ABSTRACT

Title of dissertation: ARTS INTEGRATION FOR UNDERSTANDING:
                           DEEPENING TEACHER PRACTICE IN AND
                           THROUGH THE ARTS

                           Linda E. Krakaur,
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Arts integration is promoted as a powerful instructional method to address the

needs of 21st century students. Teaching in and through the arts can support learners in

envisioning, constructing, and communicating deep understandings of themselves, their

communities, and the world. A co-equal, cognitive style of integration requires teachers

to balance learning in the arts and non-arts content areas and orient instruction toward

investigations of shared concepts. While the co-equal, cognitive style dominates the

literature, in practice, this style is rarely achieved. This study centers on a professional

development program designed to guide teachers in striving for a co-equal style.

This research investigates the instructional practices of four teachers who

completed a one-year course of studies at a large, public university. Course content

focused on creative processes, arts integration theory, art forms and authentic assessment.

The methods for this case study research included observations, pre and post lesson

interviews, focus group interviews, and analysis of arts integrated lesson plans.

The findings indicate that all of the teachers were able to achieve a co-equal style, but not sustain it over the course of the lesson. The case study teachers enacted a variety of roles to orient instruction toward understanding rather than isolated skills and knowledge. They demonstrated artistic habits of mind, made creative pedagogical choices, and facilitated arts-based discourses during instruction. Yet, the teachers demonstrated challenges when facilitating student reflection in the arts and designing authentic integrated assessments. This study suggests that a co-equal style is possible and benefits both teachers and students, but greater training in how to facilitate creative processes may be needed, so teachers can account for the unique ways of knowing that occur in the third-space.

ARTS INTEGRATION FOR UNDERSTANDING: DEEPENING TEACHER
PRACTICE IN AND THROUGH THE ARTS

by

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Dedication

Every child is an artist,

The problem is how to remain an artist when we grow up.

-Pablo Picasso

La Muse (1935)

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This dissertation is very much a collaborative effort.

First, I would like to thank the Krakaur/Baroff family for encouraging me to focus on achievement from a young age. These urgings have greatly informed both my personal and academic aspirations.

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CHAPTER 1

TWENTY-FIRST CENTURY TEACHING AND LEARNING IN AND THROUGH THE ARTS

In a time of drastic change, it is the learners who inherit the future.

-Eric Hoffer, philosopher

In the 21st Century, public schools in the United States are charged with preparing every learner for a rapidly changing and complex society. College and career-ready graduates are depicted as innovative and critical thinkers fluent in a broad range of literacies described as ecoliteracy, media literacy, financial literacy, socio-emotional literacy, multicultural literacy, health literacy, and artistic literacy (21st Century Schools, 2014). College and career-ready learners are also expected to demonstrate deep understandings of academic content as they will be called upon to analyze topics of "global significance" and resolve conflicts in an "increasingly interconnected world" (Boix-Mansilla & Jackson, 2011, p. 8). In sum, 21st century students are envisioned as global citizens who can both contribute to society and compete in the marketplace (Edwards, Gilroy, & Hartley, 2002).

To address the needs of college and career-ready learners, educational scholars envision new approaches to teaching and learning. Research indicates that 21st century learners benefit when teachers implement cross-disciplinary curriculum and inquiry-based instruction (Gut, 2011). Students also benefit from having extended time to investigate authentic problems, to analyze "new patterns of behavior" and to apply "new combinations of actions" (p. 139). Additionally, students who have teachers that can model flexible mindsets and risk taking during instruction are more likely to develop these dispositions themselves (Wiggins, 1989). In essence, 21st century teachers need to

perform complex roles in classrooms "if students' creativity, intellectual curiosity, emotional health, and sense of active citizenship are to be realized" (Day, 2004, p. 9). Successful college and career-ready learners depend upon teachers who can plan for and implement lessons with 21st century skills, knowledge and dispositions in mind.

Arts integration is described as a powerful instructional method teachers can implement to prepare college and career-ready learners (President's Committee on the Arts and Humanities [PCAH], 2011). Arts integration is enacted when teachers incorporate artistic elements, processes, and ways of knowing across disciplines to address the needs of the 'whole learner' (Stevenson & Deasy, 2005). Interest in arts integration has been steadily increasing as this method of instruction is associated with cognitive, emotional, and social growth (Stevenson & Deasy, 2005). Best practices are envisioned as a collaborative partnership between arts specialists and classroom teachers focused on improving student achievement and understanding through "a marriage of art and cognitive learning processes" (Brigham, 1978, p. 31).

Arts integrated instruction in public school systems is growing in popularity although the reasons schools adopt this reform may vary. Some schools promote arts integrated instruction as a way to augment decreases in arts funding (Fowler, 1996); to more deeply engage learners (Cornett, 2007); to advance twenty-first century skills (Goldberg, 2012); or to improve the quality of teaching and learning (Burnaford, 2001). Marshall (2005) contends that substantive arts integration serves as a "sound pedagogy" which reveals "concepts that are common to art, the discipline with which it is integrated, and the mind in general" (p. 228). Teachers who implement integration as a "sound

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pedagogy" are able to integrate the arts and non-arts in a balanced, fluid and authentic manner. While this balanced style of integration, known as "co-equal," tends to dominant the scholarship, researchers suggest it is the least practiced in public schools (Bresler, 1995). Arts integration may be theorized as a powerful way for teachers to meet the needs of 21st century students; however, research indicates that teachers tend to integrate the arts in a shallow fashion (Irwin, Gouzouasis, Leggo, & Springgay, 2006, p. 3). Greater study is needed in terms of how to orient arts integrated instruction toward the "dimensions of quality" associated with 21st century teaching and learning (McCann, 2010).

This dissertation focuses on the impact of a university-level professional development program in arts integration. More specifically, this study investigates what happens when teachers strive for a deep level of integration aligned with the needs of college and career-ready learners. As part of this study, I investigated how four case study teachers planned for and implemented arts integrated lessons. I looked specifically at the roles that teachers enacted and the instructional decisions that they employed while striving to implement a co-equal style. This study is designed to add to a small but growing body of knowledge on how to improve the quality of arts integrated instruction in public schools (McCann, 2010).

Teaching and Learning in 21st Century Classrooms

In order to situate this study within the context of 21st century classrooms, I begin this section by describing the "institutional realities" teachers confront in schools (Cochran-Smith, 2003), the unique characteristics of 21st century learners, and the role

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that professional development may play in improving teacher practice. I follow by describing the current status of arts education in public schools and the function arts integration may serve in addressing the needs of 21st century learners. I conclude the chapter with an overview of the study and key terms. In essence, this chapter explains why arts integrated instruction within a 21st century frame requires teachers to perform in ways that are noticeably different from standard practice.

Teacher Professionalism in 21st Century Contexts

In the past two decades, the influence of the federal government and corporate leaders within educational domains has steadily increased (Day & Sachs, 2004). Educational policies such as *No Child Left Behind* (NCLB) and *Race to the Top* (RTT) reflect the priorities of those who believe that business-oriented and "technical solutions" will improve 21st century teaching and learning (Mehta, 2013). High-stakes accountability measures tied to teacher pay, job retention, and tenure serve as the cornerstones of recent federal reforms (U.S. Department of Education, 2009). As a result of sweeping federal mandates, policymakers have greater influence over what is taught and how it is taught than in previous decades.

Twenty-first century teaching is described as "unforgivingly complex" (Cochran-Smith, 2003). Educators must learn to reconcile the "technocratic logics" (Mehta, 2013) of high-stakes mandates with the complex needs and elevated expectations for 21st century learners. They face new "institutional realities" (Cochran-Smith, 2003) where scripted curriculum and high-stakes accountability measures may limit teacher autonomy (Wills & Sandholtz, 2009). Twenty-first century teachers walk a metaphorical tightrope

between complying with mandates crafted by those who are far removed from daily classroom realities and responding authentically and in 'real-time' to students' needs based on professional knowledge and training. As a result of these institutional realities, the teaching profession has reached a point of crisis (Mehta, 2013). Teachers express frustration on the job (Elmore, 2002) and uncertainty about the value of their "professional and personal identities" (Smith & Kovacs, 2011, p. 202). Growing numbers are exiting the field (Mehta, 2013), and those who remain increasingly wonder if they have the authority to make instructional decisions in the best interest of their students (Pedulla, Abrams, Madaus, Russell, Ramos & Miao, 2003; Valli & Buese, 2007).

Despite the changing landscape and influence of educational policies, teachers who remain in public schools have a responsibility to understand the significance of the instructional decisions they employ. Teachers have been described as the single most important in-school variable with regard to student performance (The Education Trust, 2013). Their instructional decisions have consequences that impact "student learning, identity, and future educational opportunities" (Darling-Hammond, Hammerness, Grossman, Rust & Shulman, 2005, p.172). In an era when economic and social changes are swift and significant, and the expectations for all learners are elevated, the roles that teachers play and the decisions that they enact have enormous consequences for their students and for society.

Reimagining Teacher Professionalism

Professional educators are described as those who apply "discretion and

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specialized knowledge" to attend to the diversity of their students' "interests, needs, and personal circumstances" (Wills & Sandholtz, 2009, p. 1110). While educational mandates present one variable in teacher decision making, the characteristics of 21st century students pose another set of challenges. Students in the 21st Century are racially and ethnically diverse, consumed with technology (Conole, de Laat, Dillon, & Darby, 2008) and reflective of a growing economic gap in the nation (Cooper, He, & Levin, 2011). The diversity of identities, languages, and funds of knowledge present in 21st century classrooms create a dynamic and complex landscape for teachers to manage.

Given the characteristics of 21st century learners, teachers need to create "culturally responsive" classroom environments (Gay, 2000) where diverse and technologically savvy students are able to view the world from multiple perspectives, to problem-solve, to communicate effectively and to build relationships across boundaries (Conole et al., 2008). Twenty-first century teachers also need to convert their content knowledge into forms that are "pedagogically powerful" (Shulman, 1987) and "allow the majority of students to develop deep understandings of important subject matter" (Bransford, Brown, & Cocking, 2000, p. 6). In essence, the success of 21st century learners depends upon the ability of teachers to make skilled decisions and implement ambitious teaching methods to move students beyond the current "two dimensional schooling environment" (Vitulli, Santoli, & Fresne, 2013).

A Vision for High Quality Teaching

Given the immense challenges of working in 21st century educational settings, educators need a new framework from which to situate themselves and their practices

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(Biesta & Miedema, 2002). With this goal in mind, Goodwin (2010) has developed a list

of five "global competencies" that illustrate the types of knowledge, skills and

dispositions professional educators can master to improve 21st century teaching and

learning.

       1. Personal knowledge – the ability to think critically about assumptions and tacit

       understandings relating to schooling; to develop a revised philosophy of teaching

       2. Contextual knowledge – the ability to understand the multiple influences on

       student learning including the classroom context, the community, and the socio-

       cultural, historical, economic, structural, and political factors

       3. Pedagogical knowledge – the ability to thoughtfully apply content knowledge,

       theories, methods and strategies to the unique needs of the learners; to create

       curriculum that is authentic and relevant to the community

       4. Sociological knowledge – the ability to consider and respond to issues of

       diversity, social justice, and inequity

       5. Social knowledge – the ability to work with others, to communicate clearly, to

       resolve conflicts, and to participate effectively in democratic processes.

Creating a teaching force of globally competent educators will take enormous effort and

many years to achieve. However, teachers who wish to improve their decision making

and respond more effectively to the needs of their students can begin to develop these

competencies now. Teachers can learn to think more critically and consciously about

their educational goals and instructional practices (Darling-Hammond, et al., 2005). They

can also develop deeper understandings of their students, expand their curricular visions

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and options, and respond with professionalism to student needs. Through high quality

professional development, teachers can better align their practices and instructional

decisions to meet the needs of college and career-ready learners (Rinke & Valli, 2010).

<center>**Twenty-First Century Professional Development**</center>

Professional development for teachers can be a "key factor" in creating change in

schools and classrooms (Stevenson, 2006). High quality professional development

provides teachers with opportunities to reflect on their assumptions and beliefs and to

develop more ambitious teaching practices (Rinke & Valli, 2010). Theorists suggest that

during professional development, teachers should be framed less as static workers and

more as lifelong learners who thrive in communities where self-efficacy and authentic

applications of knowledge are encouraged (Draper, 2008; Penuel, Fishman, Yamaguchi,

& Gallagher, 2007; Webster-Wright, 2009). To counter the impact of institutional

realities, professional developers are urged to consider the "thinking, feeling, acting, life,

context and change purposes of teachers over the span of their careers" (Day & Sachs,

2004, p. 12).

Gardner and Reese (as cited in Strauss, 2014) submit that one of the biggest

challenges in the current high-stakes environment is that systems have "robbed teachers

of the capacity to be creative, passionate or innovative in their practice" (para. 11).

Edwards et al. (2002) suggest that instructional decision making improves when teachers

are trained to make "informed interpretations" and take "deliberate actions" rather than

implement "blueprints for pedagogy" (p. 149). Effective professional development in the

21st Century will address the needs of the 'whole' teacher, including their institutional

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realities, the complex needs of their students, and the importance of teacher professionalism. Striving toward global competency requires teachers to demonstrate considerable commitment and dedication. Likewise, professional developers will need to provide a sound rationale, clear instructional models, and ongoing support to orient teacher instruction away from standardization and toward more robust and reflective practices.

Federal legislation and educational reforms impact not only teacher professionalism but also the quality of professional development teachers receive. To comply with federal policies, school systems increasingly focus professional development on "state sanctioned" programs and strategies designed to increase student performances on standardized tests (Wills & Sandholtz, 2009). Thus, professional development dedicated to deepening teacher content knowledge and diversifying pedagogical approaches has decreased at the same time that classroom environments have grown in complexity (Smith & Kovacs, 2011). Elmore (2007) suggests that many schools either lack the funding or the authority to train teachers in more ambitious teaching practices. On the other hand, universities, as external providers, generally have greater latitude than school systems when determining the content and goals for professional development. Since teachers currently receive little exposure to the skills, knowledge and dispositions reflective of globally competent educators, those in higher education can help to fill that niche.

Introduction to the Study

This study investigates the impact of a year-long professional development

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program designed as a partnership between a large urban school district and a public university. In 2014, faculty and instructors selected 14 teachers from a local school system to complete nine credit hours in arts integration and teacher leadership. Since arts integration is promoted as a reform that meets the needs of diverse 21st century learners (PCAH, 2011), the professional development team selected applicants who framed integration as a way to both improve their professional practice and support diverse students in experiencing greater success in school. The faculty and instructors also looked for teachers who could be potential leaders and support shifts in practice in their building.

Teachers selected for the arts integration cohort constituted a wide range of subject areas and grade levels. Cohort members also differed in terms of teaching experience and familiarity with arts integrated instruction. A grant to improve 'teacher quality' provided funding for instructor salaries and partial tuition reimbursement for members of the cohort who completed four graduate courses. All cohort members were expected to complete the following sequence of classes: *Foundations in Arts Integration, Art Forms, Teacher Leadership and Instruction, and Practicum.*

Theoretical Context for the Study

Effective professional development for teachers is essential to improving public schools (Borko, 2004). Designing quality professional development requires sophisticated conceptions of teaching and learning given the rapid changes in society, the highly complex characteristics of 21st century learners, and the negative impact of current educational reforms on teacher autonomy and professionalism. Key features of quality professional development include an emphasis on content focus, active learning,

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coherence, duration, and collective participation (Desimone, 2009). While these features provide cornerstones of how effective programs can be organized, many questions remain regarding how teachers can be prepared to make effective instructional decisions in complex circumstances. In many ways, designing professional development for 21st century teachers remains a largely theoretical endeavor.

The professional development at the core of this study provided participants with clear examples of how arts integrated teaching methods could be oriented toward the needs of college and career-ready learners. The faculty and instructors framed arts integration as an inquiry-based method of teaching implemented by "creative pedagogical experts" (Hansen, 2005) who work in complex classroom spaces. Attention to process, informed decision making, and reflection were emphasized in all courses. Faculty and instructors also strived to create collaborative learning spaces where participants could take risks and engage in the construction of artistic products.

With respect to global competencies, this study focuses specifically on the impact of the professional development on teacher pedagogical knowledge in and through the arts. While all aspects of global competence are important, teachers who strive to implement high-quality arts integration will need to develop a unique set of skills, knowledge and dispositions related to artistic domains of learning. High quality arts integrated instruction requires teachers to make highly informed instructional decisions, to frame arts-based experiences and projects within authentic contexts, and to skillfully facilitate artistic processes. All aspects of global competence were touched on during the professional development program; however, this study focuses specifically on how the

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participants employed pedagogical knowledge while planning and implementing arts integrated lessons. As mentioned at the beginning of this chapter, arts integrated instruction is a growing reform movement; yet, greater study is needed to better understand the nature of high-quality arts integrated teaching and learning (Rinne, 2016).

Arts and Education

Developing classroom environments where students can manifest college and career readiness requires educators to utilize dynamic teaching methods and forms of knowledge that are both powerful and adaptive. These forms need to resonate with diverse learners, complement varied learning styles, embody multiple perspectives, express authentic and complex points of view, and represent ideas that have both personal and global consequence. These forms must also translate across disciplinary boundaries.

While few forms of knowledge currently used in classrooms could meet all of these criteria, the arts do have this potential. Art forms such as dance, drama, music and visual art predate the use of writing and numbers as forms of literacy (Cornett, 2007). They are accessible to all students as children "naturally depend on the arts to construct meaning of the world around them" (Gullatt, 2008, p. 20). Arts experiences are powerful for students. During arts-based learning events, the mind, body, senses and emotions are activated, which can produce a deep level of engagement and a more elaborate processing of experiences, information and ideas (Diamond, 1999; Medina, 2008). In terms of breadth, the arts provide a medium for students to acquire deep understandings "of our several worlds: the physical world, the biological world, the world of human beings, the world of human artifacts, the world of self" (Gardner, 1999, p. 72). Arts-based activities

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are also intellectually rigorous and can support academic achievement (Burnaford, Brown, Doherty, & McLaughlin, 2007; Burton, Horowitz, & Abeles, H, 2000; Catterall, 1998; Hamblen, 1993). Students who participate in the arts have "virtually unlimited opportunities" to conduct disciplined investigations, to practice close analysis, and to respond creatively to matters of importance (Boix-Mansilla & Jackson, 2011). The arts represent the totality of the human experience and provide a context for 21st century learners to make sense of curriculum while making sense of the world – a concern often missing in contemporary classrooms.

Arts as Ways of Knowing

Arts experiences generally reside on the margins of public education as "curriculum enrichments, rewards to good students, or electives for the talented" (Rabkin & Redmond, 2006, p. 60). Mounting research demonstrates that students who traditionally struggle in school as a result of economic, language, or learning barriers have the least access to arts education (Rabkin & Hedberg, 2011) yet benefit the most from the positive "effects" of arts-based learning (Cornett, 2007; Rabkin & Redmond, 2006). Reframing the arts as core rather than as 'extras' is described as one method for students to gain greater access to the ways of knowing that are indicative of 21st century college and career-ready graduates (PCAH, 2011).

Arts-based teaching and learning prioritizes forms of knowledge and creative processes that are inclusive and responsive to the needs of all students, particularly those with diverse cultural backgrounds, language assets, and learning styles (Anderson, 2014). Studies show that teachers who utilize the arts can create dynamic learning environments

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and conditions that contribute to improved student performances on a variety of measures (Catterall, 1995; Cornett, 2007; Stevenson, 2006). Involvement in the arts has been associated with a broad range of benefits, especially for students who traditionally struggle in public schools, including higher rates of graduation, college attendance, and civic engagement (Catterall, Dumais, & Hampden-Thompson, 2012). Teachers who utilize the arts offer students powerful learning experiences where creativity, flexibility, higher-level thinking and authentic performances of understanding are encouraged. Students who participate in the arts work with diverse media, engage in collaborative projects, and strive to communicate clearly for varied audiences. Globally competent teachers who act as creative pedagogical experts can strive to transform classroom spaces by integrating the arts in a robust manner.

Arts Integration Defined

Arts integration is a method of teaching in which interdisciplinary knowledge, creative processes, and artistic habits of mind can be blended to elevate student learning. Teachers provide opportunities for students to work 'in' an art form (i.e., music, dance, theatre, visual art) and 'through' an art form (i.e., integrated) to achieve academic, artistic, social, and personal goals. Robust arts integration is not designed to substitute for arts education, but rather to extend learning opportunities in and through the arts throughout the day. Teachers who integrate the arts with fidelity offer enhanced "learning opportunities" for all students, particularly those placed at risk in 21st century classrooms (Anderson, 2014).

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Arts integration as an instructional method has grown in popularity since schools that integrate the arts "have been yielding some particularly promising results in school reform and closing the achievement gap" (PCAH, 2011, vi). However, the outcomes associated with 'promising results' may not align with the characteristics of college and career-ready learners (Kincheloe, 2005). Rather, teachers who integrate the arts typically implement this method at a superficial level by gearing instruction toward knowledge acquisition rather than deep understanding (Irwin, Gouzouasis, Leggo, & Springgay, 2006). Shallow integration occurs as a result of a "reductionistic, decontextualized, or simplistic" (p. 3) framing of interdisciplinary concepts. Improving the quality of arts integrated instruction requires arts and non-arts teachers to develop content-specific knowledge in multiple areas, to create authentic connections between disciplines, and to demonstrate skills that "epitomize expert teachers" (Bresler, 1995). Additionally, robust arts integrated practices are manifested when teachers value the artistry of teaching as much as the technical feats. In sum, integrating the arts with fidelity requires teachers to have intensive and ongoing training aligned with the unique kinds of pedagogical knowledge and skills associated with high quality practices.

Foundations for the Study

Arts integration is conceptualized by artists, teachers, instructional specialists, theorists, and program providers in diverse ways. Effective arts integrated instruction is often "assumed" to happen and is rarely "problematized" (Irwin et al., 2006). Although arts integration is becoming more prevalent in public schools, greater clarity is needed to improve instructional quality, systematize implementation, and share best practices

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(McCann, 2010). Research in arts integration tends to focus more on student outcomes rather than how teachers design instruction, facilitate learning or conceptualize integration (Irwin et al., 2006; Rinne, 2016). Providing teachers with greater access to high-quality professional development in arts integration is viewed as integral to improving the implementation of this reform (PCAH, 2011).

Professional Development in Arts Integration

Arts integration is described as a promising teaching method as it supports a broad range of benefits including "academic and social outcomes for students, efficacy for teachers, and school-wide improvements in culture and climate" (PCAH, 2011, p. 19). Yet, institutional realities such as a lack of time, resources, and emphasis on tested subjects impact how arts integration is implemented in schools (Thompson, Bresler, & Costantino, 2010). Teacher practice may also be hindered by a lack of knowledge in the arts (Irwin et al., 2006), inadequate models for high quality instruction (Hardman, 2009), and an absence of conceptual frameworks (Ruppert & Habel, 2011). To address these limiting factors, the professional development grounding this study provided numerous opportunities for teachers to explore the theoretical, practical, aesthetic, and philosophical foundations for arts integrated instruction. Course instructors consistently utilized critical dialogue, provided models of best practices, and encouraged teachers to experiment with varied art forms to increase their pedagogical knowledge. One unique aspect of the professional development and by association, this study, included the development of a conceptual framework to improve teacher decision making and orient instruction toward the needs of 21st century learners.

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The Nature of the Problem in Arts Integration

Knowledge construction and conceptual understanding in the arts and through the arts are considered core to high quality implementation (Irwin et al., 2006). Teachers who integrate the arts effectively are able to organize learning in and through the arts across isolated ways of knowing the world (Parsons, 2004). A highly-skilled arts integration teacher has enough knowledge in arts disciplines to judge how they can be useful as a learning medium for students (Parsons, 2004). They also understand the "lifeworld and developmental needs of the students" (p. 790). Arts integrated instruction in a 21st century context requires teachers to be globally competent, particularly in terms of pedagogical knowledge, so they can thoughtfully apply arts-based knowledge, theories, and methods; develop authentic and natural connections across disciplines; and make instructional decisions that respond to the unique needs of their learners.

While research into the quality of arts integrated practices is limited, Bresler's study (1995) is considered seminal to the field. In order to better understand how teachers integrate the arts, Bresler (1995) spent a year investigating the practices of teachers in three elementary schools. She identified four distinct styles of arts integrated instruction based on extensive observations. Teachers utilized a *subservient approach* to "spice up" the content or to support learning in other subjects. Examples of this style occurred when students sang a song about the planets or colored pictures of Native Americans. Teachers relied on the *affective style* to improve the mood in the classroom or to inspire creativity. Playing soft music during class or offering students opportunities to experiment with arts materials were indicative of this style. Teachers exhibited the *social*

integration style during winter concerts or multi-cultural nights. Teachers prepared for or attended events with students to build a sense of community. The *co-equal, cognitive* style of integration manifested when teachers combined discipline specific subject matter (arts and non-arts) to holistically address essential meanings and understandings. Bresler (1995) determined that this style was the least prevalent in classrooms despite being the one most advocated for in the scholarship.

The co-equal cognitive style of integration is considered to be the most powerful as this approach supports 21st century learning and provides teachers with multiple ways to assess student understandings (Robinson, 2013). Yet, research suggests that the co-equal, cognitive style continues to be the least practiced in schools as this style is the most complex (DeMoss & Morris, 2002; Parsons, 2004). Teachers who strive to implement the co-equal style may encounter numerous pedagogical challenges. To overcome these challenges, teachers will need professional development that models how teachers can construct conceptual bridges across disciplines and offers clear frameworks, so teachers can "seamlessly" merge arts standards with core curriculum (Robinson, 2013). Teachers who strive to implement a co-equal style will situate knowledge not merely as the object of instruction but as the results of action, investigation, and reflection in and through the arts (Ritchart, 2015). Supporting teachers in developing pedagogical knowledge specific to a co-equal style is essential to maximizing the benefits of this reform and to meeting the learning goals for college and career-ready graduates (Hardman, 2009; Irwin et al., 2006; Smilan & Miraglia, 2009).

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Professional Development Oriented toward a Co-Equal Style

Since the school system that partnered with the university intended to create thirteen arts integration 'model' schools, the faculty and instructors developed the courses with best practices in mind rather than purely as a packaged program to improve test scores (Edwards et al., 2002). The course objectives focused on preparing teachers to adopt and adapt ambitious teaching methods in and through the arts to increase the benefits for their students (Swanson, Ahmad, & Radisevic, 2014). The instructors framed the arts as unique disciplines rather than as 'one-off' strategies to improve motivation or to teach isolated skills. The professional development team framed the arts as rich forms of knowledge that are most powerful within a creative, collaborative, and constructivist approach to teaching and learning (Irwin et al., 2006). During the program, the faculty and instructors defined and modeled a co-equal style, provided a conceptual framework to support a co-equal style, and facilitated opportunities for teachers to experiment with and reflect on the benefits and challenges of a co-equal style.

The professional development team recognized that institutional realities and challenging classroom conditions could mitigate the impact of the program. To counter this influence, the instructors consulted the literature on 21st century professional development to organize the scope and sequence of the program. Through practice and reflection, teachers envisioned democratic educational goals and principles, implemented best-practices in instructional design and delivery, and demonstrated a deep "understanding of teaching options and possibilities" (Bransford, Darling-Hammond, & LePage, 2005, p. 35). The professional development team shared a common teaching

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philosophy and strived to create classroom environments where artistic practices, collaborative relationships, and critical pedagogies could be experienced and applied to teacher practice.

As a co-instructor for the first course, I worked with my colleague to build initial trust amongst cohort members and to create a safe space where participants could interrogate their beliefs, assumptions, and practices and discuss the "moral purposes" of teaching (Day, 2004). The remaining three courses added to this foundation by providing teachers with opportunities to envision, develop, and critique arts integrated instructional practices. All cohort members received additional support from instructional coaches as they planned for and implemented arts integrated lessons.

The Purpose of the Study

This study investigates how one arts integrated professional development program influenced the practices and instructional decisions of four case study participants. The purpose is to document and better understand what happens when teachers strive for a co-equal style of integration. Bresler's study (1995) operationalized arts integrated practices and established that the co-equal style is uncommon in schools. This study investigates how teachers may be supported to deepen student learning in and through the arts to better meet the needs of 21st century learners. The intention is to address a gap in the research in terms of how professional development can be structured to support teachers in developing the skills, knowledge and dispositions to implement arts integrated instruction with fidelity and depth.

Key Elements of the Study

This study transpired over the course of five months and included teachers from the arts integration professional development program described in this chapter. To prepare for this study, I helped to design all of the courses, worked as the instructor for three terms, and created a conceptual framework to support teachers in orienting arts integrated instruction toward 21st century learning goals. Two elementary arts specialists (music and art) and two classroom teachers (4th grade) from the program participated in the study. I collected data through observations and interviews with participants as well as focus-group discussions with all members of the cohort. I organized the study around the following research questions:

> ***What happens when teachers strive for a co-equal style of arts integration?***
>
> *How do teachers adapt the arts integration for understanding framework and lessons during planning, instruction and assessment?*
>
> *How are students' and teachers' discourses constructed and managed during arts integrated lessons?*
>
> *What are the perceived benefits and challenges for teachers when striving for a co-equal style of integration?*
>
> *What do teachers draw on from their professional development (e.g., teaching for understanding principles, coaching, micro-teaching, peer feedback, theory, arts training) to inform their planning, instructing and assessing?*

Definitions of Key Terms

The following terms are used throughout this study and are defined as follows specifically for the purposes of this research.

Aesthetics describe the learning processes of responding to, making, and knowing the world through art (Abbs, 1991). Heid (2005) adds that aesthetic experiences stimulate sensory and emotional responses and that attending to these responses elevates cognition.

Ambitious teaching focuses on the use of powerful methods and adept decision making to build up and extend student thinking and understanding. Ambitious teachers attend to student ideas and experiences during instruction to facilitate growth. The focus is on the learning process more than on securing a particular outcome.

Arts-based learning and arts-based experiences provide entry points, activities or essential performances to deepen student learning during instruction.

Arts-based instruction and arts disciplines refer to branches of knowledge, elements, and principles specific to art forms including dance, drama, music and visual art.

Arts education is a term used broadly to describe both direct or sequential arts instruction and arts integration (Grantmakers in the Arts, 2016).

Art specialists are teachers trained in an art form in undergraduate and/or postgraduate programs and licensed to teach the arts (Stevenson & Deasy, 2005).

Arts integration is defined in many ways. For this study, arts integration is used to describe instruction combining two or more content areas, wherein the arts constitute one or more of the integrated areas. The integration is based on shared or related concepts, and instruction in each content area has depth and integrity reflected by embedded assessments, standards, and objectives (Southeast Center for Education in the Arts, 2014).

Disposition is a term used to describe the socio-emotional skills or behaviors that are associated with success in college, career and citizenship. Resilience, responsibility, initiative, adaptability, and social awareness are examples (Council of Chief State School Officers, 2013).

Habits of mind is a concept describing a type of thinking that can be strengthened by practice to enhance one's success in navigating difficult situations both in and out of the classroom (Costa & Kallick, 2000). The eight studio habits of mind are described as the following: envision, express, develop craft, stretch and explore, observe, engage and persist, reflect, and understand community (Hetland, Winner, Veenema, & Sheridan, 2007).

Learning in the arts describes high quality instruction in an art form or discipline.

Learning through the arts describes high-level integration when concepts and skills are explicitly taught in the art and non-arts disciplines to elevate and deepen student understanding.

Professional development is the term used for training or workshops provided for teachers already in the profession. This process is described as teachers learning how to learn and how to transform that learning into practices that result in student growth (Avalos, 2011).

Skills describe the capacities and strategies that enable students to engage in higher level thinking, to perform acts of meaning making, and to develop deep understandings. Creativity, critical thinking, collaboration, problem solving,

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metacognition, and goal management are considered 21st century skills (Council of Chief State School Officers, 2013).

Teaching artists work with classroom teachers to develop and deliver arts integrated instruction through community partnerships (Stevenson & Deasy, 2005).

Teaching for Understanding constitutes an inquiry-based approach to instruction and is designed to support students in developing deep understandings. Perkins (1998) describes deep understandings as performances in which students demonstrate "the ability to think and act flexibly with what one knows" (p. 40). A teacher who implements teaching for understanding is positioned as a facilitator who brings students into close contact with important ideas through discourses, actions and experiences (McLaughlin & Talbert, 1993). Educators who strive to employ teaching for understanding not only know their discipline but know how to represent and manipulate knowledge to deepen student understanding (McLaughlin & Talbert, 1993).

Conclusion

Robinson (2001) states that "education is meant to be the process by which we enable people to engage with social and economic change" (p. 42). The future holds numerous possibilities and challenges for 21st century students. To better prepare learners for a rapidly changing society, teachers need support in facing professional dilemmas. Shifting the educational paradigm begins with empowering teachers to be creative, to utilize sophisticated modes of teaching, and to utilize relevant forms of assessment (Robinson, 2001). Arts integrated reforms have the potential to bring "a creative, problem-solving orientation" to the curriculum and to support students in building "new

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relationships among ideas" (Cornett, 2007, p. 9). While arts experiences can provide highly accessible, culturally-responsive, and deeply meaningful opportunities for students to experience the world, arts integrated instruction is not necessarily implemented in a manner that supports the 21st century skills, knowledge and dispositions students need for success in today's society (Peel, 2014).

Gullatt (2008) concludes that classroom teachers and arts specialists need more time to collaborate as well as extensive professional development in order to effectively lead arts integrated lessons and transform the classroom climate. Teachers who continue to focus on isolated standards and disciplinary boundaries may limit the quality and impact of arts integrated instruction. Schools that limit teacher autonomy and decision making during arts integrated instruction may assert that they have achieved the goals of arts integration simply by bringing the arts "closer in time and place to core subjects" (Davis, 1999, p. 9). However, as demonstrated in this chapter, a more robust approach aligned with the needs of 21st century students is worthy of being investigated.

In Chapter Two, I provide a history of arts integration in public schools and a review of the current literature on professional development in arts integration. Chapter Three explains how teachers were oriented toward a co-equal style as well as the research methodology for this study. Four unique depictions of striving for a co-equal style are described and analyzed in Chapters Four through Seven. I perform a cross-case analysis of practices in Chapter Eight and offer final conclusions and implications for future study in Chapter Nine.

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CHAPTER 2

RATIONALE FOR THE STUDY

The arts have always presented a dilemma for public education in the United States.

-Noblit, Corbett, Wilson, & McKinney

This review serves both as an overview and critique of how arts integration has been theorized, implemented, and studied in public schools. As described in Chapter One, arts integration is a highly complex teaching method and is defined and practiced in very diverse ways. While a growing body of research focuses on the connection between arts integration and student learning, few researchers have examined the quality of arts integrated practices (Charland, 2011). Even fewer studies investigate the quality of teacher training in arts integration and the impact of this training on teacher performance.

In Chapter One, I illustrate why the unique needs and characteristics of 21st century learners dictate that teachers shift their practice from skills-based instruction to an emphasis on deep learning. Arts integration is receiving greater attention at the federal, state and local levels, and is often presented as an instructional method that can meet the unique needs of 21st century students. Proponents suggest that arts integration can contribute to the overall improvement of teaching and learning (PCAH, 2011). More specifically, arts integration is described as a method that teachers can utilize to design "problem-centered, project-based and inquiry-oriented learning" using relevant "performance assessment" and "cross-disciplinary work with real world application" (p. 39). While 21st century learners may benefit from inquiry-based and authentic arts integrated instruction, a review of the literature demonstrates that the style of integration

practiced in schools is often more superficial than robust (Bresler, 1997). The dearth of research on how to effectively train teachers to implement arts integration with fidelity suggests that greater study and analysis are needed.

I begin this chapter by situating arts integration within cultural, scientific, and educational contexts. A review of the literature in these areas serves as a foundation upon which the history and practice of this reform can be grounded. Next, an historical overview of how arts integration has been implemented is provided to situate this reform within other progressive movements designed to expand public education toward democratic ideals. In the first chapter, I describe why arts integrated instruction offers an alternative to current educational policies that may negatively impact diverse learners and diminish teacher professionalism. In this chapter, I explain how attempts to promote arts integration in schools have both flourished and been obfuscated by decades of shifting reforms intended to address the economic and social conditions of a rapidly changing society. The remainder of this chapter presents a critical examination of research on arts integrated instruction with a focus on professional development more specifically. By examining these three aspects of arts integrated reforms, I have strived to develop a comprehensive foundation upon which this study is situated.

Locating the Arts in Society and Schools

Humans have consistently constructed and communicated their "most vital concerns" in and through the arts (Cotner, 2009, p. 19). Thousands of years before formalized schooling became a primary instrument for passing along intellectual and cultural knowledge, humans participated in social rituals "imbued" with dance, music,

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drama, and visual art as a means to construct and record meaning (Cotner, 2009). The arts provided early civilizations with a medium to investigate and express matters of significance, be they spiritual, environmental, mortal, or tribal. Social engagement and interaction with culturally mediated artifacts such as drawings, symbols, or songs (Swarz, 2009) both stimulated human understanding and represented these understandings (Wells, 1999). Arts-based experiences existed as integrated forms of acting in, communicating through, and knowing the world. All members of a community participated in these shared ways of interpreting and communicating culturally-rich answers to life's most essential questions. Today, the arts often exist as "dis-integrated" forms of knowing separated from one another and from the essential goals of schooling (Cotner, 2009).

The arts are generally situated as 'forms' of entertainment in contemporary society. In educational contexts, arts courses are commonly referred to as 'electives' or 'specials' and positioned as supplementary to learning rather than as a central medium through which educational goals can be achieved. Advances in neuroscience and learning theory help to clarify why the "vital concerns" of ancient civilizations may offer a powerful method for deepening student learning in 21st century contexts.

Emerging research in neuroscience explains why experiences in the arts facilitate learning. When students engage with the arts through sensory stimulation, neurons fire producing cognitive, emotional, and psychomotor pathways in the brain (Sousa, 2009). When students 'fully' connect with course content in this manner, interest and effort can be extended and sustained. Extending student focus and time on task can prolong student investment in and attention to learning events. Students who participate in the arts are

also provided with opportunities to connect with curriculum on an emotional level. Emotional connections spur empathic responses and provoke students to care about the implications of what they are learning (Berrol, 2006). Heid (2005) states that the connection between the mind, body and emotions is so strong that "disengaging" (p. 50) any aspect of this relationship could result in a loss of cognition. Arts-based learning experiences address the needs and modalities of the whole learner. Fully engaged students are poised to "develop a deep understanding of important subject matter" (Bransford, Brown, & Cocking, 2000, p. 6).

Multi-modal and multi-sensory experiences also enrich encoding and deepen perceptual processing. Learning is improved when teachers make visible the knowledge and beliefs that students bring to a new task and monitor how student perceptions and conceptions evolve during instruction (Bransford et al., 2000). The arts provide numerous ways for students to make ideas, knowledge and beliefs visible for themselves, their fellow students, and their teachers. This knowledge, made concrete in the art forms, can then be manipulated, altered, and reflected upon by learners. In essence, the arts provide a medium through which meanings can be constructed and shared. Problem-solving can also improve when students create and refine thinking in the art forms as students are able to increase the number of creative solutions they generate when they have more information from which to respond (Medina, 2008). Long-term memory also improves as arts-based experiences stimulate elaborated processing of events and the construction of multiple pathways for retrieval of information (Diamond, 1999; Heid, 2005; Immordino-Yang, 2009; Willis, 2010; Zull, 2003). Learning in and through the arts stimulates

sensory responses allowing students to notice deeply, organize ideas, and retrieve information (Bransford et al., 2000).

Cognitive science articulates how the arts aid students in constructing understandings and transferring knowledge. Bruner (1996) explains that while the brain is biological, the mind is cultural and reliant upon the utilization of "cultural resources" and shared negotiations of meaning. The forms of meaning students have access to in schools impact how they think and what they think about (Eisner, 1998). Thinking can be narrowed or broadened depending upon the constructs, mediums and symbol systems that students are exposed to in schools (Fowler, 1996). When students learn in and through the arts, they engage with culturally significant artifacts and are encouraged to share multiple perspectives. Arts experiences offer students "culturally and cognitively manageable forms" that can be interpreted and understood through socially constructed negotiations (Bruner, 2008, p. 35). The arts are both culturally specific and universal in meaning.

The understandings students develop in and through the arts are transferable to many contexts. Artistic ideas are grounded in metaphor and story. These cognitive and linguistic constructs resonate with learners and provide "the most fundamental way" to conceptualize "patterns of experience" (Studd & Cox, 2013, p. 17). Through the arts, students transform implicit knowledge into explicit knowledge. This process occurs in a more fluid and rapid manner than with scientific or mathematical constructs such as periodic tables and algebraic equations (Fischer, 2009). The arts also provide "mediating human experiences" that support the transfer of knowledge from one discipline or context

to another (Mattingly, Lutkehaus, & Troop, 2008). In sum, the arts offer "interpretive tools" that students can utilize across cultural, linguistic, and disciplinary domains (Mattingly et al., 2008).

Throughout history, the arts have consistently been constructed and experienced as a medium for connecting the mundane with the sublime, the concrete with the abstract, the known with the unknown. Scientific advancements now explain why arts experiences, commonly dismissed as 'extras' in public schools, may actually support deeper engagement and academic gains for diverse learners (President's Committee on the Arts and Humanities, 2011). Science clarifies what ancient societies manifested instinctively. Experiences in and through the arts can create a unique set of cultural, aesthetic and social features that "influence learning and transfer in powerful ways" (Bransford et al., 2000, p. 4).

The History of Arts Integration in Public Schools

Arts integrated instruction although situated within the domain of arts education maintains a unique historical map due to its transdisciplinary nature. A review of this history reveals a repeating cycle of experimentation and resistance. Arts integration has often been associated with progressive educational movements and presented as an alternative to more narrow conceptions of education. As described in Chapter One, educational policies and goals often reflect attempts by stakeholders to resolve shifting political, economic and social dilemmas in society. Historically, these fluctuating policies and goals have directly impacted the growth and survival of arts integration reforms in public schools.

