us as human beings as well.' And one of the children made a comment, 'Oh, we have adapted ourselves to this classroom, too.' Because teachers have different ways of teaching in a classroom. So they noticed that they adapted to my way of teaching. And I said, 'Well, you know what? I adapted to your way of learning, too! Because you don't learn only by reading and writing, but you learn through dance and you learn through music.' I know that if they do it through movement, through manipulatives, they are going to remember it in ten years time.

"Finding the hook" for students, Jane explained, meant "finding an alternative way to deliver the same concept using different ideas and methods." She said,

Everything's connected...I like this concept of teaching not subject by subject but teaching by concept. If we're talking about patterns let's talk about patterns in all subject areas. If we're talking about the concept of before and after, let's talk about it in all subject areas. And then teach them value lessons as well, like there's consequences to your actions. If I have a strong handle on the concept I could basically link to any subject matter... and that's where I get the creativeness out.

Arts experiences fit into, and expanded out from, the basic ways in which the teachers thought about curriculum and subjects in a connected, thematic way.

The teachers tended to use one particular art form most frequently in their teaching. Building confidence in this form then led them into other arts. The teachers' own interests and skills tended to define their primary art form. They worked most frequently in their area of greatest expertise but also found ways to move into other art forms as well. Jane, Anthony and Penny used theater improvisation and role playing most frequently. Maria was most comfortable in dance and creative movement explorations. Ted worked primarily in visual arts, including drawing, collage, and sculpture. Mark, with the least arts background of the group, collaborated with visiting artists in visual art and theater, but found music to be the most productive connection in his own teaching.

The teachers' confidence in their own artistic abilities varied widely. In discussing the role of the arts in teaching, they rarely spoke of their own artistic skills or practice, focusing instead on specific facilitation skills they had acquired and their willingness to take risks in front of their students. They said modeling excellent artistic performance was less important to the students than showing their willingness to try. All cited their own experiences as learners in the artistic process as crucial to their eventual implementation of arts in the classroom. Penny, whose own early instruction was in music but rarely used it in her teaching, learned to facilitate theater in professional development workshops. She said,

It's something I would never have tried before, until I was put in the situation where I had to do it. So what I try to do with the class is what was done with me: all those little techniques -- the mirroring of each other and the cooperation. I didn't know any of them. So I learned all of that...The most important thing is to make each other look good. I let [the students] say what they want the scene to be instead of me just picking it. And I always try to be a person that gets up there and does it and they see how hard it is, for even their teacher. Cause I'm not -- acting is my last thing. But I use that more than anything else.

Some of the teachers' projects were large and multi-disciplinary which encouraged them to branch out from their primary art form. Ted's students made masks, banners, and murals for second grade performances that also included music and dance. Maria's class transformed their room into an African Village for over a month and explored dance, music, poetry and visual art. Penny's fifth grade students worked on "Beauty and the Beast" from December until April, reading five different versions of the book before creating the script, casting and mounting the production, and performing it for the school and parents. These large scale projects were very time consuming and the teachers admitted that they did fewer projects than they used to, scaling back both the frequency and scope because of the demands of the curriculum.

Learning to structure arts processes was key to successful facilitation in the classroom. Teachers discussed a number of skills they developed in the professional development workshops and through observations of teaching artists at work. Most frequently they cited the ability to structure arts processes as the essential step to successful facilitation. Structure gave them the confidence they needed to allow the students freedom while maintaining control. Mark said, "there's a ton of freedom, but yet it's disciplined at the same time. There's respect for the other person which makes them more able to focus on their art." Within the structure of the arts processes teachers were able to set up and change groupings of students, give students leadership roles, make use of the limited space in the classroom, and allow a certain level of noise and chaos. The teachers reported that command of these aspects of the process, rather than the level of their artistic skills, was the key to their use of the arts in teaching.