Despite decades of attempts to teach in and through the arts, proponents of arts integration have developed few collective agreements in terms of definitions and practices (PCAH, 2011). Arts integration has and continues to be implemented in a variety of ways, by a variety of stakeholders, for a variety of purposes. A lack of clarity concerning how arts integration is practiced is evident in the literature. This historical review confirms Rabkin's assertion (as cited in McCann, 2010, para 15) that "there have been no nationally coordinated efforts to develop the practice, advocate for it, or design systemic approaches to its implementation." Arts integrated instruction has evolved over the decades; however, efforts to advance this method of teaching often exist in isolation. Research is needed that can inform how the "dimensions of quality" can be improved in general and through professional development for teachers more specifically (McCann, 2010).

First Phase of Arts Integration in Public Schools (1920s – 1930s)

Public school students first participated in arts education through music in the 1830s, visual art in the 1870s, dance in the 1900s, and drama in the 1920s. The goals of arts education in public schools varied by form but included technical training, aesthetic appreciation, and cultural assimilation (Heilig, Cole & Aguilar, 2010). Specialists who completed training at a conservatory, academy or university primarily led arts instruction. Classroom teachers rarely facilitated learning in the arts.

During this early period, teaching in the art forms remained "disintegrated" from the general curriculum or from other arts content (Cotner, 2009). Integrated pedagogical conceptions evolved when the economic and social consequences of rapid

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industrialization motivated progressive educators to strive for a more holistic and democratic approach to schooling. Progressives framed the arts as potential pathways to reaching the social, emotional, and cognitive needs of all learners.

Several key pedagogues promoted learning 'through' the arts as a method to improve the industrial model of schooling. Pestalozzi, who advocated for the needs of the poor in society, described arts experiences as "training individuals to think for themselves" (Siegesmund, 2013, p. 34). Adler (1883) professed that learning should be student-centered and oriented toward understanding rather than memorization. He proposed that students be afforded greater access to the arts for "educational reasons chiefly" (p. 292). Dewey (1990) promoted the arts as a vehicle for all learners to investigate the abundance of opportunities in life and society (Wiske, 1998). Rigg (as cited in Shortridge, 2007) stated that children are naturally imaginative and should learn "in an environment that fosters creativity" (p. 39). These progressive educators and many others situated the arts not just as disciplines but as expressions of a child's natural desires to develop a voice, to move freely in the world, and to make meaning of their lives (Heilig et al., 2010).

Progressive teacher educators strived to develop instructors who could facilitate arts-based instruction to achieve progressive ideals. At the *Cooperative for Student Teachers* in New York City, the faculty prepared preservice teachers to cultivate creative classrooms where students could "develop and express the attitude of the artist" (Sprague Mitchell, 1931, p. 251). Teachers in training at the *Lab School* in Illinois learned how to construct and guide inquiry-based lessons designed to meet their students' physical,

emotional and cognitive needs (Semel & Sadovnik, 2008). Through experimentation with

artistic processes, students developed understandings, solved problems, and reflected on

their choices (Goldblatt, 2006). Winslow, who worked as an arts supervisor in Baltimore

Schools, encouraged teachers to contextualize topics across disciplines to deepen student

learning (Buswell et al., 1939, p. 221). Through his ground-breaking work in curriculum,

Winslow (1939) developed a long-standing theoretical assertion that is at the core of arts

integrated reforms in public schools:

> The planning of units of teaching, whether they be in art or in some other subject area will, therefore, sooner or later bring those engaged in their planning to the realization that, normal human experience being integrated, the curriculum must likewise be integrated. (p. 50)

Winslow supervised teachers and instructed them to begin planning with a clear

understanding of the relationships between art and other disciplines. He provided

a list of topics and sample lessons for teachers of all disciplines to access when

designing arts integrated units. While these early pioneers situated the arts "as an

integral aspect of an entire learning experience" (Coudriet, 2013, p. 43), their

efforts received mixed reviews.

Three major areas of concern, which are still debated today, surfaced during this

early period in arts integration. Some critics described arts integrated instruction as too

vague and lacking in 'educational' objectives and outcomes (Shortridge, 2007). Skeptics

also suggested that the average classroom teacher would not have the knowledge or

capacity to teach in this manner (Farmer, 1940). Whitford (1939) concluded that teachers

who integrated the arts needed training in how to conduct "careful and systematic

planning" (p. 632). Some critics suggested that the quality of the art in arts integrated

instruction was poor; thus, the value of making 'art for art's sake' was being sublimated for the fulfillment of social or democratic goals (Williams, 1942). In general, the movement to position the arts at the core of teaching and learning remained an isolated effort. Pockets of Progressive educators experimented with this instructional method. However, the next two decades of war and economic hardship greatly impacted how resources were allocated in schools and for what purpose. The Progressive teaching movement lost momentum for several decades as did efforts to integrate the arts in learning.

Second Phase of Arts Integration in Public Schools (1960s – 1970s)

During the 1960s greater philosophical and financial support for arts education emerged. After two decades of political and economic unrest, schools, like society, started to move away from traditional ideologies (Werner, 2000). Some classroom teachers shifted from a direct instructional model to a more student-centered approach emphasizing active-learning and student creativity (Cuban, 2004). Novel pedagogies for teaching 'in' the art forms were also developed during this period.

Proponents of arts integrated instruction experimented with new teaching methods given the expansion of arts programs, a movement toward pedagogical innovation, and a recognition that an increasingly diverse student population necessitated new approaches. Theorists suggested that all students could benefit from arts-based learning opportunities due to the intrinsic value of arts experiences, the rich cultural heritage transmitted in the arts, and the potential for "experiential transformations" through the arts (Greene, 1994). During this time, innovative school systems developed more flexible scheduling to

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support team teaching and cross-disciplinary planning (Unruh & Madeja, 1969). Some classroom teachers implemented the arts as a method to contextualize their content within broader cultural, historical, and social domains (Bresler, 1995). This era of experimentation in and through the arts lasted only a short time, however, as the 1970s ushered in new political and social dilemmas and another round of educational reforms. Still, the 1960s served as an important period in the history of arts integrated instruction as new theories and practices for revitalizing and reconceptualizing arts-based learning surfaced in public schools.

In the 1970s, the historical pathways between arts integration and arts education began to deviate. In response to another war and a poor economy, stakeholders issued new educational reforms emphasizing economic efficiency and student accountability. To ensure improved student performance and economic restraint, policymakers promoted traditional teaching methods and an emphasis on "objectively measurable and publically observable" knowledge and skills (Smith, 1974, p. 164). Within this new paradigm, school systems increasingly viewed arts education as expendable. Arts courses frequently became the last discipline added to school curricula and the first to be eliminated (American Council for the Arts in Education, 1977). Arts teachers experienced heavy lay-offs and a destabilization of their profession. By 1977, only four states required teacher certification for arts specialists, and classroom teachers assumed 90% of the arts-based instruction at the elementary school level.

Although student access to discipline-based arts education waned during this period, arts-based instruction managed to maintain a presence in public schools. Private

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and non-profit arts organizations invested in new integrated programs as a vehicle to sustain arts education in public schools. The National Endowment for the Arts promoted the *Artists-in-Schools* program, employing thousands of professional artists to partner with classroom teachers (Bumgarner, 1994). Local arts organizations created both after school enrichment programs for students and workshops in arts integration for teachers. Private organizations funded the development of new arts-based curriculum which was filtered into schools across the country. State agencies redirected federal funds and private grants to support professional development activities in and through the arts.

These diverse efforts to promote arts integrated instruction produced several dilemmas in the field. Teaching artists worked as short-term employees and reported to the arts agencies that hired them. The content and focus of these programs varied accordingly. Critics of the *Artists-in-Schools* program disapproved of the high status and broad responsibilities afforded to the visiting artists who often lacked professional teaching credentials and shared no responsibility for student outcomes (Johnson & Ciganko, 1978). McFee (1978) suggested that the *Artists-in-Schools* program ignored the interests of arts educators and the "well-documented efforts of music, dance, visual arts and humanities teachers and consultants who have labored to maintain the arts in education throughout this century" (p. 57). Some arts educators expressed frustration in losing control over the content, quality, and focus of arts instruction in public schools (Kern, 1984). Others felt undermined by the national and local agencies and associations they had historically relied on for advocacy and support (McFee, 1978).

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Some critics of the teaching artist model also rebuked efforts to train classroom teachers to lead arts-based instruction. Brigham (1978), a leading innovator during this period, described learning 'in' the arts and 'through' the arts as "mutually supportive processes" that could lead to skill development and conceptual understandings in language arts, mathematics, social studies, science, and other arts disciplines. Some arts organizations promoted new methods to combine "the specialist approach with the more traditional academic curriculum" (American Council for the Arts in Education, 1977, p. 142). However, the quality of the arts instruction in these integrated lessons remained in contention. Skeptics suggested that most classroom teachers had no interest in taking ownership for arts instruction nor did they understand "the values of aesthetic education in the development of the child" (Kern, 1984, p. 225). Others worried that integration would further eradicate the status of traditional arts education in public schools (Kern, 1984). In just a decade, traditional arts education plummeted from its apex to become a discipline in crisis.

Arts integrated instruction survived through the efforts of non-profits, independent contractors, and state arts councils (Lewis, 1978). These organizations viewed arts integration as a method to promote creativity and aesthetic experiences for all learners in public schools during the 'back to basics' movement. The influx of new arts integration programs intensified debates within the field. Critics concluded that arts integration was no replacement for high quality, discipline-based arts instruction particularly in an era when the importance of creativity and aesthetic awareness had been diminished in public schools (Madeja, 1976). Proponents submitted that arts integration

would not only improve student learning but could also return the arts to "a more legitimate, even desirable status" (Bresler, 1995, p. 33).

Third Phase of Arts Integration in Public Schools (1980s-1990s)

While arts integrated instruction maintained a space in schools during the 1970s, the reform largely resided on the margins until new theories in educational psychology fostered yet another wave of educational reforms (Bumgarner, 1994).Gardner's (1983) theory of multiple intelligences created a new pathway for arts integration to become rooted in public schools. Gardner's multiple intelligences framework, highly popularized during this era, encouraged teachers to consider the assets of students with kinesthetic, spatial, interpersonal, and intrapersonal intelligences as much as those with numerical and linguistic skills and abilities. Professional developers aimed to provide teachers with new methods to enact the "multi-faceted, multi-modal" theory of intelligences Gardner espoused (as cited in Russell & Zembylas, 2007, p. 289). The movement away from a purely behaviorist instructional paradigm emerged in public schools as notions of intelligence became more fluid and diverse. Cognitive scientists influenced teaching and learning by providing a rationale for teachers to acknowledge and account for student differences. Many teachers who experimented with arts integration strived to adopt practices that privileged a broad range of student intelligences including the kinesthetic and visual domains.

'The Middle School Movement' also prompted innovation in school design and curriculum. Educational psychologists concluded that early adolescents required unique and "developmentally appropriate learning environments" (Loughlin & Anderson, 2014,

p. 9). Teachers who worked in middle schools started to implement methods designed to balance the "skill-building focus of elementary school and the discipline-knowledge focus of high school" (Loughlin & Anderson, 2014, p. 9). New middle school configurations, including teaming and block scheduling, supported teachers in developing hands-on, integrated lessons by providing the time and resources required for teachers to collaborate across disciplines. Arts integration, largely on the margins in prior decades, "received significant attention" during this period (Loughlin & Anderson, 2014, p. 9). Professional development workshops included strategies for implementing arts-based learning activities, primarily as a means to address the needs of diverse learners.

In the 1990s, new arts integration programs permeated the educational landscape (Brewer, 2002). These programs emerged from partnerships between diverse stakeholders including federal and state governments, national and local arts organizations, cultural agencies, museums, and universities. The passage of the *Improving America's Schools Act* (IASA, 1994) fortified these new partnerships as the federal government allocated new lines of funding for original research, curriculum frameworks, standards and assessments, and professional development programs in arts education. For the first time, policymakers earmarked funds specifically for arts integrated models and programs (IASA, 1994). Arts integrated reforms also expanded with the release of the first *National Standards for Arts Education* (Mahlman, 1994). While states implemented these new standards voluntarily, the establishment of national, disciplinary-based expectations in all four art forms represented an organized effort to elevate the role of the arts in public education (Heilig et al., 2010). The standards also

provided classroom teachers with specific guidelines for developing arts integrated curriculum in each art form.

The expansion of arts integrated instruction in public schools did not result in the development of best practices. Bresler (1997) noted that arts integration, as a social construction, meant vastly different things to teachers and providers in terms of "contents, resources, structures, and pedagogies" (p. 3). Arts integration was conceptualized, defined, and practiced with little consistency resulting in qualitative differences among the models, goals, and outcomes being produced (Thompson et al., 2010). Court (as cited in Irwin & Reynolds, 1995) claimed that the field provided "no consensus about the meaning of integration, and consequently, little or no shared vision of its implementation" (p. 16). Irwin & Reynolds (1995) submitted that arts integration providers were either unaware of or not interested in the "controversies" concerning the quality of arts integrated instruction. Bresler (1997) highlighted the gap between the theoretical assertions for arts integration and the "realities" and "actual practices" in schools. The implementation of arts integration reforms in public schools far exceeded the development of research on the nature and quality of instruction.

Despite the lack of research on and guidelines for best-practices, arts integration maintained a presence in schools for multiple reasons. A more culturally and linguistically diverse student body prompted school systems to identify instructional methods that could potentially benefit all learners. Proponents of integration framed teaching in and through the arts as "cultural bridges" that diverse learners could easily traverse in order to know the world (Dunn, 1995). Supporters also described arts

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integration as a way to "affirm" different learning styles through "intrinsically rewarding" activities (Wolfensohn & Willem, 1993, p. 9). Research on the benefits of arts integrated instruction illustrated a "broad spectrum of learning" (Burton, Horowitz & Abeles, 2000) including growth in critical thinking, creativity, communication, and collaboration (Longley, 1999). Studies also demonstrated positive gains in student attitudes about learning, stronger performances on standardized tests, and a more positive school climate (Catterall & Waldorf, 1999). Arts integrated instruction continued to be promoted at the turn of the century even when the public schools experienced yet another major shift in the educational paradigm.

Fourth Phase of Arts Integration in Public Schools (2000 – 2010)

The 1990s marked the beginning of intense federal influence in state and local educational domains. The implementation of the *No Child Left Behind Act* (NCLB, 2001) resulted in a narrowing of curriculum, the standardizing of assessments, and a privileging of "data-driven" results (Chapman, 2007). Arts education proponents initially viewed *NCLB* with optimism as for the first time the definition of 'core' curriculum in federal policy included dance, drama, music, and visual arts. This initial optimism faded as *NCLB* policies mandated that schools be held accountable for student performances (i.e., standardized tests) in only three areas: mathematics, reading and science. The intense focus and substantive penalties linked to student performances in only three core disciplines "created or exacerbated a subservient relationship between the arts and tested areas of the curriculum" (Mishook & Kornhaber, 2006, p. 9). Arts education advocates

quickly realized that the essential qualities of arts instruction, "depth, creativity, and originality" ran counter to the "central values in schools" manifested under *NCLB* (Thompson et al., 2010, p. 425). In essence, the implementation of *NCLB* policies undermined the recognition of and attempts to move the arts to the core of public schooling.

The realities of *NCLB* intensified old debates in the field. To comply with *NCLB*, school systems reconfigured budgets to increase resources associated with testing (e.g., practice books, tests, remediation). Decreased funding and a narrowing of the curriculum ultimately limited student access to arts education, especially for students who performed poorly on standardized tests (Gullatt, 2008). For the first time, those who applied for federal grants "through" the arts rather than exclusively "in" the arts received a larger percentage of the awards as arts integration was perceived as an efficient means to improve student academic achievement (Chapman, 2004). Competition for resources intensified tensions between those who promoted arts integration and those who believed that teaching in and through the arts placed disciplinary-based instruction at risk.

Arts integrated instruction led by external providers solidified their presence in public schools through federal and state funding. To receive grants and comply with new mandates, agencies and consultants described arts integration as a way to improve student outcomes on narrowed educational objectives and standardized measurements of achievement (Mishook et al., 2006). Skeptics of these new programs included both arts educators and some concerned proponents of arts integration. Whereas arts integration had originally been conceptualized as a holistic approach to meeting the social,

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emotional, and cognitive needs of diverse learners, critics suggested that those who framed integration as an instrument in service of narrowed educational goals contributed to the marginalization of arts education in schools (Chapman, 2004).

NCLB policies not only resulted in the reduction of discipline-based arts programs, but also impacted the quality of arts education students received. Some administrators pressured arts specialists to contribute to the improvement of test scores by addressing the specific skills and subject matter from tested content areas such as mathematics and reading (Mishook et al., 2006). As a result, teachers spent less time on arts objectives and arts-based projects and more time on standards measured on standardized tests (Heilig et al., 2010). A subordinated style of integration dominated practice in non-arts classrooms as teachers often viewed the arts as 'strategies' to reinforce tested content rather than as rich forms of knowledge (Mishook & Kornhaber, 2006).

NCLB greatly impacted the students who may have benefited the most from access to the arts and traditionally performed below standard on tests. These students experienced the greatest decline in access to arts education and the greatest exposure to subordinated styles of integration (Mishook et al., 2006). One comparative study of data collected from 1982 to 2008 demonstrated that African American students experienced a 49% decline in access to arts education during this period while Latinos experienced a 40% decline (Rabkin & Hedberg, 2011).The decline for White students was considered statistically insignificant (Rabkin & Hedberg, 2011) as White students, particularly those in middle to higher economic brackets, maintained access to special school facilities,

extracurricular activities, arts teachers, and curriculum resources (Council for Basic Education, 2004). Advocates for arts education, including arts integrated instruction, debated how equal access to high quality arts-based learning could be guaranteed in an era when policies privileged "data-driven" results more than the education of the whole child (Chapman, 2007).

Fifth Phase: Current Status of Arts Integration in Schools

In the 1990s and 2000s, arts educators strived to reconcile the "growing recognition of the importance of the arts in student learning" (p. 300) amid mounting concerns regarding how arts-based learning could be "woven into policy and practice" (Darby & Catterall, 1994, p. 325). These challenges intensified when the Obama administration passed policies tying national high-stakes testing to teacher evaluations and school funding. *Race to the Top* (RTTT, 2011) grant initiatives created competition between states for funding. In order to receive federal resources, states had to agree to adopt the new *Common Core State Standards* (CCSS, 2010), implement assessments aligned with the *CCSS*, and enact a new teacher evaluation system based on value-added calculations and pay for performance (Tanner, 2013). The administration described these efforts as a method to prepare students for "a global economy based on knowledge and innovation" (United States Department of Education, 2009).

RTTT created both possibilities and challenges for those promoting arts integrated instruction in public schools. Adoption of the new *CCSS* required states to implement more rigorous academic standards focused on critical-thinking, problem-solving, and analytical skills. The *CCSS* guidelines stated that teachers should be given latitude in

terms of how they selected and delivered curriculum in order to implement the more demanding standards. To secure a role for arts-based learning in the new educational paradigm, several national organizations strived to articulate how arts education could support the implementation of the new *CCSS* and ultimately prepare all learners for college and career-readiness.

The President's Commission on the Arts and Humanities (PCAH, 2011) suggested that arts education could "play an important role in achieving a range of educational goals" (p. 48) including developing students' creativity and problem solving skills; however, teachers required training in how to address the new *Common Core* standards through the arts. The Commission suggested that arts education advocates should focus less on which methods are being implemented in schools (e.g., integration, discipline-based, teaching artists) and attend more to the *quality* of arts-based instruction. The PCAH defined effective arts integration as rigorous and high-quality teaching and learning both in the arts and in non-arts subject matter. They recommended expanding professional development opportunities in arts integration for both arts specialists and classroom teachers as a way of supporting robust cross-disciplinary collaborations focused on "intellectually and pedagogically demanding" instruction (PCAH, 2011, p. 51). They also acknowledged that the field could benefit from efforts to evaluate and codify best practices.

In an effort to articulate how arts-based instruction might be improved and aligned with the *CCSS*, national arts associations organized committees of writers to develop new *National Core Arts Standards* (National Coalition for Core Arts Standards,

2014). These new standards targeted learning through concept and creative processes as much as student achievement of isolated skills and knowledge. The new standards were designed to provide guidance for arts specialists and classroom teachers to become more "intentional" in their practices but also required a higher level of disciplinary knowledge and skill.

Rather than teaching the arts strictly as 'bounded' disciplines, the new arts standards broadened the context within which the arts could be taught and identified the transfer of knowledge and building of connections between disciplines as essential to understanding (NCCAS, 2014). The new standards framed arts education as rigorous disciplines and as a method to "springboard and bridge" the application of artistic habits across subject areas to meet the needs of 21st century learners. Recommendations for teachers included focusing instruction on big ideas, 21st century skills, and meta-cognitive strategies to support meaning making and understanding.

In terms of research, Charleroy (2012) determined through a comparative analysis that the processes, skills, and ways of thinking described in the *CCSS* closely aligned with the philosophical and creative practices associated with both learning in and through the arts as described in the *NCAS*. Specifically, the researcher determined that the creative practices (i.e., imagination, investigation, construction and reflection) articulated in the new national arts standards were integral to the *CCSS* language arts and mathematics standards. Charleroy claimed that "if the definition of text was expanded to include non-print texts such as dance, media arts, music, or theatre," then all of the College and Career Readiness Anchor Standards for Common Core Reading, at every

grade level, "made direct references to arts-based content and investigations" (p. 9). The researcher also identified examples of the four creative processes across all eight of the Standards for Common Core Mathematics.

Charleroy (2012) concluded that the *CCSS* provided a foundation upon which disciplinary-based arts education could be grounded and arts integration expanded. Specialists could now promote arts education through "a common language" identifying the cognitive skills and 21st century habits of mind inherent to instruction *in* the arts. Classroom teachers could promote artistic habits of mind and 21st century skills *through* the arts in all disciplines. In sum, the standards, processes, and ways of knowing articulated in the new *CCSS* and *NCAS* provided a foundation to elevate learning in the arts and through the arts in public schools.

Despite the rhetoric associated with *CCSS*, the impact on student learning was questioned. Preliminary research suggested that the implementation of *RTTT* had done little to promote higher-level thinking, problem-solving skills, or the development of "creative thinking pathways" (Sabol, 2013, p. 36). In other words, the philosophical premise of the *CCSS* was not necessarily manifested in practice. Applebee (2013) suggested that the extensive lists of foundational skills outlined in the *CCSS* and assessed on standardized tests may have driven teachers to implement "drill and practice activities that deprive these skills of context, meaning, and usefulness" (p. 28). The standardized assessments implemented in schools continued to measure isolated tasks and knowledge, not the college and career-readiness standards they were meant to reflect (Applebee, 2013, p. 30). Furthermore, since value-added measures and pay for performances were

directly linked to student growth on standardized tests (Levine & Levine, 2013), teachers who strived to implement arts integration as a method to prepare college and career-ready learners faced institutional barriers (e.g., job security, time, administrative pressures) that influenced the quality of their instructional decision making (Sabol, 2013). In terms of the *NCAS*, while a majority of states adopted or adapted the new standards (Jensen & Palmarini, 2014), the impact on teacher practice was emergent and in the earliest stages. Overall, teachers faced a challenging endeavor when attempting to align arts integrated instruction with the philosophy of 21st century teaching and learning.

Studies indicate that arts integration is a method that can positively impact student learning; however, high-stakes accountability measures have too frequently relegated the arts to the margins of educational priorities (Sabol, 2013). Preparing students for 21st century contexts dominates discussions around educational priorities. However, Sabol (2013) suggests that 21st century teachers have been "losing ground" and are unable to balance "the waves of reform" and "educational upheavals" (p. 44). Neuroscience, cognitive science, and learning theory suggest that there "are new ways to introduce students to traditional subjects, such as mathematics, science, history and literature, and that these new approaches make it possible for the majority of individuals to develop a deep understanding of important subject matter" (Bransford et al., 2000, p. 6). Arts integration has been presented as a "new way" to improve student engagement and learning, particularly for those who struggle with traditional teaching methods. However, the implementation of robust practices has been inconsistent and underutilized (PCAH, 2011).

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Moving Forward

Arts integration is a teaching method lacking in development and subject to the interests of varied stakeholders. No single entity or professional association monitors arts integration reforms, innovations, and research (PCAH, 2011). Loughlin and Anderson (2014) describe the current status of arts integration in the following passage:

> Practices falling under the umbrella term AI vary on virtually all possible dimensions: *who* does AI (e.g., teaching artists, arts teachers, classroom teachers), *what* is being integrated (e.g., content standards, thinking processes, shared fundamental concepts), *when* AI occurs (e.g., during the school day, after school), *where* AI takes place (e.g., school classrooms, museums, arts organizations), *how* AI lessons are developed (e.g., co-teaching, artists-in-residence, single teachers), and *why* do AI at all. (p. 5)

Despite the contentious debates within the field and the obstacles presented by unrelenting educational reforms, arts integration remains a teaching method filled with possibility based on the research of how students learn and the needs of 21st century students. Teachers who instruct in and through the arts can support the social, emotional, cognitive, kinesthetic, cultural and aesthetic development of 21st century learners and prepare them for the unique challenges of contemporary life. Twenty years ago, Bresler (1997) theorized that despite a lack of implementation, the co-equal style of integration presented the most robust approach to moving learners from isolated ways of knowing the world to a more concept-based and creative problem solving orientation. Robinson (2013) states that teachers should strive for the co-equal cognitive style of integration today because this approach "creates opportunities for students to use twenty-first century learning skills to achieve the goals of the Common Core standards" (p. 192) while honoring multiple ways for assessing these understandings.

The co-equal style of arts integration remains more of a theory than a practice for a variety of reasons. The technical demands placed on teachers in public schools do not align well with the unique ways of knowing that are investigated during arts integrated instruction. Teachers may be unwilling to strive for more ambitious teaching practices given the educational climate. Others may be uncertain as to how to implement a deeper style of integration. The co-equal style requires teachers to master multiple instructional domains, disciplines, and habits of mind. A co-equal style also requires both classroom teachers and arts specialists to develop a unique set of skills, knowledge, and dispositions that support deep and authentic learning across disciplinary boundaries. Davis (1999, p. 4) notes that "without cognitive frameworks" arts integrated instruction is often reduced to "issues of subject matter, technical skills, and vehicles for presentation." Teachers who are interested in a robust style of integration need access to professional development that offers clear conceptual models for a co-equal style of integration, training in how to orient instruction for understanding, and practice in how to make informed arts-based instructional decisions focused on the needs of 21st century learners.

New research is needed that captures and analyzes how arts integration is currently implemented and how teacher decision making impacts student understandings both in and through the arts. Many of the current studies on arts integration tend to highlight academic outcomes (Rinne, 2016). Five outcomes associated with the research in arts integrated instruction are identified as the following: art content mastery, non-art content mastery, attitudes and behavior, social-emotional learning, and creativity and/or critical thinking (Goff & Ludwig, 2013). Studies of non-arts content mastery as well as

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student attitudes and behaviors are most common. The relationship between arts content mastery and non-arts content mastery is theorized but not highly researched. Few studies address the last outcome which Rinne (2016) describes as "process abilities" or how students think during arts integrated instruction. Research on how teachers think during arts integrated instruction, which directly impacts how students think, is virtually non-existent. This dissertation aims to address this gap in the research by investigating the instructional decisions teachers make when striving for a co-equal style. Understanding why and how teachers make decisions when planning for and leading arts integrated instruction may ultimately lead to greater clarity about how to improve professional development.

A Review of the Research in Arts Integration

As demonstrated in the first half of this chapter, arts integration has been directly linked with progressive educational movements. These progressive movements have been grounded in a desire to develop schools and curriculum that are more responsive to the needs of diverse students and reflective of democratic ideals. In the past twenty years, progressive movements have been associated with efforts to expand narrow conceptions of teaching and learning and align teacher decision making with pedagogical best practices. Twenty-first century pedagogical best practices are informed by the assets of diverse learners, the science on how students learn, and the need to prepare young people for a highly complex world. Arts integration is promoted as a method to meet the needs of 21st century learners; yet, little research has been developed around issues of quality or

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how professional development in arts integration can be tailored to advance best-practices (Bresler, 1995; Rinne, 2016).

This literature review is bounded by studies and reports within the last two decades which I have described as the fourth and fifth phases of arts integrated instruction in public schools. The unique economic, social and cultural demands of 21st century life require that students need not be limited to learning academic content in isolation. Globally competent learners demonstrate awareness, curiosity, and interest in investigating big ideas, solving significant problems, and viewing the world from multiple perspectives (Boix-Mansilla & Jackson, 2011). They use the "tools, methods, and languages that are central to any discipline (mathematics, literature, history, science, and the arts) to engage the pressing issues of our time" (p. xiii). Theorists suggest that teachers who integrate the arts may provide 21st century students with the tools, methods and languages needed to interpret and problem solve in a complex world where cultural, geographic, and disciplinary boundaries often merge. Learning how to teach for understanding is at the core of developing pedagogically competent educators.

Scholars at the Harvard Project have promoted teaching for understanding as a "new standard for teaching practice" (McLaughlin & Talbert, 1993, p. 2). These scholars recommend that 21st century teachers move away from a transmission style of instruction strictly concerned with isolated facts and discreet skills. Rather, Harvard theorists suggest that students would be better prepared for a more complicated society by learning how to construct and apply knowledge to relevant and complex problems (Perkins & Blythe, 1994). High quality arts experiences are theorized as a method to deepen student learning

as the psychological mechanisms of understanding are activated through constructions, interpretations, and applications of knowledge (Perkins & Salomon, 1988). While the most common styles of arts integrated instruction - affective, subservient, and social - serve useful functions and may contribute to improvements in student attitudes, behaviors, and academic performances, understanding is not necessarily the outcome. The co-equal, cognitive style, "brings in the *arts* as an equal partner, integrating the curriculum with *arts*-specific contents, skills, expressions, and modes of thinking" (Bresler, 1995, p. 35) to orient teaching and learning toward deeper meaning and authentic understanding. Advocates describe artistic processes and ways of knowing as a potential pathway to graduating college and career-ready learners (Charleroy, 2012). Yet, questions remain as to how this co-equal model can be achieved.

Analyzing the literature on 21st century arts integrated instruction provides a solid grounding for this study. I specifically strived to identify research that may support a movement away from the instrumental use of arts integration strategies, which "often result in contorted or artificial relationships among disciplines, particularly for the arts" (Davis, 1999, p. 4) toward a more authentic use of arts disciplines and creative processes. The co-equal style is the least implemented in schools as it requires both arts and classroom teachers to conceptualize disciplines in fundamentally different ways in terms of goals, curriculum, and pedagogies (Bresler, 1995). A co-equal approach also necessitates shifts in teacher attitudes and beliefs about "the nature of the discipline and of cooperation" (p. 37). Research that is relevant to a co-equal style is limited but

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important nonetheless. Additionally, a review of the literature on professional

development and arts integration is fundamental to my study.

The remainder of this chapter focuses specifically on two areas: programs and

studies reflective of a more co-equal, cognitive model of arts integration and studies that

investigate how professional development may influence teachers' dispositions and

conceptions of arts-based teaching and learning. I started my review with a search of the

terms "arts integration" in WorldCat, Questia, and Google Scholar. I added the terms

"professional development" to home in on studies that are specific to my research. After

collecting more than 140 articles, I omitted those pertaining only to student outcomes. I

also omitted articles that focused on one particular art form as Eisner (1991) argued that

each art form holds distinctive possibilities for learning. Developing a review of studies

from a variety of art forms would further diffuse understanding of arts integrated

instruction in the field. The goal for this study was to investigate how teachers strive to

integrate a co-equal, cognitive style rather than a particular art form. To broaden my

collection of articles, I also reviewed materials from the many conferences, workshops,

and institutes I have attended. This literature review presents the current research on the

co-equal style of integration and on the development of best practices for professional

development as these two areas are most germane to my study.

Arts Integration and Understanding

The Chicago Arts Partnership in Education(CAPE), established in 1992,

partners teaching artists with classroom teachers in Chicago public schools. Early studies

of the program established that students in CAPE programs demonstrated improved test

scores as well as cognitive and social skills (Catterall & Waldorf, 1999). In an effort to better understand how teaching arts integrated units might facilitate growth, DeMoss and Morris (2002) studied the impact of CAPE lessons when implemented "to engender growth in academic understanding, in arts knowledge, and in affective domains such as cooperation, interest, and self-esteem" (p. 3). The researchers strived to capture the unique characteristics of arts-based learning experiences and to better understand how arts integration might impact student learning in arts and non-arts disciplines.

Ten teachers from varied disciplinary backgrounds volunteered to participate in the study. All of the teachers worked at urban schools with long-term CAPE partnerships. Each teacher taught two six-week units of study, one in and through the arts. Researchers conducted interviews and analyzed written responses from three students (n=30) in each class who represented a spectrum of achievement during traditional academic instruction. DeMoss and Morris (2002) observed the arts integrated lessons to identify a potential link between teacher and artist instructional choices and how students experienced learning in and through the arts.

Participants in the study were all highly experienced classroom teachers, but varied in expertise and comfort with arts integration. The researchers identified a continuum of integration practices ranging from lessons that were "tightly coupled" to those where the arts and non-arts content were "loosely coupled." Teachers with more "loosely coupled" lessons tended to view the arts as enhancements. They were more inclined to hand over instructional control and decision making to the teaching artists. Teachers who planned carefully with artists and strived to achieve a co-equal style of

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integration tended to have students who demonstrated "evidence of deeper integration of

learning through art forms" (p. 6).

As a result of this study, the researchers expanded upon Bresler's depictions of

integration styles by identifying specific instructional components differentiating

effective integration from enhancement (see Table 1).

Table 1

Adapted from Characteristics of Effective and Enhanced Integration (DeMoss &

Morris, 2002)

Arts-Integrated (co-equal)	**Arts Enhancement** (subservient)
Clear activities, expectations and outcomes for student learning Explained to students Continued between artist visits	Content coexistence (vs. interaction) Arts and non-arts disciplines become separated rather than as a means to investigate and expand content Arts are used as enhancement including summative activities to demonstrate understanding of non-arts content
Clear expectations for student work habits Collaborative roles explained Peer-critique procedures	
Equal participation, connected instruction Shared responsibilities between teacher and artist Shared responsibility for content (arts and non-arts)	Division of labor Responsibilities differentiated according to discipline
Content integrity Teachers and artists maintain rigor of disciplines (arts and non-arts)	tend to emphasize arts as products
Applied arts concepts Concepts are applied to investigate and deepen academic content	tend to focus on activities rather than concepts
Democratic inclusion All students have clear, focused and active roles	Variations in student involvement Teacher and artist attention focused mostly on students who are invested in completing products

The researchers confirmed Bresler's findings noting that the "seamless" pairing of the

arts with non-arts content was not standard practice in many CAPE classrooms.

Researchers analyzed student writing before and after the arts integrated lessons

to learn more about student growth with respect to Newmann's (1996) domains of

authentic achievement including depth of knowledge, analytic interpretations, and

affective connections. After reviewing 120 writing samples, the researchers found

minimal differences between students in terms of their depth of content knowledge.

DeMoss and Morris (2002) concluded that "students demonstrated neither more nor less

content learning when comparing arts and non-arts units" (p. 10). They did find

statistically significant differences when conducting analytical assessments of student

writing. After arts integrated instruction, students were more likely to develop "causal

links between the subject matter and society in general or their own lives in particular"

(p. 10). The researchers noted that student knowledge of subject matter moved beyond

the practical into more elaborate descriptions of how the lessons may impact their actions

and values in the future. In terms of affective connections during arts integrated units,

students at the lower end of the achievement spectrum "expressed markedly more explicit

connections" to course content (p. 11). These students described a deeper level of

engagement, a willingness to overcome challenges, and a more positive association with

learning. Lower achieving students rarely expressed boredom, frustration or

discouragement as they had after non-integrated lessons.

DeMoss and Morris identified complex cognitive processes at work during arts

integrated lessons. The researchers asserted that "the arts contributed to analytically

deeper, experientially broader, and psychologically more rewarding learning" (p. 23).

Students described having a "mental interest" in arts integrated lessons. They described

having greater individual accountability for the learning and less reliance on the teacher

to entertain or motivate them. Eighty percent of students expressed a desire to further

their knowledge in the course content outside of school with 42% acting on these

inclinations. These findings remained consistent across grade levels, subjects, and art

forms. DeMoss and Morris concluded that more consistent participation in arts integrated

instruction may positively impact general cognitive growth over time.

This study adds new insights into why a co-equal style of integration may better

serve the needs of 21st century learners. DeMoss and Morris (2002) stated that "tightly

coupled" lessons required more academic "press" and a framework for students to deeply

understand the content. They also commented that effective arts integrated instruction

tended to focus on conceptual transfer of ideas between disciplines requiring students to

perform interpretive acts both in and through the arts. Additionally, the researchers

identified key aspects of a co-equal style which teachers can consider when planning for

robust arts integrated instruction.

As noted, this study is of consequence as the researchers identified specific

aspects of effective arts integrated instruction, something lacking in the field. The

researchers provided rich descriptions and interpretations of the more complex aspects of

student learning rather than merely presenting achievement data. However, questions

remain about the quality and nature of the arts-based instruction due to a lack of

description in these areas. Research that attends more closely to lesson design and

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implementation could better inform how arts integrated lessons can be structured to create higher cognitive demand. This study fleshes out some of the key aspects of rigorous arts integrated instruction, providing a foundation upon which my research questions and methods are rooted.

Baker (2013) conducted a qualitative study to investigate how arts integration may contribute to the cognitive and intellectual development of children. In grounding the study, the researcher referred to Peterson's (2005) *Elements of Behavior Associated with Cognitive Development* to identify the kinds of cognitive processes that may occur during instruction (p. 27):

1. Interest in expanding a single view of the world

2. Active consideration of essential features of new experiences

3. Conscious comparison of new experiences with past experiences

4. Willingness to revise and reinterpret original perceptions

5. Automatic integration of new information with existing knowledge

6. Conscious effort to integrate information from several new sources

7. Capacity to see things from different points of view

8. Capacity to look for and see the big picture

9. Conscious search for new insights from new and past experiences

10. Reflection on others' learning from their important experiences

11. Search for new ways to remember what has been seen and heard

12. Ability to recall accurately large amounts of information

13. Tendency to remember details of highly emotional or traumatic events

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14. Ability to retrieve complex information from multiple sources in long term memory and to organize it in a new way

15. Selection of visual images in nature and daily life to create new art forms

16. Selection of sounds in nature and daily life to create new art forms

More specifically, Baker (2013) designed this qualitative study to capture and better understand how arts-based learning may contribute to cognitive development. Participants included teachers (grades 3-6) at an arts-focused charter school who developed theme-based, experiential learning activities and hands-on projects based on a concept. Baker (2013) focused analysis on teacher instruction, interactions between teacher and students, and concept-based learning. The researcher grounded this investigation on an assertion that development of student thinking is "fundamental to and dependent on experiences and instruction" (p. 5).

Baker (2013) conducted observations of classroom teachers and arts educators during collaborative meetings and arts integrated lessons. The researcher documented instructional discourses between teachers and students to capture "behavioral correlates" of cognitive processes. Baker (2013) identified examples of student engagement with arts elements and curriculum materials to better understand how learning occurred during integrated lessons. The researcher also analyzed student artifacts which she described as "outcomes of interactions" between teacher and students as well as evidence of student conceptual understanding.

Baker (2013) developed rich descriptions of cognitive processes in effect during arts integrated instruction. She noted that when teachers implemented a thematic

approach students practiced 21st century skills through artistic processes such as planning, researching, imagining, and creating artifacts. Working in and through the arts supported students in considering multiple perspectives, adapting materials to match intent, observing patterns and relationships, and integrating knowledge from varied disciplines. Student artifacts provided evidence of student learning and were described as a result of "multi-layered and rich cognitive domains within instruction" (p. 13). The researcher described ongoing action, interaction, and reflection among students as a process that supported learners in making meaning in and through concepts.

Baker's research demonstrates that arts integrated instruction is highly complex and relevant to the success of 21st century learners. The study provides greater clarity about the kinds of "academic press" that may foster cognitive development in students. Instructional clarity regarding artistic elements, vocabulary, and forms is evident across disciplines through thematic projects. This study is also unique as the researcher focuses on collaborations between school-based faculty rather than on collaborations with external providers. Baker (2013) noted that cross-disciplinary expertise as well as time for collaborative planning are two factors that may contribute to a more rigorous implementation of arts integration. This study contributes to the development of the field by associating artistic habits of mind with the sorts of higher-level thinking processes required of college and career-ready learners. One area for further clarification would be establishing clear criteria for evaluating the quality and contents of the products and artifacts being analyzed.

The A+ Schools originated in North Carolina in 1995 as a method to improve student achievement through a comprehensive, whole-school approach to teaching and learning in and through the arts (Arts Based School Reform, 2014). The A+ approach, adopted by several states, now frames the largest network of arts integrated schools in the country. Partners receive support via networking, professional development, and access to research. Although every A+ school has flexibility in how it adapts the program, all schools are expected to commit to the eight keys: Curriculum, Multiple Intelligences, Experiential Learning, Enriched Assessment, Arts, Collaboration, Infrastructure, and Climate (Barry, 2010).

The A+ schools are "built on the assumption that a curricular area that is often devalued in education, the arts, can be the basis of whole school reform" (Noblit, Corbett, Wilson, & McKinney, 2009, p. 1). Arts education is situated as a method to provide diverse learners with opportunities to both investigate the core of the curriculum and master content on a deep level (Noblit, et al., 2009). Teachers in A+ schools collaborate across disciplines creating theme-based lessons to promote hands-on learning and multiple ways of knowing. Research indicates that the style of arts integration in A+ schools varies (Thomas & Arnold, 2011). Some teachers use instructional practices that are more performative or instrumental, while in other cases, a co-equal approach is implemented. Students tend to perform better at schools where integration is less instrumental and the A+ philosophy more broadly accepted (Barry, 2010).

Oklahoma A+ Schools include 50 schools that partner with the A+ Network. To identify differences between teacher implementation and investigate student attitudes

regarding in-class activities, researchers surveyed students (N >1,000) annually over a four-year period to assess interest, challenge, choice, and enjoyment during arts integrated instruction. Researchers noted that of the 31 survey items, the largest number of students responded most positively to 'being challenged to do their best.' Students also expressed positive attitudes regarding problem solving, working on projects, and completing assignments that make a difference. Consistent with findings in other A+ programs, student attitudes were significantly more positive in schools where the reform was implemented as part of a whole school transformation rather than as an add-on (Barry, 2010).

Researchers also developed a 48 item Likert scale to assess teacher attitudes toward the arts and arts integration. Teachers 'highly agreed' with statements relating to the positive effects of arts on student learning, the value of collaboration, and the role of artistry in teaching. A majority of participants agreed that teaching in the arts was more rewarding and that students benefited by becoming self-actualized. They also agreed that the arts could support cross-disciplinary learning when planned through holistic concepts. Researchers noted that teachers disagreed with statements suggesting that arts activities are too time consuming or distracting from "regular curricular outcomes" (Barry, 2010, p. 51).

This study is notable for the large number of participants and length of the study. The findings suggest that arts integration can be utilized as a medium through which 21st century teaching and learning can be achieved. The study also shows that arts-based reforms and professional development can positively impact how instruction is

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organized, how students respond to challenging curriculum tasks, and how teachers

perceive of the role of arts in learning. While these findings are notable, questions remain

as to how a co-equal, cognitive style of integration can be planned for and implemented

with greater consistency. Publishing findings that provide greater clarity about the eight

keys may be of benefit to the field.

Pruitt, Ingram, and Weiss (2014) investigated how student interpretations and

meaning making (translations) in one language of learning or medium of expression may

influence transfer to another. The researchers grounded the investigation based on recent

findings in cognitive science indicating that a digital age impacts how students process

information (i.e., visually) and requires more than a "verbally dominant environment" (p.

23) for instruction and assessment (Groff, 2013). The arts are situated in the study as

"target languages" providing new representations of understanding to improve learning

and transfer from a "source language" (Pruitt, Ingram, & Weiss, 2014).

During this two-year study, researchers collected data at five urban schools

through student surveys and interviews with six teachers and teaching artists who had

prior experience working together. The six artist residencies varied in terms of art forms,

disciplines, grade levels (5th-8th), and locations. The researchers noted that beyond

traditional planning time and implementation (15 to 20 hours), the collaborative teams

spent numerous hours preparing units focused on academic, artistic, and socio-emotional

growth. Pruitt, Ingram, and Weiss (2014) observed the planning and teaching of the units

and analyzed arts integrated lesson plans, assessments, and products. Teachers provided

student artifacts from five learners: two identified with high academic ability, two with low academic ability, and one who benefitted from the residency.

The researchers identified three "translation approaches" during student constructions of knowledge. "Scaffolded translations" occurred when students created artistic products to build knowledge in an 'academic' area. The researchers described the arts as motivational and purposeful, supporting student understandings of new academic material. "Multi-representational" translations required students to create and refine multiple versions of an "original source idea" (p. 7). Student understanding of the academic content, which students already had some mastery of, deepened or expanded through these multiple artistic translations and experimentation with creative processes. "Interwoven translations" occurred when students worked simultaneously with arts and non-arts ideas including both creating and discussing integrated products. The researchers noted that the integration during interwoven translations was so fluid that "directionality" was difficult to distinguish, particularly when learning focused on conceptual understanding. Students reported that interwoven translations precipitated innovative thinking and a greater capacity to plan a project, express an idea, and understand multiple points of view.

This study provides new insights in terms of how learning in and through the arts may be differentiated based on the teacher's intent and the students' needs. The researchers concluded that the arts provided the "process and forms" to achieve CCSS and to support 21st century ways of knowing. Like Baker, the researchers determined that designing deep-level arts integration, in this case interwoven translations, required

extensive understanding of art forms and/or productive collaborative partnerships. One limitation of this study is that although the examples of lessons are quite descriptive and exemplary in concept, the researchers do not clarify whether or not interwoven translations could be effective even when students have limited initial knowledge in an academic or artistic area. The translation styles were described as independent of each other without consideration of when or how the styles may converge and for what purpose.

The four studies reviewed in this section demonstrate that research of arts integrated instruction is moving beyond a focus purely on outcomes. These studies indicate that arts integrated instruction at a conceptual or thematic level may best support student development of 21st century knowledge, skills, and habits of mind. The findings also suggest that both teachers and students might benefit when instruction is focused on inquiry and process rather than exclusively on output and product. Consistent limitations in the findings include a lack of clarity regarding how the arts are taught during arts integrated lessons. Few details are provided in terms of how teachers define arts integration, what their knowledge-base is in terms of art forms, and how they make decisions during instruction. One of the most glaring gaps is the absence of detail regarding the arts-based learning experiences. Few details are provided in terms of teacher objectives in the arts or the quality of student projects. Investigations of how integrated concepts are taught in the art form and through the art form are needed. Research specific to instructional planning and decision making is required, so professional development can be oriented toward a co-equal style of integration.

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Arts Integration and Professional Development

Few studies investigate the role of professional development in expanding and deepening how teachers implement arts integrated instruction. Yet, Diamond (1991) suggests that teachers' perspectives cannot be transformed "nor newly attained unless there is some comprehensive overview within which they can be construed" (p. 88). LaJevic (2009) adds that teachers need to become "well informed" about the arts and research on curriculum, demonstrate comfort with diverse ways of knowing, and accept the importance of risk-taking when striving for professional growth. The following studies provide some insight into how professional development can be designed to impact a teacher's capacity and willingness to integrate the arts in an era when there is "no room for insecurity in teaching" (LaJevic, 2009, p. 158) and cognitive demands are high.

Saraniero and Goldberg (2011) investigated two models of professional development in arts integration to determine which approach positively impacted teacher practice and student achievement. The researchers developed three randomly assigned groups of teachers who were asked to integrate visual art and drama with reading lessons. The first group (n=17) attended a summer institute (30 hours) and received 25 hours of coaching during the school year. The second group (n=18) attended the summer institute but received no coaching. The third group (n=33) did not participate in the institute nor did they receive coaching. No statistically significant differences were found prior to the study between teacher groups in terms of professional qualifications, previous training in the arts, or teaching experience.

Using a mixed-methods approach, the researchers determined that teachers who participated in the coaching model demonstrated greater confidence, superior work samples, and more frequent implementation of arts integrated instruction. The researchers noted that first attempts at lesson plans were modest for all three groups, but the teachers who received coaching developed better second lesson plans in terms of aligning instruction with the objectives and understanding how to authentically integrate the arts and reading content. The institute only group showed no statistically significant improvement between lessons. While teacher confidence in facilitating arts integrated instruction decreased the following year for both the coached and non-coached groups, those who had received the coaching demonstrated higher confidence overall and greater frequency of implementation.

Differences in student achievement between the three groups on standardized tests were not significant; yet, both the coached and institute only teachers reported that "students demonstrated higher student engagement and enthusiasm for learning, better retention of curriculum, more creative participation and more self-reflection when utilizing arts integration" (p. 21). Teachers stated that students continued to demonstrate these improved habits of mind and dispositions after the study concluded. While research on professional development demonstrates that ongoing support is a best practice (Hawley & Valli, 1999), this study helps to establish best practices for professional development in arts integration. Short-term professional development is common; yet, this study shows that ongoing professional development may be necessary to improve teachers' abilities to

plan for and enact high-quality arts integrated lessons, particularly when instruction is oriented toward 21st century skills and knowledge.

In a more recent study of the CAPE program, Scripp and Paradis (2014) researched the variety of "complex program factors" that may impact arts integrated teaching and learning. The researchers theorized the existence of links between teacher professional development, arts learning, and academic outcomes. Fourth, fifth, and sixth grade teachers who participated in the study received professional development focused on how to document and share arts integrated student work, reflect on instructional decisions, and better understand relationships between artistic and academic learning. The researchers strived to develop an effective way to understand, code, and analyze data pertaining to a "distinctive brand" of arts integrated instruction (Scripp & Paradis, 2014).

Scripp and Paradis (2014) investigated student learning outcomes over three years. Four types of schools participated in the study: academic-focused with conventional arts education; academic-focused with arts education and arts integration; arts-focused with conventional academics; and arts-focused with academic instruction and arts integration. The researchers collected data in two primary ways. During the study, teachers provided portfolios from three students who performed along a continuum of achievement in traditional academic settings (i.e., high, average, low). Each teacher answered questions relating to these portfolios with respect to the goals of the project, how he or she had collaborated with the teaching artist, and how the teacher extended the learning when the teaching artist was not present. Facilitators then asked follow up questions with the identified students. The teachers observed as each student selected two

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pieces of art work and explained how the work related to the academic content. In separate interviews without the portfolios, facilitators interviewed students about their philosophy of arts and their experiences with arts integrated teaching and learning. These students also commented on their artistic processes, concepts of a mistake, skills employed during instruction as well as their ability to make meaning, express themselves, and use their imaginations. Additionally, the researchers collected data on professional development outcomes, student test scores, and student artifacts to determine the strength of the relationships among program factors.

The researchers determined that individual teacher professional development outcomes "strongly predict" student performance ratings for arts integrated learning. They credited the teaching-artist model as a consistent factor in supporting these outcomes. Students who participated in arts integrated instruction for two years or more benefited the most in terms of achievement. Participants made significant gains in academic achievement and demonstrated "greater mobility" in terms of academic performance over the duration of the study. The researchers stated that "when students were offered the opportunity to demonstrate their understanding of concepts and processes shared between arts and academic learning in their arts integration projects, evidence of excellence and equity in student learning outcomes resulted" (p. 16). Furthermore, students from the arts plus arts integration schools performed the best on arts learning assessments. This particular finding is important as it suggests that when arts integration is taught with integrity, this method can positively impact student learning both in and through the arts rather than detract from arts programs.

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The findings for this study suggest that professional development in arts integration should be ongoing and focused on deepening teacher understanding of how to lead and assess arts-based experiences. This study confirms that arts integration requires collaborative efforts and a high degree of knowledge and skill in art forms although questions remain as to who should lead these efforts (e.g., external providers, teaching artists, arts educators). The findings also suggest that arts integration can contribute to disciplinary-based learning, particularly in environments where high quality arts education already exists. Likewise, high-quality discipline-based instruction can improve the quality and impact of arts integrated reforms.

The Perpich Center in Minneapolis evaluated the second year of a professional development program intended to improve teacher capacity to understand, design, and lead arts-integrated lessons and assessments though collaborative efforts. Professional development facilitators coached teachers in designing thematic, standards-based arts integrated lessons; led discussions on how to assess student learning as manifested in products and artifacts; and encouraged teachers to utilize community resources including co-teachers. The teachers in the evaluation (n=41) included both arts specialists and classroom teachers, some who had no prior experience with arts integration and some who had participated in the prior year of professional development.

During the first year of professional development, the evaluators determined that only 61% of teachers had developed "adequately rigorous" unit plans noting that some teachers' learning goals fell below grade level standards especially at the high school level (Treichel & Paepke, 2012). Teachers received additional coaching during site visits

in the second year and were encouraged to work closely with colleagues to plan, lead, and assess more seamless integration. After coaching and collaborations, evaluators described 100% of unit plans as "adequately rigorous."

Evaluators collected additional data through discussions with facilitators and participants. Teachers stated that ongoing support was essential to improving the quality of their arts integrated instructional goals and willingness to take risks during instruction. Teachers also described benefits from using a template that aligned student learning objectives with key components of instruction. Finally, guided discussions about student artifacts both expanded the quality of discussions concerning student learning and informed how teachers viewed the goals of instruction. Although questions remain regarding the content of the training, specifically in the art forms, this study suggests that teachers benefit from multiple opportunities to develop and articulate their understandings of arts integrated instruction. Collaborations are valuable and essential.

While these three studies identify factors for consideration when designing professional development to support best practices, other studies supplement these foundational insights. Bridges (2012) suggests that professional development organized around collaborations with arts specialists, teaching artists, and coaches offers "crucial opportunities" for teachers to increase their knowledge and skills. Strand (2010) states that successful collaborations are those that promote strong connections, flexibility, tenacity, and trust. Strand (2010) adds that high quality arts integration is a result of professional development focused on process and higher level thinking as well as improvisation and reflection during instruction. Oreck (2006) contends that high quality

professional development encourages safety and creativity, allows teachers to practice taking risks in the position of the student, and provides opportunities for teachers to learn facilitations skills that are unique to arts-based instruction. While all of these contributions add to a patch-work quilt of understanding in terms of professional development and arts integration, the overall picture remains incomplete due to a lack of specificity in terms of both training and practice.

Conclusion

The history of arts integration in public schools demonstrates one of promise in terms of meeting the needs of diverse learners. The positive impact on student achievement is well-established although the kinds of measures used to define achievement may lack complexity when compared to theoretical assertions regarding a co-equal style. The studies reviewed in this chapter confirm that high-quality arts integration requires teachers to collaborate, to utilize intentional practices, and to receive ongoing support. Research also suggests that the processes manifested during high-quality arts integrated instruction align with the needs of both 21st century learners and teachers. Improving teacher practice requires clear conceptual frameworks to support the transfer of skills and knowledge across disciplines, time for collaborations, and ongoing support for teachers.

In sum, this literature review demonstrates that progressive movements, particularly those supporting the integration of the arts in teaching and learning, have a long yet intermittent history in public schools. As 21st century conditions continue to shift, the research on arts integration is also beginning to shift from an 'outcomes only'

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orientation. Researchers are expanding investigations to include cognitive processes, multiple ways of knowing, arts-based practices, and professional development. Deeper analysis of teacher instructional choices is needed to better understand how a co-equal style may be employed with greater consistency.

In order to advance the field, Strand (2010) recommends that case studies on successful and unsuccessful arts integration programs may help to close the gap in the knowledge base. In the following chapter, I describe the methodology I used to develop a study centered on four case study teachers who strived to achieve a robust style of arts integration. This research is designed to help fill the gap in the knowledge base and add to a small but growing body of literature on how to construct high-quality professional development for teachers who wish to prepare college and career-ready learners in and through the arts.

CHAPTER 3

RESEARCH CONTEXT, DESIGN AND METHODS

A rapidly changing field requires researcher flexibility and reflexivity.

-C. Paechter

As described in the first two chapters, 21st century teachers occupy classroom spaces that are personally, professionally, and contextually complex (Rennert-Ariev, 2005). Teachers are expected to prepare articulate and innovative college and career-ready learners in systems that closely monitor instructional choices and regulate student outcomes of achievement. While some progressive educators suggest that teachers concentrate less on appeasing policymakers and more on developing the full potential of students (Andere, 2009), navigating the milieu that is public education can present enormous challenges for teachers. Enacting progressive pedagogical methods such as arts integrated instruction is theorized as a way to both improve students' academic performances (PCAH, 2011) and provide teachers with the opportunity to express "their passions and interests in the world and their commitment to children and teaching" (Oreck, 2006, p. 19).

Lovat and Clement (2008) submit that 21st century students benefit when traditional concepts of teaching and learning are transformed. Specifically, they suggest that classrooms become spaces where both students and teachers "actively, critically and reflectively" engage in "knowledge-making and growing as human persons" (Lovat & Clement, 2008, p. 1). While some may assume that teachers who integrate the arts will naturally create dynamic and responsive learning environments, research indicates that

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teachers perform on a continuum of practice. The co-equal style, most advocated for in

the scholarship, is the least implemented as it requires teachers to skillfully apply

knowledge in both the arts and non-arts disciplines, ground learning within integrated

schema, and contextualize learning through thematic or conceptual constructs.

The Nature of Arts Integrated Instruction

Teachers encounter both opportunities and challenges when adopting new

teaching methods. The goals and objectives of planning and leading arts integrated

lessons may differ dramatically from a teacher's routine practices. For example, a co-

equal style requires teachers to shift instruction toward higher level thinking rather than

the acquisition of discreet skills. Effective lesson plans support teachers in directing

student knowledge and skills toward conceptual understandings rather than attaining

predetermined outcomes. A co-equal style also requires teachers to modify plans in situ

when new pathways for learning emerge. Teacher modeling of artistic habits of mind and

flexible dispositions are essential to student growth (Hartle, Pinciotti, & Gorton, 2015).

Pairman and Terreni (2001) state that the process of becoming skilled at teaching in and

through the arts can serve as a catalyst for change. Teachers may also find this manner of

change to be highly demanding as new skill-sets and flexible dispositions are required.

Teaching in and through the Arts

Teachers who strive for a co-equal style of integration create opportunities for

students to think creatively and critically, investigate relevant problems, and design

quality artistic products. To both focus and activate learning in and through the arts,

teachers facilitate artistic "discourses" described as "ways of knowing, doing, talking,

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interacting, valuing, reading, writing, and representing oneself" (Barton & Tan, 2009, p. 51). The quality of teacher lines of thinking and styles of questioning during instruction are of considerable importance. The depth of student understanding directly relates to how learners construct ideas, interpret meanings, and apply skills and knowledge in and through artistic discourses. Teachers need to feel comfortable working through artistic processes and confident in their capacities to support arts-based learning activities. Some teachers may reject a co-equal style of integration as too burdensome or complex. Others may welcome the opportunity to transform their daily practices by "making every day a work of art" (Pinciotti & Verba, 2013, p. 336). Ultimately, educators who adopt a co-equal style envision new ways of teaching, develop new ways of acting, and experiment with new professional identities (Kesson & Henderson, 2010). They learn to navigate the space between "the worlds of curriculum as plan and curriculum-as-lived experiences" (Aoki, 1986, p. 8).

Managing the Third Space

Arts integrated teaching and learning operates in a highly complex 'third space' where artistic processes and products are envisioned, modified, interpreted and reflected upon. While operating in the third space, teachers contend with numerous instructional options as students build and share understandings. Arts specialists and classroom teachers may find the complexity of the third space taxing, particularly when confronting "hybrid" epistemological frameworks replete with "competing knowledge and Discourses" (Moje, Ciechanowski, Kramer, Ellis, Carillo, & Collazo, 2004, p. 42). To deal effectively with these differing ways of knowing the world (i.e., interdisciplinary

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curriculum), teachers can diversify how they utilize text, space, and role during teaching events. Pedagogical creativity is demonstrated through the functions teachers enact and how they manage the aesthetic learning environment.

A co-equal style requires teachers to move away from traditional forms of instruction such as teacher-centered classrooms, lecture-based lessons and "banking models" (Freire, 1984). Rather, the teacher shifts positionality in relationship to the students and to the curriculum. Hartle et al. (2015) describe five roles teachers may enact to effectively plan for and manage arts integrated lessons. These roles are described as fluid, interchangeable, and essential to the development and operation of arts integrated spaces (see Table Two).

Additionally, a co-equal style requires teachers to develop balanced instruction both in the arts and non-arts. This instruction needs to support conceptual thinking and provide rich opportunities for learning in the art forms and through creative processes. Lindstrom (2012) submits that a co-equal style requires teachers to manage the unique characteristics of an aesthetic learning environment (see Table Three). The nature of the instructional focus directly relates to the depth and quality of student learning. Lindstrom describes four areas of focus teachers can address during arts-based instruction (i.e., learning in the art form). The goals, teacher roles and emphasis of instruction are specific to each area of focus. The five roles (Hartle et al., 2015) and four areas of teacher focus (Lindstrom) are used throughout the remaining chapters of this study to capture and concretize the dimensions of quality that are often lacking in research about arts integrated instruction and what transpires in the third space.

Table 2

Based on the ArtsIn: Arts integration and infusion framework (Hartle et al., 2015)

Role Teacher as…	**Description**	**Practices**
Artist	Believes that all humans are creative, including themselves.	Collaborates across disciplines Takes risks with materials Experiments with new ideas and ways of knowing the world
Researcher	Develops a sense of purpose, responsibility, and perseverance to know their learners and support growth.	Identifies diverse materials and curriculum Collects multiple data sources to assess student products and understandings Provides meaningful feedback and opportunities to improve performances Accepts multiple points of view
Designer	Considers how the classroom environment can influence creative thinking and shape aesthetic sensibilities.	Employs elements such as time, space, color, light and movement quality to heighten a sense of belonging, competence, and meaning making Demonstrates resourcefulness in gathering materials for planning and instruction Develops a rationale for organizing physical space and flow of time in response to each learner's needs
Co-Constructor	Facilitates creative opportunities to stretch and sustain shared thinking in the third space.	Extends and challenges student thinking in and through the arts Encourages focused critique and attention to how meaning is made Supports students in connecting and applying knowledge and skills to understandings
Advocate	Articulates beliefs about the role of the arts in teaching and learning	Supports partnerships with communities and artists Makes student work visible to the school and community Connects classroom instruction to larger issues in education and society

Table 3

Based on the four ways of teaching art (Lindstrom, 2012)

Art Focus	Goals	Role	Emphasis
Learning About	Convergent (directed, closed, the goal is given in advance)	Instructor	• Developing knowledge and skills in the art form (e.g., technique, element, vocabulary) • Assessment emphasizes what students know
Learning In	Divergent (exploratory, open, creating from what is known for new purposes)	Facilitator	• Experimenting with materials and techniques to cultivate aesthetic sensibilities (e.g., achieve an effect, capture a mood, convey a message) • Assessment emphasizes processes and how ideas are expressed
Learning With	Convergent	Advisor	• Integrating art to explore non-art content, knowledge, or function • Assessment emphasizes knowledge development in and through interdisciplinary projects
Learning Through	Divergent	Educator	• Developing artistic habits of mind and thinking dispositions • Assessment emphasizes student growth through reflections of processes, experiences and challenges

In addition to the variety of roles that teachers may employ and goals that teachers may develop for arts integrated instruction, creating an environment where students feel comfortable collaborating and providing critical feedback is also important. Pinciotti and Verba (2013) claim that the unique nature of an aesthetic learning environment requires teachers to monitor the students' "cognitive connections, social engagement and

emotional well-being" (p. 2). The cognitive, social and emotional 'health' of the learning community develops simultaneously as students "construct, communicate, and express understanding and meaning" (p. 3). In a sense, the interactive nature of the third space acts as a "third teacher" (Pairman & Terreni, 2001), fortifying and sustaining students as they develop a sense of place, a sense of belonging, a sense of purpose, and a sense of meaning (Pinciotti & Verba, 2013).

Possibilities in the Third Space

This third space, although complex, presents a location in public schools where teachers can operate as creative pedagogical experts and attend to the needs of 21st century learners. The third space can also, by its very nature, present an unpredictable, confusing and epistemologically messy landscape for teachers to navigate and for researchers to comprehend. Emerging studies and theories provide new insights into how teachers can better plan for and manage high-quality arts integrated instructional events. Yet, given the numerous variables at play during a co-equal arts integrated lesson, the act of teaching in this manner is highly interpretive. Thus, a research methodology is needed to describe and capture the unique nature of the third space and how teachers plan for and manage a co-equal style of arts integrated teaching and learning.

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Methodology for the Study

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This study is intended to contribute to the emerging research in arts integration by providing a systematic investigation of a professional development program designed to support teachers in developing a co-equal style of integration. The research methodology described in this section is informed by a desire to better understand how professional

development may impact "teachers' knowledge, learning, thinking and ideas" (Cochran-Smith & Demers, 2008, p. 1010). Specifically, I wish to better understand how teachers who integrate the arts may deepen the integrity of arts integrated planning and instruction to better meet the needs of 21st century learners. The researcher accepts the assertion that meaningful arts integrated instruction "ultimately rests on *how* lessons are taught" in real classrooms with real students (Cornett, 2007, p. 74).

Methodological Orientation

Beck (1979) explains that the purpose of social science is "to understand social reality as different people see it and to demonstrate how their views shape the action which they take within that reality" (p. 12). Effective arts integrated lessons provide students with numerous ways of knowing the world and demonstrating understandings. Each meaningful interaction between teachers and students adds to a motif of ideas, processes, relationships, and understandings to be considered, interpreted, and reflected upon. During arts integrated instruction, students are situated as social actors whose realities are expressed through "a variety of symbol and language systems" (Schwandt, 2007, p. 118). The teacher is also a social actor who not only guides instruction but creates opportunities for students to experience schooling in new ways. Due to the complex nature of the social reality in which arts integrated instruction occurs, and the numerous instructional choices teachers may implement, I have designed a qualitative study to develop "a holistic picture and depth of understanding" about what happens when teachers strive for a co-equal style of integration (Ary, Jacobs, Sorensen, & Walker, 2014, p. 32).

A qualitative study is a suitable approach for my research as I am particularly interested in the teachers' "thoughtful action in context" (Florio-Ruane, 2002, p. 209). I have utilized a methodology that requires research skills in the following areas: depicting cases of teachers striving for a co-equal style of integration, employing methods to preserve the complexity of these lessons, and communicating the perspectives of the participants (Borko, Whitcomb, & Byrnes, 2008). My approach to this study employs key features of qualitative research as the context is naturalistic, the researcher interacts with participants who have experiences and perspectives vital to the research questions, and the data collection and methods bring the researcher in close proximity to the phenomenon being investigated (Lodico, Sapulding, & Voegtle, 2010).

Since the research on a co-equal style is emergent, I have elected to employ a case study method to improve depictions of the unique "contexts, communities, and individuals" that may influence how teaching and learning are manifested during arts integrated instruction (Hamilton & Corbett-Whittier, 2013, p. 4). My goal is to capture "local variation through fine-grained descriptions" of the highly complex "settings and actions" (Borko et al., 2008, p. 1025) that may constitute a co-equal style. By interpreting the "whys and hows" (Guest, Namey, & Mitchell, 2013) of teacher thinking, acting, and reacting during arts integrated instruction, I endeavor to clarify the sorts of possibilities and barriers teachers may encounter when striving for a co-equal style. Ultimately, I wish to enhance how professional development in arts integration may be designed to better meet the needs of 21st century learners.

Preparation for the Study

As described in Chapter One, fourteen teachers from a large, urban school system were selected to participate in a year of professional development in arts integration. Members of the cohort included classroom teachers and arts specialists employed at eight different schools within the district. The teachers varied in terms of years of teaching, disciplines taught, and prior experiences with arts integrated instruction. The course instructors selected a diverse cohort with the hopes that the teachers would work collaboratively across disciplines and schools. During the first three courses (Spring, Summer, Fall, cohort teachers participated in a variety of learning experiences including field trips, workshops facilitated by teaching artists, and hands-on formative and summative assignments. The teachers also responded to articles on a variety of topics including theories of learning, arts and social justice, and authentic assessment. The final course, *Practicum* (Spring 2015), required teachers to implement an arts integrated lesson, reflect on the impact of this lesson and provide feedback to the instructors regarding the quality of the professional development program.

During the summer *Art Forms* course, teachers cycled through intensive arts integrated workshops. Each teacher selected an art form as a focus for his or her instruction and was assigned an instructional coach to provide support in that art form. The coaches worked with teachers to lesson plan and prepare and facilitate a micro-workshop based on initial lesson plan ideas. The instructors included the micro-workshop, shared at the end of the summer, to provide a safe environment for teachers to take risks, to experiment with new arts-based strategies, and to yield feedback using a

critical response processes. In the fall, each member of the cohort received additional coaching and feedback on the development of his or her lesson plan. To further support high-quality practices, the instructional coaches provided feedback after observing one day of the arts integrated instruction.

Conceptual Framework for the Lesson Plans

As noted, a lack of access to instructional models and conceptual frameworks are two factors that may limit teacher capacity to achieve a co-equal model of integration (Ruppert & Habel, 2011). After reviewing a variety of conceptual frameworks for ambitious teaching, I determined that teachers might benefit from an approach to arts integration specifically geared toward teaching for understanding. I surmised that the theories and principles of teaching for understanding aligned with the theoretical suppositions proposed in a co-equal style of arts integration (see Table Four). Teaching for understanding not only appeared to align with the theory of a co-equal style in terms of pedagogical imperatives, but this approach also appeared to parallel theoretical assertions regarding 21st century teaching and learning. The conundrum, however, was how to actually align teaching for understanding with a co-equal style of integration, so teachers could be trained in how to put these two theoretical constructs into practice in and through the arts.

Table 4

Adapted from Understanding teaching in context (McLaughlin & Talbert, 1993).

Theoretical Principles	Teacher Skills	Teacher Dispositions
1. What students learn is fundamentally related to how they learn it	1. Teachers and students collaborate to construct new knowledge	1. Develop a climate in which student ideas are respected and risk-taking is the norm
2. How information is represented can influence enormously how well that information supports understanding performances	2. Create worthwhile activities and select materials that engage students' intellect and stimulate them to move beyond acquisition of facts to sense making in subject areas	2. Alter classroom structures and modify teacher-student relationships to maximize learning
3. Orthodoxies of pedagogy and "facts" are continually challenged in classroom discourse	3. Facilitate students' learning by posing questions, challenging students' thinking, and leading students in examining ideas and relationships	3. Encourage students to explain their ideas and support their conclusions
4. What students learn needs to be internalized, able to be used in many different circumstances, in and out of classrooms	4. Understandings develop when students make new connections with their various worlds, construct mental images/metaphors that go beyond their current understandings, and imagine themselves and their circumstances differently	4. Support students in developing deep understandings described as the ability to think and act flexibly with what one knows
5. Substantial new learning is needed on the teacher's part as teaching for understanding emphasizes not only what is taught but how it is taught	5. Demonstrate in-depth knowledge of subject, competence in representation and manipulation, skill in managing classroom practices	5. Engage students in the problems of a subject matter, in the process of asking questions and seeking answers, and in pursuing deeper understandings of their world

Harvard Project Zero researchers designed a teaching for understanding

framework to guide instruction toward a deeper level of meaning (see Appendix A). Yet,

the teaching for understanding framework is not specific to any particular discipline

(Reigeleth, 1999). As described in this chapter, teaching in a co-equal fashion requires that teachers learn how to thoughtfully "select, represent, and organize information, concepts, and procedures" so that essential knowledge and skills from the arts and non-arts content areas can be integrated and "transformed into teaching for understanding" (McLaughlin & Talbert, 1993, p. 3). Since the field is lacking in conceptual frameworks to support a co-equal style of integration and the teaching for understanding framework does not address the unique features of an arts-based classroom, I decided to create an arts integration for understanding framework (see Appendix B) and a model for arts integrated lesson planning (see Appendix C). Teachers completed the framework and the lesson plans with assistance from instructional coaches during the Summer and Fall before implementing the lessons in the Spring. The blueprint and lesson plans were designed to shift the arts integrated instructional focus toward understanding goals in and through the arts and away from isolated skills and knowledge. Teachers were asked to develop an evocative question to prompt inquiry and frame arts integrated projects and assessments.

As teachers progressed through the professional development program, they moved from a theoretical understanding of teaching for understanding toward a deeper level of skill at developing co-equal arts integrated lessons focused on understanding. As teachers completed the framework, instructional coaches prompted them to think deeply about how to design an aesthetic learning environment, guide student performances in and through the arts, and assess integrated student understandings. In essence, the framework and lesson plan were organized so teachers could clarify their lines of

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thinking before and during instruction and orient arts-based experiences toward understanding.

The conceptual framework is not the central focus of this research. All of the teachers in the cohort completed the framework and the lesson plans; however, the manner in which these activities were completed and then transferred into teacher practices differed. The conceptual framework is situated as one variable that may have influenced how teachers strived for a co-equal style of integration. Prior experiences, institutional realities, and the totality of the professional development may have also impacted teacher enactments in the third space. Teacher decision making is evident in the roles teachers assume, strategies used to manage aesthetic environments, and responsiveness to students in the third-space. While these decisions may have been influenced by the framework and lesson plan model, the teacher's skills, knowledge, and dispositions also influenced how teachers facilitated arts integrated instruction in situ. This study investigates the instructional realities of four cohort members as a means of providing "rich and significant insights" into a phenomenon that has considerable theoretical support but little practical understanding (Hamilton & Corbett-Whittier, 1995, p. 62)

Case Study Research

A case study is defined as the study of a phenomenon in action (Cohen, Manion, & Morrison, 2000, p. 181). Case studies are implemented by researchers who endeavor "to discover meaning, to investigate process, and to gain insights into and in-depth understanding of an individual, group, or situation" (Lodico et al., 2010, p. 156). As it

pertains to this study, the individuals are four teachers in the arts integration cohort, the group includes the teachers and students in context, and the situation resides in unique classroom settings where teacher skills, knowledge and dispositions were activated. Yin (2014) suggests that a case study method is appropriate when the researcher will face "more variables of interest than data points" (p. 2). Researching teachers who strive for a co-equal style of integration is a highly complex endeavor requiring diverse methods of data collection to better understand the phenomenon of study (Lodico et al., 2010). Each of the four case studies is unique and contributes to a deeper understanding of the phenomenon. A comparison of these case studies also provides common points of interest and a more generalized sense of the variables at play when a co-equal style of arts integration is implemented.

Benefits. A case study method requires the researcher to develop thick descriptions of complex events. Every enactment of arts integrated teaching and learning is a unique experience subject to the dynamics of the third-space. The nature of the case study grounds how the researcher investigates and reports on "the complex dynamic and unfolding interactions of events, human relationships and other factors in a unique instance" (Cohen et al., 2000, p. 182). Essentially, I elected to use a case study method as the case offers a "sophisticated" way of investigating a complex phenomenon through "rich and significant insights" that reveal not only answers but relevant "problems and tensions" (Hamilton & Corbett-Whittier, 2013). Problems and tensions in the field are well-documented; however, greater study of the complex nature of a co-equal style of

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integration in practice is essential to improving professional development and teacher implementation of this reform.

Limitations. The kinds of questions that are asked in a study influence the overall design. Yet, no design, including a case study, is without challenges and limitations. Qualitative case studies require the researcher to spend considerable time, on site, with the persons and contexts of interest (Stake, 1994). Since the actions and perspectives of the participants can be altered by the very presence of the researcher, he or she must demonstrate integrity by both establishing trust and maintaining objectivity. A case study researcher demonstrates ethical intentions by accurately depicting the context, including the voices of the participants, and accepting multiple interpretations of the phenomenon. Close proximity requires a case study researcher to consistently challenge her assumptions in order to mitigate bias and maximize the validity of the findings.

Questions of validity relate to the credibility and dependability of the processes and understandings derived from the study (Lincoln & Guba, 1985). Internal validity is a critical issue in qualitative case studies as biases and assumptions are inherent to any interpretive act. Case study researchers often employ a variety of methods (e.g., interviews, observations, focus groups) to capture the complexity of contemporary phenomenon occurring in naturalistic settings (Lodico et al., 2010). Triangulating the data is a process that case study researchers utilize to increase validity (Hamilton & Corbett-Whittier, 2013). Case study researchers are expected to remain "true and faithful to the raw data" and provide clarity about the interpretive process (O'hara, Carter, Dewis, Kay, & Wainwright, 2011, p. 222). Validity is strengthened when researchers implement

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a recursive process, continually examining the "methodological relationship" among the research purposes, questions, and processes (Cho & Trent, 2006, p. 321).

External validity (i.e., generalizability) may be limited in case study research as the data collected represent very specific and limited samples. Rather than research for generalizability, qualitative case study researchers are encouraged to provide enough details for the reader to determine if the case "fits" his or her situation (Merriam, 1998). Although generalizability may be limited, qualitative case studies are viewed as valuable since the researcher provides multiple perspectives and a multitude of variables relevant to the phenomenon. Depicting and interpreting the "unique features" of a phenomenon can be considered "a step to action" and precipitate new insights and efforts for those within the field (Cohen et al., 2000).

In the remainder of this chapter, I describe the research procedures I implemented to maximize the potential benefits and decrease the limitations of case study research. Case studies are most valuable and dependable when grounded by clear intentions, a purposeful design, and a strategic approach to data collection (Hamilton & Corbett-Whittier, 2013).

Instrumental Case Study

Hancock and Algozzine (2011) suggest that the case study research design is "determined by how well it allows full investigation of a research question" (p. 35). My research questions focus on a professional development program designed to train teachers in a particular style of arts integration. The cases are bounded by the experiences of four teachers who strived to implement a co-equal style of integration in their

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classrooms. These teachers epitomize "instances" of a phenomenon (i.e., arts integrated instruction) in action (Merriam, 1998). The research design is described as an instrumental case study (Yin, 2014) as the cases represent a theory or concept under investigation (i.e., co-equal style). The cases represent a range of experiences (Hancock & Algozzine, 2011) and help to provide insight into the phenomenon of study (Ary et al., 2014).

Selection of the Cases

As instructor for the first three courses in the professional development program, I strived to establish positive and supportive relationships with the teachers in the cohort. From the beginning of the program, I clarified my status as a doctoral student and communicated early-on that I would be implementing a study related to teaching for understanding at the end of the professional development program. I consistently situated myself as a fellow educator, facilitator, and risk-taker. I also served as instructional coach for a small group of teachers who selected drama as their area of specialization.

Whenever possible, I engaged with the cohort as a colleague who shared an interest in making positive changes in the lives of teachers and students rather than as an evaluator of their assignments. I encouraged the teachers to practice creativity, to think independently, and to work collaboratively to solve problems. As a member of the learning community, I consistently practiced self-reflection and offered opportunities for the teachers to provide critical feedback concerning the courses, the arts integration conceptual framework, and the professional development program overall. Gaining access to participants for this study was relatively simple based on my relationship with

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the teachers and their enrollment in the program. This level of access also generated risks. To avoid teachers' blurring my role of instructor with that of researcher (Cochran-Smith & Donnell, 2006), I did not teach the *Practicum* course which coincided with my study. I also avoided, whenever possible, selecting case study teachers whom I coached. Overall, I worked to develop a sense of trust, to establish clear and open communication, and to maintain a level of transparency that would support an ethical and productive partnership between researcher and participants.

At the end of the third course, I invited all members of the cohort to participate in the study. After reviewing the consent forms, I determined that all but two of the teachers granted permission to participate in the research. I then selected four case studies who provided me with the best opportunity to investigate how teachers from an array of disciplines strived to integrate a co-equal style of arts integration. As a group, the four teachers provided an opportunity for me to observe all four art forms being integrated across disciplines. The teachers also demonstrated a continuum of understanding and comfort with arts integrated instruction during the coursework. Information about each case study is provided here along with the pseudonyms each participant selected.

Table 5

Selection of case study teachers

Pseudonym	Years of Experience	Grade Level Observed	Subject(s) Taught	Integrated Discipline(s)
Ms. Ross	12	4th grade	Reading/Social Studies	Drama
Mr. Sotola	3	4th grade GT	Music	Science/Drama
Mrs. Araya	2	2nd grade	Art	Science/Math
Mrs. Bruno	6	4th grade	Math	Dance

Teaching Context

All of the case study teachers worked in a large, urban school system serving over 125,000 students, the vast majority of whom were children of color. The school system had recently hired a new superintendent whose vision included implementing arts integration as a method to improve student performance. The initiative was in its early stages of implementation. An Arts Integration Officer was hired at the district level along with arts integration lead teachers at several schools. The school system provided training for principals at the arts integration model schools while teachers received little to no professional development. The system was very much in transition.

When I started the data collection process, Mrs. Bruno was completing her sixth year of teaching. She was employed as a fourth grade mathematics teacher at a Title I school. Her class consisted of 23 students of color (8 girls/15 boys), with 19 students on FARMS, and eight identified as ESOL. Mrs. Bruno stated that she originally applied for the cohort in order to improve student engagement during mathematics instruction. She elected to integrate dance with a lesson on fractions.

Second year teacher, Mrs. Araya, held a position as the visual arts educator at a large Title I elementary school. She met with 24 second grade students of color (9 girls/15 boys) in their trailer twice a week. Mrs. Araya said that she applied for the cohort to learn how to support struggling students, especially those with special needs, who may feel inadequate as learners. She developed lessons integrating oil pastel drawing with mathematics.

Mr. Sotola, music teacher, was completing his third year in the profession. The study focused on his fourth grade Gifted and Talented class who he instructed twice a week for 35 minutes. The class consisted of 28 students (17 girls/11 boys) who were predominantly children of color. Mr. Sotola explained that he applied for the cohort in order to improve classroom culture and boost his waning morale for teaching. He designed integrated lessons to include music, drama and environmental science. Although I strived not to include any teacher from the cohort who I was coaching, in order to balance the numbers of arts educators and classroom teachers in the study, I elected to involve Mr. Sotola. To maintain the integrity of the study, we designated two days for me to observe him exclusively as a coach. I strictly maintained researcher stance in all other interactions.

Ms. Ross worked as a 4th grade teacher specializing in Language Arts at the same school as Mr. Sotola. At the time of the study, she taught 31 students (12 girls/19 boys), all African American or Latino. Her integrated lessons focused on reading, social studies, and drama. Ms. Ross presented a unique case as she was selected for the cohort after the first semester had ensued and another teacher had dropped out of the program of studies.

Thus, I did not have access to the documents explaining why she was initially interested in joining the cohort.

Data Collection

All of the case study teachers submitted the arts integration for understanding assignments and lesson plans by the conclusion of the third course (December 2014). At this point, I initiated the study as the teachers were required to implement the lesson plans during the *Practicum* course. I interviewed each teacher before the lessons started, after each lesson, and at the conclusion of the entire scheme of lessons. On observation days when teachers were not available to meet, I sent follow-up questions via email. The case study teachers also participated in focus group interviews with the larger cohort during one of the *Practicum* course days.

During the daily observations, I documented each activity, captured key dialogue with students, and added interpretive memos including follow-up questions for post-observation interviews. I utilized a rating scale (see Appendix D) to evaluate observations of arts integrated instruction and teacher decision making (Ary et al., 2014). I also used a digital camera to record creative processes in action and document student artifacts. While the methods for data collection remained consistent, the actual hours I observed each teacher varied. These variances depended upon teacher schedules, educational objectives, responsiveness to student learning, and unexpected events (e.g., meetings, absences, inclement weather, etc.).