The teachers' abilities to move between art forms, even ones with which they were less familiar, depended on their trust in and respect for their students. It was obvious from the way the teachers described the climate of their classrooms and the risks they took in front of their students

that they had established the conditions in which artistic experiences could take place. Students exhibited flexibility, were able to keep themselves under control, and had learned to work together on projects. With these conditions in place, the teachers could imagine and plan even more complex, in-depth experiences and said they were more likely to try them.

The teachers articulated a wide range of clear performance and personal growth goals for students through involvement in arts processes. The teachers' primary goals for students concerned higher order thinking skills and personal connections to subject matter, social development, behavioral modification and self-regulation. They emphasized fun in learning and promoted an enjoyable class atmosphere.

While many of the teachers described examples of specific curricular improvement through the arts, particularly in the area of writing, their learning objectives for students tended to be stated in more holistic terms. They wanted their students to love learning. Maria said, "I don't want to teach my kids for the test. I want to teach them for their life. I'm doing [the arts] because I know they're going to take it with them forever." "It's like slowing down the process of their thinking sometimes," Ted said. "If you have to draw about it – draw it and write it – you're going to stop and think about it more. So that seems important. It's a meditative thing, almost, if you have to draw it."

Many of the uses of the arts were not directly curricular. The teachers frequently used arts activities as transitions, to get the students focused, relieve stress, get everyone working together. "It's an attention-grabber," Penny said. "I'll tell a child, 'It's your turn today to get the class together with the beat.'" She felt that the arts were her most effective tool to build class spirit and cooperation.

Some kids wouldn't want to take a guess for fear of being put down. The class becomes so much more group oriented that they don't want to hurt each other and that helps a lot – allowing them to get up and express themselves and have the courage to trust each other and learn how to work with people.

Arts educators, looking for the most convincing rationales for the arts in the curriculum sometimes downplay the obvious motivation of fun. Classroom teachers rarely forget this part of the equation. Without diminishing the importance of what his students learn in the arts, Anthony noted, "We're in the entertainment business. Keep them interested. If you can keep them interested for 45 minutes you can do a lot. Or else they'll turn the channel." Ted concurred. "I think it's my job to make sure your child wants to come here. And I can trick him into wanting to do that, if I have things here that are going to engage him or her."

Characteristics of Schools and Support for the Arts

Pressure from supervisors and district administrators threatened teachers' autonomy and freedom and undermined collegiality in teaching. The major constraint to arts use in the classroom mentioned by five of the six teachers was increased pressure in recent years from their administrations and districts to follow specific, standardized teaching methods. They reported that this pressure resulted in a lack of

autonomy and freedom to manage the time, organization, and curriculum in the classroom. Only Ted, who taught second grade in a relatively high achieving school with a very arts-supportive principal seemed unaffected by the increased pressure for standardization. Penny said,

All these new methods have been, just mandatory with no room for any variation. Things have to be done very, very, very exactly...It's been forced down everybody's throats without any room for freedom...A lot of people are afraid to do something that might be a little different in fear that it'll be questioned.

The focus on accountability was often described by teachers as an immediate and often unfair judgment of their teaching methods. Anthony said, "I think people [teachers] would love to do this [the arts] but if you do it and someone walks into your room and says, 'why are you doing this?' you can get written up. It's a sad thing to teach with this thing over your head."

Teachers' perceptions of a lack of support for creative methods were not only related to supervisors. Collegiality seemed, in some cases, to have been damaged by the classroom-to-classroom comparisons based on test scores. Penny recalled, "Whereas you used to get [from colleagues], 'I loved how you did that; I want to try that,' now you get more resentment that you tried something. I think a lot of people resent when certain people do better than others. There's not as much camaraderie." Though she received general support and encouragement from other teachers, Jane also encountered some negative responses from colleagues who complained about her methods or the noise coming from her classroom. While pressure for test scores appeared to be relatively equal across schools, the way in which supervisors communicated with teachers and enforced the school's curricular policies and objectives seemed, to a great extent, to define the overall effect of test pressure on the climate for teachers.