Table 6

Scope and sequence of data collection

Case Study Teacher	Observations/Interviews	Total Lessons	Focus Group Interview
Bruno	February 9 – April 14	10 x 90 minutes	Classroom Teachers
Araya	February 12 – March 2	6 x 30 minutes	Arts Specialists
Sotola	February 24 – April 21	6 x 35 minutes	Arts Specialists
Ross	May 11 – May 13	3 x 90 minutes	Classroom Teachers

Explanation of Methods

Leavy (2009) suggests that a congruence should exist between subject matter and research method as arts-based learning is a process mirroring the "unfolding nature of social life" (p. 12). As described in this chapter, a co-equal style of arts integrated instruction requires teachers to diversify how they envision and support learning in the third space. Effective teachers will strive to create fluid connections between disciplines through inquiry-based investigations of big ideas. They will attend to understandings in and through the arts as much as isolated skills and knowledge. Due to the complex nature of arts integrated instruction and a lack of research specific to instructional decision making, I employed a variety of methods to assist me in better understanding the "special characteristics" of arts integrated planning, teaching, and assessing (O'Toole, 2006).

The research questions I developed represent unique aspects of the arts integrated instructional phenomenon. The research methods I utilized align with these aspects and

provided multiple ways of viewing the intersections between the teacher, the students, and the artistic processes in the third space. More specifically, the methods employed helped me to understand "the uniqueness and complexity" (Stake, 1994) of what happens when teachers strive for a co-equal style of integration. The relationships between the questions and methods are described in Table Seven followed by a description of the research methods used in this study.

Table 7

Research questions and corresponding data collection methods

Research Question	Data Collection Method
How do teachers adapt the arts integration for understanding framework and lessons during planning, instruction and assessment?	Lesson Plans/Memos AIU Framework/Memos Interviews Observations/Field Notes, Observer Rating Scale
How are students' and teachers' discourses constructed and managed during arts integrated lessons?	Observations/Field Notes, Scale Interviews Photographs
What are the perceived benefits and challenges for teachers when striving for a co-equal style of integration?	Interviews Focus groups
What do teachers draw on from their professional development (e.g., teaching for understanding principles, coaching, micro-teaching, peer feedback, theory, arts training) to inform their planning, instructing and assessing?	Interviews Focus groups

Interviews. Interviews are described as "a conversation with a purpose" (Dexter, 1970, p. 136). My purpose in conducting pre-observation interviews (15 to 20 minutes) was to create a context for the observations, to identify the goals and objectives teachers

developed for their lessons, and to determine if modifications had been made since the

lesson plan had been turned in for the course. I also wanted to document the teachers'

initial feelings about implementing the lesson, the general characteristics of the class, and

any relevant learning that may have preceded my observations. I used a semi-structured

approach (see Appendix E) to provide consistency across cases while also remaining

flexible to relevant ideas based on the teacher's unique skills, knowledge, dispositions,

prior experiences, and teaching context (Denscombe, 1998). I recorded these interviews

using a digital recorder and, in most instances, transcribed them immediately afterward. I

wrote memos during transcription to document discrepancies between teaching as plan

(i.e., the completed lesson plans and AITFU assignment) and the teachers mental

adaptation of the plan as expressed in the interview.

I conducted brief, unstructured interviews after observing each lesson (10

minutes). This line of questioning mainly consisted of probing and clarifying teacher

decision making based on what I had recorded in my field notes. Denscombe (1998)

suggests that encouraging interviewees to "speak their minds'" provides one method of

making discoveries about "complex issues" (p. 133). Thus, I did not direct the entire

course of the interviews. I asked open-ended questions aimed at discovering what was

important to each teacher in order to better understand his or her "personal accounts" of

what had transpired (Denscombe, 1998). I acted mindfully to situate myself more as a

curious researcher rather than as an evaluator.

After the implementation of the arts integrated lessons, I conducted a more

extensive, one-hour post-observation interview with each teacher. The framing of these

final interviews aligned with the particular dimensions of arts integrated instruction as outlined in the research questions (see Appendix F). I used a semi-structured approach and made adaptations based on the particularities of each teacher's experiences. More specifically, I encouraged each case study teacher to "develop ideas and speak more widely on the issues" they had encountered when teaching (Denscombe, 1998, p. 113). I also encouraged participants to reflect on the impact of the professional development program on their growth as professionals. In essence, the interviewing process served as a means to collect preliminary, formative, and summative data as related to each teacher's unique experiences when striving for a co-equal style of integration.

Observations. Observations provide a researcher with opportunities to witness phenomenon in action. By observing the entirety of each teacher's arts integrated lessons, I was able to enter a naturalistic setting and capture "direct evidence" of what occurred when the participants strived to teach in a co-equal style (Denscombe, 1998). To maintain objectivity, I used an observation protocol (see Appendix G) to systematically record the details of instructional events. As I grew more experienced with observation, I paid greater attention to critical moments when the teacher adapted his or her role or instructional focus, so students could deepen their understandings. I also recorded relevant conversations relating to artistic processes and products such as the teacher's clarifying questions, student collaborative discussions, and shared reflections of student work. For accuracy, I used my laptop during observations, so I could quickly input the data and field notes for the follow-up interviews. After reviewing the observations and

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transcribing the daily post-observation interviews, I used the rating scale as another method of interpreting what I had observed.

Focus Groups. Focus group interviews comprise small groups of people who elaborate on a particular subject or relevant topic. Facilitating focus groups is a method researchers can implement to investigate shared attitudes, feelings, ideas and perceptions (Denscombe, 1998). I conducted two focus groups (one hour each) during the final class of the *Practicum*. The first group included five arts specialists, and the second consisted of six classroom teachers. Before starting the discussions, I explained that all viewpoints were welcomed and that the participants could engage in an open dialogue rather than follow a specific order for answering the prompts. I followed a semi-structured design (see Appendix H) and inserted myself in the conversation at key points to ensure that all voices were heard and that the discussion addressed all of the questions that I had prepared.

In terms of purpose, the focus groups provided an opportunity for each case study teacher to contextualize his or her experiences within those of the larger cohort and to frame his or her experiences within a disciplinary domain (i.e., arts or non-arts). As a result of implementing this research method, I was able to gather additional data pertaining to each case study teacher's perspectives and to identify common or differing experiences between the arts and classroom teachers.

Documents and Artifacts. I collected the arts integration framework and teacher lesson plans as a means to establish how teachers initially conceived of a co-equal style of integration. These documents and the pre-observation interviews represented

"curriculum as plan" (Aoki, 1986). When interpreting these documents, I did note that the teachers had originally completed them as an assignment several months before the observation. Some of the case study teachers updated the lesson plans while others did not. Additionally, I used photographs to capture artifacts which included images of students 'in action' during art-making as well as pictures of finished work. In other words, taking pictures helped me to capture artistic discourses in process. The pictures represented "curriculum-as-lived experiences" (Aoki, 1986). I also used a camera to document student learning such as answers to exit tickets or written responses on summative assessments. Pictures of artifacts and documents also provided a common frame of reference to guide discussions during interviews.

Data Analysis

Miles, Huberman and Saldana (2014) describe data analysis as "three concurrent flows of activity" (p. 12) to include data condensation, display, and verification of conclusions. I started analysis after uploading all data (i.e., transcripts, photos, observation chart, and memos) to the ATLAS.ti software. (I selected this software after abandoning another program which was not as user-friendly.) Using ATLAS.ti, I coded varied types of data including photographs, linked memos to relevant quotations, and both separated and compared families of data (i.e., cases). Although I informally started data analysis when typing up transcripts and developing memos, I commenced a more formal approach by immersing myself deeply in the data one case at a time.

Data Condensation. As I analyzed the data for each case study, I followed an iterative process. I reviewed the arts integration for understanding framework and lesson

plan to identify understanding goals and compare teaching as plan to teaching as lived experience. By utilizing memos in the ATALAS.ti software, I was able to note key differences or contradictions such as when the understanding goals changed or when no arts-based understanding goals were developed.

I proceeded to code the data in a chronological order following the flow of the lesson. My first attempts at coding resulted in an overabundance of codes, as like many new researchers, I allowed the data to lead me in directions not always relevant to my research questions (Bogdan & Biklen, 2011). In order to implement a more strategic approach, I created categories specific to my research questions using both inductive and deductive coding systems. Since the first question relates specifically with how teachers navigate the fluidity and complexity of the third space, I created deductive codes using the Hartle et al. (2015) framework. I coded the roles that I had observed during arts integrated instruction or that teachers had remarked on during interviews. I added inductive codes when teachers enacted or described roles that were not included in the framework (see Table 8).

To further address this first question, I also created deductive codes using Lindstrom's (2012) four ways that teachers focus instruction during arts-based learning. I added inductive codes during analysis to identify incidences of co-equal instruction. I also developed inductive codes to describe the instructional focus during non-arts instruction. Additionally, I coded the understanding goals from the framework and lesson plans, so I could compare them with the instructional foci that developed during practice. Overall, my coding approach to question one guided analysis of how teachers adapted the

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arts integration for understanding framework and lesson plan by articulating the teachers'

goals, roles and focus during lived events.

Table 8

Example of coding for Research Question One

What happens when teachers strive for a co-equal style of arts integration?		
Research Question	**Category/Deductive**	**Category/Inductive**
1. How do teachers adapt the arts integration for understanding framework and lessons during planning, instruction and assessment?	*TEACHER ROLE* Advocate Artist Co-constructor Researcher Designer	*TEACHER ROLE* Co-equal catalyst Coach
	INSTRUCTIONAL FOCUS Learning about Learning with Learning in Learning through	*INSTRUCTIONAL FOCUS* Learning about non-art skills Learning non-arts concept Co-equal
	GOALS Understanding in the art Understanding in the non-art Integrated Understanding	*GOALS* Developing empathy Integrated knowledge Creativity Student agency

The second research question focuses primarily on teacher and student discourses

in the third space (see Table 9). Based on the observations and interviews, I created

inductive codes to identify the kinds of discourses used in the third space during arts,

non-arts and integrated learning events. As these discourses may have related to the types

of roles teachers enacted as well as their instructional goals, I created a written summary

(i.e., daily analysis notes), so I could further explore the potential relationships between discourses, student roles, and the impact on student learning.

For the third research question, I created inductive codes in two ways. I first developed codes to describe the benefits and challenges that teachers articulated during the interviews and focus group discussions. I also developed inductive codes based on my observations of instruction in order to confirm or expand on what teachers shared. Furthermore, I decided to identify benefits and challenges both for teachers and students. Although this study differs from the majority of research in the field as it does not focus strictly on student learning, I noticed that a potential relationship may exist between the students' learning, the roles teachers enacted, and the benefits or challenges of teaching in this way. Thus, I coded the challenges and benefits for students when a teacher strived for a co-equal style of integration to identify a potentially important relationship. Overall, my approach to coding allowed me to identify a variety of variables relevant to the benefits and challenges of rigorous arts integrated instruction including teacher specific characteristics (e.g., limitations in teacher prior knowledge), contextual factors (e.g., lack of time) and how teachers responded to institutional or instructional challenges in situ (e.g., roles assumed).

Table 9

Example of coding for Research Questions Two and Three

Research Question	Category/Inductive
2. How are students' and teachers' discourses constructed and managed during arts integrated lessons?	*DISCOURSES* Teacher-led discussion Students in role Students creating art Students reflecting on art Small-group discussion

3. What are the perceived benefits and challenges for teachers when striving for a co-equal style of integration?	*TEACHER BENEFITS*
	Clarifying intentions in the arts
	Multiple ways to assess
	Teacher excitement
	    • *STUDENT BENEFITS*
	     Artistic habits of mind
	     Demonstrating empathy
	     Applying integrated understanding
	TEACHER CHALLENGES
	Lack of time
	Class size
	Teacher lack of art knowledge
	    • *STUDENT CHALLENGES*
	     Off-task behaviors
	     Lack of knowledge in art form
	     Difficulty collaborating

The final research question was the most straight-forward and required the least interpretation. I created deductive codes based on the fundamental elements of the professional development program such as micro-workshops, model lessons, and coaching. I added inductive codes as needed based on the case study teachers' answers during interviews and focus groups.

Given the complexity of arts integrated teaching and the multiple ways students can make meaning, I endeavored to develop a coding system targeted at both isolating

variables and better understanding how these variables may coalesce particularly when a co-equal style occurred. Using both deductive and inductive coding, I synthesized highly complex moments of arts integrated teaching and learning into coded patterns whereby instructional focus, role taking, discourses, and student learning intersected. I proceeded to use this deductive coding method for each case, using new and emerging inductive codes specific to each participant. In addition to creating a coding table, I also refined my analysis through an iterative process. I reviewed the observation scales after coding each day's lesson and made adjustments based on my extensive immersion and analysis in the data. I then produced a chart of quantifiable data, which, like the coding table, allowed me to both isolate variables and identify patterns as demonstrated in Table 10.

Table 10

Example of Observer Rating Scale Analysis

Cohesion of Lesson and Understanding Goal															
LESSON	Und. Conceptual	Und. Skills	Goal	Inquiry-based	Perf. Align Understand	Perf. Clear Crit.	Perf. Support Und. Goal	Consturct Understandings	Apply Underst.	Demon. Dif Way	Clarify Unders.	Feedback	Asses, Align	Corre. To Criteria	Opp. For Modify
1	3	2	2	3	2	3	2	2	2	2	3	3	2	3	2
2	3	1	2	2	1	3	2	2	2	2	3	3	2	3	3
3	3	4	4	4	4	3	4	4	4	4	3	4	3	3	2

In sum, this process of condensing the data served as a method to classify, focus, discard, and consolidate variables related to the phenomenon. Miles et al. (2014) suggest that condensation makes the data "stronger" so final conclusions can be "drawn and verified."

Display. Yin (2014) states that a researcher using case study methodology needs to prepare herself to be "the main analyst" and not rely too heavily on computer software. As I was consolidating the data, themes started to develop. These themes related to the roles that teachers enacted and how student learning evolved. For example, I noticed that when teachers moved from teacher-led instruction toward a role as co-constructor, students not only tended to engage more in the learning, but started to demonstrate deeper understanding. On the other hand, I also noticed that during interviews, the case study teachers expressed uncertainty about their arts objectives or rarely referred to their lesson plans. I strategically noted these emerging themes in memos and summarized them in daily lesson plan analysis notes.

In order to further investigate early assertions, I utilized the ATLAS.ti software in a variety of ways. First, I used a cloud view of key terms to identify words that seemed to be of greatest importance to each case study. I then explored the groundedness (i.e., quantity) of each code using the code manager feature. I selected the most grounded codes and added them to a table (see Appendix I). I also used ATLAS.ti to identify the density of the codes (i.e., links to other codes) and printed out these results for comparative purposes with my initial assertions. Utilizing the software was particularly helpful as I explored a variety of potential relationships between student learning, teacher roles, and instructional focus during arts integrated lessons.

Table 11

Example of Co-Occurring Codes

```
in: co-equal {3-0} [4]
in: learning about {6-1}~ [1]
9:56 Interpreters are now at work w.. (393:393):
in: learning in {4-1}~ [1]
9:56 Interpreters are now at work w.. (393:393):
in: learning with {9-1}~ [1]
9:44 My immigrants, you have to det.. (368:368):
role: co-constructor {18-1}~ [2]
9:44 My immigrants, you have to det.. (368:368):
9:56 Interpreters are now at work w.. (393:393)
```

Another measure that I employed to better understand the relationship between

the data and my research questions was to closely examine the quantitative data on the

observation scales. I reviewed the observer rating scales and highlighted trends to further

ground my awareness of how the arts integrated instruction unfolded across time. I

looked for patterns in terms of how the third space was organized and how students

engaged with the arts. The rating scale illustrated and supported the emerging themes

regarding the relationship between teaching for understanding and moments of growth or

challenge for the case study teachers.

Verification of Conclusions. According to Boyatzis (1998), the validity of the

findings will not "exceed the reliability of the judgments made in coding or processing

raw information" (p. 144). Reliability is demonstrated by a consistency of "judgment

over times, events, and settings" (p. 147). Before determining the findings, I triangulated

the data to confirm consistency of judgments. I used an iterative process to compare the

memos and analytic summaries, the ratings on the observation scale, and the

groundedness and density of the codes (see Figure 1).

Figure 1. Process of Triangulation

Memos/Analytic
Summaries

Observation Rater
Scale

Coding/Density and
Groundedness
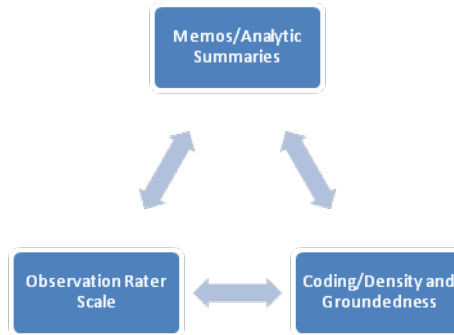
In isolation, the table, scale, and memos represented only one interpretation of the phenomenon; however, through triangulation, I was able to more clearly delineate the goals, roles, and focus of instruction. For example, the teachers often moved into role as co-constructors during the lessons. However, the focus of the instruction was not necessarily teaching *in* or *about* the art form. Thus, while an isolated code on the coding table may have suggested that a teacher's dominant role was co-constructor, in actuality, the goal of the lesson may have been teaching *with* the art form as illustrated on the rater scale. Through triangulation I was able to surmise that taking a role as a co-constructor did not ensure that the teacher was striving for a co-equal style. By comparing the memos, scale, and coding table, I was able to create a pattern of dominant practices in terms of the teachers' initial goals, the roles they enacted, and adaptations to the lesson. I completed an iterative process of comparison, interpretation, and analysis (i.e., within case and across cases) to develop the findings.

The findings presented in this dissertation represent consistent patterns and themes that emerged through data analysis and thus judged to be of importance in relationship to the research questions. In sharing the findings, I refer back to the literature

review to provide additional clarity and consistency in terms of how these themes could be situated within the current knowledge and research on arts integrated teaching and learning. In sum, I have completed the "flows of activity" described by Miles et al. (2014) in order to execute this study with integrity and strengthen the validity of the findings.

In Chapters Four through Seven, each case study is presented as a unique manifestation of a teacher striving for a co-equal style of integration. The findings for each case unfold through a series of events organized as initiation, immersion and reflection. Through this interpretive process, I have framed the research questions as lenses into a complex interaction among teacher, students and discourses (Cohen et al., 2000). The sharing of critical events, decision making, and reflections on these events results in thick descriptions of what happens when teachers strive to implement ambitious teaching methods in and through the arts. Chapter Eight offers a cross-case analysis to further explicate, broaden, and deepen understanding of a unique phenomenon. In the final chapter, I summarize, present limitations, and consider the implications of this study and possibilities for future research.

CHAPTER 4: MS. ROSS

Applying Understandings in and through Drama

Ms. Ross places her microphone around her neck. Her objective for the day is clearly posted on the board: Students will watch and reflect on the process and interaction immigrants had when entering Ellis Island. The 30 students, all children of color, sit at tables in groups of five. Immediately after the bell rings, and with little need for direction, each student responds to the writing prompt. After a few minutes, the students transition from writing to sharing their responses with one another. "Awesome group, what do you have to contribute?" Ms. Ross calls out. One student from each group stands to describe the traits an immigrant may demonstrate when entering the United States. Happy, confused, free, weird, shy are some of their ideas. On the surface, the students appear to be motivated, independent, and familiar with the subject matter. Yet, Ms. Ross has described this class as one of the most challenging she has worked with in her entire career.

The Teaching Context

When I initiated this study, Ms. Ross had been employed for several years at this neighborhood school located in one of the most economically prosperous areas within the district. Single-family homes and tree-lined streets curved toward a newly renovated building in this predominantly African-American community. Despite working at one of only a handful of elementary schools not identified as Title One, Ms. Ross described her year as 'tough' due to a large class size, low reading scores, and students dealing with emotional challenges. While the initial observation of students demonstrated that they had clearly mastered the daily routines, Ms. Ross clarified that many students could not understand the meaning of what they read.

Data from the school climate survey revealed that parents and students believed the school provided a positive learning environment for the over 700 Pk-5 students. Yet, a few problem areas emerged. While over 90% of students stated that the teachers helped

students to do their best, over 65% of students also complained about classmates disrespecting the teachers during instruction. Over 30% described a need for greater individual attention and more specific feedback on assignments. While a vast majority of the parents who responded to the survey described the teachers as very knowledgeable and caring, over 25% also reported that the curriculum was not challenging enough and that students were not being prepared for college.

Data from the state and school system website confirmed that teaching and learning might be improved. Data showed that while 50% of students entering kindergarten demonstrated 'readiness' – 26 points above the school system average – only 26% of fourth grade readers met or exceeded expectations on the reading standardized tests, only 4% higher than the district average and far below the state average. Despite working at a school that appeared to have more advantages than neighboring communities, including greater economic stability and high attendance rates, Ms. Ross explained that she felt deeply frustrated and considered quitting teaching after 12 years in the profession.

Preparation for Teaching for Understanding

During the initial interview**,** Ms. Ross shared that the school system provided a variety of ideas and curricular resources for teachers to use to improve student reading comprehension. Although she described having some ownership of curricular materials, Ms. Ross added that she was expected to follow a routine each day with her fourth graders beginning with whole group instruction and then moving to smaller, homogeneous groups based on student reading levels. Despite these external

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expectations, Ms. Ross felt comfortable integrating the arts since her principal had agreed to become one of the model schools in the county. Ms. Ross described integrating drama as a way to make learning come to life.

In terms of prior experiences, Ms. Ross stated that she had always struggled with creating a balanced lesson in which the arts and non-arts were integrated in a co-equal fashion. She elected to integrate drama with reading since her students enjoyed playwriting during a previous attempt at arts integration. In terms of her teacher identity, Ms. Ross described herself as someone who would veer away from district expectations when needed to respond to students' interests and ways of learning.

During the pre-observation interview, Ms. Ross expressed a belief that arts integration could provide a way for students to become more actively engaged in the reading process. Ms. Ross's intentions were to teach *with* the art form, so students could develop deeper understandings of what they were reading. More specifically, she felt that integrating drama offered students the opportunity to develop empathy and to better understand the struggles immigrants faced when entering the United States at the turn of the century. In terms of the lesson plan, Ms. Ross did not articulate any arts-based understandings or objectives although she was advised to do so by her instructional coach. She also did not transfer an evocative question from the framework to the lesson plan. Thus, the non-arts goals in her plan tended to focus more on knowledge than conceptual thinking.

Initiation into Teaching for Understanding – Day One

The vignette at the opening of this chapter illustrates how Ms. Ross initiated arts integrated instruction on the first day. She followed a well practiced routine of starting class with a small group warm-up to focus student attention on the day's topic and to assess prior knowledge. Based on her original lesson plan, Ms. Ross had prepared to focus the first day of instruction on the following understanding goal:

> *Groups of immigrants came to the United States for a variety of reasons, including changing economic conditions and religious persecution in their home countries.*

Student responses to the writing prompt demonstrated substantial prior knowledge and an ability to use supporting details to describe the character traits of an immigrant.

Student 1: (stands) You might be confused because you might hear different language that you are used to. You might be happy that you have different laws than you have here. You might be shy because you might meet new people.

Student 2: (stands) They will feel like a brand new person in a new world. But no one to introduce them to the new world.

Student 3: (stands) It could be amazing because they have never seen any buildings or jobs.

Ms. Ross: So, in their country they may not have as many opportunities?

Student 4: (stands) They will be free. They will have freedom, but they will probably be confused based on how people act.

Ms. Ross: You have a very good head start. Today we are going to find out what it was like when people came to Ellis Island.

According to the lesson plan, Ms. Ross prepared to teach exclusively *with* the arts (Lindstrom, 2012) for the remainder of the class, so students could focus on developing the non-arts content knowledge she believed they needed to move into role play later in the week.

As discussed in Chapter Three, co-equal arts integration occurs when teachers facilitate opportunities for students to engage in discourses in and through art forms. These 'artistic' discourses support students in constructing new knowledge and skills, representing concepts, applying understandings, demonstrating multiple ways of knowing, and communicating ideas (Barton & Tan, 2009). On the first day of arts integrated instruction, Ms. Ross demonstrated that she was able to move into role as an artist; however, she demonstrated minimal insight of how to facilitate discussions in and through artistic discourses toward understanding.

Following the daily warm-up activity, Ms. Ross invited the class to join her on the carpet where she dawned a hat and displayed an identification card embellished with the Polish flag. Once students settled on the floor or on nearby chairs, Ms. Ross started reading a story about an eight year-old boy from Poland who was separated from his father at Ellis Island "way back in the 1900s." She stopped occasionally to question students about how Seymour might have felt during his experience. Student attention to the oral reading was inconsistent. A few students answered questions by repeating facts from the story, but the discussion lacked depth. Ms. Ross did take risks by dressing in a

'costume,' but she continued to enact the role of a traditional teacher who holds the knowledge. She started to behave as an artist by taking risks but demonstrated uncertainty of how to work *in* the art form.

After reading to the class, Ms. Ross made a second attempt at integrating the arts. As a researcher, she had selected two films to assist students in further developing non-arts content knowledge. In role as a co-constructor, she prompted students to watch one of the videos and consider, "What does it make you wonder about what it was like to be an immigrant?" As students watched the film, they engaged in an artful thinking routine jotting down notes based on what they 'hear, think, and wonder.' Images of the Statue of Liberty flashed by as an Irish lilt played in the background. The narrator announced, "She is beautiful, she makes you think of freedom. Maybe your great grand-parents came through Ellis Island. You can thank them for the life you have today." The students in Ms. Ross's class, all children of color, including several recent immigrants, were not likely to have been related to someone who entered the country as an immigrant in the 1900s. Yet, the vast majority appeared interested in completing the artful thinking routines and enthusiastically paired up to share their notes about the film.

Ms. Ross did not teach *about* the creative medium (i.e., film) before students viewed the film thus limiting the students' ability to make inferences. She focused exclusively on non-arts content and missed key opportunities to deepen student understandings. As illustrated in this vignette, students did make attempts to interpret elements in the film to answer Ms. Ross's question. However, their answers about how

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immigrants may have felt when journeying to Ellis Island were mostly superficial and not linked to the art form.

Ms. Ross: I see a lot of good inferences. Let's share.

Student 1: I heard a man singing opera.

Ms. Ross: And what did that make you think of in terms of immigration?

Student 1: (no comment)

Student 2: I heard sad music which made me think someone leaving the family. I wonder why?

Student 3: I think they felt happy when they found their family.

Ms. Ross: What made you think that?

Student 4: Because some of the people may have been rude.

Ms. Ross: What made you say that?

Student 3: (no comment)

Ms. Ross: What was a word you heard over and over again. Freedom? Even though the song was kind of sad, but what did they mean? Was the meaning behind it really sad?

Student 3: They were crying because they were happy?

Ms. Ross: Hmm, has anybody ever done that before?

Student interpretations lacked foundational knowledge *about* the art form. Ms. Ross's questions were not specific to the music or visual medium and demonstrated a desire to teach *with* the arts to achieve non-arts objectives. For example, Ms. Ross could have prompted students to state what they heard in the music (e.g., kinds of instruments,

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volume, intonation, etc.), to explain how those qualities of sound made them feel, or to explain how the artistic choices related to the change in mood. Ms. Ross missed an opportunity to ground the learning, so understandings in and through the arts could be developed. At this stage, Ms. Ross intended for her students to make connections between the film and their prior knowledge in Social Studies, but the gap was too wide for students to bridge on their own. After class, Ms. Ross described this line of questioning and the use of artful thinking routines as the most successful part of the lesson since students were highly engaged.

After the video, Ms. Ross's lesson concluded with a return to standard practice. Yet, she did integrate creativity into her instruction. "Let's continue our journey," Ms. Ross stated in an attempt to frame the daily reading in a new way. She then asked the class to read and annotate a 'challenging' article to help them better understand the process that immigrants experienced when entering the United States. Students worked independently at their desks when not participating in small group reading instruction with Ms. Ross. While leading the reading groups, Ms. Ross used a variety of arts-based activities. For example, students acted out unknown vocabulary words and imagined what it might be like to go on a journey. She transitioned groups by strumming a ukulele as a signal to move. Ms. Ross maintained a very expressive and supportive posture when interacting with these smaller groups. Yet, students did not learn *about* or *through* any of the art forms she integrated.

When reflecting on small group instruction, Ms. Ross judged these attempts to integrate the arts as 'successful 'since students tended to remember words and stories

better when they acted them out. Ms. Ross did observe that a majority of the students were unable to complete the individual reading assignment. She described the reading as advanced and acknowledged that few students understood what she meant when she asked them to identify the 'process' of going through Ellis Island.

On the first day of arts integrated instruction, Ms. Ross strived to front-load the learning in the non-arts content area before using drama with the entire class. Students responded in a variety of ways from being highly engaged to visibly frustrated when reading independently. Ms. Ross supported students in comprehending what they were reading in the small groups; however, the style of arts integration remained subservient as students did not learn *about* or *in* the art form. Ms. Ross modified her plan (i.e., mentally) for the second day of the lesson to provide greater clarify for students on the process that immigrants completed when entering Ellis Island.

Initiation into Teaching for Understanding - Day Two

Ms. Ross changed the focus of the second lesson since students struggled to read independently on the first day of instruction. She strived to deepen student content knowledge regarding the processes that immigrants endured when seeking entrance to Ellis Island. Ms. Ross stated that it was important for all students to understand the process as this knowledge would directly impact how the drama would unfold on day three. Ms. Ross decided to move away from day two of her original lesson plan which had been oriented toward the following understanding goal:

Immigration is a major force in the United States economy and political discussions.

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At the beginning of class, Ms. Ross prepared students for the daily independent reading by teaching *about* the art form. She introduced several dramatic terms such as 'role' and 'setting' although she did not define these terms. However, she did mention the terms to provide students with a context and purpose for reading. Ms. Ross taught *about* the art form not only to improve reading comprehension, but to prepare students for working *in* the art form on the third day. Ms. Ross demonstrated that she was willing to modify her plans and integrate artistic elements in an intentional way to ground integrated learning.

In contrast to the first day, students produced more substantive answers after reading the text. These answers demonstrated increasing knowledge of the term 'process' and of the steps immigrants completed when trying to enter the country. One group offered this response, "Our team said that the process of immigration is you go to a doctor to make sure that you are okay and that you are not sick, you have to fill out sheets, you have to fill out a whole bunch of papers that is like homework." Another group mentioned, "If you are sick, you have to go to another station," and a third added that "you might be sent back to your country." Sharing this knowledge as a community supported the entire class in developing a common framework from which to start the role-play on day three.

Students also started to demonstrate empathy for the characters by expressing specific concerns about what might happen to the aged and infirmed who may not be able to complete the immigration process. During the post-observation interview, Ms. Ross expressed satisfaction at these demonstrations of knowledge as she had planned to

incorporate many of these details in the role-play. Although she did not specifically use the drama terms while discussing the reading with the class, the attention to setting and roles helped students better grasp the process of immigration at Ellis Island and demonstrate empathy for those who had to undergo harsh questioning. Integrating content from the art form supported students in moving closer toward Ms. Ross's objectives and understanding goals.

Momentum was lost when Ms. Ross started reading informational text out loud. By the time she explained that Europeans immigrated to the United States for religious freedom and a better life, many students had already placed their heads down on their desks. None of the students reacted when Ms. Ross clarified that wealthy travelers exited first and did not have to wait in line while the poor remained on the ship for hours or even days to be inspected by the medical staff. Noticing the shift in energy, Ms. Ross pivoted to re-engage the class. She again moved into role as an artist who was willing to take risks and stray from the set curriculum. Ms. Ross adapted instruction by connecting the text she was reading to the students' imaginations. In role as a co-constructor, Ms. Ross used the drama terms she had earlier introduced in an authentic way. She initiated the creative process by asking students to apply their imaginations and integrated knowledge to a future project.

> Ms. Ross: If you worked at Ellis Island, what kind of job would you have?
>
> Student 1: Inspector, doctor, someone who asked questions.
>
> Student 2: Translator. Being a translator would be pretty hard because you would have to know a lot of languages.

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Student 3: I disagree because some people may speak English and another language…could help.

Student 4: Maybe some of them learned English before they came here.

On the surface, this discourse may not appear artistic. Students remembered facts from the reading and used them to answer questions. Yet, students were also engaging *in* the art form by beginning to view themselves in a role and in a setting other than that of the traditional classroom space. Ms. Ross acted as a co-constructor by extending student thinking and inviting her class to enter the third space as informed interpreters. The students in this vignette shifted their positionality from detached readers to individuals who imagined what it might have been like to experience immigration at the turn of the century. Students demonstrated interest and insight both in the arts and the non-arts. Ms. Ross adapted instruction toward a co-equal style by asking students to apply non-arts knowledge to an "as if" world (Wagner, 1999, p. 45). Ms. Ross initiated a creative process through an artistic discourse, so students would transfer knowledge about Ellis Island to the construction of a role-play.

For the final hour of class, students moved to centers and completed independent reading. However, the independent reading was framed with the role play in mind. "The article I gave you yesterday was a bit too challenging," Ms. Bruno shared. "This one focuses on the process. Who are the people they met? Who did they look at? Who inspected them?" she stated in role as co-constructor. Ms. Ross also taught *about* the art form during these instructions. She asked the class, "In drama we talk about role. What does that mean?" Students demonstrated prior knowledge noting that a role is a character

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that is played from a script. While a written script would not be required for the kind of drama that Ms. Ross was planning to facilitate, she strived for students to develop a vision for who they might portray. Ms. Ross explained to the class that they would be taking on the roles of translators, inspectors, and immigrants. "We are going to become these roles tomorrow," she shared.

Before allowing students to move into independent reading, Ms. Ross explained that she expected students to pay particular attention to the settings and to the roles in the text. Ms. Ross grounded the purpose of reading to a future performance. "Some of us are going to be the translators, the inspectors tomorrow, so we need to understand them, so we can become the roles. Keep your purpose for reading in mind," she instructed. In contrast to the previous day's lesson, Ms. Ross was learning how to frame integrated learning to deepen student engagement, to improve reading comprehension, and to build bridges for students to apply understandings.

Given the difficulty of the reading material, some of the students still struggled to complete the tasks on day two. While working in small groups, Ms. Bruno tried to provide some assistance to the independent readers. "Not who's going to play what role right now. I can see that you are excited and really got into it," Ms. Ross stated looking at one paper. She directed another student to use the text to further develop his ideas. "Not just examiner," she prodded, "what kind of examiner?" Ms. Ross's understanding of how to create a co-equal lesson was emergent. She demonstrated that she could conceive of a lesson from an arts integrated perspective, but she was still uncertain of how to support lower-performing readers in developing understanding in a co-equal fashion. After class,

Ms. Ross explained that she noticed progress in terms of how students defined the term 'process.' However, she was not convinced that students were "quite ready to you know put the drama to what they've been learning" but she had decided to take a risk and "just let them do it."

Immersion into Teaching for Understanding – Day Three

In the moments before students arrived, Ms. Ross reiterated that this year had been the most challenging in her career. She mentioned that she was usually very skilled at reading the needs of her students, particularly in terms of how to support behavioral and cognitive growth. Ms. Ross clarified that sometimes reading before activities produced deeper learning for students but did not feel that was the case with this lesson. The understanding goal from the lesson plan was articulated as the following:

> *Factors that a person may have to weigh when considering whether or not to immigrate to another country, but what it might be like to be faced with this decision.*

Yet, she had deeper understandings in mind when the time arrived for her to implement the lesson. Although Ms. Ross believed that the reading activities did not properly prepare students for the role play, she decided to go ahead and "put the drama to what they've been learning." Ms. Ross moved into role as an artist to support students in developing and applying understandings. I just decided to "put the ball in their court and let's see how they roll with it," she later explained.

When Ms. Ross started class by asking why immigrants at the turn of the century may have moved to the United States, the students demonstrated substantive prior knowledge: to have a better life, to get more jobs, so they could have money, to be with

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their family, to have freedom. Ms. Ross then moved into role as a co-constructor to prepare students for the role play and to orient instruction toward the goals she articulated in the pre-observation interview.

"How do you think the people working at Ellis Island felt? How would you describe that?" she asked. By encouraging students to build knowledge as a community, Ms. Ross privileged student assets. One student shared that he had watched a program on immigration the night before and "some people were charged ten dollars. They had to change their names and couldn't find a room." This student's efforts as a researcher outside of class were rewarded and referred to during art making. Another member of his group added, "Sometimes immigrants could be happy or sad…sad because one of their friends died and fell in the water or happy to see their family." The students added details for the creation of a fictional world in a shared third space. Another student built on this knowledge and described the workers at Ellis Island as sad, stressed, and mad due to the vast numbers of people entering the country. He suggested that the workers may have been bored or even envious that "the immigrants get to stand around while they have to work all day." The prior readings that Ms. Ross assigned had not address any details about the workers at Ellis Island. Yet, by moving into role as a co-constructor to deepen student understanding of setting and role, the students were able to access their imaginations and prior knowledge to express nuanced understanding of a complex situation.

Ms. Ross also supported students in applying the knowledge they had developed during reading to the roles they would be enacting. Ms. Ross integrated a co-equal style as she prepared students for the role-play

Ms. Ross: What is one role?

Student: Medical examiner.

Ms. Ross: Yes, what do they do? What is their job?

Student: Symbol them.

Ms. Ross: What does that mean?

Student: They pg them.

Ms. Ross: What does that mean?

Student: They PG which means that the woman is pregnant.

Ms. Ross extended student understanding by pressing students to consider the sign systems and symbols that could be (and were) constructed and referenced during the role play. Furthermore, just as an actor must clarify his or her actions, objectives, and intentions, so were the students deliberating on the actions, objectives and intentions of the doctors, interpreters, and police – roles that they would soon be asked to portray. Through her lines of questioning, Ms. Ross guided students to learn *about* the art form (i.e., setting), so they could deepen and apply understandings while working *in* the art form. She also moved into role as a designer with a specific vision of how the classroom space could be organized and helped students to construct it with her.

Ms. Ross: What other roles might there be?

Student: Policeman.

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Ms. Ross: Why do you think they had guards there?

Student: To make sure that everyone is following the process and going through the steps.

Ms. Ross: This next one wasn't explicit, but the inspector was taken into a separate room.

Student: They got interviewed.

Through these questions, Ms. Ross pressed students to consider why a particular role may have been significant and what purpose the locations may have served. Ms. Ross was no longer teaching *with* the arts but teaching in a co-equal style where the development of arts and non-arts knowledge merged for an authentic purpose (i.e., role play).

For the second half of the period, Ms. Ross worked exclusively in roles as an artist, researcher, designer and co-constructor. She completely abandoned her regular reading routines. Students were no longer grouped according to their reading abilities, but by the role that they wanted to portray. Once the students selected a role, Ms. Ross demonstrated even greater resourcefulness (i.e., designer) by offering each table a tray with questions and materials to guide the forthcoming drama.

Figure 2. Guided Questions for Role-Play

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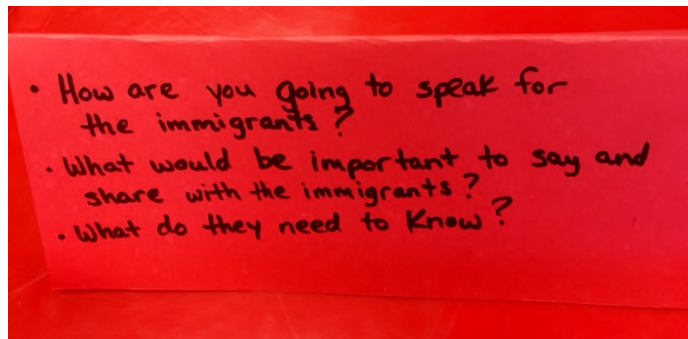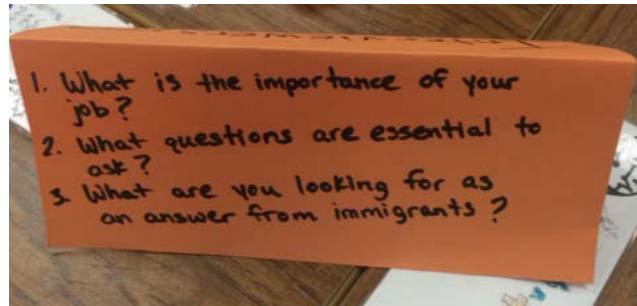
Students welcomed the opportunity to construct a role. Some highlighted key terms in their notes while others entered energetic discussions. Students started to own the learning process. "Can there be more than one manager?" one boy asked. "Can I be the captain?" a girl questioned. Ms. Ross affirmed each student and encouraged the class to problem-solve on its own.

As an artist and researcher, Ms. Ross provided creative and purposeful materials for students to engage with and use to build and demonstrate understanding. She modeled confidence in students and in their ability to choose what roles would suit their interests and objectives. She provided structures for students to design a variety of sign systems and materials (i.e., props) to clearly communicate their identities and locations. As

students moved deeper into the artistic process, Ms. Ross remained flexible and focused. When she determined that students were ready to move into the imaginary world (i.e., Ellis Island), Ms. Ross maintained roles as co-constructor and designer.

Figure 3. Student in Role

First, Ms. Ross clearly delineated how the space would be used. She pointed to an area where the boat was docked and informed the inspectors that some would be on the boat asking questions while the others would be positioned in the Great Hall. She instructed the examiners to set up the medical room and reminded the immigrants to have a story in mind and "remember that some of you may only know a few words in English." The students moved into their roles in a fluid fashion and engagement was immediate. When one student identified herself as the Statue of Liberty, another student acknowledged this offering and handed her a book. The girl stood proudly and raised the lantern she had prepared. "Hold it high," the other student commanded, and the girl responded by standing up on a chair and holding the torch high over her head. Other students improvised by creating nametags for the inspectors or putting on backpacks to demonstrate their roles as immigrants. One student smiled and put on his ski hat with the initials NY to demonstrate his historical knowledge.

Before fully releasing the students to take over the role play, Ms. Ross clarified the expectations by reminding the medical examiners to remain professional, instructing

the interviewers to pare their questions down to two or three, and prompting the immigrants to "get into role, decide on your story, and think about your emotions." Ms. Ross also reminded the class that most of the immigrants did get to stay. Ms. Ross demonstrated a co-equal style of integration by creating a classroom environment where the students could manipulate a variety of artistic discourses to apply what they understood in a fluid fashion both in the art and non-arts disciplines.

By the time Ms. Ross released full ownership for the role-play to the students, she had already created clear instructional within which students could work creatively to apply their understandings. The role play officially started when the captain, on her own initiative, signaled the ship's arrival at Ellis Island. The students improvised the entire process for an extensive period of time without scripts or teacher interference.

Captain: We're almost here.