Proven success according to external measures, such as tests, provided a level of autonomy and confidence. The teachers acknowledge the test score pressure but those whose students performed well on tests seemed somewhat insulated from the external pressure. Penny said, "When [a supervisor] has the confidence that you're doing the right thing, you seem to be able to veer from the day-to-day process. We took the practice tests and I was the only class that did very well so I'm being left alone. I can just continue my routine." Jane agreed, "[My students] did extremely well in both English Language Arts and in the math. So [the principal] can't really complain. I show them the results." When asked how she could start a project involving improvisational theater in the week leading up to the state reading exam, while the other fifth grades were spending most of their time in test preparation Jane replied, "It was like an ice-breaker. How can you cram something into a week's period? You just say, 'since we worked so hard since September, let's have some fun expressing ourselves.'" That attitude is certainly easier to maintain for the teacher of a high performing class, but also reveals a sense of confidence in oneself and trust in the students.

Collaborations provided support, motivation, and pedagogical expertise. Collaborations with visiting artists, colleagues, and in-school specialists provided important entry points for artistic links and curriculum connections. Mark, who had the least previous arts experience and did not take part in

the intensive summer institutes, worked closely with visiting artists over a two year period. He was an active collaborator while the artists were working with his students and found ways to keep the artistic process going and make relevant connections to the curriculum between the artists' visits. He admitted that he was skeptical at first.

I thought the clay project was going to be totally disruptive, but it worked great. It's a good atmosphere that she [the teaching artist] creates. It never seems like she's lecturing, she's talking to the person. She's always asking questions and going back and forth and it never seems to be a question that they can't really answer. And their answers are always important to her. I like her whole approach. It just works.

Mark's enthusiasm for the arts was clearly communicated to the students and was an important element in making the visiting artist successful. He credited the success of these collaborations with his respect for the artist as an effective teacher, the chance for regular joint planning and reflection time with the artist and a professional development facilitator, and the active role that he was encouraged to take in the arts activities in the classroom.

Ted, who facilitated extensive, large scale visual art projects but was not comfortable leading music or dance, frequently collaborated with his second grade colleague across the hall who played the piano and directed the students in singing. They often combined the two classes and broke into separate arts groups so that all of the students had opportunities to work in visual art, music, and dance. Though he rarely led dance activities himself, Ted showed his students videos of dance, studied important dance figures such as Alvin Ailey, and displayed posters of prominent artists in his room. While his specific knowledge of other art forms was not as extensive as his knowledge of visual arts, his understanding of aesthetic principals and his artistic pedagogy, along with his enthusiasm for other arts, made his forays into less familiar territory successful.

Limitations of time, space, and materials limited the scope and frequency of arts activities. Lack of time constantly challenged the teachers' use of the arts. Regardless of their personal values or interests the teachers knew that arts experiences need time and time is an increasingly limited commodity. Mark said, "Time is precious to me. And although I love the arts myself and the kids seem to love it, I need class time to teach the basics. I don't mean just teaching them to pass the test; they need these skills." Maria and Jane, who reported higher use of the arts, seemed somewhat able to disregard the time pressure because they were confident in the instructional value of the arts and had found efficient ways to make thematic connections throughout the curriculum.

Teachers also mentioned lack of materials and appropriate spaces as severe limitations to the kinds of projects they once undertook. In Penny's and Jane's schools overcrowding had forced classes to use the gym and auditorium as instructional spaces during large portions of the day. This limited opportunities for classes to work on performing art projects or to rehearse for upcoming programs. Tape and CD players, art posters, musical instruments and drawing materials, where available, were purchased with teachers' personal funds.