Immigrant: (nudges another to wake up)   **Figure 4. Student in Role**

Inspector 1: I saw somebody with a limp.

Medical Examiner: PG. We have a PG.

Guard: You have to stay on Ellis Island until

your baby. I'm sorry. I'm so sorry.

Immigrant: (lowers head and walks away with the guard)

Medical Examiner 2: He has an infection. I'm writing you up.

Immigrant: (looks confused)

Interpreter: Hola, como estas?

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Ms. Ross observed closely as the students demonstrated understanding by improvising interviews, completing forms, and making informed decisions based on historical knowledge. Students used symbols appropriately, worked with props, and relied on their felt knowledge to guide their encounters. The flow between arts and non-arts content was seamless. The role play ended when all of the immigrants had cycled through Ellis Island.

Ms. Ross had achieved a co-equal style of instruction; yet, she struggled to assess the integrated understandings. When the drama ended, Ms. Ross congratulated all of the immigrants – except for the one students deemed too ill to enter –for finding a new home in the United States. After students returned to their seats, Ms. Ross asked the class to write a paragraph summarizing how creating the scenes and developing the roles helped them to understand what it was like for immigrants entering Ellis Island. She also asked students to explain why people may immigrate to the United States. The students did not respond. Ms. Ross clarified that students should answer based on what they had read, watched and experienced in class that week.

Reflection on the artistic process and aesthetic choices is critical to deepening student learning in and through the arts. Rather than asking students to respond based on the roles they enacted, Ms. Ross disconnected the role play from the assessment. For example, Ms. Ross could have asked students to write a letter to a loved one in role to demonstrate understanding of the process or to explain why they had been willing to sacrifice so much to find a new home. She could have asked students to reflect on a specific choice made during the role play and how it ultimately impacted the outcome. Ms. Ross focused attention on learning *with* the art form rather than providing

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opportunities for students to demonstrate how understandings were developed or applied *in* the art form. Ms. Ross demonstrated that she could successfully implement a co-equal style of integration to support understanding, but she was not as skilled in authentically assessing what students had learned. During lesson planning, Ms. Ross's lack of attention to developing understanding goals in the art form and the absence of an evocative question may have limited her ability to develop an arts-based assessment.

During the final interview, Ms. Ross recognized that the students' final responses may have been more focused if she had integrated drama vocabulary in a more explicit manner earlier in the lesson. She noticed that students did not use terms such as role and setting in their final assessment although many of them did write about their experiences during the drama. Ms. Ross stated that she needed to work on developing assessments where students could "better understand the purpose of learning the way that we do." Ms. Ross acknowledged that students didn't learn as much by sitting and reading the articles. She recognized that "It's when they actually did the dramatic process of acting it out that they understood the roles that were played back in the 1900s." Although Ms. Ross was unable to capture the understandings students developed through a summative assessment, she valued the process and felt that students understood the important themes at the core of her lesson.

Reflections on Teaching for Understanding

In reviewing the documents collected from Ms. Ross before the *Practicum* with the unfolding of classroom instruction in situ, Ms. Ross strayed considerably from her original goals. Before implementing the lesson, Ms. Ross's stated understanding goals

could best be described as teaching *with* the art form. She originally framed the arts as exciting activities to spur students in developing non-arts knowledge and skills. Ms. Ross expressed a strong desire for her students to develop understandings of the immigrant experience. She wanted them to demonstrate empathy and to be able to connect the understandings to contemporary conflicts. Although Ms. Ross was not originally focused on a co-equal style, she was able to reach a deeper level of integration by moving into roles as an artist, designer, and researcher. Ms. Ross moved away from her traditional roles to create an arts-rich environment where students constructed and applied integrated understandings through artistic discourses. Ms. Ross explained that she made a decision to teach *in* the art form "to hit home more of that understanding goal that I wanted them to get."

Benefits of a Co-Equal Style

Ms. Ross noted that teaching for understanding in and through the arts really excited her. Improved student engagement and understanding motivated her to "push through and persevere and try new activities." While Ms. Ross recognized that she struggled with planning a co-equal lesson, she also shared that "this lesson has inspired me to really dig deeper as a teacher to make those connections with my students, and they've become happier and more productive in the classroom." Ms. Ross was also pleased to receive positive feedback from parents and unexpected visits by students from other classes who were curious about what was happening in her room.

Despite her initial barriers including class size and a prescribed curriculum, Ms. Ross demonstrated artistry and skill by making informed instructional decisions, sharing

control of the learning with students, and making creative use of materials. Ms. Ross's

move to artist, researcher, designer, and co-constructor during instruction not only

resulted in her feeling reenergized about teaching, but she submitted that her students

benefited as well.

Ms. Ross shared that her students retained knowledge they had developed from

the lesson. She explained that during a related field trip, students demonstrated that they

remembered key information by asking the tour guide informative questions and

transferring what they had learned to another context. "I've changed as a teacher," she

shared, "I may pick up the theme or the unit of what we need to do, but I kind of throw

the curriculum to the side, and I know what I need to hit upon, but it's me creating those

authentic activities and assessments based on what engages my students and gets them to

those understanding goals that I need to achieve." Ms. Ross submitted that planning for a

co-equal style was more time consuming but based on her experiences, "the outcomes are

better and the learning has more depth." Overall, Ms. Ross shared a new perspective on

her career. She concluded, "My eyes have been opened to the fact that teaching is still fun

and there are different ways that I can bring this into my room."

Challenges of a Co-equal Style

Developing high quality arts integrated lesson plans using the teaching for

understanding blueprint presented challenges for Ms. Ross particularly in terms of arts-

based learning. Ms. Ross did not address key elements of the blueprint, and her lesson

plan lacked arts objectives and understandings. Ms. Ross also demonstrated challenges in

assessing a co-equal arts integrated lessons. Ms. Ross stated that she noticed evidence of

learning *in* the arts as students enacted roles and created settings, but she did not record these constructions of understanding or ask students to comment on them in terms of artistic choices. Ms. Ross acknowledged that her lack of knowledge in the art form may have ultimately limited her ability to plan and assess in a co-equal fashion. Yet, based on her experiences, Ms. Ross discovered that placing the arts at the center of instruction rather than at the end provided alternative and effective ways for students to understand traditional and non-traditional texts.

Overall, Ms. Ross assumed a reflective stance concerning her areas of growth, "You know it kind of falls on me because teaching so many years in a particular way, it's a big adjustment." Based on the success of her lesson, Ms. Ross considered herself to be a more informed advocate for arts integration. She asserted that her students performed better when they were given the opportunity to "show and talk" rather than when they were asked to complete traditional deskwork. However, despite these insights, she also worried about how to balance teaching test-taking skills and strategies with the multiple ways of knowing that seemed to positively impact student understandings.

Ms. Ross submitted that reading comprehension improved when students constructed understandings in and through the arts, but she worried that these gains may not transfer to performances on standardized tests. While Ms. Ross described her principal as supportive, she expressed concerns about how he would respond to arts integrated lessons if the test scores didn't improve. Ms. Ross wondered how to reconcile what she viewed as teaching with the best interests of students in mind when the method may ultimately clash with how she would be evaluated. Moving forward, Ms. Ross hoped

to find more examples of a co-equal style and to continue working with members of the cohort to improve her skills in teaching *about* and *in* the arts. Ms. Ross stated that she had shifted her thinking in terms of the value the arts could play in deepening student learning, but she did not commit to using the teaching for understanding framework in the future.

Professional Development

During the focus group interview, Ms. Ross highlighted a few aspects of the professional development program that she felt were particularly helpful. Ms. Ross stated that the arts integrated workshops led by experts greatly impacted her professional growth. She described a drama lesson focused on a real-world conflict in Liberia as helping to shift her thinking about arts solely as products to arts as processes and ways of constructing understandings. Ms. Ross added that the conventions she worked with during the drama lesson helped her to better understand how to construct a fictional world with her students using roles, settings, and guided questions. Access to models of arts integrated lesson plans also furthered her ability to reflect on what she had experienced when participating in workshops.

Ms. Ross also noted that the consistent guidance provided by her instructional coach was valuable. She appreciated being able to contact a coach whenever she had a question or needed feedback on her plans. Ms. Ross conveyed that one of the most challenging but instructive aspects of the program was completion of the micro-workshop. Specifically, Ms. Ross stated that she benefited by seeing how other cohort members put their ideas into action. In terms of missed opportunities, Ms. Ross lamented

that she did not have a chance to work more productively with the arts educators in the cohort. She felt that the feedback received from arts specialists, particularly during her micro-workshop, was intended to be more corrective than supportive. As someone who had little prior knowledge in the art form, Ms. Ross suggested that a more collaborative partnership with arts specialists may have helped her to overcome some of the challenges she experienced when planning arts-based experiences.

Moving Forward

At the end of the year, Ms. Ross's principal asked her to become the Arts Integration Lead Teacher at her school. Ms. Ross stated that she looked forward to expanding her role as an advocate for arts integration. In terms of her own growth, Ms. Ross explained that she hoped to expand her repertoire by collaborating with art teachers in her building. Overall, as a result of her involvement in the professional development, Ms. Ross developed a new outlook on her career. "I am excited to stay in the field and continue to grow," Ms. Ross shared. "I know there's so much more that I need to learn and understand.

CHAPTER 5: MR. SOTOLA

Integrating Drama, Music, and Science for Authentic Learning

Around the corner from Ms. Ross's classroom, Mr. Sotola welcomes a different collection of fourth graders. As the 28 students labeled as Gifted and Talented enter, the sunlight streams through the far row of windows overlooking the front parking lot. The environment is warmed even more by the large, blue rug patterned with clef notes and rests covering the center of the space. Mr. Sotola's room invites creative thinking.

"Remember, we are a very proud town, so think about how you will behave when we gather for our town meeting today," he prompts the class. When the noise level rises to a fevered pitch, Mr. Sotola announces, "Press pause please. We are not doing a good job of taking care of our room. Be a good citizen, so you can hear your classmates." Although he is a music teacher, Mr. Sotola's focus is as much on creating a productive climate for learning in and through the arts as it is on delivering a traditional music curriculum.

The Teaching Context

When he applied for the professional development program, Mr. Sotola was in his third year of teaching and searching for a way to change his professional circumstances. Mr. Sotola and another music teacher were responsible for providing instruction to the more than 700 students enrolled at the school. "Teaching close to 400 students can be very challenging," Mr. Sotola stated during the pre-observation interview. In addition to taking a long time to learn names and really get to know the students, he shared that "most people assume that mine is the 'fun' class but that's not necessarily the case." Mr. Sotola expressed frustration that the classroom teachers believed he was well liked because he taught an elective. "That is a total farce that music is a universal language," he confessed. "Music is like any other class. Lots of kids don't identify with music, so finding another way for them to understand it and make it their own is important." Mr. Sotola added that he had worked hard to develop positive relationships with students. He stated that in his second year of teaching, students were not always happy in his class and

behavior management was a challenge. "I didn't have trust. I had like the drill sergeant thing going on the first year I taught at this school," he reflected. Mr. Sotola described his experiences at the school as 'discouraging.' He joined the professional development cohort since "arts integration logically fit" with his plans to change how teaching and learning "operated" in his room.

In addition to limited teaching experience and being responsible for hundreds of students, Mr. Sotola faced additional challenges. Mr. Sotola's fourth grade GT class, like all students at the school, was scheduled to receive arts instruction twice a week for 35 minutes. Although identified as one of the new arts integration schools, Mr. Sotola did not believe that the arts were a priority in his building. Rather, he resented the limited instructional time he had with students and complained that this time was further encroached upon for testing or other school-based priorities.

Although music was a required course for all students, Ms. Sotola stated that the delineation of his class as a 'special' belied a deeper problem – limited support for the arts in general. As a motivated participant and advocate for the arts, Mr. Sotola developed two professional goals beyond the parameters of the program. Since his students did not have access to art forms other than music and visual art, Mr. Sotola participated in an intensive Education Abroad Summer course to learn how to integrate drama in his classroom. Based on this experience, he also endeavored to create an after school Drama Club with Ms. Ross.

In terms of planning, Mr. Sotola strived to create an authentic learning opportunity for students by connecting the curriculum to a real-world environmental

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issue. Mr. Sotola made a concerted effort to collaborate with the students' classroom teacher who had expressed an interest in the drama strategies she had observed him using during a previous lesson. According to Mr. Sotola, when the two teachers reviewed the arts integrated lesson plan, they noticed parallel objectives. "This is one of those kind of serendipitous things," he explained. "I was really excited because we're both doing environmental science." Still, Mr. Sotola did not view the collaboration as completely reciprocal as he was expected to integrate non-arts content in his class while the classroom teachers in his building were neither expected nor trained to integrate music.

Mr. Sotola explained in the pre-observation interview that he was both enthusiastic and apprehensive to collaborate. "I'm interested to see what she will say when I maybe ask her to pick one drama strategy on her own that she might want to use in her room, maybe in conjunction with this lesson," he shared. Mr. Sotola's first attempt at integrating two art forms and science generated excitement and anxiety. "I'm excited, but also nervous because she's so interested," he shared. "She's really going to pay attention, and this work is really messy." Overall, Mr. Sotola demonstrated a desire to elevate the role of the arts in his building while maintaining skepticism about whether or not institutional realities would negatively impact the execution of his vision.

Preparation for Teaching for Understanding

During the pre-observation interview, Mr. Sotola described an essential goal for his arts integrated lesson as providing an opportunity for students to understand that the choices they make - be they artistic, political, or environmental - could have an impact in the 'real world.' Thus, he planned to support students in developing original solutions to

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an environmental problem. Based on his personal interest in environmental policy, Mr. Sotola researched a local ecological problem to ground the integrated lesson. Mr. Sotola strived to create daily opportunities for students to make choices and to express their voices.

Despite his intentions to create an inquiry-based integrated lesson, Mr. Sotola's teaching for understanding framework and lesson plan demonstrated that he faced challenges when trying to craft an evocative question. Mr. Sotola described the planning as "rigorous and hard" as he had difficulty conceiving of a question that would encompass the entirety of the lesson yet not be too broad. By striving to integrate two art forms (music and drama) and science, he further complicated a challenging process. After numerous attempts, Mr. designed the following evocative questions to frame instruction:

> *To what extent should humans try to preserve the natural environment when striving to advance civilization?*
>
> *How do protests impact the thoughts of decision makers (i.e. world leaders, governing bodies, etc.)?*

Mr. Sotola created a 12 day lesson plan. The first half of the lesson integrated science and drama as a way for students to develop a viewpoint and deepen understandings pertaining to the first evocative question. The second half of the lesson integrated songwriting as a way for students to express a viewpoint and understand how artists/activists may impact the consciousness and actions of citizens. Mr. Sotola mentioned that he "really wanted students to develop an authentic opinion based on their own beliefs about the environment and how we should treat it." After months of working on the framework and lesson plan, Mr. Sotola designed a highly detailed and authentic

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plan with very clear objectives, particularly in the non-art form. The understanding goals in both the arts and non-arts served as cornerstones through which the evocative question could be explored:

1. Students will appreciate that people from different backgrounds have different feelings about the use of natural resources.

2. Students will appreciate the complexity and value of using and conserving natural resources.

3. Students will understand the power of public messaging and the varying ways through which one can communicate a desired change in governmental or private activity.

4. Students will understand that art forms are capable of conveying powerful political, personal, and public ideas.

Despite having completed three arts integration courses and the teaching for understanding framework, Mr. Sotola had difficulty explaining why he wanted to integrate the arts during the pre-observation interview. "I have not asked myself that question," he answered. After considerable thought, Mr. Sotola shared, "I'm using integration with this lesson, so we can experience a large variety of different scenarios and different opinions and viewpoints in a very efficient and all encompassing way." Mr. Sotola added that the arts provide "an access point" for all students and a way to unlock learning possibilities for struggling students. Mr. Sotola also hoped that the drama would provide students with the opportunity to be creative, to develop a critical perspective on an important issue, and to enjoy music class. Philosophically, Mr. Sotola provided

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substantive reasons for wanting to integrate the arts. However, he did not mention any specific goals or objectives in terms of arts instruction. Unfortunately, due to an array of challenges, Mr. Sotola was able to complete only seven days of his ambitious lesson plan.

Initiation into Teaching for Understanding – Day One

Two weeks before starting the arts integrated lesson, Mr. Sotola shared a brief overview of the Baroque period with his class. During this time, Mr. Sotola introduced tableaux (i.e., still image), so students would have prior experiences "playing" *in* the art form (i.e., drama). When the class arrived on the first day of the arts integrated lesson, Mr. Sotola immediately positioned himself in role as a designer to help transition students to an environment where kinesthetic movement would be more present. Although Mr. Sotola usually allowed students to sit "wherever they wanted" for music class, he instructed students to sit in several large groups at desks or on the floor. According to his lesson plan, Mr. Sotola had developed two understanding goals to focus the day's instruction:

> *Students will appreciate that some types of agriculture systems have a more positive impact on society than others.*
>
> *Students will appreciate that people from different backgrounds have different feelings about the use of natural resources.*

Yet, he did not mention these goals, the evocative question, nor any specific objectives to the class. Mr. Sotola also did not explain his intentions for integrating drama at the beginning of the arts integrated lesson. While he could have brainstormed with students about the similarities and differences between drama and music, Mr. Sotola decided to move right into the lesson instead.

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At the start of the lesson, Mr. Sotola, in role as co-constructor, strived to guide students from the "here and now" into a shared imaginary space. In order for this to occur, he researched several images that he thought would serve his purpose. Mr. Sotola projected an image on the front screen of cows standing in a field and explained that students would be using the "See-Think-Wonder" routine. He reviewed the steps and reminded the class, "You only use your eyes to tell me what you see. Then think about the things that you see first, and wonder about the things you can't answer."

Although Mr. Sotola was very clear about the expectations, student engagement wavered. Mr. Sotola encouraged the students to apply the routines as he projected a series of bucolic images; however, only a few students participated while many did not. Mr. Sotola attempted to include more students in deeply 'reading' the images as through these artistic discourses, he hoped students would better understand the setting for the impending drama lesson.

Mr. Sotola: Let's move away from what we are familiar with here. Let's hear from some other people. We are getting repetitive. Think? This is your daily grade today.

Student 1: I think water goes in there.

Student 2: I think the rocks are organized.

Mr. Sotola: Wonder? There should be a lot of these today?

Student 3: What's inside of the house?

Student 4: Is that where they keep all of the milk?

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Mr. Sotola: (shows a woman in the milk section of a grocery store) What do you

see? Think?

Student 5: Is this coming from the farms we are looking at?

Student 6: Why is it called grass milk?

Student 7: I wonder if it's Sam's Cub or Walmart?

Although the students did not spend as much time working through the routines as Mr. Sotola had hoped, student engagement did improve as did the quality of the connections students were constructing. However, since Mr. Sotola, like Ms. Ross, did not encourage students to make sense out of the art form while working through artful thinking routines, the interpretations remained largely superficial. Furthermore, by not making explicit why students were participating in an activity so vastly different from their traditional routines, the students may have been uncertain of how to proceed.

To deepen student understanding of the context for the environmental problem, Mr. Sotola, in role as a researcher, prepared a variety of depictions of 'farm life' for each group to read and interpret. He asked the students to create a tableaux (i.e., still image) to capture a moment in the day of the given farm family. However, Mr. Sotola did not review key elements of a still image such as levels, body control, or focus. When he handed out the written depictions, student interest wavered; yet, the engagement increased when students began to physicalize the text. Still, they had few guidelines or expectations from which to work and struggled to make sense out of the assignment. When the students, who were in large groups of six to eight, lost focus, Mr. Sotola

reminded the class that they should be in 'rehearsal.' Students demonstrated a more serious approach as a result. Mr. Sotola moved into role as a designer again as the size of the groups created little free space in the classroom. "If you are comfortable showing us your tableaux from the carpet let us know," he stated, "Otherwise we will travel to you."

When students shared their tableaux, they demonstrated creativity, interest, and artistry. However, Mr. Sotola's lack of clarity *about* the art form limited how students interpreted the images. Once again, Mr. Sotola implemented the See-Think-Wonder routine as a way for students to make meaning of what they observed. Yet, students often tried to guess at what was being conveyed rather than interpreting how the art form was being implemented. Mr. Sotola tried to support the 'audience' in making more informed comments by asking the 'actors' to make a sound or a movement. His choice did intensify student interest in how meaning was being conveyed, but without drama terminology, the activity remained largely superficial. On the other hand, through the activity, students demonstrated that they were willing to take risks in front of their peers and engage in a new art form.

During the post observation interview, Mr. Sotola lamented that he didn't have enough time to debrief the activity with students. Specifically, Mr. Sotola wished that he had been able to support the audience in learning how to view art more closely. He also wanted the actors to more deeply consider what they were communicating. Mr. Sotola shared that he preferred to "dive right into the next day" and create farm families for the process drama he had prepared. However, he was still considering whether or not to focus another day on the non-arts content. At this stage, Mr. Sotola – much like Ms. Ross –was

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striving to front-load students with information, so they could perform with greater skill during art making. Mr. Sotola was enthusiastic but hesitant to situate drama as a way for students to construct knowledge.

Initiation into Teaching for Understanding – Day Two

After having a few days to reflect, Mr. Sotola decided to move forward with the lesson by continuing to have students work *in* the art form. Based on his original lesson plan, the understanding goals remained the same as the first day's lesson.

> *Students will appreciate that some types of agriculture systems have a more positive impact on society than others.*
>
> *Students will appreciate that people from different backgrounds have different feelings about the use of natural resources.*

Mr. Sotola adapted his original plan by implementing a drama strategy called 'paper location.' He asked each group to construct a farm by drawing objects on individual sheets of paper. Each group then arranged these papers on the floor to demonstrate the parameters of their farm, the style of farming they performed, and the tools upon which they relied. All of the students communicated effectively in their groups and were very engaged in this hands-on activity. The students appeared to enjoy the opportunity to envision, construct, and reveal their thoughts in a shared space. In role as an artist, Mr. Sotola had decided that students might learn as much from working *in* the art form as they would from reading traditional texts. His risk taking was rewarded.

"They did a really surprising job at creating a farm," Mr. Sotola shared during the post-observation interview. "I thought it was going to be like there's a barn, there's a field, there's a cow. But they had like a grain silo, and feeding wells and a farm house

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where you live in and a chicken coop, and tractors," he chuckled. Mr. Sotola's adaptation was effective as it allowed students to both draw on what they had learned in the prior lesson and apply this knowledge to build a more elaborate understanding. Mr. Sotola's adaptation to his original lesson was successful in meeting his goal to teach *with* the art form. However, he again missed key opportunities to discuss important drama terms such as setting and conflict.

Initiation into Teaching for Understanding – Day Three

After reviewing his lesson plan, Mr. Sotola realized that he was not moving through the lesson as quickly as he had projected. Thus, the moment the students sat down, he requested that they pay close attention. Mr. Sotola was tuned into the emotional needs of his students. Although he still had not explained the evocative question, understanding goals, or rationale for using drama to the class, Mr. Sotola did recognize that the activities he was implementing required a different skill set than traditional music instruction. "I know I am asking for more quiet than usual," Mr. Sotola declared, "but I need you to be completely clear before you work on your own, and you will have the rest of class once we get started." Mr. Sotola then handed out specific background information for each group that he had prepared in role as a researcher. Mr. Sotola strived to deepen student identification with a particular group, so they could achieve the following understanding goal:

> *Students will appreciate that people from different backgrounds have different feelings about the use of natural resources.*

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"Each family is very different," Mr. Sotola explained. "You will have your own beliefs and background." The students eagerly passed out the information and demonstrated greater interest in reading than they had previously. To further intensify student engagement, Mr. Sotola shared that each family held a unique perspective on an important issue in their community.

In order to keep students on task, Mr. Sotola asked each group to identify a recorder who could document their ideas. He explained that after reading the text, each family would need to create a motto to capture their values and beliefs. While students collaborated, Mr. Sotola asked students to "press pause" several times, so he could modulate the noise level. In role as a co-constructor, Mr. Sotola circulated to each group to deepen student understanding. "I heard your family had a secret. What might it be?" he asked one of the groups who seemed to be struggling to get started with the assignment. Mr. Sotola may have used the paper locations from the previous day to help move students into the imaginary world more quickly; still, he recognized that some groups needed more scaffolding than others and used questioning to assist the students in constructing their mottos. Mr. Sotola also maintained a neutral stance when asked questions about 'the environmental problem' and used questioning to help students reach their own conclusions.

As students discussed and synthesized the text, they created roles as a farm family with a unique set of needs and values. These values would ultimately serve as a lens from which they could view the "water issue." Student understanding was clearly evident when the groups shared their mottos:

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"Small farm families take big risks," stated the Jackson family.

"We're all in this together," sang the Pickles.

"The bigger the better," the Millers boasted.

"People before money," the Thompsons concluded.

During the post observation interview, Mr. Sotola shared his insights from the lesson. "I thought the Jacksons were playing around the whole time," he commented. "But when I walked over and saw 'Small farm families take big risks,' I was like that's such a wonderfully loaded statement. I was like OK they get this." Mr. Sotola noticed that the mottos not only helped students to better understand their roles, but they also served as an efficient way for him to assess whether or not students where achieving the understanding goals. Mr. Sotola also mentioned that although he was not teaching *about* the art form, he had explained to students that they would be using drama as a way to "play make believe" and that they found the idea very exciting. For the first three days of the lesson, Mr. Sotola strived to create a back story for the role play. Like Ms. Ross, he was hesitant to release control and move deeper into the drama. Yet he was using elements of drama to prepare students for the next phase in the art making process. "I know I need to be doing some process drama in small groups but I'm kind of nervous about it," he confessed, "so I gotta work on that."

Immersion into Teaching for Understanding – Day Four

Mr. Sotola faced an additional challenge in terms of time on the fourth day of the lesson as the classroom teacher held the class for an additional ten minutes. Once Mr. Sotola corralled the students into their groups, he had already lost a third of his

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instructional time. Mr. Sotola elected to move into role as a co-constructor by employing

the paper location strategy again, but for a different purpose. This time, he asked the

entire class to help him construct the town square. Mr. Sotola explained that Mel's Diner

was centrally located and that is where "folks go every day to pick up their paper and say

hi to their friends." According to the lesson plan, the understanding goal for the day

consisted of the following:

*Students will appreciate that some types of agricultural systems have a more positive
impact on society than others.*

Working with the entire class in such large groups presented challenges, so Mr.

Sotola moved to the center of the rug and placed down a drawing to represent Mel's

Diner. He then solicited ideas from the class.

Student 11: What about a gas station?

Mr. Sotola: Oh yea, go draw me a gas station.

Student 12: Clothing Store.

Mr. Sotola: Yes, go draw it. Now remember, Mel's is the only restaurant that has

survived.

Student 13: Fire station and police office.

Mr. Sotola: That's going to be right in the middle of town. A school? Yea, we

have little people in the town. A dairy store? Yes, this is a small town, I'm sure

there would be a place for that given the dairy farms.

Although he had not yet taught explicitly *about* the art form, Mr. Sotola did continue to provide opportunities for students to work *in* the art form. Students used their collective imaginations to construct a fictional location. When the noise level rose, Mr. Sotola commented that he was not upset with the students for arriving late, but that he would be concerned if they slowed class by being off task. "Protect your space," Mr. Sotola requested. Students complied, and the noise level dropped considerably.

Figure 5. Paper Location
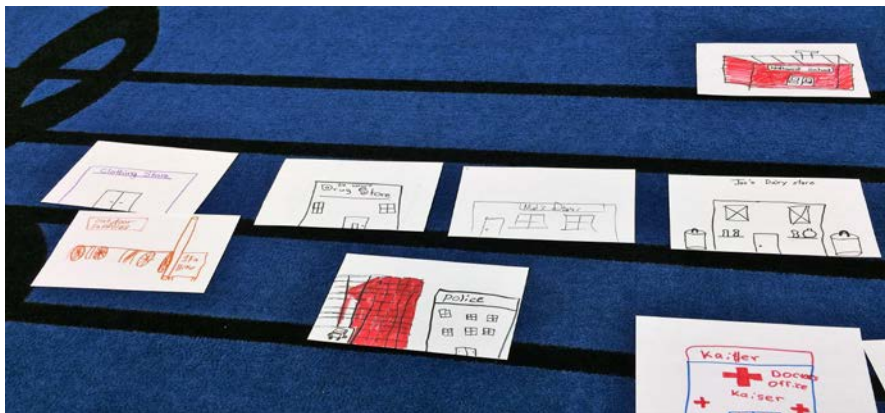
Once the setting was established and students had a better understanding of the context, Mr. Sotola moved into roles as artist and co-constructor. He walked through a typical day in the town using props that he had prepared. The students observed with great intensity. "In the morning, people grab their newspaper in Safeway which used to be a small family owned store. Then they go to Mel's diner to have a chat." To heighten the tension, Mr. Sotola whispered, "Now, as a small town we all like to get along, but our families have secrets that we don't share with others." Since that 'secret' related to the environmental problem, Mr. Sotola deepened student knowledge about the conflict by focusing their thinking beyond the parameters of the town. "We didn't orient which was

North and South," he pointed. Let's do that together. We're close to Pennsylvania. Pretend there's a river that comes around the town to the Chesapeake Bay." Mr. Sotola's skill as a co-constructor improved as the students moved deeper into the fictional world.

Once the class determined their bearings, Mr. Sotola brought another resource into the drama. In role as a researcher and designer, Mr. Sotola created a fictional newspaper which he then handed out to students. "Some news that could make or break some of your farms," he hinted. Student interest piqued, and the students quickly started to read the 'town' paper.

Student 3: What's this about the Chesapeake Bay?

Student 14: What does this mean?

Mr. Sotola: (reading from the paper) Watermen and the environmental agency are saying that the area for crabbing is shrinking. You have been measuring some of the fish…

Student 15: Ph pneumonia nitrates, nitrates.

Mr. Sotola: Yes, that is what is being measured in the Chesapeake Bay. Nitrates are growing into algae. Dead zones are spreading because of the run off.

Student 16: Why does this have anything to do with us?

Mr. Sotola: Our town was put here because it needed a water source. Those who rely on that water for fishing are very upset.

Student interest and commitment heightened as the implications of the problem grew in relevance. Mr. Sotola achieved a co-equal style as the information students garnered from

reading applied both to their role and to their understanding of the environmental

problem. Mr. Sotola demonstrated that he could apply some of the key elements of the art

form (i.e., role and tension) to support integrated understandings and adapt instruction

even when time was limited. "On Friday, I need for you to come in, sit down and be

ready to be a part of our drama, understand?" he requested as students departed.

Immersion into Teaching for Understanding – Day Five

Due to inclement weather, the students missed an entire week of school, and Mr.

Sotola's timeline was further delayed. Despite the extended absence, Mr. Sotola did not

review the objectives nor explain his goals for the project. The understanding goal on the

lesson plan was described as the following:

> *Students will appreciate that people from different backgrounds have different*
> *feelings about the use of natural resources.*

When Mr. Sotola mentioned the newspaper to initiate instruction, the students

seemed to remember the details and listened for further directions. Rather than releasing

control to students *in* a role play, Mr. Sotola decided once again to concentrate on the

roles students would eventually be enacting. He made no adjustments to the lesson based

on unexpected events or students' demonstrations of understanding.

Mr. Sotola started the drama work by asking each family to make a sign

illustrating their last name and motto. To deepen meaning and investment in the activity,

Mr. Sotola proclaimed, "Your farm has been owned by your family for a very long time

which makes this very special. Your motto represents what you stand for and your legacy

in the town." He added that students would be working independently and that he wanted

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to see everyone contribute be it a word or an idea. Unfortunately, Mr. Sotola had elected to move back into preparation for the role play rather than forging ahead with the conflict which had piqued student interest at the end of the last class. Many students disengaged and collaboration appeared intermittent.

Mr. Sotola moved into role as a co-constructor to rebuild investment. "Why do you want to put that symbol on the sign? Why wouldn't you?" he asked one group. He encouraged another group to discuss their ideas, and reminded them that some people would need to make concessions. "Perhaps you could share your ideas with the leader in your family, and she can decide?" While this suggestion was a valid attempt to improve cooperation, students had not worked in role long enough to establish who was a 'leader' in each family. They had only identified each other as an adult or child. Yet, Mr. Sotola did manage to provide enough prompting for students to complete the task.

By the end of class, students demonstrated a serious attitude about the task through their intense conversations and questions about how to spell words. Mr. Sotola did manage to get students invested in the project again after a delay, yet given the protracted nature of his lesson, he did not seem prepared to made the kind of adjustments needed to make up for lost time. Mr. Sotola was not clear on how to keep the momentum going from the previous lesson.

Immersion into Teaching for Understanding – Day Six

Time and school-based priorities presented ongoing challenges for Mr. Sotola to overcome. The students missed another two weeks of instruction (i.e., four days) due to inclement weather and state testing. While the poor weather could not be helped, testing

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encroached upon Mr. Sotola's instructional and planning time. According to Mr. Sotola, he often had no idea what his schedule would actually look like until he arrived at school. Once again, he decided to adhere to his original plan, so students could work in drama toward the following understanding goal:

> *Students will appreciate that people from different backgrounds have different feelings about the use of natural resources.*

Once students were arranged in their groups, Mr. Sotola greeted the class and asked that they discuss the 'problem' and what their family planned to do about it. The students did not immediately respond due time away from the drama and a lack of a clear bridge to transition into the fictional world. Moving into role as an artist and co-constructor, Mr. Sotola joined one of the groups and modeled what he expected from the families. Using a convention known as teacher in role, Mr. Sotola pretended to take a drink of coffee from a mug and started a debate with another student about what the family should do about the water crisis. While Mr. Sotola and the student participated in the role play, the students watched very closely and with keen interest. Mr. Sotola determined that they understood how to proceed. Yet, he did not provide enough scaffolding for students to move in and out of role with confidence. Several groups had difficulty, and some students opted out. "It's okay to be uncomfortable" Mr. Sotola stated at one point, "but this is important to the family and the sanctity of the family needs to be preserved." Sensing that students were struggling to engage, particularly after a long absence from the drama work, Mr. Sotola demonstrated artistry by finding a meaningful way to deepen student interest. He implemented a strategy known as 'hearsay' to focus

student attention on the behavioral expectations and importance of the moment. He also

worked as a designer by using elements such as volume and proximity to intensify the

dramatic importance of the role-play.

> Mr. Sotola: I wanted to stop for us to hear the conversation of the Thompsons.
> Students are invited over to listen (to the family). They are invisible (pointing to
> the class)…just continue with your conversation.
>
> Thompson family: (students talk in role about their concerns with the water
> quality)
>
> Mr. Sotola: (to the audience) So what are some things you heard going on?
>
> Student 17: They think someone might be on the other side of the bay polluting
> the water.
>
> Student 6: They are saying they should go to the mayor and tell them that they
> think someone is polluting the bay.
>
> Mr. Sotola: How do you think this family feels?
>
> Student 8: Confused.
>
> Student 18: Sad.
>
> Student 12: Hard hearted.
>
> Mr. Sotola: Great. Let's go back to our groups and continue these conversations.

Although Mr. Sotola had used an artful thinking routine before with limited

success, this time the routine brought more substantive responses from students. Mr.

Sotola had not prepared to use these specific questions; yet by improvising, he supported

students in responding in authentic ways to what their classmates were sharing *in* the art form. Mr. Sotola adapted a routine to meet his instructional purpose. When students returned to their farm families, the quality of the dialogue was much improved. While reflecting in role on the artistic discourses, the students demonstrated that they were more invested in the drama.

Mr. Sotola: So, now that you have had time to talk. How do you feel?

Student 18: We're mad.

Student 19: I felt guilty.

Mr. Sotola: Why?

Student 19: Because we let them drink from the streams.

Student 20: But we came up with a solution.

Mr. Sotola: Which of your farms let your cows drink from the stream? So, we have two families?

Student 21: Yea, but we don't know if something is wrong with the water?

Student 5: Why do they think we are polluting the water because we are the ones who depend on it?

Mr. Sotola started the lesson with several challenges including his own inexperience with integrating drama. However, the adaptations he made resulted in a co-equal style of integration. The students learned to work *in* the art form and as a result, they not only constructed knowledge about the non-arts content, but they developed authentic emotional responses to the implications of the environmental problem. Students

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were originally confused about how to negotiate meaning in the third space; yet, but the end of the lesson, learning was integrated and fluid. On Day Six, Mr. Sotola demonstrated that his ability to integrate drama with intention was expanding. Rather than rely on model lessons and established routines as he had been apt to do, Mr. Sotola moved into role as an artist. He took a risk and successfully adapted instruction to deepen understanding and address the immediate needs of his students.

Immersion into Teaching for Understanding – Day Seven

Mr. Sotola had planned a twelve day lesson. However, due to unforeseen complications, he lost several weeks of instructional time and decided that he could not extend the lesson any further. While Mr. Sotola may have made better use of his limited time by moving the students into role play more quickly, he had indeed provided ample opportunities for students to meet the majority of his understanding goals. Furthermore, through trial and error, Mr. Sotola's confidence increased and his understanding of how to construct a co-equal style of integration improved. For the final day of instruction, Mr. Sotola moved into role as an artist and co-constructor to reinforce these understanding goals:

> *Students will appreciate that people from different backgrounds have different feelings about the use of natural resources.*
>
> *Students will appreciate that some types of agriculture systems have a more positive impact on society than others.*

Mr. Sotola started class by asking the farm families to review the newspaper article he had had given them and identify two or three key points that they supported or refuted. He then invited one leader to share the family's perspective over breakfast at

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Mel's diner. In role as a designer, Mr. Sotola set up a table and chairs in the center of the classroom where the paper location had once stood. "It's quaint. It's in the middle of the town on the map where you placed it," he explained. Mr. Sotola then placed a red and white checkered towel over his shoulder and told the class that he would be in role as Mel. When the leaders from each family were all seated at the table, the remaining students quickly moved their chairs and leaned in to get a closer look at what was about to ensue.

Figure 6. Teacher in Role

Mr. Sotola: (wipes the table) Yea, I read the paper.

Student 19: I feel so heartbroken. I let the cows

drink from the water.

Mr. Sotala: (responding to noise from the audience)

Press pause. I know this can be funny.

I know you are excited but we need to maintain the

world. Release pause.

Student 5: Something has to be polluting the water, but it's not us.

Student 15: Maybe it's something on the other side of the water?

Mr. Sotola: (pantomimes picking up the phone) Hey Mayor, yea, I know

you are having a big meeting today. I heard something about a report

being released. Hey, I'd be happy to send something over. Extra dill

pickles, you bet."

Student 24: Did you ask the Mayor what the meeting is all about?

At this point, Mr. Sotola removed the towel from his shoulder. The meeting ended, but students stayed engaged.

> Student 3: We like the cows to drink from the stream, and it's not a big deal.

> Student 18: We think it's not our fault.

> Student 1: Our cows drink from well water also.

> Student 23: Our family we have a couple of cows, but we make sure our cows are healthy.

> Student 13: The mayor accused you of something.

At this point, the majority of students were engaged in the drama. They were in role and speaking from a unique perspective based on their understanding of the setting and the issue. Mr. Sotola completed the first half of his lesson. While he did not teach specifically *about* the art form, which he had prepared to do with music for the second half of the lesson, he created a context and classroom environment where integrated understandings evolved. Yet, he did not consider how he could assess what students had learned or prepare an explanation as to why the drama work would be ending. For Mr. Sotola, the lack of time, imposition of testing and need to prepare for the Spring Concert ultimately made teaching the lesson too difficult to justify. Thus, a lesson with numerous possibilities ended prematurely.

Reflections on Teaching for Understanding

Mr. Sotola spent a considerable amount of planning time thinking about how to develop a high-quality arts integrated lesson grounded in teaching for understanding. His

enthusiasm for arts integration and desire to expand student access to the arts resulted in a lesson plan based in three disciplines: drama, music, and science. He had an authentic problem in mind and prepared activities to support students in constructing deep understandings in and through the arts.

While he successfully completed the first half of the lesson, Mr. Sotola did not adjust his plans to accommodate the numerous changes in schedule. As a result, the students did not have an opportunity to develop understandings in and through music. Based on his instructional choices, the students seemed readied to write a song expressing a particular point of view. Yet, Mr. Sotola did not ensure that students even had an opportunity to listen, analyze and respond to protest songs before the lesson ended. Furthermore, when integrating drama, Mr. Sotola rarely gave as much attention to students developing arts knowledge as he did non-arts knowledge.

On the other hand, Mr. Sotola did demonstrate growth and insight into how he might integrate drama in the future. He made several impressive choices during instruction that oriented students to be able to work *in* the art form toward deeper understanding of the authentic, non-arts content. During the post-observation interview, Mr. Sotola explained that he maintained "encompassing ideas" in mind and assessed student learning in more authentic ways. Mr. Sotola described his experiences with teaching for understanding as better aligned with the creative processes that artists employ.

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Benefits of a Co-Equal Style of Integration

Mr. Sotola noted that teaching for understanding in and through the arts supported his desire to become a more inclusive and responsive teacher. In role as a democratic leader, he provided ways for all students to not only participate but connect to the content in his class. "There's an engagement with the class who participated in the drama that is different from my other fourth grade classes," he shared. Mr. Sotola described the learning process as more authentic. "Even though there's a buy-in period, it's so much easier for the students to understand and want to participate. It makes them want to work harder, too" he added. He pointed to the enthusiasm of one student who looked forward to music class because of the dramatic context. "This student told me he has been listening to the news and heard something about the dead zones in the Chesapeake Bay increasing, and there are less crabs than three years ago. I had no idea students would become that invested and make those kinds of connections," he said proudly.

During the post-observation interview, Mr. Sotola explained that striving for a co-equal style of arts integration helped him to move away from looking just for correct answers. The discourses he and the students constructed supported critical thinking, multiple perspectives, and negotiation. Mr. Sotola described teaching and learning as noticeably different from his traditional approach. "I wasn't using my usual script. We're discussing and creating questions and arriving at conclusions in real-time. It's an exchange as opposed to like a deliverance and response," he surmised.

Mr. Sotola confessed that he had never been an effective planner. In the focus group interview he asked what sorts of training in instructional planning other art

teachers had experienced. "But like for me, curriculum was almost cursory. It just happened, like it was there but we never dug into it and made sure we had the right standards," he admitted. Mr. Sotola suggested that teaching for understanding helped him to make sense of a curriculum booklet "that was 180 pages long and full of things I'm supposed to do." Having the opportunity to bring a topic of interest and of global importance into his classroom was motivational. Mr. Sotola felt inspired to conduct research, to make connections across disciplines, and to try a new approach with his students. He added that having the opportunity to integrate drama as a pathway for students to investigate the implications of an important topic was fun. "I just got connected with the idea of play," he confessed.

Mr. Sotola also explained that beyond being motivational and challenging, he felt the teaching for understanding framework helped him to both maintain one lens on the goals and the other on his own creative process. "I had to construct lessons focused on the understanding goals," he reflected, "but also I had to adapt to how students responded. I tried to deepen instruction based on the evocative question." Teaching for understanding assisted Mr. Sotola in becoming a more thoughtful and reflective practitioner.

Mr. Sotola suggested that his relationships with teachers and with students improved as a result of his shift in instructional focus. He noted that he was developing partnerships with classroom teachers by being able to frame his class as more than a "special" but as an exciting classroom where cross-disciplinary learning occurred. These relationships were not necessarily as one-sided as he once assumed. Mr. Sotola

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explained, "This work gave me the chance to talk to teachers and say, this kind of approach unlocks lots of possibilities for your students, especially those who need something different."

Mr. Sotola also shared that striving for a co-equal style helped him to learn more about his students as individuals and to become more sensitive to their needs and learning challenges be they social, personal, or academic. "There is value to this work, and I try to share that with other teachers who may work with these students," he added. Teaching for understanding motivated Mr. Sotola to "let go of the planning guide" and respond to the needs of his students both in his room and outside of his class. "I now recognize students as members of a community as opposed to just being students I interact with for a short period of time twice a week," he said. Mr. Sotola framed high quality arts integration as a pathway to improve the lives of students.

Challenges of a Co-Equal style of Integration

Although Mr. Sotola planned extensively in the arts he did not fully execute his intentions. While time and institutional realities created numerous challenges, inexperience also hindered his efforts. During the focus group interview, Mr. Sotola mentioned the importance of teaching skills particularly within the teaching for understanding approach; yet, he never explicitly taught skills, elements or vocabulary from either art form. In situ, Mr. Sotola seemed to struggle with how to balance creative expression and skills-based learning. Mr. Sotola learned to teach skillfully *with* the art form; however, his students missed key opportunities to learn *about* the art form or to reflect on learning *through* the art form. Mr. Sotola did provide students with

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opportunities to reflect on what they were learning about the environmental problem; however, a lack of time often interrupted these discussions. Furthermore, Mr. Sotola never formally assessed student learning in or through the drama. Students received no feedback or guidance in how to improve their artistic thinking or modify constructions of knowledge.

Time was a major challenge for Mr. Sotola from the beginning of his lesson. "Maybe this lesson wasn't as compatible with the kind of schedule I work with, but I don't know that I would change anything the next time either," he submitted. In addition to the limited instructional hours allotted for the arts, Mr. Sotola explained that he was constantly being asked to address poorly behaved students from other classes, to give breaks to classroom teachers, and to deal with last-minute scheduling changes. "I have an administration that changes schedules at the drop of a hat, and I have no way to prepare for that," he complained.

Mr. Sotola did not want to lower his expectations for himself or his students. He characterized striving for a co-equal style of integration as "a creative process that takes a lot of time." Mr. Sotola hoped that drama would help him to move students to a place where they could construct authentic musical compositions based on a real environmental issue. He strived to empower his students to understand the value of the arts, the role of artists in society, and the importance of being engaged in community affairs. Ultimately, Mr. Sotola designed a sophisticated and promising lesson that may have been too ambitious given his circumstances.

Professional Development

As a teacher in the early phase of his career, Mr. Sotola entered the program with enthusiasm and a steep learning curve. His first two years in teaching had been challenging, and Mr. Sotola strived to create more positive relationships with students, to diversify the discourses he used in the third space, and to move music from a 'special' to an 'essential' in his building. As an arts teacher, Mr. Sotola was both highly creative and dissatisfied.

Mr. Sotola described two aspects of the professional development that had the greatest impact. The opportunity to be immersed in semester-long classes supported Mr. Sotola in becoming more reflective. "All of the research we were doing, all of the reading, some of the writing, you know all of that kind of shaped how we could then be critical of our room," he commented. The coursework also helped Mr. Sotola to envision other ways of thinking about arts integration. He shared, "That foundations class was pretty much the reason I think all of us bought in like cause it's a slow change. I had no real idea what arts integration was, especially co-equal, but the opportunity to watch high-quality arts integration being done was so valuable."

Collaborative meetings with his coach and colleagues supported shifts in practice. Mr. Sotola recognized that he started the process with little prior knowledge of how to plan for authentic instruction rather than by focusing on isolated techniques. However, with the guided questioning of his coach and the numerous opportunities to dig deeper into the core of his lesson, Mr. Sotola managed to envision his role and his classroom in new ways. "I sort of moved through the planning process by collaborating with other

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people, talking to colleagues in the cohort, and modifying my approach," he shared. Mr. Sotola developed a broader array of instructional strategies. He was learning to implement responsive decisions rather than the standardized expectations which he described as "inflexible and misaligned with his students' needs."

Joining a cohort with teachers from varied disciplines and vastly different levels of experience also helped Mr. Sotola to expand his views on the teaching profession. "Talking to other teachers and understanding that they are also teaching differently was very encouraging," he shared. Mr. Sotola particularly enjoyed pointed discussions with colleagues and the opportunity to challenge one another's assumptions. "There were a lot of classes where we disagreed…that's valuable to have a debate about something, to try and understand why somebody else is not agreeing with you," he said. For Mr. Sotola, having extended time to think critically about his own work, to dialogue with his peers, and to experiment with arts-based pedagogies resulted in professional growth.

In terms of improving the quality of the professional development, Mr. Sotola suggested that more attention be paid to how arts educators can integrate two art forms rather than just a non-art form. "I was very excited to bring drama into my classroom because I have always liked the idea of using make-believe in class, but I think that I was never really clear on how to integrate drama with my art form," he revealed. Mr. Sotola added that he enjoyed the planning process but might have had a better outcome if he had worked with teachers who were specialists in how to integrate two art forms as he experienced difficulty "connecting the dots." Mr. Sotola also mentioned that he noticed differences in the quality of the evocative questions his colleagues produced. He believed

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that some coaches accepted more shallow questions relevant to only one discipline while other coaches prodded teachers to develop deeper and broader questions. Mr. Sotola suggested that greater consistency was needed.

Moving Forward

At the end of the school year, Mr. Sotola commented that teaching for understanding in and through the arts helped him to create lessons focused on student choice and agency, two elements that he found of great importance. "As a country, we need to recognize that student choice is the element that drives innovative and authentic creativity, and if allowed to blossom, will create future leaders," he stated. Mr. Sotola added that he was much happier teaching for understanding and would never go back to what he called "curriculum preaching," or "simply following the pacing guide." Moving forward, Mr. Sotola stated that he would continue to approach planning from a broader perspective and strive to teach with "abundance." He viewed himself as an advocate for his students and planned to continue making his school community more aware of his students' successes. "Basically, I'm never going back," he concluded.

CHAPTER 6: MS. ARAYA

Integrating Art and Mathematics for 21st Century Understandings

Ms. Araya's afternoon begins by loading up her cart with pencils, crayons, construction paper, and a large sheet of poster board that reads: Classroom Rules and Procedures. She steers the cart down the long hallway trying to balance the mountain of art materials and avoid the students careening in her direction. "When are you coming back to our class?" one student inquires. "Soon, I miss you, too," Ms. Araya giggles as she pauses briefly to acknowledge the first grader.

Ms. Araya exits the building and heads to the trailers. She hopes that she has remembered to bring all of the necessary supplies from her closet in the back of the library. She also hopes that her students, whom she has not seen in over a year, remember what she last taught them. Reaching the second grade trailer, Ms. Araya skillfully maneuvers the cart up the steep incline and through the door. "Who knows what I teach?" Ms. Araya asks. The class answers decisively and without delay, hurriedly stuffing their books and papers inside of their desks.

The Teaching Context

Ms. Araya's first two years of teaching were spent at an elementary school attended by over 800 PK-5 students. At first glance, the red brick building was easy to miss as it blended into the landscape of worn-out grass and four story apartments. Fast food restaurants and a strip mall created a concrete boundary surrounding the school. The constant humming of cars on the nearby highway added another barrier, further concealing this working class community. Ms. Araya's second grade class comprised 24 children of color, the majority second-language learners or those whose families experienced economic risk. Ms. Araya's class reflected a growing immigrant population in a district that had once been predominantly African American and White.

Teachers at the school faced numerous challenges. Over 86% of all students were on FARMS, and 40% were labeled as LEP. The student mobility rate was very high as 38% of LEP students, 50% of White students, and 25% of the total population either

transferred in or withdrew from the school during the year. Data showed that readiness for school was deemed to be significantly lower than the students at Ms. Ross and Mr. Sotola's school. Only 19% of students were considered kindergarten ready, approximately 14% below the system average and 27% below the state average. Yet, data also indicated that students were making some academic progress in spite of these obstacles. Thirty-two percent of fourth graders met or exceeded expectations on the reading standardized test, a finding of importance as these scores not only surpassed the system average by nearly 10%, but they exceeded the scores for the students at Ms. Ross and Mr. Sotola's school where students demonstrated greater readiness and access to economic resources. While mathematics scores remained very low, the achievement in reading was noteworthy at a school with such a sizeable immigrant population.

The school climate survey provided potential insight into why students at Ms. Araya's school were making progress. A majority of students stated that the school provided a positive environment for learning and building relationships. The vast majority expressed feeling cared for by their teachers (94%), respected (86%), and expected to do well in class (95%). The majority of students also stated that classroom teachers were respected by students. These findings differed dramatically from the students at Ms. Ross and Mr. Sotola's school where a majority of students responded negatively to similar factors regarding the school climate, and where many parents critiqued the rigor of instruction. While very few parents participated in the survey at Ms. Araya's school, the majority of students reported feeling challenged and supported.

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Although improving student achievement in 'academic' areas was a pressing goal at Ms. Araya's school, providing students with high access to quality arts education did not appear to be a priority. Ms. Araya was the only visual art teacher on staff. As a result, she was expected to provide instruction for the entire student population. Ms. Araya's ability to provide high quality arts education was mitigated by additional institutional challenges including no designated classroom for arts education, minimal instructional time (30 minutes), and limited access to students (once a week for one quarter). In terms of arts integration, a few teachers expressed interest, but in reality, few resources were in place to support implementation.

During the pre-observation interview, Ms. Araya expressed frustration with her placement. She explained that classroom teachers were expected to provide a weekly art grade for every student despite their lack of commitment or knowledge in the art form. Ms. Araya suggested that her overtures to work with her colleagues were often dismissed. "I integrate all of my lessons because I think it's part of my job," she explained. "However, most of the classroom teachers think that asking students to make a tiny illustration for a story is arts integration. When I try to make suggestions, they don't want my help," she added. According to Ms. Araya, visual art was typically framed as an 'add-on' to writing activities rather than as a meaningful part of the school curriculum or as a way for students to learn across disciplines. Art grades did not necessarily reflect student knowledge, ability, or access to instruction.

Despite her frustration with her position, Ms. Araya expressed a deep level of commitment to her career. "I really want to see students practicing being creative and

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solving problems, she commented." Ms. Araya described art as a form of self expression that required students to perform close observations, to visualize concepts, and to make informed critiques. She explained that as students matured, she introduced new materials to increase their artistic challenges and broaden their conceptual thinking. Ms. Araya stated that she had always integrated the arts but that she was trying to "hone (sic) in on how integrated it is and make it very clear." In addition to her commitment to improving arts instruction, Ms. Araya demonstrated a personal interest in her students. As a first generation American and a student who also faced learning challenges, Ms. Araya joined the arts integration cohort to help her struggling students, particularly those with language or learning barriers, to not feel "inadequate" in school.

Preparation for Teaching for Understanding

In terms of preparing for arts integrated instruction, Ms. Araya originally developed her lesson with minimal knowledge of her students. During the Summer course, Ms. Araya did not know what her schedule would be the following year. "I didn't know if I was going to have cooperative teachers, if I was going to be yelled at for making a mess in their classroom. I didn't know that I was going to be 'art on a cart,'" she explained. Ms. Araya revisited her plans in the Fall based on her new schedule. However, she still had minimal information concerning what non-arts content might be relevant as the classroom teacher she planned on collaborating with had filed for an extended leave of absence. In terms of foundational knowledge in the arts, given the high mobility rate and the extensive gaps between visual arts instruction, Ms. Araya couldn't

be certain of what arts skills or knowledge students retained. She moved forward after electing to integrate mathematics as the non-arts content area for her lesson.

To overcome these initial challenges with planning, Ms. Araya moved into role as a researcher and looked for an integrated topic that might inspire her students. Ms. Araya rejected art concepts or projects that she felt were too common or overdone, and decided to focus specifically on robots since "everyone thinks robots are cool." Through experimentation, Ms. Araya enacted roles as an artist and designer. She played with a variety of materials before deciding to introduce students to oil pastels, a challenging medium for second graders. Ms. Araya also developed a provocative 21st century question requiring students to investigate whether or not technology was helpful or hurtful in society. Ms. Araya relied on her life experiences as inspiration for this line of questioning explaining that "My generation and the students' are way too reliant on machines."

Initially, Ms. Araya planned a six-week lesson focused on robots. She intended to integrate mathematics and visual art through the study of shapes. Specifically, Ms. Araya strived for students to apply their knowledge of shapes to design original robots that could serve a purpose. Ms. Araya taught a lesson on robots and machines the previous year but described it as "just something I had to teach" and not something for which she felt particularly enthused. During the pre-observation interview, Ms. Araya stated that she looked forward to supporting students in making deeper connections to the content and introducing oil pastels, which although messy, would provide a new level of access to artistic mediums for her learners. When designing the arts integrated lesson plan, Ms.

Araya strived to elevate her teaching and extend student learning by placing the robot lesson within a contemporary and meaningful context. "I pretty much had to do my own art projects and figure out what would be the best fit for the kids," she explained.

Ms. Araya faced additional challenges in completing her lesson plan. As a second-year teacher, Ms. Araya was required to utilize the school system lesson plan format (i.e., Directed Teaching Activity). Rather than create two separate lesson plans, Ms. Araya elected to adapt the required DTA to include elements from the arts integration lesson plan. Through this process of adaptation, key elements from the arts integration framework morphed into a hybrid of ideas and intentions. For example, understanding goals that originally focused on conceptual thinking were modified to describe tasks students would be completing each day. Thus, the orientation of Ms. Araya's thinking which originally guided students toward understanding was adapted to fit a more traditional notion of teaching and learning based strictly on behaviors. In other words, Ms. Araya's desire to be efficient resulted in a lesson plan that was focused more on 'what' students were accomplishing and less on 'why' these performances mattered. Ms. Araya also designed a series of single-item assessment rubrics for each day's objective as required in the DTA. The rubrics did not address integrated understandings or creative processes.

Overall, Ms. Araya developed a clear through line for the lesson plan in terms of scaffolding student development of arts knowledge and skills. During the pre-observation interview, Ms. Araya articulated clear goals for the unit including encouraging student choice and creativity, challenging students to think more deeply about their artistic

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decisions, supporting authentic connections between subject areas, and inspiring students to consider an important issue in society. Ms. Araya explained that she was excited to see how students would respond to her new approach. In terms of an evocative question, Ms. Araya focused the lesson on a very high-level question: Are machines/robots benefiting or diminishing our roles as human beings in a productive society? Adapting such a sophisticated question for second graders through arts integrated instruction resulted in many learning opportunities both for Ms. Araya and her students.

Initiation into Teaching for Understanding – Day One

Instruction started with six to seven students seated at one of three large tables at the perimeter of the trailer. A narrow aisle ran down the center of the classroom, barely wide enough for the cart to be maneuvered. Ms. Araya initiated instruction by asking students to read the rules for art class which included being respectful of other people's work, using materials carefully, and helping to clean up at the end of class. "When I say pearly whites, you are going to show me the whites of your eyeballs and happy smile…beautiful faces, lovely thank you," she commented. Ms. Araya also explained that the class could earn five points each day or lose them if she had to blow her whistle to quiet the class. Students sat upright and listened attentively. They were eager to begin.

According to the lesson plan, Ms. Araya strived for students to work toward the following understanding goal on the first day:

> *Students will decide if machines/robots are benefiting or diminishing human roles in a productive society.*

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As noted, this understanding goal was originally described as the evocative question for the project, and a lack of clarity regarding this question was noticeable from the on-set of instruction. Ms. Araya also developed two arts objectives for the first day: "Students will work collaboratively to brainstorm multiple approaches to a design problem," and "Students will reflect with peers on artistic choices." Neither the goals nor the objectives were shared explicitly with students. Rather, Ms. Araya explained that the class would be starting a new unit on robots. She added that students might not get to draw on the first day, but that they definitely would the following week.

From the moment instruction started, Ms. Araya demonstrated that she valued creativity, imagination, and what she referred to as "thinking outside of the box." She started the lesson with a focus on students learning *with* and learning *about* the art form. In a role as researcher, Ms. Araya prepared a video with diverse images of 21st century robots to provoke creative thinking. "I'm going to ask you what you saw that was really interesting," Ms. Araya stated, "what colors, shapes, anything, details…I want you to think about the favorite one that you see, and why it's your favorite." Students watched the screen closely as one robot after another quickly appeared. Despite providing verbal cues for the students, they had difficulty remembering the features of the robots as the learners did not draw or take notes, and they had little time to really process the varying images. Yet, students reacted enthusiastically to what they observed. For example, students responded verbally when one robot, fashioned after a tiger, simulated realistic leaps toward a predator. Students also exclaimed when a human-like robot attended

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school for a child with a compromised immune system. Ms. Araya moved into role as a co-constructor to help students process the images they had observed.

Ms. Araya: What did you see? What was cool?

Student 1: I like the robot you can control with an I-phone.

Student 2: I like the one when you are sick.

Student 3: I like the one what she said. I like the one when the girl was in the classroom.

Student 4: I like the one that the huge one.

Ms. Araya: What about one that wasn't said before?

Student 5: The one that can serve drinks.

Ms. Araya: You like the one that can serve drinks and play soccer. Remember that.

Student 6: I like the big blue one.

Ms. Araya: The one that can save lives? It can save a body and bring them to safety.

Traditional art instruction often begins with the teacher showing a model of what students are required to produce and then students engage in a sequence of steps to complete the process. In this case, Ms. Araya started with a focus on possibilities rather than ends. She encouraged students to identify features that they found compelling and demonstrated a broad range of possibilities in terms of products. On the other hand, during discussion, she focused exclusively on the function of the robot and not on the details. Ms. Araya did not support students in answering the questions that she had posed.

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To broaden student thinking, Ms. Araya played a video of another seemingly 'human' robot. She introduced the clip by stating that she liked the expression on the robot's face. Ms. Araya prefaced the video by asking students to watch closely and added, "I understand you might be a little confused." As the robot in the video performed a variety of interesting tasks, the narration droned on in the background, "Machines doing menial tasks, librarians, telemarketers, even newspaper writers…capitalism would be impacted…What would the world look like if basic needs were all provided by machines?" In role as researcher, Ms. Araya demonstrated that she would be open to a variety of creative ideas from students; however, she selected a concept that was beyond the developmental level of most of her students. Furthermore, as a co-constructor, she did not identify a clear relationship between the form of the robots and the function even though these aspects would be key elements in their projects. Just as Ms. Ross and Mr. Sotola demonstrated difficulties with leading focused questioning on the first day, so did Ms. Araya.

When the lights came on, Ms. Araya quickly noticed that students were indeed confused. She cited a personal example from her life to try and create a more relevant context for the learners. "Let's pretend you are all grown up, and you have a job. Some of you are teachers, lawyers, some of you are serving coffee and tea and food. All of you have a job and now this table and half of this table get to keep your jobs, but what happens to everyone else who is replaced by a robot? How do they get money? How do they eat? What happens to their house?" she questioned. During this interaction, several students interrupted. "I want to be a police officer," one exclaimed. "A robot can build

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my home," said another. Ms. Araya tried to explain that some robots serve a good purpose and others take away people's jobs. "Are you going to make a robot that is going to take somebody's job? Are you going to make a robot that might go to Mars and save lives?" she asked. Ms. Araya strived to provide an authentic reason for her students to create robots. However, she struggled to create a context that second graders could easily understand. Furthermore, her articulation of the evocative question supported more of a closed outcome rather than an open-ended inquiry.

With only five minutes remaining in class, Ms. Araya moved back into role as a co-constructor. She asked students to close their eyes, pretend they were a mad scientist, and imagine what kind of robot they wanted to create. She encouraged specificity and originality by asking, "Is it going to have a head? Is it going to replicate a bug like the termite in the movie? What color will it have?" Ms. Araya also wanted students to consider the robot's purpose. "What job is it going to have? Fly? Go under water? Maybe save lives? Or is it going to be a robot that is going to play soccer with you and serve tea and take somebody's job away?" she questioned. During this initial brainstorming, students shared their ideas with great enthusiasm and listened closely to their partner's thoughts. The conversations did not address all aspects of Ms. Araya's multi-pronged questioning, but the students demonstrated high levels of engagement and comfort with independent thinking.

During the post-observation interview, Ms. Araya explained that she was satisfied with the lesson as students appeared "intrigued with the whole project and excited to get started." She mentioned that she felt passionately about the purpose of the robot because

"so many people that I care about are so reliant upon technology, and it can really ruin your life if you don't step back from it." Ms. Araya did not seem to be aware that her students may have been confused about the evocative question or the expectations for the project.

Ms. Araya did mention that she had listened closely to student conversations during class and noted that they all had interesting ideas. "Flying…I heard a lot about flying," Ms. Araya laughed. She noted that institutional realities (i.e., security and safety) required that she redirect one student who described a robot with rockets and guns that could help out in wars and save people. Ms. Araya suggested that the student replace weapons with shields. Ms. Araya also shared that asking students to envision their projects was one way of compensating for such short instructional blocks. Through her roles as researcher and co-constructor, Ms. Araya managed to start a rather sophisticated project that students appeared excited to complete.

Initiation into Teaching for Understanding – Day Two

After reflecting on the first day of the lesson, Ms. Araya decided to focus the second day on helping students to think more concretely about their robots. But first, she needed to get the class settled into the computer lab because the heat wasn't working in the trailers. Upon entering the room, one boy noticed the large pile of construction paper and exclaimed, "Yes, we are doing robots. You are the best teacher in the school!" Ms. Araya smiled and settled the students into their seats. As she passed out the construction paper, Ms. Araya noted that it would be challenging for students to draw on tables with

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computers "but we will work it out," she stated. Ms. Araya identified the following

understanding goal on her lesson plan:

Draw a robot or machine with certain angles and shapes with specific attributes.

Ms. Araya intended for students to learn *about* the art form, so they could begin the

composition process and make informed choices while working *in* the art form. She also

wanted students to develop integrated knowledge in visual art and mathematics. On this

second day of instruction, Ms. Araya focused specifically on the form and function of the

robot, but not on the evocative question.

To initiate instruction and determine prior knowledge, Ms. Araya projected a

robot on the screen and asked students to identify any shapes that they recognized.

Students called out a variety of simple shapes such as squares, triangles, and rectangles

and more sophisticated figures such as pentagons, rhombus and trapezoids. After Ms.

Araya asked students to clarify the number of sides for each of these more advanced

shapes (i.e., mathematics knowledge), she selected students to come up to the board and

demonstrate how these shapes were used to construct the robot.

Ms. Araya: What about the arms?

Student 7: Rectangle.

Ms. Araya: Is it balanced? Is it thicker or thinner? Those legs can hold the body

up top?

Student 7: Yes.

Ms. Araya: What if they were stars? Would they hold up?

Ms. Araya: Are yours all going to look the same? Why are you making it? What's

it going to do? If it flies, will it have wings? What shapes might you use?

During this discussion, Ms. Araya confirmed that students had substantial prior

knowledge regarding shapes (i.e., mathematics and art knowledge). In role as co-

constructor, she guided students to look more closely at the design features of the robot.

Yet, while Ms. Araya did mention a potential function for the shapes, she did not make

the relationship of form (i.e., shape) to function (e.g., balance, stability, etc.) clear. On the

other hand, Ms. Araya asked many interesting questions to spur creative thinking.

To initiate the composing process, Ms. Araya prompted students to visualize their

intentions by turning the paper vertical for a tall robot or horizontal for a long robot. Ms.

Araya also directed students to use pencil for their drafts. Although she had reviewed

shapes at the beginning of class, Ms. Araya did not ask students to consider how they

would select shapes when constructing the robot. She also did not review the evocative

question. Still, the majority of students went quickly to work. When one student

commented that he didn't remember his idea for a T-Rex robot, Ms. Araya moved into

role as a coach and asked probing questions to help the student remember his original

concept.

While students were drawing, Ms. Araya moved throughout the room both as a

coach who encouraged attention to detail and as a co-constructor who extended student

thinking *in* the art form. For example, she asked one student to consider adding more

details such as a rocket or a unique design. Ms. Araya encouraged another student to fill

up his paper. "Good, good size," she mentioned. Students demonstrated deep levels of

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engagement during the lesson by working independently for extended time. One notable interruption occurred at the front table. "That's not a good robot," one student claimed questioning the purpose of another student's robot. Although Ms. Araya had not mentioned the evocative question since the prior week, this student remembered and responded by pointing out when another student's work did not appear to have a 'good' purpose. However, rather than reinforce the understanding goal, Ms. Araya noticed that the first student had not made much progress on his own assignment and asked him to move to a different location where he could better concentrate.

Although they only had 15 minutes to compose, the majority of students completed an initial draft of their robot by the end of class. The robots all differed in terms of shapes, features, and overall design. Ms. Araya later explained that she was pleased that students had responded positively to the modifications she had made to the robot project. In particular, she noticed that students were taking more creative risks. The students also demonstrated learning *about* shapes by using them as a way to give form to the robot even though Ms. Araya had not reminded them to do so. After cleaning up the art materials, Ms. Araya informed the class that they would be using oil pastels the next week. Students smiled and cheered with excitement.

Initiation into Teaching for Understanding – Day Three

Unfortunately, just as Mr. Sotola had experienced, unforeseen events including poor weather and scheduling changes prevented Ms. Araya from seeing her students as originally scheduled. After three weeks of missed classes, Ms. Araya decided to reenter

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the lesson where she had ended the last. The understanding goal from the lesson plan stated the following:

Draw a robot or machine with certain angles and shapes with specific attributes.

Ms. Araya had also designed an arts objective: Students will finish drawing their robot and explain the shapes and angles they used in its design. Day Three of the lesson plan focused on teaching *about* visual art while providing opportunities for students to work *in* the art form. Student investment in the project was consistent, even three weeks later, as one girl raised her arms and exclaimed, "Robots!" upon entering the trailer.

Ms. Araya strived to bring even greater artistry and creativity to the process. She spent the first five minutes of class helping students to develop knowledge *about* the art form, so they could begin to experiment *in* the art form during art making. Ms. Araya explained that like candles, oil pastels are soft and messy. She demonstrated how pastels could be used to color the robot and warned students to rub off any excess from their hands as the medium could be toxic. In role as an artist, Ms. Araya demonstrated that she was willing to take risks with materials and believed that her students would act responsibly with them. She provided new ways for students to experiment with and discuss artistic discourses in the third space.

Ms. Araya moved into role as a co-constructor to help students use the oil pastels for aesthetic purposes. She also encouraged students to learn *through* the art form by explaining that their efforts were part of an ongoing artistic process that required reflection and modification. Although she had lost several weeks of instruction, Ms.

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Araya felt that it was important to spend several minutes helping students understand how to work with a new medium:

> Do you know when you write a draft in Language Arts, you can change it? You can do the same here. So, if you draw a hexagon, you can fill it in. Who likes cream cheese? Do you like it a lot? Who likes cupcakes? Color the whole shape the way you like icing on the whole cupcake. You want to take your time and color in every little bit of that shape. Ok, so take your time. You can change your design.

Ms. Araya understood that working with oil pastels brought new challenges and possibilities for students in terms of aesthetic choices. Thus, she focused heavily on technique and tried to relate the required skills to something more familiar to students.

While students engaged in art making, Ms. Araya remained in roles as coach and co-constructor to support students as they worked *in* the art form.

Student 4: How do I change this?

Figure 7. Original Composition

Ms. Araya: Some colors work better than others, and that's okay.

Ms. Araya: (to another student) Too small, much too small.

Student 9: This is so fun coloring.

Ms. Araya: You are doing great this way, so maybe you want to go this way. So if you take your time and go slow, see how it looks really nice. More like a cupcake.

Ms. Araya: Oh, those are looong legs. It could save someone on top of a building. (To another student) Good, that's a good size. You are the first one in second grade to make a bee robot.

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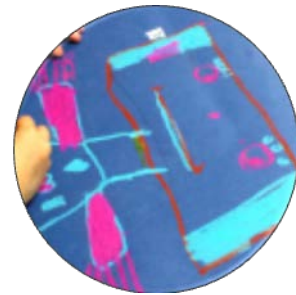
Students demonstrated deep engagement and commitment to the artistic process. They readily shared ideas and materials with classmates. "Oh, it's like yours is growing," one student commented. "Hers is awesome," said another pointing to the bumble bee drawing. "Coloring is so fun," stated a third. "Remember, you gotta draw a responsible robot," claimed the young man who was still very concerned about the evocative question even though Ms. Araya had not mentioned it in weeks.

Figure 8. Original Composition

At the end of class, Ms. Araya, in role as a coach, complimented the progress the students had made. She explained that during the next class, students would learn how to shade the image so the robot would 'pop' off of the page. Several hands rose immediately and students questioned how they could accomplish this task. Ms. Araya, given limited time, informed the students that they would need to wait to find out.

Class concluded with Ms. Araya informing students they would be asked to name their robot when they explained its purpose. "You will also write about your project. That will be your test," she added. This last comment demonstrated that Ms. Araya was still learning how to assess arts integrated lessons. Use of the term 'test' suggested that Ms. Araya was straddling two paradigms – traditional assessment and authentic assessment. Furthermore, at this point, only a few students had received individual feedback, and the relationship between the understanding goal and the design of the robot in terms of form and function remained one of chance more than clear articulation. Ms. Araya had briefly mentioned the evocative question and the form and function of the robot, but had not

reinforced any of these requirements for the lesson. Due to a lack of instructional time, students had little opportunity to reflect on or share their artistic processes. Thus, they had little time to modify their work. Halfway through the project, students turned in drafts that displayed imagination and interest and varied levels of skill. The components that Ms. Araya would be assessing were not clear.

During the post observation interview, Ms. Araya commented that she was pleasantly surprised that students had remembered the lesson they started three weeks earlier. She was encouraged by their progress and growth as artists. "It's really hard with only 30 minutes to introduce anything new like oil pastels, but I want them to understand the difference between materials and be able to go home and say, 'Hey, Mom, I want oil pastels instead of crayons.'" In a role as an advocate, Ms. Araya framed arts experiences as having value beyond the confines of her classroom. She wished for her students to view themselves as artists and stated that learning how to use new materials such as oil pastels could prepare them for more advanced art courses in the future.

Ms. Araya also expressed frustrations about the scale of student drawings. "If they learned how to create big drawings in class rather than art being an add-on, it would be much easier," she explained. "But many teachers just ask the kids to draw a little something after they finish writing. To, me that's a cop-out, especially since they have to give the students a grade in art," she added. The limited instructional time also posed a challenge. "It's heartbreaking that they only have 15 minutes by the time I explain everything and leave time for clean-up," she mentioned. Ms. Araya compensated for institutional realities by moving into role as coach. "I thought there were a lot of small

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robots, and those are the ones I picked out and I kind of sat next to, or kneeled next to and had a little conversation with them and gave them ideas, and they are turning out pretty good," she shared. Overall, Ms. Araya expressed satisfaction with the direction of the lesson. She moved into role as an artist to take risks and expected her students to do so as well.

Immersion into Teaching for Understanding – Day Four

For the first half of the lesson, Ms. Araya faced several challenges including time, space, and a lack of communication with the classroom teacher. She also demonstrated inexperience with striving for a co-equal style of integration as noted by her inattention to key aspects of the assignment (i.e., form and function). Still, the students were highly engaged, purposeful, and imaginative in their artistic choices.

Between class meetings, Ms. Araya thought deeply about her lesson. She reflected upon the possibilities moving forward and decided to enact roles as researcher and designer to deepen student understanding. The original lesson plan stated the following understanding goal:

> *Start to add shading to create form instead of flat shapes.*

Although this goal was described as a skills-based arts objective in the lesson plan, Ms. Araya continued to think about the concept applicable to this skill. She decided to act as an artist by following an idea that she had been contemplating for months. Ms. Araya elected to make a departure from her original plan and integrated science into the lesson. As a result, a co-equal style of instruction emerged.

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Due to changes in scheduling, students were once again moved to a new location. After Ms. Araya settled the class into the library, she asked students if they remembered what they had been working on in art class. The majority of hands shot up immediately. The students not only remembered what they were working on but demonstrated knowledge *about* the art form noting that oil pastels were softer than crayons and that Ms. Araya required them to use shapes to construct the robot. She then explained that the goal for the day was to make the robots 'pop' off of the page.

To prepare for this aspect of the lesson, Ms. Araya moved into role as a researcher. She investigated and prepared materials to demonstrate how a light source could create shadows. When the class was settled, Ms. Araya implemented her new course of action. "We are going to do a demonstration," Ms. Araya said taking out a ball and turning on the overhead projector. "Which side do you think the shadow will appear on when I put the ball under this light?" The class shouted out answers enthusiastically. Ms. Araya then used the ball to demonstrate how the earth's rotation impacted the direction of the shadows. Ms. Araya connected this knowledge to the art in a fluid fashion by drawing lighter colors next to darker colors on one of the sample robots; shadows appeared on the ground and on the shapes. Although Ms. Araya had never mentioned teaching science, she determined that teaching the lesson in this manner was important. During the post-observation interview, Ms. Araya explained, "They need to know about the revolution of the earth and the sun, and shading in art is related in the sense that students need to know where the light source is coming from…and even

though it's complex and may be over their heads, I like to throw new things at them all of the time to see if they adapt."

Ms. Araya's students responded positively to the challenge. They partnered to identify colors that could bring out the light and moved quickly into action. "I'm going to tell my parents it's popping out," one student exclaimed. Another repeated the words, "magic, magic, magic." When they were confused, the students collaborated to create the intended effect. Ms. Araya shifted into role as a coach to provide additional support to the few students who struggled with the assignment. She also acted as a co-constructor to advance student thinking.

The class stayed on task and demonstrated attention to detail. "My brother likes green, so I am going to draw the ground green," said the girl making the bumble bee robot. "And yours is already 3-D," said her partner. "I am making boosters on my robot," shared one student, "so no one can climb him. No one." By integrating science and art in a co-equal style, Ms. Araya created an opportunity for students to demonstrate authentic understanding of a concept and apply this understanding through interesting artistic choices. When class ended, Ms. Araya encouraged students to give themselves an 'air' pat on the back for doing such a great job with "an older kid concept."

During the post-observation interview, Ms. Araya explained that she was becoming more comfortable and capable of moving into role as an artist to improve the quality of the lesson. "I have been told by various people that I include too many standards and too many different subjects, so I decided not to put the Science in my lesson plan, but I was thinking about this the whole time," she commented. "I have

failures, but I have successes, too," she added. Ms. Araya's willingness to take risks and to stretch her students' thinking and access to high quality arts instruction brought rewards. Ms. Araya shared that she had recently received very good feedback from her arts supervisor who was particularly pleased with the 21st century focus of the lesson.

Immersion into Teaching for Understanding – Day Five

Having lost several weeks of instruction and with Spring Break only two weeks away, Ms. Araya needed to bring the project to completion. Although this would be the last day of art making, Ms. Araya did not plan to review the evocative question nor provide time for students to reflect on their artwork. According to the lesson, Ms. Araya planned to continue orienting instruction toward the same understanding goal as the previous lesson, so students could finish their assignment:

> *Start to add shading to create form instead of flat shapes.*

In terms of assessing the project, Ms. Araya did not clarify for students which aspects of the arts and non-arts objectives they would be held accountable for in terms of grades.

At the beginning of class, Ms. Araya asked what students had remembered from the previous week. A couple of students reminded the class of how to use shadows and light sources. "Today is the last day to keep drawing your robot and make sure there is a light source and a shadow on the floor," Ms. Araya explained. She modeled an example for the students, but this time, several students had questions and a few appeared distracted. Student focus at the beginning of class did not appear as intense as on previous days.

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Ms. Araya faced yet another institutional reality. Although she had planned to help the students who were behind to finish the project, two new students had arrived, one who was quite talkative, and the other who spoke little English. Ms. Araya spent considerable time trying to help the newcomers to get started on the lesson which she needed to modify for them. When she noticed the time slipping away, Ms. Araya reiterated the directions out loud for the rest of the class. She reminded the students of how to create light sources and urged the class to focus, so they could finish their work. Students collaborated, moved around the room, and busied themselves with side conversations. One student noticed that Ms. Araya was busy and volunteered to help her classmates. "I like art," she mentioned while bringing a dark colored oil pastel to a student at another table.

Since students were a bit more active than usual, the noise level rose considerably. In role as a designer, Ms. Araya skillfully addressed student behaviors. Students complied when Ms. Araya mandated five minutes of 'silent art.' She then asked them to modulate their voices to a whisper. Three boys who were out of their seats quickly went back to their groups when Ms. Araya noted, "You should not be getting hand sanitizer because you are an artist, and artists get dirty." While Ms. Araya had no previous need to address off-task behaviors during arts integrated instruction, she demonstrated that she was skilled at behavior management during art making and students responded appropriately.

Figure 9. Finished Product

All of the students except the newcomers finished their artwork by the end of class. At first glance, some of the final projects appeared more polished than others, but none of them looked the same. "I hate for them to be upset if they don't finish because I know I hate to feel that way," Ms. Araya shared.

After collecting the projects, Ms. Araya reminded the class that they would be tested the following week. "You are going to explain your robot on what role your robot has good or not? For example, your robot might serve tea or save people from a fire. Are those both important?" she asked. When the students remained silent, Ms. Araya extended her line of questioning. "Is it more important to save people from a fire? You will need to think and explain what your robot is doing. What role your robot serves?" she added. To what degree students would be able to answer the evocative question remained uncertain. Ms. Araya was not clear when she first posed the question, she had not mentioned it in weeks, and she had not done any formative assessment to determine where students were in their thinking about the question.

Figure 10. Finished Product

On the other hand, Ms. Araya's students did provide evidence that they had attempted to develop an original 21st century idea, practiced how to apply shapes to the construction of an image, and experimented with adding light sources to their projects. They also applied integrated understanding (art and science) to the enhance the overall impact

of their drawing.

Immersion into Teaching for Understanding – Day Six

For the final day of the lesson, Ms. Araya prepared a written assessment for

students to complete. She focused specifically on whether or not students could identify

shapes (i.e., mathematics and art knowledge), explain how the shapes were used to

construct the robot (i.e., application of knowledge), and define what role the robot would

play in society (i.e., understanding goal). Ms. Araya viewed skills in Language Arts as an

emerging area of learning for many of her students rather than as a specific learning

objective. Thus, she did not intend to deduct points for poor spelling or grammar. While

not assessing spelling seemed logical, Ms. Araya also elected not to assess knowledge in

or applications of the science content. In terms of artistic choices and aesthetics, Ms.

Araya explained that she strived to provide feedback during class rather than after a

project was completed. "That would only lead to a lot of questions when I will need to

start a new unit," she explained.

Figure 11. Summative Assessment

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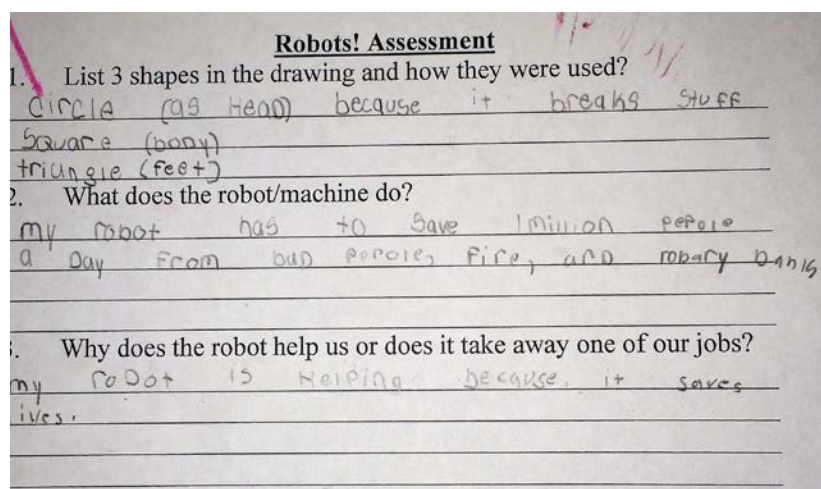
During the post-observation interview, Ms. Araya provided further commentary on the aspects of the assignment that she deemed as vital although these dimensions were not necessarily assessed or reflected upon by students. "By asking students to create their own artwork rather than coloring what somebody handed them, I was pushing them to begin thinking more as an artist," Ms. Araya submitted. While the final efforts were not as neat as she would have liked, Ms. Araya suggested that pushing students to use a new medium was worth the lack of quality in terms of shading. She also thought students would have been able to improve the aesthetics if they had more time to complete the project. In terms of grades, Ms. Araya commented that students were free to draw the robots or to answer the questions in any way that they wished as long as they could provide an explanation. She regretted not having more time for self reflection as "that is a big part of becoming your own artist."

Overall, Ms. Araya stated that she was pleased with the creativity and originality of student ideas as demonstrated by the variety of robots that students turned in at the end of the lesson. She found most of the responses to the assessment question very interesting and described the following as her favorite:

> You see the tunnel where the person can go into the robot then you see the red cross which everybody knows that's safety, and a little girl over here is saying, 'help.' Her thinking really surprised me as we never discussed any of this. Her written answer wasn't as clear, but she told me in class that this robot could help anybody in high places. The depth of her original thinking really surprised me especially since girls are not usually as into robots.