The teachers did not offer many possible solutions for dealing with the constraints they perceived. For the most part, they reported ignoring what pressures they could and adapting to and complying with those they could not ignore. As mentioned earlier, the final adaptation was to move to another school or to a new position in which the pressures to conform were less. Thus Anthony's role as a theater teacher, Maria's as a reading specialist, Ted's as an early childhood teacher and Jane's as a teacher of the gifted, were choices made in response to the pressures and constraints they felt in other situations. The two upper elementary classroom teachers, Penny and Jane, reported using the arts less frequently and in more limited ways than they had previously.

Discussion and Considerations for Professional Development in the Arts

The study of these six urban elementary school teachers paints a complex and diverse picture of the arts in the classroom. While the teachers shared a number of personality characteristics that encouraged an artistic climate in their classrooms, the types and frequency of arts experiences they facilitated varied greatly. They stood out as high arts users only in the broadest definition of arts as experience. None (except Anthony, the theater specialist) claimed to employ arts activities every day. What seemed to distinguish these individuals were attitudes that support the arts and their specific skills as facilitators of artistic processes. They exhibited ways of being and thinking about teaching that enhanced the aesthetic aspects of academic experiences and that supported the artistic expression of their students.

The nature of the artistic experiences the teachers described, their ongoing artistic adaptations to individual student needs, and the many subtle and overt ways in which they applied lessons learned from observing and working with teaching artists highlight the difficulties involved in quantifying arts usage in the classroom. Many examples of the arts in teaching described here go beyond the relatively simple questions and definitions used in the Teaching with the Arts Survey (i.e. how often do you lead a movement activity in the classroom, watch a videotaped play, study a work of art?). Teachers may not have considered their observations and discussion of visual patterns in nature, for example, or student sketches of eating utensils as "art" when asked on the survey. It is possible that teachers who have more fully integrated artistic approaches and ways of thinking into their daily practice are not even aware of many of their artistic adaptations.

Despite their independent natures and proven effectiveness, these teachers were not immune to external pressure for test improvement and "coverage" of an ever-expanding and standardized curriculum. All of the upper grade (4-6) classroom teachers expressed regret that the successful arts-based projects they used to do no longer fit in their compressed schedules. They described their current arts activities as more tightly folded into other lessons than they had previously. To the extent that the narrower focus limited the completeness of the experience and offered fewer opportunities for students to reflect, integrate, and deepen their understanding, the artistic and aesthetic qualities of these smaller scale arts activities were somewhat impaired.

These teachers provide evidence for the potential of arts workshops to affect teacher behaviors and attitudes. While they may be unusually receptive and creative individuals, all except Ted cited long term involvement (2-6 years) in professional development as essential for the application of their arts interests into classroom practice. Through a comprehensive model, widely used in other areas of professional development, teachers moved from personal experiences in adult group learning settings, to observation and collaboration with professional developers and colleagues in their own classrooms, to independent use of artistic approaches with on-going opportunities for advice and sharing with colleagues and expert mentors. The teachers reported that all of the components were critical to their independent use of artistic techniques and methods. Their continuing involvement demonstrated their enjoyment and commitment to personal and professional growth.

The teachers' use of one primary art form, and the role of that art form as a stepping stone to other arts activities, highlights the need for choice in professional development and for opportunities to acquire advanced as well as basic skills. Most professional development initiatives stay at an introductory level. Even extended arts workshops often have general exposure, rather than specific implementation, as their main goal for teachers. This is understandable, given the variety of experience and ability levels of the participating teachers. The teachers in this study remind us, however, that previous experience in the arts is not an absolute prerequisite for becoming an effective facilitator of arts activities. Most identified repeated immersion in the arts in summer institutes as invaluable in helping them adapt arts processes for the classroom and in preparing them to implement those adaptations. By working intensively in a single art form every day, those who attended the institutes experienced the completion of arts processes, saw potential products and outcomes, repeated and added to basic warm-up activities, and practiced risk-taking in a highly supportive environment. The sense of wholeness in the experience, which is almost impossible to achieve in stand-alone or after-school workshops, was key to allowing personal connections, feelings, and memories to emerge. These teachers described their experiences as learners -- taking risks, dealing with self-consciousness, gaining confidence and feeling successful -- as the most lasting lessons taken from the arts workshops.