Ms. Araya described a few of the responses as 'silly' particularly those relating to playing sports or "hitting people who are mean." However, she focused her attention

more on how student intentions showed up in the artwork rather than placing a value judgment on how the robot may have impacted society or unemployment in particular. Finally, in terms of arts integrated instruction, Ms. Araya summarized the instruction as indicative of a co-equal style. She considered student understanding in and through visual arts as core to the lesson since it "makes students not only stronger artists, but it helps in different aspects for writing and articulating ideas in other classes."

Reflections on Teaching for Understanding

Ms. Araya mentioned in her pre-observation interview that she hoped that students would find the creation of a robot meaningful. She wanted the students to feel challenged artistically and fulfilled personally. Ms. Araya envisioned herself as an advocate and an artist from the earliest conception of the lesson. She strived to broaden her approach to arts integration, clarify her instructional choices, and advance her students beyond the minimal expectations for learning in and through the arts that she found frustrating. Ms. Araya wanted students to become better artists, deeper thinkers, and more aware 21st century citizens.

As a teacher with only two years of experience, Ms. Araya was very much in the process of developing her own teaching style and voice. She consistently focused on the instructional needs of her students, but also tried to balance her decision making with what she perceived as the expectations of her arts supervisor, the principal, her colleagues, and her professors. In terms of implementation of the lesson plan, in many ways her experiences paralleled those of Ms. Ross and Mr. Sotola. She rarely looked at the original lesson plan but maintained a sense of the understanding goals in her mind

without clearly or consistently articulating them for the class. Yet, Ms. Araya, like Ms. Ross and Mr. Sotola, also strived to overcome institutional realities to create an environment where authentic problem-solving, creativity, and collaboration could flourish in and through the arts.

Benefits of a Co-Equal Style of Integration

Ms. Araya noted that arts integration for understanding helped her to become more confident. Ms. Araya explained that she had always felt like a failure in school and in college despite working hard and striving to be as successful as her peers. Teaching for understanding provided a framework for Ms. Araya to recognize that her artistic talents were not irrelevant but rather a medium through which higher level concepts could be explored. These insights transferred into her teaching of the arts integrated lesson which she described as "uplifting." Ms. Araya explained, "I see teaching for understanding as the reason to teach as it brings the main concern back to the student rather than curriculum, tests, and anything else we are told to do."

Ms. Araya realized that the arts-based skills, knowledge, and talents that she had developed during her life were not only personally meaningful but valuable in meeting the needs of her students. "If I want to become a teacher that I am proud of, if I want to become the teacher that I have been striving to become for so long, then I will continue to use arts integration in a co-equal way," she shared. Ms. Araya's experiences validated her sense of self both as an artist and as a teacher. As a result, she provided numerous opportunities for her students to elevate their thinking and artistry. She also provided a

way for second language learners to communicate sophisticated concepts through accessible ways of knowing.

Although Ms. Araya claimed that she had always been teaching in an integrated fashion, teaching for understanding helped her move toward a more intentional and fluid manner of instruction. "I have this whole broad teaching for understanding essential question, but in there I also teach the techniques that you need to use, so it's there but it's intertwined," she commented. Ms. Araya moved into several roles to improve the quality of the arts integration manifested in her classroom. As a designer, Ms. Araya created hands-on opportunities for her students to expand their cognitive and artistic skills. "I needed to figure out what they were learning about shapes to be able to have them explain what shapes they used, so I had to do my research because I wanted to teach in a more co-equal way," Ms. Araya said.

Moving into role as a designer also helped her students achieve the instructional goals. "I figured why not just add shadows because that would be science, but I had to do my research too and figure out how to teach it to an age that didn't really understand it," she explained. As an advocate, Ms. Araya wanted her students to take creative risks, to problem solve, and to not be limited by life's circumstances. "I want to give them the chance to be able to understand shapes or shadows or whatever content area I am introducing with visual art, so they can feel as if they are achieving at multiple things, not just drawing, but also whatever other content area I'm teaching," she explained. Ms. Araya's ability to reflect on her instructional choices improved along with her confidence.

Ms. Araya's improved confidence and instructional decision making spurred her to advocate for arts integration beyond the parameters of her classroom. Ms. Araya decided to start posting student work in the hallways along with the understanding goals and the standards. "Now teachers walk by and they are like, oh how did you do that? Before they would just walk by and say oh this is pretty artwork and not take any real interest," she explained. These positive interactions with colleagues reinforced her belief in teaching for understanding. However, Ms. Araya also maintained realistic expectations regarding the role of the arts in the school.

Challenges of a Co-equal Style

Planning and assessing presented two challenges for Ms. Araya. During the initial efforts at lesson planning, Ms. Araya admitted that her thoughts "get carried away" because she can easily be inspired by "so many different subjects and artworks and potential connections." With feedback from her instructional coach, Ms. Araya experimented with how to adapt her lesson with teaching for understanding in mind. "I could be doing art for arts sake but what is that going to do for twenty-first century thinking and what is that going to do for the kids learning about different artists and artworks and how to be an artist themselves or how to even think creatively?" she posited.

Although she strived to create an evocative question that would relate to technology and society, her articulation of the question was not age appropriate for second graders and confusing from the beginning. Furthermore, rather than envision a more neutral and open-ended answer to the evocative question, Ms. Araya had a

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particular answer in mind in terms of what kinds of robots would ultimately be helpful (i.e., not take away jobs). In the end, she respected that students may have different answers from hers, but the lack of clarity may have ultimately impacted the students' design choices. Developing an evocative question more relevant to students' personal experiences and open to interpretation emerged as one area for improvement.

Ms. Araya's approach to lesson planning may have also confused her thinking about the understanding goals. As mentioned earlier in the chapter, due to differing expectations from the school system and the professional development program, Ms. Araya created a hybrid lesson plan format. As a result, the language for the evocative question, understanding goals, and objectives shifted when she transferred language from the arts integration for understanding framework to the revised lesson plan format. While the original framework demonstrated clarity in terms of the relationships between the understanding goals and student performances, some of this thinking became less clear when applied to the lesson plan. When translated into practice, Ms. Araya omitted some of the connections she had originally created when completing the framework.

Assessments of the understanding goals were also impacted. Ms. Araya designed a rubric for each daily activity as required by her supervisor; however, she ultimately did not use these rubrics as they did not align with the creative processes unfolding during class. She also described the assessment as a test rather than as an artist statement as she had originally planned. During the composition process, students received little formative feedback on the quality of their work or their creative thinking regarding the design or purpose of their robot. The students also did not have an opportunity to explain why they

had made specific artistic choices such as the shapes, the background, or the colors. In terms of the summative assessment, a written component may not have been the most useful given the large numbers of ELA students, and the few opportunities the students had to develop specific academic language either through speaking or writing about the assignment. The lack of instructional time was a constant challenge in terms of students having time to reflect on or share their works in progress.

Overall, Ms. Araya created a lesson that required students to consider the form as well as the function of what they were creating. While students did use integrated knowledge (i.e., mathematics and art) in terms of the form (i.e., shapes and shadows), they did not explain why the form mattered (i.e., function). Ms. Araya did, however, demonstrate understanding of a co-equal style and adapted her lesson, so students could apply a scientific concept during art making.

Differing expectations between the school system and the course instructors presented unique challenges for Ms. Araya and may have contributed to a lack of consistency in terms of instructional focus and assessments of understanding. Ms. Araya was also challenged by many institutional realities including cancelled days, limited instructional time, a lack of a designated instructional space and large classes. Overall, Ms. Araya was not working under ideal circumstances, and as such strived to overcome what she referred to as "the juggling act of art teachers."

Professional Development

Ms. Araya's development as a more confident and reflective arts educator emerged through the sequence of courses. In the first class, Ms. Araya completed

an 'altered book' project to document her initial journey in

the program. Ms. Araya's success with this assignment

validated her identities both as an artist and as a learner.

"There was an ease instead of a frustration in thinking about

how I had failed as a student because no one ever gave me a

Figure 12. Altered Book

chance. This project helped me in the coping process," she explained. Working with her

peers in the first course also helped Ms. Araya to reframe what she formerly viewed as

limitations. Being a kinesthetic and spatial learner were assets and not liabilities in the

eyes of her collaborators and through reading, problem solving, and presenting, Ms.

Araya learned to better understand her strengths. "That was the first time that I thought of

myself as an intellectual person like I can be successful in school," she offered.

The micro-workshop also provided a medium for Ms. Araya to take risks and to

to move beyond her comfort zone. Ms. Araya designed a lesson integrating mathematics

and visual art to share with her colleagues. "Well I'm a visual art teacher who doesn't

like to dance, and I'm teaching about dance because I was intrigued for some reason,"

she shared. Ms. Araya added, "If there were two subjects I wouldn't think of myself as

teaching it would be those, and certainly not together." Yet, her classmates responded

very positively to the micro-workshop on Fibonacci sequences. "Everybody was creating

these like crazy equations that I didn't even think about when I was creating the lesson

plan, but their thinking went so far beyond what I expected," she shared excitedly. Ms.

Araya described this experience as helping her to finally "come out of my own little

shell." The success of the micro-workshop also impacted how she viewed her

relationships with students. "In my first year, I wanted to have a lot more control, but now I am more open," she commented. Ms. Araya described her new approach to working in the third-space:

> Allowing students to make their own connections helps them to be confident about what they are learning. They can teach it to me, so then they can kind of understand it more because I feel like if you are talking to somebody about what you are learning you understand it more, and then when you are using that information in your artwork, then it's another way of understanding it, so it's like three different—I don't know what you want to call it—cycle learning waves.

Through professional development, Ms. Araya deepened her understanding of a co-equal style and learned to enjoy experimenting with new ideas. She also noticed that a co-equal style benefited her students. For example, when Ms. Araya later decided to integrate dance in her class, she noticed improved artistry. "When I integrated dance, the number of patterns students developed were so exciting for me to see. I was amazed at how it impacted their artwork and even some of these projects went into the juried showcase for the county," she shared with pride. "I can honestly say there's no going back now." For Ms. Araya, the professional development provided a safe environment where she could learn to reflect more deeply on her strengths, overcome insecurities, and make connections both intellectually and professionally. She grew more in terms of disposition and skills than in terms of knowledge.

Moving Forward

Ms. Araya continued to develop her professional identity and voice after the program. "It's if I'm teaching something why am I teaching it? It just makes sense now. The why should be the first step," she asserted. At the end of the year, Ms. Araya

transferred to a middle school where she could have greater impact. "I now work as a visual arts teacher and arts integration lead teacher," she shared, "I write my own unit plans, and I am in charge of all aspects of arts integration including creating a team, collaborating with teachers, writing lesson plans, co-teaching and displaying student work." Ms. Araya's enthusiasm for teaching was renewed through successful experiences and a change in institutional realities.

CHAPTER 7: MS. BRUNO

Problem Solving through Math and Dance

Ms. Bruno turns off the radio after sixty seconds of 'free" dance concludes. "Ladies and gentleman, we have the phenomenal opportunity to meet our new student," she says. Jerry confidently steps forward and shares a little about himself. "Where is Trinidad," one fourth grader asks. "Are you nervous?" another wonders. "Your story is perfect for what we are doing in class," shares Ms. Bruno. One usually soft-spoken girl affirms this statement, "Yes, we are putting a dance together based on the emotions Natan felt when he came to America from his country. We are going to show how we can make parts into a whole." The new student nods his head and settles comfortably into his chair. Jerry understands that in this classroom creating a shared sense of community is a top priority.

The Teaching Context

Ms. Bruno was in her sixth year of teaching when the study began. The PK-6 school where she worked was nestled in an established community and a bit smaller than the other schools, housing approximately 500 students. The demographics of her class of 22 fourth graders were quite similar to those in Ms. Araya's class. All of Ms. Bruno's students were children of color, most received free and reduced meals, and over a third were identified as second language learners. Ms. Bruno's classroom was quite large, with well organized cubbies, a few computers, and a table filled with art supplies.

During the pre-observation interview, Ms. Bruno described herself as a nurturing teacher who remained enthusiastic about her career. She reported that she had a great deal of autonomy in terms of the curriculum and how she decided to carry out instruction. Ms. Bruno applied for the professional development program for several reasons. Foremost, she stated that whenever she integrated the arts, she noticed that a vast majority of her students were deeply engaged and demonstrated greater persistence than during traditional mathematics instruction. She also hoped to develop new curriculum and have

access to high quality arts integrated resources. Based on her previous attempts at arts integration, Ms. Bruno strived to make the connections between mathematics and arts more clear, and "for the arts to have meaning."

Many of the students in Ms. Bruno's school faced economic uncertainty and academic challenges. Data from standardized tests indicated that only a third of kindergarten students demonstrated readiness. In terms of achievement, scores on fourth grade standardized tests were quite low with only 11 percent meeting or exceeding expectations in reading, ten percent lower than in the district overall. In mathematics, 17 percent met or exceeded grade level expectations, one percentage point above the average for the system. The data did demonstrate some positive trends as sixth graders scored 10 points higher in reading and 5 points higher in mathematics. (A majority of students demonstrated proficiency in reading and mathematics before the new Common Core tests were implemented.) Teachers in Ms. Bruno's school, like many in the system, faced numerous challenges based on the socio-economic and academic needs of the students. Yet, the school maintained a strong reputation having previously been recognized as a state model for high poverty schools.

Findings from the student and parent survey were mixed. While a vast majority of students stated that teachers helped them to do their best (88%) and maintained high expectations (90%), a third desired more individual attention. Students also felt very positively about the principal (97%). In terms of areas for improvements, students noted a lack of cleanliness in the building, worn-out books, and a need for students to demonstrate greater respect for teachers. While a very small percentage of parents

responded to the survey (7%), their answers aligned with those of the students. Parents stated that teachers were accessible and held high expectations, but greater discipline and attention to individual needs were in order.

In terms of the specific needs of her students, Ms. Bruno explained that the performances of students in mathematics were inconsistent. She noted that many students lacked basic skills or the ability to consistently demonstrate mathematical knowledge over even a short period of time. While Ms. Bruno described having success with and feeling more comfortable when integrating visual arts, she decided to integrate dance "to give my kinesthetic learners a chance to shine." She strived for her students to develop deeper understandings of mathematical processes, particularly how to compose and decompose fractions. Ms. Bruno characterized understanding fractions as foundational to learning more complex mathematics in the future. As a child-centered teacher, Ms. Bruno also endeavored for her students to have choice, to collaborate, and to enjoy learning.

In terms of challenges, Ms. Bruno stated during the pre-observation interview that she had doubts about whether or not students would engage in the dance activities. Although she believed many of her students might enjoy the opportunity to "get out of their chairs and move," she worried that the children's inhibitions might hinder their learning and their overall experience. Ms. Bruno hoped that her students were becoming more comfortable with the art form since they had recently completed a dance unit in physical education. Yet, she expressed disappointed that the P.E. teacher had not explicitly taught the elements of dance. While Ms. Bruno stated that she preferred to collaborate with the P.E. teacher, she did not have the time before implementing the

mathematics and dance integrated lesson. In order to improve upon her earlier attempts at integration, Ms. Bruno explained that she wanted to make the connections between "what we are doing with our bodies and the math" as clear as possible. She admitted to "having a lot of fun" with integration in the past but not necessarily improving understanding in or through the arts.

Preparation for Teaching for Understanding

In terms of preparing for arts integrated instruction, Ms. Bruno made authentic connections across a variety of disciplines including mathematics, dance, reading, and social studies when designing her lesson plan. She started the arts integration for understanding framework by developing the following evocative question: *How is a whole greater/more powerful than its parts?* To more deeply understand the concept of whole to part, Ms. Bruno planned on focusing the math instruction on composing, decomposing and representing fractions through multiple modalities. Ms. Bruno explained that developing these skills were crucial because "if they can understand that then they can do a lot like find mixed numbers and proper fractions, and other kinds of math." In addition to deepening student understandings of mathematics, Ms. Bruno framed the concept of 'whole to part' as a way to assist students in understanding that being a member of a community can be empowering and help students in overcoming their individual struggles.

During the pre-observation interview, Ms. Bruno frequently described arts-based learning as 'movement' rather than as dance and thus, she did not clarify when she would be teaching specific dance elements (e.g., body, time, energy, etc.). In terms of creating a

context for the dance (i.e., choreographic theme), Ms. Bruno explained that students would choose small groups to "make a little dance" centered on a story of immigration. She clarified that the sequence and mood of the dance would emanate from the story and that students in pairs or triads would create one portion of the choreography and teach it to the class. By integrating several disciplines with mathematics, Ms. Bruno hoped students would be able to understand how their portion of the dance "fit into the big picture of a larger story."

Ms. Bruno designed an authentic six-week arts integrated lesson. Through her planning, she demonstrated a capacity to hold integrated conceptual thinking in mind while also orienting daily processes toward deepening understandings. She developed three understanding goals for the lesson:

1. Students will understand the joining and separating of parts referring to the same whole.

2. Students will understand how a fraction can be composed, decomposed, and represented in multiple ways.

3. Students will appreciate how their bodies move as it relates to and affects a broader entity.

Ms. Bruno also displayed a unique skill-set when compared with the other three case study teachers as she created both formative and summative assessments that aligned with the creative processes she envisioned. Overall, Ms. Bruno's plan appeared to be the most skillfully designed as she established a viable evocative question that was relevant in more than one content area, clear understanding goals both in the arts and non-arts, and

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a tightly focused scope and sequence for her arts integrated lesson. However, in reality, given her lack of experience in the art form as well as institutional challenges (i.e., time), Ms. Bruno, like the other case study teachers, completed a promising lesson with several areas for improvement.

Initiation into Teaching for Understanding – Day One

As students entered the spacious classroom, Ms. Bruno turned on some light background music. Students greeted one another, hung up their coats, and grabbed their supplies to complete the daily warm-up. Those who sought assistance from Ms. Bruno sat at the round table in the back. Once the class was settled, the students started the warm-up by writing down "everything you know and can do with the fraction 1/5." In role as a co-constructor, Ms. Bruno encouraged the students to use creative problem solving. "Try a variety of options such as models, words, number lines, or equivalent fractions," she stated.

Suddenly, music started to blast from the loudspeaker. "Okay, one minute of dance," Ms. Bruno laughed as she jumped up to join the class. Nearly half of the class participated while the rest listened to the music or continued working on the warm-up. Four boys occupied the front of the classroom, a group of girls moved off to the side, a boy/girl pair found some room near the windows, and one of the larger-framed boys danced with abandon in the back. The students went back to their seats after the principal encouraged them "to have a super day."

While students worked on the warm-up, Ms. Bruno, in role as a coach, demonstrated that she could skillfully maintain a positive classroom environment. "I

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really appreciate Janice for having her homework out. This is a student we can follow," she praised. "I really appreciate Theo for coming back to get help on his warm-up," she shared. "He's already on the second figure, and he's doing equivalent fractions like a boss." As a co-constructor, Ms. Bruno also provided very specific feedback, so students could extend their thinking and improve their mathematical knowledge. "Miguel has a nice visual model. I like how he is sticking with denominators," she commented. When students were uncertain of how to reduce a fraction, she encouraged them to work in table groups. "Don't tell me the answer. Tell me how you got it," she told one group in an effort to expand student thinking. Ms. Bruno consistently provided positive feedback, particularly when students attempted higher level thinking. "This is Algebra, so if you got this I'm really proud of you. Kiss your beautiful brain," she encouraged. Throughout the warm-up students stayed on task and demonstrated willingness to take risks.

Unlike the other case study teachers, Ms. Bruno clearly posted the understanding goal and daily objectives on the front board:

Understanding Goal:
Students will understand how a fraction can be composed, decomposed, and represented in multiple ways.

Daily Objectives:
Art: Students will depict the relationships between dancers in a dance phrase by drawing a picture using symbols.
Non-art: Students will explore parts of their body to demonstrate knowledge of fractions and equivalent fractions.

She also posted the following evocative question:

How is a whole more powerful/greater than its parts?

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However, like the other case study teachers, Ms. Bruno did not review these important components of the lesson with the class.

Once the warm-up was completed, Ms. Bruno followed her plan and started to focus instruction on teaching *about* the art form. To prepare students for choreographing a dance, she asked the class to stand and push in their chairs. She demonstrated how they could use an imaginary crayon to draw a bubble (i.e., kinosphere) around themselves. "Draw from the front around your toes, behind you to the left," she explained. Most of the students complied, but laughter ensued. As the noise level rose, Ms. Bruno lowered her voice and moved into role as a designer. "You are quiet and no-one can hear you in your kinosphere," she whispered. Ms. Bruno then turned on some music and forged into her arts integrated lesson.

"We started this work earlier, and now we are going to focus on levels," Ms. Bruno told the class. Ms. Bruno then instructed the students to remain in their kinesphere and move through space without bumping into anyone or anything. Since she did not provide clear directions as to how she expected them to move, several boys started running around the desks. "Move with the music, "Ms. Bruno demanded noticing a lack of focus. Confused, many students exchanged glances and appeared hesitant to experiment with moving their bodies. Although Ms. Bruno mentioned the terms 'locomotor and non-locomotor' in her objectives, she did not teach these body actions nor did she prepare the students by offering a context to frame their artistic choices. Rather than provide clear instructions and direct feedback as she had with the mathematics

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warm-up, Ms. Bruno demonstrated less skill and knowledge in how to instruct students for learning *about* and *in* dance.

After those first few minutes of warming up, Ms. Bruno moved into the lesson, focusing specifically on integrated knowledge. "What fraction of the body is touching the ground?" she asked. When students hesitated, she added in role as a co-constructor, "Let me be more specific, I'm thinking head…arms…feet." Ms. Bruno helped students connect their developing knowledge of their bodies in space (i.e., dance element) with a familiar mathematical concept.

Ms. Bruno: Show 3/5. What changed in our bodies?

Student 1: Arm touched the ground.

Student 2: The numerator changed.

Ms. Bruno: Show me 1/5. Now show me 2/5 but lowest level you can go.

Ms. Bruno: What about if you shift to high?

Student 3: High includes arms in the air.

Through Ms. Bruno's facilitation, the students demonstrated that they could apply what they experienced kinesthetically to mathematical content knowledge. The students stayed on task and enjoyed taking creative risks much as they had during the warm-up.

Based on her success, Ms. Bruno attempted to add another layer of understanding to prepare students for the dance project. Since students would be required to portray a variety of moods when choreographing the dance, Ms. Bruno moved into role as a researcher to deepen her knowledge about dance. "I did some research on my phone. I

find things in the morning when it's fresh in mind," she explained. Specifically, Ms. Bruno researched how using different levels of space (i.e., high, medium, low) might suggest a particular emotion or feeling. However, in practice, she discovered that creating and interpreting meaning in the third space can be a more complex process than she had realized.

> Ms. Bruno: Does anyone want to show us a level?
>
> Student 4: (poses low level in the front of the room)
>
> Ms. Bruno: What kind of mood did you see?
>
> Student 5: Crouching is uncomfortable. I think that might be a low level.
>
> Ms. Bruno: Can we have a sad look in a middle level?
>
> Class: Yes! (Students begin to creatively explore the question.)
>
> Ms. Bruno: What if I am in middle level, but I crouch my shoulders, does that change the mood?

Once again, Ms. Bruno did not create a clear context in which the movements could be situated. The students seemed uncertain as to how to answer Ms. Bruno's questions. As a result, most of the class stood at attention or remained silent. She reengaged the class by asking, "What kind of mood may I have in a high level?" Students stretched and reached for the sky and responded with terms such as joyful and excited which aligned more with her expectations based on what she had researched.

During the post-observation interview, Ms. Bruno admitted that when she read the materials for the day, the differences between low and high seemed quite clear; yet, in

practice, she recognized that students interpreted low and high differently than she had planned. "Yes, I think I messed that part up a little bit, too, because I feel like I brought in mood, but we were still on fractions, so the students didn't get the connection," she reflected. Although the exercise may not have served her intended purpose, Ms. Bruno did provide students with an opportunity to learn *about* the art form through a review of levels and bodies in space.

For the last thirty minutes of class, Ms. Bruno supported students in developing knowledge about immigration as this topic would serve as the foundational content for the dance composition. Ms. Bruno reminded the students that they had studied immigration with another teacher and asked them to talk in groups about how they would define the term. When the students were unable to articulate a clear definition, Ms. Bruno provided one and explained that the class would be creating a dance based on the moods someone may feel when moving to a new country. One student asked if the class would be creating a slideshow. Ms. Bruno explained that students would be moving. "Oh, so we will be showing emotions but not talking?" he inquired. Ms. Bruno nodded yes. This exchange helped the class to learn more *about* the art form before starting the assignment.

Rather than dictate the story to be performed, Ms. Bruno moved into role as an artist and decided to open up a dialogue with students.

Ms. Bruno: When you immigrate, you may feel a lot of different emotions. Are you ever nervous when you go to a new place?

Student 3: I am nervous when I go to a new school or grade.

Ms. Bruno: Think about fourth grade. You went from downstairs to upstairs. You

might have been excited to see to see your friends the first day. Who was new this

year? How did you feel?

Student 6: Nervous that there was new people.

Ms. Bruno: So what made you feel better? What helped you to walk around not

scared?

Student 6: My teacher and my friends made me feel comfortable.

Ms. Bruno: What might it be like coming to a new land?

Natan: Seeing someone you've never seen before, like my dad moved here when I

was a baby. It was great to see my dad.

Ms. Bruno: Our dance, I hope it reflects different moods. Like when you left your

country…maybe you felt a different way?

Natan: Yes, I was glad to see my dad. I came here from Nigeria, but I did not like

saying goodbye to my Aunt.

Through this interaction, Ms. Bruno assessed prior knowledge, prepared students to move

into composition, and elevated the narrative of a student who had been experiencing

social and emotional challenges since transitioning to the United States. She also noticed

an opportunity to work toward one of her instructional goals which was helping students

to understand the importance of a community when facing individual personal problems.

At the end of class, Ms. Bruno connected the knowledge students were

developing *about* mathematics and dance in a more integrated manner. "Our bodies can

express a fraction and a mood," she explained. Ms. Bruno then drew stick figures on the

board with differing levels and asked students to solve the following problem:

> Draw a class of 10 students using stick figures. Show 1/5 low level
> and 1/5 medium level. How many students will be showing high level in
> the picture? How do you know if you are correct?

Ms. Bruno moved into role as a co-constructor by providing specific feedback to

extend student thinking much as she had during the mathematics warm-up at the

beginning of class. "I like how Daniela started with ten heads and ten bodies and is trying

Figure 13. Formative Assessment

to figure how to make them have levels," she stated out loud. While a few students were

confused and asked for help, they all were engaged and continued to work on the problem

until class ended.

While reflecting on the lesson, Ms. Bruno explained that she had made

adaptations during instruction after recognizing that the students did not have as much

background knowledge in dance or immigration as she had expected. Although she had

prepared a poem as the main text for the dance, Ms. Bruno moved into role as an artist

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and determined that using Natan's story might be a good way to build student interest in the project and to help the class view Natan in a different way. In terms of mathematics, she decided in the moment to use stick figures as a way for students to visualize understanding. Ms. Bruno noted that many students appeared to have "aha" moments during class including Daniela who not only understood fractions and levels, but also tried to capture mood in her formative assessment. On the first day of the lesson, Ms. Bruno demonstrated that she was comfortable moving into role as an artist to guide instruction toward understandings.

Initiation into Teaching for Understanding – Day Two

The second day of the arts integrated lesson began much like the first. Students started the warm-up independently and moved to the back table if they sought assistance from Ms. Bruno. During the morning announcement, a popular song played over the intercom, and the majority of students danced or sang with the music. On the board, Ms. Bruno posted the following:

Understanding Goal: *Students will understand the joining and separating of parts referring to the same whole.*

Daily Objectives:
Art: *Students will demonstrate dance skills and movement qualities when replicating and recalling sequences of locomotor and non-locomotor movements.*
Non-art: *Students will explore stories and the progression of emotions to demonstrate knowledge of fractions and equivalent fractions.*

Once again, she did not review this information with students.

Ms. Bruno did make one noticeable change in terms of the daily agenda by starting class where she had left off the previous day. "They didn't have enough time to

finish, so I wanted to be sure we were all on the same page," she explained. Ms. Bruno moved into a role as a co-constructor to clarify the mathematical processes students needed to complete the problem. "Of those students 1/5 are showing low level and 1/5 medium level. Your new denominator is ten," she instructed. Ms. Bruno also demonstrated that how students applied integrated understandings mattered. "How many students will be showing high level, and how do you know," she asked one student. When the class completed the assignment, Ms. Bruno moved onto the daily warm-up and oriented instruction back to student development of mathematical knowledge and skills.

In order to move into arts integrated instruction, Ms. Bruno asked the students who had participated in the Dance Showcase if an audience should be able to hear the dancers talking to one another when they are performing. "No, but we did whisper to each other when we needed to," one of the boys responded. "You must have been doing that on the sly because I didn't see or hear that," Ms. Bruno replied in role as a designer. Without dictating the expectations, Ms. Bruno made it clear to the class that the arts integrated lesson would require new ways of using body, language, and sound. Instruction started with students learning *about* the art before working *in* the art form.

Ms. Bruno had moved into role as a researcher between classes, so she could provide some background pertaining to the immigrant experience. She identified a film for students to analyze, so they could identify how the moods of one immigrant changed during his journey from Poland to the United States. Although the concept of 'mood' can be challenging for students to comprehend, Ms. Bruno felt confident that students could identify examples from the film.

Ms. Bruno handed out a worksheet, so students could document how the protagonist's mood changed from the beginning to the middle to the end of the film. She also asked the students to note why the protagonist felt a particular way using events as textual support. "I'm going to share mine, then you can check yours, and then we can make a list together," Ms. Bruno explained. After the film was over, Ms. Bruno listed eight moods that she had observed and worked with students to revise the list based on their interpretations.

Ms. Bruno: Why was she sad?

Student 10: She was leaving her cat.

Ms. Bruno: Anything else from the end?

Student 11: Joyful.

Ms. Bruno: Why? I like that word.

Student 11: She was able to see her dad again.

Ms. Bruno: What words can I group together?

Student 2: Happy, excited, joyful.

Ms. Bruno: What fractions of the story were those good feelings?

Student 12: 4/8

Ms. Bruno: What do we know about 4/8? What can we do?

Student 6: 1/2

Ms. Bruno worked in role as a co-constructor to front load the knowledge students needed for her to teach *with* the art form. Students could articulate how a character may feel and connect that knowledge to a mathematical concept. However, connecting that

knowledge to working *in* the art form appeared to be more challenging for Ms. Bruno to facilitate.

For the last twenty minutes of class, Ms. Bruno prepared students to compose a dance performance by teaching *in* and *about* the art form. Ms. Bruno asked for a volunteer to perform the word 'scared.' "I want you to be able to express the emotions you are feeling with your body," she encouraged. The student who volunteered darted across the room. "Is this the 'scared' that the immigrant showed in the film?" Ms. Bruno asked. The class responded with a "no" in unison. The student who had been willing to take a risk had made a valid attempt based on his interpretation of 'scared'; yet, he quietly walked back to his chair with no acknowledgment for his attempt.

Ms. Bruno did not have enough skill to provide a clear context for students to frame their artistry. She did not teach about energy (i.e., dance element) and how it could be manifested through differing qualities of effort. Although Ms. Bruno wanted the class to connect with the emotions displayed by the character in the video, she did not make this clear. Furthermore, the student who volunteered may not have identified with the character, experienced a similar moment in his life, or developed a physical repertoire to demonstrate that feeling. Ms. Bruno also missed a key moment to teach *through* the art form by outlining guidelines for how students could watch, reflect, and provide feedback to one another.

Ms. Bruno decided to create additional scaffolding for the class. She explained that the students would be using non-locomotor movement (i.e., not moving in space) which they had practiced earlier in the year. Once the students established their

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kinospheres again, she gave the directions. "We are going to use counts of 8. Use your

levels. Show me happy…2,3,4,5,6,7,8," she encouraged. The students moved creatively

in their spaces showing little inhibition.

> Ms. Bruno: Boys, show me sad in one freeze. Girls, what do you notice?
>
> Student 13: Some of them have their hands up.
>
> Student 14: They are all smiling.
>
> Ms. Bruno: Did we take up more space being sad or happy?
>
> Class: Happy.

Ms. Bruno, in role as artist, managed to solve an instructional problem by creating safe

and clear structures for students to experiment *in* the art form. The line of questioning she

implemented in role as a co-constructor also signaled to students that learning to 'read'

the art form was important.

Once the students were more comfortable working *in* the art form, Ms. Bruno

progressed to helping students create a narrative for the dance piece. She asked Natan,

with whom she had spoken before class, if he wanted to share his story in the front or the

back. Natan agreed and elected to stand in the front. "Tell us the whole story. Who told

you that you would be leaving Nigeria?" she queried. Natan proceeded to share his

passage to the United States. As he spoke, Ms. Bruno often stopped and asked him to

provide more descriptive details or to answer questions about how he was feeling during

the journey. The students listened attentively and busily jotted notes while Natan shared

his authentic experience.

Ms. Bruno processed Natan's story with the class in the same way she had with the film at the beginning of class. "What was his mood when he got to his Dad?" she prompted. Students shouted out a variety of answers: "happy," "excited," "joyful," "proud." Ms. Bruno then used the remaining moments of class to connect the story to dance. "Find space real quick," she said. "Pretend your bubble is already there. Show that final emotion using non-locomotive movements. I will point to you in 8 counts," Ms. Bruno instructed. The students responded quickly and with intention to the prompt. "I appreciate Sara because she was using levels, a lot of levels. Our space is a lot more isn't it with happy?" Ms. Bruno questioned. By linking the dance directly to Natan's experience, Ms. Bruno allowed students to tap into their felt knowledge to express themselves with confidence and intention.

Initiation into Teaching for Understanding – Day Three

As was the case with Ms. Arya and Mr. Sotola, Ms. Bruno also lost instructional time due to institutional challenges and unexpected events. Testing and inclement weather resulted in two weeks of cancelled lessons. Ms. Bruno tried to get the class invested again by asking what they remembered about Natan's story. After an initial period of forgetfulness, Ms. Bruno breathed a sigh of relief when students started jotting down their ideas. "Anastasia has remembered a lot. You guys are writing paragraphs. I like it," she commented. "Joyful, oh I forgot that…such a nice word. And you remembered the Doritos, and Oreos…I love it," Ms. Bruno giggled. Despite the lapse in time, Ms. Bruno managed to quickly bring the project back into focus for the students.

Due to the missed class days, Ms. Bruno decided to attend to the integrated project for the duration of the class. She did not review the objectives for the day with the class and unlike the first two days did not include an understanding goal on the board.

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Daily Objectives:
Art: Students will demonstrate dance skills and movement qualities when replicating and recalling patterns and sequences of movement.

Non-art: Students will explore parts of a whole to compose and decompose fractions!

Evocative Question: *How is the whole more powerful/greater than its parts?*

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After students reviewed their notes from Natan's story, Ms. Bruno explained that she would like the class to identify ten emotions that "really stuck out to you." The students then brainstormed a rich array of terms. Ms. Bruno proceeded in role as a co-constructor to clarify the meaning of the terms, sometimes asking Natan to retell a particular aspect of the story again if needed. As a result of her questioning, students were able to surmise the subtle differences between emotions and identify an action for each term with direct examples from Natan's story. Ms. Bruno then shifted student learning from Language Arts and dance to mathematics.

Ms. Bruno: What fraction of this list is positive?

Student 15: Seven out of ten?

Ms. Bruno: We only have six. Can we change it to 6/10. What is that as a decimal?

Student 15: 0.6

Ms. Bruno: Perfect. What is the simplest form?

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Student 15: 3/5

Ms. Bruno: Perfect, three claps class. I have another question. What does percent mean? Think about it. We haven't gone over this yet.

Student 16: Money?

Ms. Bruno: You're close. Keep thinking about it.

Student 16: Cent is 100.

Ms. Bruno: Right, now what percent positive?

Student 16: 60.

Ms. Bruno: What is our other percent? Not good?

Student 17: 40 percent.

Ms. Bruno: How did you get that?

Student 17: There's four out of ten.

Ms. Bruno: Good, now you should be able to tell on a quiz out of ten what percent you have.

Student 16: We have learned a lot!

Ms. Bruno: Yes, you sure have.

Ms. Bruno was very impressed by how well students answered these questions especially in terms of solving for percentages which she had not yet taught. "Making a personal connection helped to improve their engagement which carried over to their understanding of the mathematical concept of part to whole," she suggested during the post-observation interview. Ms. Bruno also appreciated that the class listened to Natan's story with compassion. She hoped that it would help him to gain confidence and new friends.

As a warm-up for moving into choreography, Ms. Bruno asked the students to practice with levels again. While students manipulated their bodies in space, Ms. Bruno provided prompts to improve student intentionality *in* the art form, "Can I have everyone walk around as if their hands weigh a hundred pounds each? Can I have everyone walk around the room as if they are about to lift off into space? Can I have everyone walk around as if it's a regular old Friday afternoon?" Through trial and error, Ms. Bruno discovered that students needed scaffolding for developing their creative ideas. Still, she did not take the time connect how changing their movement qualities through space might relate to a mood.

Rather than make a connection between movement and mood while working *in* the art form, Ms. Bruno initiated a discussion after the students sat down in order to connect their movements with the established list of moods.

Ms. Bruno: When we are thinking about the levels, what may go with high levels?

Students: (refer back to the list)

Ms. Bruno: Yes, you are going right back to the text. That's what you do when you do research.

Student 13: Joy…happy

Student 4: (jumps out of his chair and crouches on the floor). Or if you are uncomfortable, you could be like low…if two people are too close to you.

When students demonstrated that they could transfer learning *about* the art form to their interpretations of Natan's moods, Ms. Bruno felt comfortable introducing the directions for the dance project.

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"You will be splitting up into ten small groups," she explained, "and getting an emotion from the list to perform in eight counts." Ms. Bruno reviewed the expectations for the assignment to include: using all three levels, maintaining a tempo to reflect the mood, and teaching the choreography to the class. Before starting the creative process, Ms. Bruno handed out the rubric that would be used to grade the students' final work. Despite having just discussed the importance of levels, tempo and mood in to the project, these elements were not included in the rubric. Rather, the assessment focused on memorization, sequencing, and explaining the value of the whole dance to part of the dance. Ms. Bruno did not frame learning *in* the art form as essential to overall understanding.

Despite Ms. Bruno's original concerns about student engagement, the class quickly formed small groups and started composing. Natan originally tried to hide behind his desk but ended up working with Mark. "I'm very happy Natan ended up with his partner because I felt like if he was with other people he might have felt inferior, but in this case, even though his partner started off telling me how much he hated dance, he quickly forgot and was happy to show me his choreography," she added. Despite her apprehensions, Ms. Bruno's choice for students to "move their bodies" was welcomed by the class. "I definitely know there was a moment when 100 percent of the class was working and that was awesome," she shared.

While student engagement did not present a challenge, the lack of clarity regarding the art form did. Ms. Bruno moved into role as co-constructor and circulated among the groups asking why the learners were making particular artistic choices. The

students demonstrated their choreography and explained their movements with original titles such as 'jazz hands,' 'frog," or "wipe." Some of the groups even shared their work with others or volunteered to observe and give feedback. Despite these demonstrations of interest and collaboration, much of the initial choreography lacked intention. For example, some groups developed choreography that far surpassed eight counts. In other groups, the tempo was inconsistent. Additionally, by asking all of the groups to use three levels in such a short dance phrase, the movements were sometimes lacking in flow and precision. "You are doing eighty counts as a class, but your part should only be 8 counts," Ms. Bruno explained. Yet despite this attempt at clarifying the expectations, few corrections occurred. Ms. Bruno had not spent enough time clarifying why the elements of dance were important or how they could be used in relationship to Natan's story. The students were unable to make significant modifications as a result.

Immersion into Teaching for Understanding – Day Four

Since a pep rally and basketball game were scheduled for the next day, Ms. Bruno started class by handing out 'bear' bucks to those who had earned enough points to attend. She encouraged the rest of the class to try and earn the 'money' as well, so they could be included in the special event. Instruction started with the daily ritual of a minute of dance followed by the warm-up.

Ms. Bruno strived to elevate student knowledge and skill in mathematics through the warm-up. The class worked independently and in small groups to write the decimal, fraction, and simplest forms of numbers. Natan finished early and received additional 'bear' bucks for his good work. While another group collaborated on problem solving,

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one of the students forged an authentic integrated connection. "It's like limbo, if you can go lower, you gotta go lower. How low can you go?" she prodded her classmates. The students demonstrated how low they could by reducing the fractions in the warm-up problems. When Ms. Bruno reviewed the answers with the class, many students showed improved skill in problem solving with fractions. Ms. Bruno noticed and commented on the growth of one particular student:

> I've been contacting Juwan's mother every day this week because she is very concerned about him. Today he volunteered to come up to the board for the very first time and explained that we can split one of the answers in half and simplify. I'm thinking, yes I've been trying to get you to do that for weeks, but he seems more comfortable, and he really likes to dance.

In terms of preparing students for the arts integrated project, Ms. Bruno once again placed the objectives and evocative question on the board. These specific objectives, as stated, remained on the board for the duration of the lesson without any modifications:

Daily Objectives:
Art: *Students will demonstrate dance skills and movement qualities when replicating and recalling patterns and sequences of movement.*

Non-art: *Students will explore parts of a whole to compose and decompose fractions!*

Evocative Question: *How is the whole more powerful/greater than its parts?*

At no point did Ms. Bruno review the daily objectives with the class nor explain why she was integrating dance and mathematics. The students were clearly making connections between disciplines; yet, as Ms. Bruno transitioned more deeply into the artistic processes, being clear about her intentions might have supported students in being more clear about their own artistic choices.

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When returning to the composition process, Ms. Bruno instructed the students to move back into their groups and to work on their choreography for fifteen minutes. She did not review the expectations for the assignment or clarify which dance elements she wanted students to practice. She did frame the dance within a mathematical context in order to teach *with* the art form.