The wide variety of arts approaches and pedagogical adaptations discussed here demonstrates the challenges involved in conducting research on the arts in teaching. The problems inherent in research based on self-report are magnified when looking at so complex and multi-faceted a subject. Careful observational studies are needed to understand more fully the myriad ways in which artistic experiences can be seen in classrooms and to develop methods for evaluating the extent and depth of those experiences. Evaluative tools to identify and assess artistic teaching methods would help to place teachers on a developmental continuum of arts usage and begin to make more direct connections between professional development experiences and actual teaching practices. Building on the work of Paul Torrance (1970), James Smith (1966), Seymour Sarason (1999) and many others, we could also further investigate the fundamental questions about

individual potential for developing and nurturing creative and artistic attitudes among both prospective and experienced teachers.

Conclusion

The teachers in this study were able to incorporate the arts into their teaching because artistic approaches were congruent with their educational values, their deep caring about children, and their general attitude toward life. Their objectives for students were emotional and behavioral, as well as curricular. Maria's goal was to have her students love reading and always carry a book with them. Ted wanted to slow down the students' thinking to allow them to ponder and look. Anthony wanted students to be risk-takers. Penny wanted students to collaborate and respect each other. Mark wanted students to learn focus and discipline. Jane hoped to inspire unique, imaginative thinking. These values, more than a specific content objective, motivated the teachers' use of the arts.

For these teachers the arts offered an opportunity to express their passions and interests in the world and their commitment to children and teaching. They also saw within arts processes techniques that could help them reach more students more deeply. The difficulty in studying applications of the arts in the classroom comes back to a question of definition. In the moment-to-moment experience of teaching, the line between appreciation of aesthetic qualities in everyday experience and full-fledged arts activities may, at times, be difficult to distinguish. To the extent that professional development experiences can stimulate the teacher's creativity and willingness to take risks, demonstrate an artistic model of instruction, and provide personal meaning in teaching and learning, they can make a difference in daily teaching practice.

References

- Adams, G. L., & Engelmann, S. (1996). *Research on direct instruction: 25 years beyond DISTAR*. Seattle: Educational Achievement Systems.
- Allen, D., & Blythe, T. (2004). *The facilitator's book of questions: Tools for looking together at student and teacher work*. New York: Teachers College Press.
- Arts Connection. (1997). *New Horizons: Report to the Jacob Javits gifted and talented students education program*. Washington, DC: United States Department of Education, Office of Education Research and Improvement, #R206A00148.
- Arts Education Partnership. (1999). *Gaining the arts advantage: Lessons from school districts that value arts education*. Washington D.C.: Author.
- Arts Education Partnership. (1999b). *Champions of change: The impact of the arts on learning*. Washington D.C.: Author.
- Beardsley, M. C. (1970). Aesthetics and education. In R. A. Smith (Ed.). *Aesthetic concepts and education*, (pp. 3-20). Urbana, IL: University of Illinois.
- Bolton, G. (1984) *Drama as education*. London: Burnt Mill.
- Buermann, E. W. (1992). Montessori in public schools: Interdependence of the culture of the school, the context of the classroom and the content of the curriculum. In M. H. Loeffler (Ed.). *Montessori in contemporary American culture*. Portsmouth, NH: Heinemann.
- Burnaford, G. E., Aprill A., & Weiss, C. (Eds.). (2001). *Renaissance in the classroom: Arts integration and meaningful learning*. Mahwah, NJ: Lawrence Erlbaum.
- Calkins, L. M. (1994). *The art of teaching writing*. Portsmouth, NH: Heinemann.
- Consortium of National Arts Education Organizations. (1994). *National standards for arts education*. Reston, VA: Music Educators National Conference.
- Council of Chief States School Officers. (1999). *Arts education assessment consortium year-end report & collection of refined exercises*. Washington D.C.: Author.

- Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York: Harper Collins.
- Darling-Hammond, L. (Ed.) (1999). *Teaching as the Learning Profession : Handbook of Policy and Practice*. San Francisco: Jossey Bass.
- Deci, E. L., Kasser, T., & Ryan, R.M. (1997). Self-determined teaching: opportunities and obstacles. In J. L. Bess (Ed.). *Teaching well and liking it: Motivating faculty to teach effectively* (pp. 57-71). Baltimore: Johns Hopkins.
- Dewey, J. (1933). *How we think*. Boston: Heath & Co.
- Dewey, J. (1934) *Arts as experience*. New York: Minton, Balch & Co.
- Dewey, J. (1958). *Experience and nature*. New York: Dover.
- Efland, A. D. (1979) Conceptions of teaching in art education. *Art Education*, 32(4), 21-33.
- Eisner, E. W. (1994). *Cognition and curriculum reconsidered*. (2nd ed.). New York: Teachers College Press.
- Erlanson, D. A., Harris, E. L., Skipper, B. L., & Allen, S. D. (1993). *Doing naturalistic inquiry*. Newbury Park, CA: SAGE.
- Fowler, C. (1996). *Strong arts, strong schools*. New York: Oxford University Press.
- Fried, R.L. (2005). *The game of school: Why we all play it, how it hurts kids, and what it will take to change it*. San Francisco: John Wiley and Sons.
- Gage, N. L. (1978). *The scientific basis of the art of teaching*. New York: Teachers College Press.
- Gardner, H. (1983). *Frames of mind*. New York: Basic Books.
- Gardner, H. (1993). *Multiple intelligences: Theory into practice*. New York: Basic Books.
- Gatto, J.T. (2002). *A different kind of teacher: Solving the crisis of American schooling*. Albany, CA: Berkeley Hills.

- Gipps, C. (1999). Socio-cultural aspects of assessment. In A. Iran-Nejad & P.D. Pearson (Eds.). *Review of Research in Education*, 24, 355-392. Washington, DC: American Education Research Association.
- Goleman, D. P. (1995). *Emotional intelligence*. New York: Bantam Books.
- Hansen, D. T. (2005). Creativity in teaching and building a meaningful life as a teacher. *Journal of Aesthetic Education* 39(2), 57-68. Champaign, IL: University of Illinois Press.
- Hattie, J., Jaeger, R.M., & Bond, L. (1999). Persistent methodological questions in educational testing. In A. Iran-Nejad & P.D. Pearson (Eds.). *Review of Research in Education*, 24, 393-446. Washington, DC: American Education Research Association.
- Hargreaves, A., & Fullan, M.G. (1992). *Understanding teacher development*. New York: Teachers College Press.
- Hargreaves, D. J., Galton, M. J., & Robinson, S. (1989). Developmental psychology and arts education. In D. J. Hargreaves (Ed.). *Children and the arts*, (pp. 141-159). Philadelphia: Open University Press.
- Hyde, A. A. (1992). Developing a willingness to change. In W.T. Pink, & A.A. Hyde (Eds.). *Effective staff development for school change*, (pp. 171-190). Norwood, NJ: Ablex Publishing.
- Jackson, P. W. (1998). *John Dewey and the lessons of art*. New Haven: Yale University Press.
- Kendall, J.S., & Marzano, R.J. (1997). *Content knowledge: a compendium of standards and benchmarks for K-12 education*. Aurora, CO: McRel.
- Kolb, D. A. (1984). *Experiential learning*. Englewood Cliffs, NJ: Prentice Hall.
- Lincoln, Y. S. & Guba, E. G. (1985). *Naturalistic inquiry*. Beverly Hills, CA: Sage.
- McKean, B. (1999). Teachers' orientations toward arts education: The creative, the production and the academic arts. Paper presented at the annual meeting of the American Education Research Association, Montreal.
- National Center for Education Statistics. (1995). *Arts education in public elementary and secondary schools* (NCES 95-082). Washington D.C: Author.

- National Center for Education Statistics. (2002). *Arts Education in Public Elementary and Secondary Schools: 1999-2000* (NCES 2002131). Retrieved October 10, 2006 from <http://nces.ed.gov/surveys/frss/publications/2002131/2.asp>.
- New York City Department of Education. (2005). *Blueprint for teaching and learning in the arts: Dance grades preK-12*. New York: Author.
- Oreck, B. A. (2000). Teaching with the arts survey. Unpublished survey. University of Connecticut, Storrs.
- Oreck, B. A. (2001). The arts in teaching: An investigation of factors influencing teachers' use of the arts in the classroom. Doctoral dissertation, University of Connecticut. ProQuest cat. # 9999695.
- Oreck, B. A. (2004). The Artistic and professional development of teachers: A study of teachers' attitudes toward and use of the arts in teaching. *Journal of Teacher Education*, 55(1), 55-69.
- Osborne, H. (1991). Types of aesthetic theory. In R.A. Smith & A. Simpson (Eds.). *Aesthetics and arts education* (pp. 32-38). Urbana, IL: University of Illinois Press.
- Perpich Center for Arts Education. (2005). *Research, assessment and curriculum*. Retrieved September 1, 2005 from www.pcae.k12.mn.us/rac/pubs/facs/dance.pdf.
- Peterson, R., & Marion, E. (Eds.). (1990). *Literature groups in action*. New York: Scholastic Press.
- QSR Nud•ist 4.0 [computer software]. (1999) Thousand Oaks, CA: Scolari/Sage Publications.
- Remer, J. (1996). *Beyond enrichment: Building effective arts partnerships with schools and your community*. New York: American Council for the Arts.
- Richards, M.C. (1980). *Toward wholeness: Rudolph Steiner education in America* Middletown, CT: Wesleyan University Press.
- Sarason, S. B. (1999). *Teaching as a performing art*. New York: Teachers College Press.
- Slavin, R. E., & Madden, N. A. (1999) *Disseminating success for all: Lessons for policy and practice*, 30. Baltimore: Center for Research on the Education of Students Placed at Risk.
- Smith, J. A. (1966). *Setting conditions for creative teaching in the elementary school*. Boston: Allyn and Bacon.

- Stake, R., Bresler, L., & Mabry, L. (1991). *Custom and cherishing: The arts in elementary schools*. Urbana, IL: National Arts Education Research Center at the University of Illinois.
- Sternberg, R.J. (1988). *The triarchic mind: A new theory of human intelligence*. New York: Penguin.
- Strauss, A.L., & Corbin, J. (1990). *Basics of qualitative research: Grounded theory procedures and techniques*. Newbury Park, CA: SAGE.
- Stevenson, L. M & Deasy, R. J. (2005). *Third space: When learning matters*. Washington: Arts Education Partnership.
- Tennant, M., & Pogson, P. (1995). *Learning and change in the adult years*. San Francisco: Jossey-Bass.
- Torrance, E. P. (1970). *Encouraging creativity in the classroom*. Dubuque: Wm. Brown Co.
- Vygotsky, L. S. (1971). *The psychology of art*. Cambridge: MIT Press.
- Wenzel, E. (1961). Finding meaning in teaching, in A. Miel (Ed.). *Creativity in teaching* (pp. 41-70). Belmont, CA: Wadsworth.
- Weschler, L. (1982). *Seeing is forgetting the name of the thing one sees: A life of contemporary artist Robert Irwin*. Berkeley: University of California Press.
- Wiggins, G. (1998). *Educative assessment: Designing assessments to inform and improve student performance*. San Francisco: Jossey-Bass.
- Wolf, D. P., & Reardon, S. F. (1996). Access to excellence through new forms of students assessment. In J.B. Baron & D. P. Wolf (Eds.). *Performance-based student assessment: challenges and possibilities*. 95th Yearbook of the National Society of Education, 1, 1-31. Chicago: University of Chicago Press.

About the Author

Barry Oreck is director of professional development for the Schoolwide Enrichment Model in the New York City Public Schools and an adjunct professor at Long Island University, Brooklyn, the University of Connecticut, and the International Learning Styles Center of SUNY Buffalo. He received his doctorate in Educational Psychology from the University of Connecticut. His research

focuses on the nature, identification, and development of artistic talent and the professional development of classroom teachers to use the arts. While at Arts Connection in New York City, he developed the Talent Assessment Processes (D/M/T TAP) a process to reliably and equitably identify students with potential talent in the performing arts, which has been adopted by the Ohio Department of Education along with many other schools around the country. His work has been published in the Journal of Teacher Education, Teaching Artist Journal, Gifted Child Quarterly, and Arts Education Policy Review among others.

Appendix A

Sample Questions from the Teaching with the Arts Survey

(Questions in each category cover all four major art forms)

Categories derived from factor analysis	
Importance	<p>Q2. How important do you feel it is for your students to listen to a piece of music (<i>e.g. to study a culture, concept, or time period</i>)?</p> <p>Q7. How important do you feel it is for your students to engage in theater activities (<i>e.g. play a role from a piece of literature, write a play with characters students developed</i>)?</p> <p>Q28. I feel that there are many students in my class who would especially benefit from more arts activities in the curriculum.</p>
Support	<p>Q.29. I am free to use new teaching approaches in my classroom as I see fit</p> <p>Q27. In general, my school is supportive of innovative teaching approaches.</p>
Self (Image and Efficacy)	<p>Q30. I consider myself a highly creative person.</p> <p>Q26. I feel confident in my ability to facilitate theater activities.</p>
Constraints	<p>Q20. I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.</p> <p>Q18. I feel that I don't have enough time to teach the arts along with the rest of the curriculum.</p>
Open Ended Questions	
Q32. What do you feel is the strongest current motivation for you to use the arts in your teaching?	
Q33. What do you feel would motivate you to use the arts more often than you already do?	
Frequency (Dependent Variable in regression analysis)	
How frequently do you: Q14. read or watch a tape of a play with your students?	
Q16. lead a visual arts activity with your students?	

International Journal of Education & the Arts

Editors

Tom Barone

Arizona State University, U.S.A

Liora Bresler

University of Illinois at Urbana-Champaign, U.S.A.

Executive Editor

Gene V Glass

Arizona State University, U.S.A.

Associate Editors

Laurel Campbell

University of Illinois at Urbana-Champaign, U.S.A.

Jason Helfer

Knox College, U.S.A.

Regina Murphy (2002-2004)

St. Patrick's College, Dublin City University, Ireland

Tracie Costantino (2000-2004)

University of Illinois at Urbana-Champaign, U.S.A.

Alyson Whyte (2002-2004)

Auburn University, U.S.A.

Editorial Board

Peter F. Abbs	University of Sussex, U.K.
Eunice Boardman	University of Illinois at Urbana-Champaign, U.S.A.
Norman Denzin	University of Illinois at Urbana-Champaign, U.S.A.
Kieran Egan	Simon Fraser University, Canada
Elliot Eisner	Stanford University, U.S.A.
Magne Espeland	Stord/Haugesund University College, Norway
Gary McPherson	University of New South Wales, Australia
Robert Stake	University of Illinois at Urbana-Champaign, U.S.A.
Susan Stinson	University of North Carolina—Greensboro , U.S.A.
Christine Thompson	Pennsylvania State University, U.S.A.
Peter Webster	Northwestern University, U.S.A.