Ms. Bruno: Your dance is only one part of the whole story. Was the whole story happy?

Students: Yes.

Ms. Bruno: Was the whole immigration story happy?

Students: Yes.

Student 18: I thought if you had glad, you had to be glad the whole time?

Ms. Bruno: You do, but that is only one part of the story. This student has fantastic. Is that the whole story?

Student 19: Oh, so this only part of the dance?

Ms. Bruno: Yes, this is a whole class dance.

Ms. Bruno missed a key opportunity to create a broader frame within which students could answer the evocative question and develop integrated understandings. Since her focus was on mathematics, she did not ask students to consider why the entirety of Natan's story might be important or what could be learned from his experiences. Rather, she focused instruction on a quantitative rather than a qualitative outcome. Teaching in a co-equal style at this phase of the creative process may have helped students in becoming more intentional about their artistic choices while working *in* the art form. She also could

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have supported students in learning *through* the art form by asking students to reflect on the choices they were making.

In terms of dance instruction, Ms. Bruno focused mostly on teaching students *about* the art form. As they composed their choreography, she reminded students to keep count, learn the steps and be sure that the members of the group were synchronized in their movements. She reiterated that students should continue to work hard since it was important to tell Natan's story with integrity and care. While groups experimented with

Figure 14. Composing their choreography, Ms. Bruno moved into role as a co-

constructor although her feedback was not always as clear or effective as when she taught non-arts content. "Shimi medium," one student said to her partner. "Are you showing all of the levels?" Ms. Bruno asked the pair. While using three levels was part of the final assessment, this expectation did not necessarily support what the girls were striving to accomplish artistically. Ms. Bruno maintained an external set of expectations but did not adapt to the specificity of the art the students were producing. While using levels was important to the meaning, asking students to demonstrate three levels regardless of whether or not those choices best represented the emotion may have limited how the students elected to communicate their understandings.

With some groups, Ms. Bruno did not maintain clear expectations when it would have been valuable to do so. Several groups had created expressive and interesting choreography but far surpassed the eight-counts. As a result, the timing of the entire

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dance would be impacted, and the choreography would be more difficult to teach. Ms. Bruno later commented that "the students were working hard and having fun, and I didn't want to spoil that." Ms. Bruno's instructional decisions during the arts integrated lesson indicated a lack of clarity about how to best support creativity, artistry, and problem solving when students worked *in* dance. Ms. Bruno did provide useful feedback in terms of the performative aspects of the assignment. As she circulated among groups, she asked students to turn face the direction of the audience, to use clear facial expressions, and to exaggerate body movements. However, the timing of this feedback was not necessarily constructive as students were still in the 'making' stages of the creative process.

Despite a lack of attention to student learning *in* the art form, Ms. Bruno did reflect on what students learned when working *with* the art form. During the post-observation interview, Ms. Bruno stated that in addition to how well students worked together, she was most impressed by the way students were authentically solving problems. She commented, "This student hasn't been able to solve word problems like 'do any sequence of events.' He doesn't have that skill, but all of a sudden I saw him correcting another child, counting out the beats, and making adjustments." Ms. Bruno also noticed that students were deeply invested in composing the dance. She felt that this commitment helped the students to overcome confusion or the types of obstacles that they often experienced during mathematics, especially when attempting to solve word problems. "I can see them being precise and really following through with things," she smiled.

Despite her limited skill with teaching *in* the art form, Ms. Bruno did demonstrate responsive teaching when one student requested to hear the story again. In role as an artist, Ms. Bruno determined that listening to the story may help the students to increase their understanding and thus better convey their ideas *in* dance. After being asked to share his story again with the class, Natan strolled to the front of the room with greater confidence. "Good day. My name is Natan. I am going to tell you the story of how I came to America," he said proudly. Without direction from Ms. Bruno, the class moved into roles as co-constructors to satisfy their curiosity and to deepen understanding.

Natan: I had to leave my best friend, but I was so happy to see my father.

Student 2: The biggest hug you ever gave someone?

Natan: (nods)

Student 15: In Nigeria, what kinds of activities did you do?

Student 13: What kind of materials was the house made of?

Student 20: What kind of food did you like?

Natan: Spicey.

Student 20: Oh, I like spicy food, too.

Natan: In Nigeria, we don't use spoons. We eat with bread.

Student 12: I want to tell you something. My dad is from Ghana, and he speaks

Twi. Can you teach us your language?

Natan: I am still learning my language.

Given the authentic nature of this narrative, the students, even some of the less vocal members of the class, grew increasingly invested and peppered Natan with pertinent questions. Natan remained calm and poised and answered them all.

Ms. Bruno's willingness to take a risk and venture from her original plan to use a poem as the pre-text for the dance produced many benefits not just in terms of content but in terms of relationships. An inclusive and productive community of learners blossomed. "Some of my girls tend to be shy, but I was so impressed," Ms. Bruno explained. "This one girl has only raised her hand maybe twice the whole year, and she raised it twice just today. She really wanted to get the emotions in order." Students not only learned how to ask meaningful questions, but they also learned how to listen with greater intention. "I have one student who honestly can't refrain from just blurting out whatever he feels, but I noticed he sat there the longest I have ever seen him raising his hand and not interrupting," she commented. "From speaking with his Mom and his other teachers, he has not been able to control himself since he started school. It was just incredible to behold," Ms. Bruno added. Natan's story resonated with his classmates, and as a result their investment in understanding the importance of the 'whole' experience deepened.

Immersion into Teaching for Understanding – Day Five

At the beginning of class, students followed the traditional routine. Ms. Bruno placed four problems with fractions on the board and asked students to add, subtract, and reduce them. When students shared their answers, they showed inconsistent mathematical knowledge and skill. Students showed proficiency with adding and subtracting fractions; however, they continued to "get a little stuck whenever it was an improper fraction and

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they had to change it to a mixed number," Ms. Bruno stated. She added that students were usually comfortable working with a base of 10 or 100, but struggled otherwise.

After reviewing the warm-up, Ms. Bruno introduced a new student. Just as they had done with Natan's story, the class proceeded to ask questions including what he liked to do for fun, where he was from, and how he felt about coming to a new school. After this brief introduction, Ms. Bruno also welcomed back a student who had been absent for much of the project. She explained to both boys that they didn't have to participate in the dance if they weren't comfortable. "However, it's a perfect time to start as the class is about to learn the dance together," she encouraged. In terms of the objectives for the class, they remained the same as the previous day and were not discussed.

Before students returned to their groups, Ms. Bruno encouraged the class to "really think about their facial expressions and really try to convey the emotion" during 'rehearsal.' She asked the two 'new' arrivals to observe the groups and surmise what emotions were being expressed. The two students followed Ms. Bruno's directions and provided feedback if asked to do so by their peers. After a few minutes of practice, Ms. Bruno stated, "Glad, sad, scared and fearful, you are the first four to teach so be ready."

Ms. Bruno then moved into role as a designer. She carefully demonstrated to the class how all of the desks and chairs could be moved quietly, so as not to disrupt the class below. Once the center of the room was cleared, the students started to move freely in space. Some of the boys jumped up and down while several of the girls hugged. Ms. Bruno then worked with the class to align themselves in three horizontal rows with shortest in the front and tallest in the back, so they could see their classmates when they

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demonstrated the choreography. Two boys then moved to the front to share the movements for 'glad' which was the first emotion. Ms. Bruno asked how they were feeling and both responded, "Nervous." Ms. Bruno nodded her head and responded, "I want you to take Natan's story seriously. I would like to videotape, but not if it's junky."

Once the pair shrugged off their anxiety, they started to teach the choreography to the rest of the class. They danced far beyond the 8-counts, but Ms. Bruno did not correct them. Rather, she complimented one of the boys for saying the words out loud with the movements, so the class could follow more easily. When Ms. Bruno noticed that the class seemed apprehensive about the project she commented, "This isn't just dancing. This is Natan's story, and it's important to get it correct." Ms. Bruno's coaching helped ease some of the students' apprehensions. However, when she moved into role as an artist and joined in with the students, the class responded with greater overall effort.

> Okay, ladies and gentlemen, this is our first emotion they are going to see. Remember if you want to think about the words in your mind, that's fine. It's like reading silently. Now, we go from the yes to the sad. Your facial expression should definitely change and your body language.

Although all of the students exerted a more focused effort when Ms. Bruno participated, they tended to pay more attention to learning the sequence of movements than expressing themselves kinesthetically. Since the choreography was new, the students were naturally more concerned with remembering the steps than expressing a mood. Focusing instruction on learning *through* the art form might have been very helpful in terms of shifting student focus to artistic choices.

In terms of feedback, Ms. Bruno tended to focus more on performance than on process. Ms. Bruno did not ask students to reflect on how meaning was

made in the art form. She did not ask for students to modify their artistic choices based on the mood they were interpreting. She also did not provide feedback when the tempo and beats lacked consistency. On the other hand, Ms. Bruno did help the leaders adapt the choreography when it was too challenging for the class to perform. She also made a productive choice in role as designer by filming the rehearsal, so students could assess their progress in learning the choreography. Overall, creativity and community were quite evident during the first day of sharing although artistry was lacking.

Immersion into Teaching for Understanding – Day Six

Due to a change in schedule, Ms. Bruno's class started three hours late. Rather than follow the established routine, Ms. Bruno decided to move right into the art making. Students quickly cleared the furniture to create a performance space. Ms. Bruno then signaled for the class to come closer to the front board, so they could view the video from the previous day. Natan relegated himself to the back of the room as did a few other students who were apprehensive to watch themselves. "Don't just look at yourself," Ms. Bruno instructed, "look at the whole dance."

After the video, Ms. Bruno, in role as co-constructor, prompted students to think more deeply about what they had observed. Specifically, she asked the class to consider the theme of the dance – a concept she had not yet reviewed. "Does this tell the story you want it to tell? What do you think about the dance so far?" she questioned.

Student 15: I think people were moving really stiff.

Ms. Bruno: What might help them?

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Student 15: Maybe they could close their eyes?

Ms. Bruno: Why?

Student 15: If they are nervous.

Ms. Bruno: Ok, and I think some of that will lessen with practice. Also, this is only your first try, so don't be hard on yourselves.

Student 22: In the beginning, it really does look glad.

Ms. Bruno: What makes you say that?

Student 22: When they were jumping up and down they looked really really happy.

Although Ms. Bruno asked some very pointed and important questions, her skill at engaging students in learning *through* the artistic process was not as strong as when she facilitated conversations relating to mathematics. Specifically, Ms. Bruno did not actually engage students in interpreting the theme of the dance although she had posed a related question. Rather, the discussion focused more on performative aspects rather than on the quality of movements or the relationship between artistic choices and meaning. While she often asked students to explain why they made a particular choice when solving mathematics problems, she was not as skilled in asking students why they made particular artistic choices when dancing. Ms. Bruno continued to think of the dance as a sequence of movements, part to whole, in terms of quantity and not as an abstraction of an idea. As a result, the students both analyzed and constructed the dance on a more literal than interpretive level.

Ms. Bruno faced additional challenges during the shortened block. Several students who were enrolled in music class were absent due to an ongoing scheduling conflict. Ms. Bruno moved into role as an artist and provided an opportunity for the remaining class members to problem solve. "I looked at the multiplication chart and two times eleven equals twenty-two, so it would be easier if we had two in each group," one student shared.

When students struggled with their new partners or with learning new choreography, Ms. Bruno provided extra encouragement:

> It should be tough because immigration is not easy. I know the fearful is the most challenging part so far, but it should be because that was the most challenging part for Natan (he nods). It wasn't all easy and fun. It took a lot of time and steps. As a child moving to a new country, that was really hard. So, leaders we need to speak out loud. And when you are spinning, some of you look happy. That was not the emotion. I want you to do your absolute best. If you get a little bit confused do you stop? Try to keep going.

Despite the challenges caused by scheduling conflicts, Ms. Bruno helped students to work with greater intention by focusing more on learning *in* the art form. By deepening student understanding of the connection between the story and their movements, the class better understood why their portion of the dance mattered. She also focused instruction on teaching *through* the art form, particularly in terms of developing persistence, a necessary attribute both for artists and learners.

The quality of the dance improved as the class portrayed 'excitement.' Three boys demonstrated their interpretation of Natan's experience on the airplane. One danced the role of the pilot turning the imaginary wheel in the cockpit while the other two showed fear with their bodies and facial expressions.

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Figure 15. Composing

To make the choreography more manageable for the rest of the class,

Ms. Bruno in role as a co-constructor and designer, asked if the three lead dancers might

stay in role as the pilot while the three rows of students followed the movements for the

passengers. When the class reached a consensus on how best to modfiy the sequence,

they all moved forward with greater success. Ms. Bruno then videotaped what students

had learned over the two days of rehearsal. Compared to the first day of practice, most

students demonstrated improvements in sequence, flow and expression.

Once students moved the furniture back to its original configuration, Ms. Bruno

handed out Post-it notes and asked students to answer the following questions:

1. What fraction of the dance have we learned?
   Write that fraction in simplest form.
   Please write the decimal and the percent for the fraction of the dance that we
   have learned.
   What does cent mean in percent?

2. If we stopped our dance now, do you think that would be a true representation
   of our immigration story? Why? Yes or no and why?

3. Of the fraction that we learned, what do you feel really confident in?

To clarify the third question, she commented, "Do we need to change the denominator? Fraction of a fraction because you don't know the whole dance."

Student Exit Ticket:	Student Exit Ticket:
Glad, sad	$5/10 = ½ = .5 = 50\%$
$5/10 = ½ = .5 = 50\%$	No it wouldn't. Because the whole story is based on different emotions, and in whole story he had more
No. because it could not be done and	

During the post-observation interview, Ms. Bruno explained that since students were required to answer two-part questions on exams, she wanted them to discuss both the dance and a fraction of the dance on the exit ticket. After reviewing the formative assessment, she stated that the students who were strongest with fractions knew to change the denominator for the final question and understood that each emotion represented one part of the entire dance (i.e., integrated knowledge). Ms. Bruno also commented that "this exit ticket is the best outcome on paper for the second language learners" in terms of mathematical skill and knowledge. "Most students are able to tell me correct answers, but when I ask them to record their knowledge independently, they really struggle," she shared.

Ms. Bruno was very pleased that the vast majority of the students, including those for whom English was a second language, answered most of the questions correctly. The responses on the exit tickets also confirmed that students were developing self confidence

by working on the project. Ms. Bruno did not assess what students had learned *about* dance or how to make meaning *in* dance. The focus of the assessment was strictly on learning *with* the art form, and the class demonstrated improvement in terms of mathematical concepts.

Immersion into Teaching for Understanding – Day Seven

While Ms. Bruno had intended the project to last only six days, several factors extended her timeline. First, not holding the groups to eight counts meant that each part of the choreography became longer and more complicated than she had originally intended. Ms. Bruno also expected the entire class to learn all of the choreography. She could have divided up the entire piece into sections (e.g., beginning, middle, end) and assigned them to specific groups, but a lack of experience teaching in the art form may have limited her decision making in terms of how to modify the project. As noted earlier, changes in the class schedule and cancelled school days also limited instructional time. The lesson would have to be continued after Spring Break.

Ms. Bruno started class by handing out a packet of problems for students to work on over Spring Break. Students then quickly started the warm-up which focused on equivalent fractions and converting fractions to decimals. However, despite the vast majority of students demonstrating improved mathematical knowledge at the end of the prior day's class (i.e., integrated knowledge) several struggled to complete the warm-up. Demonstrations of basic skills presented a barrier even for some students who had recently demonstrated success. Ms. Bruno noted that "many of them were confused and did not have any idea how to make 1/5 into tenths in order to make a decimal." During

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the pre-observation interview, Ms. Bruno had alluded to a lack of consistency in terms of how her students performed over time. Student responses to the warm-up validated Ms. Bruno's concerns.

In terms of planning, the objectives and evocative question on the board remained the same. Ms. Bruno did not review the requirements for the assignment in terms of content or duration. Although the project was taking longer than she had expected and vacation was imminent, Ms. Bruno did not clarify what students needed to accomplish or when the project would be completed.

Once the warm-up was finished and students had moved the desks and chairs to the perimeter, the class gathered toward the front to watch the video from the prior day's practice. Moving into role as a co-constructor, Ms. Bruno stated, "Watch it. Learn from it. Understand?" The class responded, "Yes," and closely observed their rehearsal. When asked what they noticed in the video, Natan commented that some people made mistakes. "We need more practice," another student shared. "People are doing the right moves, but not at the same time," explained a third. Rather than comment on specific elements of the art form that may have improved the artistry or meaning making, Ms. Bruno asked students to comment on the differences between what they had observed on the first and second day's practice. One student noticed that the dancers no longer needed to say the words with the choreography. "Do you think it appropriately expresses the emotions?" Ms. Bruno responded. "Yes," one student answered, "because they just fit from one emotion to the next." Although this student had made an insightful comment, Ms. Bruno missed an opportunity to extend student understanding *in* the art form and moved forward

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with the lesson. Her responses to students when teaching *in* the art form were less specific and less extensive than when she taught students how to problem solve in mathematics. She did not provide opportunities for students to experiment with different ways of expressing an idea nor did she workshop key elements of the art form to reinforce skills. Completing the dance appeared more important than interpreting the dance.

Given her need to finish the project, Ms. Bruno instructed the class to practice the choreography that they had learned thus far. For the most part, the students remembered what they had been taught, and the flow from one emotion to the next was much improved. Natan and Mark, two of the most apprehensive dancers, then shared their composition. "Jazz hands is my idea, so come on people," Mark stated as the class practiced the new emotion and movements. In role as coach, Ms. Bruno announced, "They have a neat little piece of choreography." The class responded positively as well. Both Natan and Mark demonstrated greater comfort in terms of relating to their peers and expressing themselves with dance.

After two more groups presented, Ms. Bruno asked the class to rehearse the entire piece three times. Each time they practiced, a different student established a leadership role by counting the class into the piece. The vast majority of students remembered the beginning but struggled with the new choreography. The students relied on their creativity to problem solve.

Student 4: You do four stomach beats.

Ms. Bruno: Remember, we don't need to say it. We can show it.

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Student 13: Make it open stomach.

Student 7: Yea, it's like you are throwing up but keeping it in.

Ms. Bruno: Now, can we do it all together? Who will start?

Class: Yes. (most of the students raise their hands)

Ms. Bruno: All Set?

Class: You bet.

Mark: And five, six, seven, eight…

Since most of the class seemed to be improving, Ms. Bruno decided to take a break.

While the boys and girls created lines at separate water fountains, four of the strongest

male dancers moved to the center of the floor to practice. When they weren't certain of

how to proceed, one consulted the original list of emotions to help move the effort

forward. Despite the complexity and longevity of Ms. Bruno's lesson, students remained

highly engaged, collaborative and focused on improving their performance.

Ms. Bruno then announced that class would be ending early due to the change in

schedule. For the remaining fifteen minutes, the class worked on adding one more

emotion to their choreography. Three girls who appeared particularly shy during the

warm-ups demonstrated the new movements. "That's too difficult," one of the boys

blurted out. Ms. Bruno reminded the class that they had learned a great deal from the time

they had started the dance and would be able to overcome this challenge, too.

During the post-observation interview, Ms. Bruno stated that she was very

pleased by the emergence of new leaders in the class. She recognized that the project

offered the girls more opportunities "to demonstrate what they know and can do." Ms.

Bruno also noted that Juwan, who had greatly struggled with mathematics, "really shined." She added, "He really stood out as a leader and remembered the entire dance." As the choreography progressed over time, so did student confidence and comfort with the art form.

Immersion into Teaching for Understanding – Day Eight

After ten days**,** the class returned from vacation. During the minute of dance, the

> **Daily Objectives:**
> *Art: Students will demonstrate dance skills and movement qualities when replicating and recalling patterns and sequences of movement.*
> *Non-art: Students will explore parts of a whole to compose and decompose fractions!*
>
> **Evocative Question:** *How is the whole more powerful/greater than its parts?*

students appeared energized as more students participated than ever before. Despite the long break, Ms. Bruno did not review the objectives or evocative question with the students although they were once again clearly posted on the board. In addition to trying to re-engage the class in the arts integrated project, Ms. Bruno faced an additional challenge as two students needed to leave immediately for music class, and two others were scheduled to leave soon after the warm-up.

During the warm-up, Ms. Bruno required students to complete four math problems by solving improper fractions and transforming them into decimals. Despite the time away from class and the increasing difficulty of the problems, most of the students skillfully performed the tasks they were given. When students experienced uncertainty, Ms. Bruno prompted the class through questioning to envision and represent the mathematical concepts in new ways.

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After the warm-up was completed, one student announced, "Oh yea, we did finish our dance? We did." Ms. Bruno clarified that the project was not yet completed. However, she did not review when she expected that to occur or reinforce why dance was being integrated in mathematics class. "Let's review our dance, and see what we can remember. Then we will end early, so we can check on our Spring Break packets," she said.

Once students cleared the room, Ms. Bruno went into role as a co-constructor to help students activate their prior knowledge. "Some of you remember by the emotions which is kind of cool, and some of you remember by the person who taught you," she shared. Ms. Bruno also mentioned to the girls that during the last rehearsal, "the boys kicked our butts, so we may need to step it up a bit today." The students all gathered in the front to watch the video from their last rehearsal. Several students named each of the steps out loud while they followed the movements on the screen. The long absence did not seem to impact recall or interest.

"We have a lot to remember. Who thinks they can do it?" Ms. Bruno asked the class. Three boys and one girl answered affirmatively. The rest of the class moved into their appropriate positions in one of the three lines. The majority of students remembered the choreography for the first five emotions without hesitation. Unfortunately, Natan and Mark, who had choreographed the sixth emotion (i.e., happy) had already left for music class, so they were not available to reinforce their portion of the dance. Ms. Bruno and the students moved into roles as artists to create new partnerships and to teach each other the steps they could not remember.

When the next group presented, Ms. Bruno, in role as a co-constructor, focused instruction on learning *in* the art form by stating, "I really love the way the 'uncomfortable' group is using words like we started low and then walked medium." Naming the elements of the dance that the leaders were accessing demonstrated some growth in terms of Ms. Bruno's ability to teach *in* the art form. She provided students with a bridge to not only remember the movements but to consider how they related to expressing the meaning of the emotion. Yet, given the time constraints, Ms. Bruno elected not to provide students an opportunity to more deeply consider the group's artistic choices.

During the final rehearsal for the day, students demonstrated that they had most of the sequencing in place when they either counted or said the names of the movements out loud. Barriers to learning new choreography appeared when the tempo was inconsistent or the movements too complex. Overall, the dance lacked flow from one emotion to another but the sequencing of movements did convey the key elements of the plot and moods from Natan's story. Ms. Bruno and the class then selected "the top three gentleman and ladies" to lead the final rehearsal for the day. "I think we have some experts here," Ms. Bruno shared with pride. The class recognized the skill of those students although the experts were not necessarily those who excelled academically or socially. The atmosphere was not competitive but rather students demonstrated acceptance and appreciation of differing student assets.

After the desks and chairs were returned, Ms. Bruno announced that the class would be having a 'Pow Wow' about Spring Break. "You can say one negative (i.e.,

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pow) and one positive (i.e., wow) or two wows," she explained. Students were also given

the option not to share. For the remainder of the class, Ms. Bruno reviewed the Spring

Break math packet to help prepare students for the upcoming standardized testing.

Immersion into Teaching for Understanding – Day Nine

During the morning warm-up, students worked to solve even more complex

mathematical problems. Students were asked to solve equations with improper fractions,

mixed numbers, and decimals. Many students, including those who started the lesson

with weaker mathematical skill, demonstrated increasing understanding. On the other

hand, some students demonstrated that even basic skills could still present a challenge.

Ms. Bruno called on one of the girls to explain how the class had arrived at an answer.

The student froze when asked to calculate 5 x 1. Even after looking at the multiplication

chart, she hesitated and never responded. Ms. Bruno described this student's work as

inconsistent. "She can be completely off the mark sometimes," Ms. Bruno said, "but she

is like many other students who just don't retain basic facts from day to day or week to

week." Ms. Bruno had been closely observing this student and noticed that she and

several others who struggled with mathematics were able to recall the choreography to

the dance rather easily. "Many of them remember the sequencing if that makes sense,"

Ms. Bruno explained. After the warm-up, the class cleared the floor to work on the

integrated project. "I want to get it finished today," Ms. Bruno announced.

Before playing the video from the previous day's rehearsal, Ms. Bruno placed the

summative assessment on the screen for students to review. The key elements of the

assessment included memorizing and sequencing the movements and demonstrating

mathematical understanding of part to whole. Student skill at working *in* the art form or

knowledge *about* the art form were noticeably absent from the expectations. Ms. Bruno

also did not pose any questions relating to what the dance reflected about Natan's story or

how the evocative question related to the notion of a 'whole' community.

Assessing and facilitating learning *in* the art form continued to present a challenge

for Ms. Bruno. Before playing the video, she recommended that the students "Think

about where you might want to improve?" While Ms. Bruno did attempt to deepen

student learning through reflection, her attempts may have been more effective had she

been explicit with dance elements throughout the lesson. As a result, the students focused

on their ability to memorize and sequence more than the quality or meaning of the

choreography.

In role as an artist, Ms. Bruno attempted to help the students complete the project

by joining the rehearsal. Students responded enthusiastically. "Yes, I did it," one of the

weaker dancers proclaimed after performing the entire dance. Ms. Bruno also strived to

reinforce the importance of performance by pointing out student accomplishments. "I like

the way you two fall back and go right into the next movement," she told one pair. She

complimented another group stating, "Honestly, you look happy and then when he's

going into sad, his face changes, so although it may look a bit over the top, when you are

on stage it would be great because the back row would be able to see it."

Ms. Bruno was learning to differentiate artistic process from product. Yet, the

implications of the movements in terms of why the differing moods mattered or how

students felt about Natan's story was never discussed. In terms of the performative

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aspects, Ms. Bruno did not consider how the dance could be shared in an authentic way, so students could receive feedback from classmates. She also did not envision the dance as serving a purpose beyond her instructional goals and objectives. Perhaps other students in the school may have benefited from viewing and unpacking Natan's story both metaphorically and mathematically.

The lesson started to meander toward the end. Ms. Bruno faced yet another challenge as the heat in the classroom was not functioning properly. While the last two groups demonstrated the final choreography, student interest wavered. "The temperature was very hot and uncomfortable, so all of us were getting a bit frustrated," Ms. Bruno explained. She elected to take more frequent breaks to break up the monotony and to provide the students with much needed water.

When they returned from the first break, a couple of the more assertive boys started to critique the girls who were responsible for teaching the final steps. Ms. Bruno clarified her expectations, and the behaviors immediately improved. Despite the distractions, the last two pairs of students did teach some interesting and suitable choreography for the conclusion of the dance, and the class responded enthusiastically by trying to learn the movements. Also, the girl who struggled with basic math at the beginning of class appeared to have overcome her noticeable dismay. Without direction, she elected to move into a leadership role by helping her classmates learn the final portion of the choreography. "She is a strong dancer, and had time to shine, so I felt good about that," Ms. Bruno stated after class. While interest was not as high toward the

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conclusion of the lesson as the beginning, the students demonstrated that Natan's story mattered and that they were willing to try and complete the project.

When the last group finished teaching their choreography, the class practiced the entire piece. The last third presented the greatest challenge in terms of memorization. Given the uncomfortable temperature and a decline in student interest, Ms. Bruno decided to finish the project the next day. She announced that students could take a little break before putting the furniture back. To fill the time, one of the girls announced, "It's time for ballerina class. Ms. Bruno, I wonder how to do the splits?" One of the boys offered to demonstrate. Ms. Bruno smiled, and another girl entered the space and demonstrated her expertise in ballet. By teaching *with* the art form, Ms. Bruno had created an environment in which several members of the class, particularly the girls, felt more comfortable asserting themselves and owning the space. Yet, Ms. Bruno had missed an opportunity to tap into their prior knowledge to deepen learning *about* the art form during the artistic process.

As a final formative assessment, Ms. Bruno asked students to complete an exit card by answering three questions: What fraction of the dance was learned? What fraction do you know? Is your one emotion part of the whole dance? She also prompted students to explain how decomposing fractions might support students in determining if their one emotion is part of the whole dance. As a co-constructor, Ms. Bruno asked the class who remembered what decomposing meant. Many students raised their hands including Juwan who once again demonstrated increasing skill in dance and confidence in mathematics.

Student demonstrations of mathematical skill and knowledge on the formative assessment were noticeably improved from the initial warm-up. During the post-observation interview, Ms. Bruno shared that one of the students who consistently performed below grade level answered 80% correctly. "That's huge, and even when she made an error, I can follow her line of thinking and see where she made a reasonable attempt to problem solve," Ms. Bruno explained. Ms. Bruno also noted that another student "made tremendous strides" after having the lowest score on the most recent exit ticket. Ms. Bruno commented, "She didn't give a fraction example for the third question, but I can absolutely see that she defined and understood the concept of decomposing. She did really really well, and I'm so excited." In addition to improvements in mathematical problem solving, Ms. Bruno noticed greater effort in terms of developing ideas in writing.

Figure 16. Formative Integrated Assessment
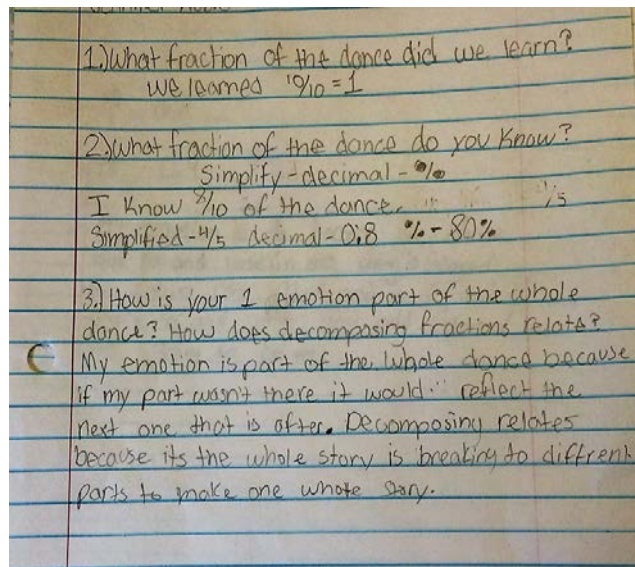
"When I talk to the reading teacher, she always tells me the kids hate to write, but the students were really excited to talk about their dance and how it relates to them and

what they know," she shared. "And the student who struggled with basic multiplication during the warm-up not only successfully completed the assignment, but she answered in complete sentences and provided explicit details for her problem solving," Ms. Bruno said with satisfaction. Instructing *with* the art form provided students with a medium through which their mathematical skills and conceptual thinking improved. Dance also provided an accessible medium for students to process ideas which they could then explain in more traditional forms such as writing and numbers.

Immersion into Teaching for Understanding – Day Ten

The final day of the lesson started much like the others with students solving problems relating to fractions. As the lesson evolved over the weeks, Ms. Bruno increased the complexity of the warm-up to help students sharpen their problem solving skills and deepen understanding. For many students, the confidence they demonstrated during the dance transferred to the mathematics. Natan was one student who showed increasing skill as he answered the most difficult warm-up question correctly and proudly explained the steps he had implemented to the class. After the warm-up was completed, one student asked, "Are we going to practice our dance today?" Ms. Bruno then informed the class that they would be finalizing the dance and completing the assessment.

Before rehearsing for the last time, the students had an opportunity to watch the video Ms. Bruno last recorded. As they watched, Ms. Bruno encouraged the students to pay attention and "Think about the facial expressions and emotions you are trying to convey." The entire class moved closer to the screen and watched with keen interest.

Before the class started to work on refining the ending, Ms. Bruno clarified that the next video she recorded would be used for the final assessment.

In role as a co-constructor, Ms. Bruno maintained student interest by heightening the significance of the ending of the dance. "The last two emotions are very important. To have Natan reunite with his dad and go home…that was one of the most important parts, correct?" Ms. Bruno inquired. She then stressed the importance of students performing with intention and asked the leaders of the last two emotions to demonstrate the choreography once again. Ms. Bruno, in role as an advocate, demonstrated to the class that she valued the role of dance in learning by providing ample time for students to learn the choreography and to reach a level of proficiency where Natan's story could be told with integrity.

Figure 17. Dance Performance

Once students finished practicing, Ms. Bruno announced that she would be recording the final performance. After filming, several of the students expressed dissatisfaction with the results. Ms. Bruno responded in role as an artist by offering to

film the piece again. "Make sure you are trying to express the emotions through your dance including your facial expressions," she commented. The students responded with a solid performance. A few students continued having difficulty remembering the choreography for the final emotions, but overall, the class remained focused and invested. In role as a coach, Ms. Bruno told the class, "It may not be picture perfect, but I'm really really proud of you." She clearly articulated the value of learning *through* the art from.

> Ms. Bruno: I noticed Ray helped instead of telling people they made a mistake.
>
> Student 14: So when all of the girls were dancing, Joanna helped me.
>
> Ms. Bruno: So, she was an expert that you could look to for help.
>
> Student14: Yes.
>
> Ms. Bruno: I also noticed Juwan did a great job on the final performance. Yes you did. You really stood out to me. You knew every step.
>
> Natan: Kyrie helped me.

Ms. Bruno then asked the class to put the desks and chairs back, so they could complete the final assessment.

"This dance represented Natan's dance. His immigration story," Ms. Bruno explained. She reviewed the expectations for the summative assessment and clarified which items pertained specifically to the portion that the individual groups created and which related to the whole dance. Ms. Bruno also asked students to make an artistic choice by explaining whether or not they agreed with the overall sequencing of the choreography. In terms of the evocative question, Ms. Bruno moved into role as a co-

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constructor to support students in understanding the integrated concept at the core of the lesson.

>Ms. Bruno: How was this whole dance much more powerful than a part? Can someone think of an example where you are part of a whole?
>
>Student 21: Teams?
>
>Ms. Bruno: Yes?
>
>Student 21: If you have one person that's absent from the team.
>
>Student 16: This school?
>
>Ms. Bruno: Can you elaborate?
>
>Student 16: Like one teacher is teaching a class.
>
>Ms. Bruno: Do we all teach the same thing?
>
>Student 16: No, like Math and others…

When Ms. Bruno was satisfied that the class understood the concept, she played the final video. "I want you to take this very seriously as this is graded," she explained. "It was hard to get everyone in the frame the entire time, but you can also think about how well you did," she shared. Ms. Bruno then placed the original list of emotions on the screen and instructed students to support their answers with 'proof.'

During the post-observation interview, Ms. Bruno stated that she felt very satisfied with how students responded to the project. "This did take longer than I wanted to, but it was just a reminder that kids are not going to learn on my time table. They are going to learn on their time table," she stated. Ms. Bruno also noted that she saw evidence of students applying what they had learned in authentic ways after the lesson.

"Recently, one student said 'our day is almost half over' but the rest of the class was like, 'not really because we have four classes, and this is only the first one, so that would be ¼,'" she explained. Ms. Bruno concluded by stating that nearly 100 percent of the class now understood part to whole. "Even when it seemed like I was not making connections, they definitely got it, so I need to learn to maintain high expectations and learn to trust my students more," she smiled.

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Reflections on Teaching for Understanding

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Ms. Bruno demonstrated that she had an excellent rapport with her students and a responsive teaching style from the first day of observations. She strived to use the arts with greater intention to improve student understanding in mathematics. Ms. Bruno also wanted to provide an environment in which all of her students could thrive, especially those for whom "sitting around all day" undermined their engagement or ways of knowing. From the outset, Ms. Bruno recognized that despite her own inhibitions, her students might benefit when dance was integrated for deepening understanding and "not just for fun." Ms. Bruno created a well conceived lesson that was successful in many ways. Yet, by not referring to the lesson plan more frequently, she missed key opportunities to focus in on the understanding goals with greater clarity, particularly as related to supporting student understandings *in* the art form.

Benefits of a Co-Equal Style of Integration

Understanding how fractions and decimals can be modified to form complete (i.e., whole) or incomplete (i.e., part) numerical concepts can be very difficult for students to grasp. Ms. Bruno's learners started the lesson with inconsistent mathematical skills.

Many students also faced additional challenges such as learning a second language or adjusting to life in a new country. Ms. Bruno integrated content across several disciplines (i.e., mathematics, dance, social studies, and language arts) to support students in considering the implications of the evocative question. By moving into role as an artist, she created an authentic context in which learning could take shape. As a result, student engagement deepened, leaders emerged, confidence grew and an inclusive community expanded. Student understanding of the core concept (i.e., whole to part) also improved as demonstrated on exit cards and the final assessment.

Ms. Bruno's emerging skill at leading arts integrated instruction helped to elicit these benefits for students. Striving for a co-equal style challenged Ms. Bruno to extend her knowledge-base for teaching mathematics. In role as a researcher, she spent hours identifying how the teaching of fractions and movement could be related. Ms. Bruno then collected the information and selected the pieces that she thought would work best for students based on her goals. In essence, looking for a way to integrate dance helped Ms. Bruno to expand the way she conceptualized her curriculum and to find connections to forms of knowledge that students could more easily access. As a highly motivated educator, Ms. Bruno had been looking for ways to expand her repertoire and to deepen how she integrated the arts. As she stated in the post-observation interview, the process she completed in role as a researcher grounded her answers to these essential instructional choices: "What do I really want to get out of this, what is the purpose for each thing that I am asking them to do?"

Ms. Bruno also described herself as a more reflective teacher. She shared that in the past, she might have integrated an isolated arts-based activity that sounded interesting only to discover that it didn't really serve her needs. However, through the arts integration for understanding planning process, Ms. Bruno developed a more intentional approach:

> I guess it made me reflect on things ahead of time, like what I'm going to do, how things are going to work out, and what I want it to look like. The framework made me think more about it, so there was more intention to what I was teaching. I feel like this process helped me to see more of how the art and math can be taught together in a way that blends and isn't forced.

According to Ms. Bruno, the planning process motivated her to commit to more thoughtful practices. "I really had to go through and question what I was doing and break it down, step one, step two, and make sure those connections were going to be made," she explained. "When you want them to understand something bigger than just an objective, you want to stick to it, and then the outcome is much greater than you expected," she added.

Ms. Bruno also shared that striving for a co-equal style of integration improved her ability to assess student understanding. "The exit tickets really helped me to see how students were making connections and applying what they were learning," she commented. Ms. Bruno further explained that "I would say decompose like a thousand times, and they'd be like 'I don't know,' but now they had no problem getting that and understanding that, and I just thought, that's what it's all about." Greater clarity about what students were learning also improved how Ms. Bruno provided feedback to students. "I actually put comments in for grades because I could actually elaborate. It was

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no longer they just don't get it. I actually enjoyed putting in the grades because it was just like that reflective piece of they could do this, understand this, and perform this mathematically," she explained. Ms. Bruno also mentioned that as the lesson progressed, she had many more opportunities to identify the assets of her students especially those who didn't usually excel in her class. Through arts integration, Ms. Bruno was able to achieve one of her key goals which was to provide opportunities for all learners to demonstrate success. Ms. Bruno concluded that "teaching for understanding made me a better teacher."

Challenges of a Co-equal Style

Just as Mr. Sotola and Ms. Araya experienced challenges in terms of time, so did Ms. Bruno. Inclement weather and testing impacted the flow of the lesson. However, given Ms. Bruno's autonomy and extended instructional time, she was able to extend the lesson. During the post-observation interview, Ms. Bruno reflected on her lack of experience and skill in teaching *about* or *in* the art form. "Next time, I would really stick to the 8 count because it made some of those dances very long," she shared. Ms. Bruno explained that she did not face as many challenges when teaching the same lesson with her higher level class. She explained that more students were enrolled in music and understood the importance of keeping musical time. She assumed that all of her classes would share such knowledge and also relied on the P.E. teacher to cover dance elements. Although she realized in the moment that a lack of consistency in terms of beats was making the dance more challenging for students to remember and perform, Ms. Bruno elected not to correct the leaders. "I like when kids are excited and participating, and they

were eager to share, so I didn't want to crush them," she giggled. While Ms. Bruno demonstrated masterful facilitation when in role as a co-constructor during mathematics instruction, she tended to focus more on student self-confidence and less on artistic knowledge and problem solving during integrated instruction. As a result of not addressing the expectations of an 8-count, the duration of the lesson was much longer and the choreography much more difficult than she anticipated. Ms. Bruno recognized that she would need to be more explicit with students regarding the art objectives and understandings in the future.

Ms. Bruno was successful in teaching a concept that could transfer across disciplines. Yet, she often framed the dance as a means to teach mathematics rather than deepen meaning in and through the art form. For example, Ms. Bruno did expect students to experiment with how to move their bodies in space (i.e., levels). Yet, she did not ask students to clarify how they used levels to artistically capture and express Natan's emotions during his journey to the United States. Rather, Ms. Bruno suggested that the levels really helped students "to see how to decompose a fraction in another way and make connections to the understanding goal." While this statement is accurate, Ms. Bruno did not consider her arts-based understanding goal which stated that students would appreciate how their bodies moved. If students had focused more on the quality of their movements or how they felt when creating Natan's story, Ms. Bruno may not have needed to remind students so frequently to pay attention to their facial expressions and body language. While the majority of students memorized the choreography, they appeared emotionally detached from essence of what they were dancing. Greater

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attention to interpretation may have also assisted in students more deeply understanding why Natan's story mattered.

Ms. Bruno had considered multiple aspects of the evocative question in planning the lesson; however, by not referring back to the lesson plan, Ms. Bruno missed several opportunities to support student learning toward the achievement of both the arts and non-arts understanding goals in a more fluid and reciprocal fashion. After the lesson, Ms. Bruno recognized an imbalance in terms of spending too much time on movement or not connecting the movement with the mathematics. Ms. Bruno strived to provide her students with an authentic reason to understand the concept of part to whole beyond the parameters of mathematics; yet, her lack of attention to teaching *in* the art form limited the students' ability to understand the importance of the dance beyond the numerical application. The students did understand that their portion of the dance was important and did not portray the entire story. However, they did not understand how the entirety of the story - including Natan's ability to persist through obstacles and challenges – conveyed a lesson about life and the value of community.

Professional Development

In terms of having an impact on her practice, Ms. Bruno reflected on the totality of the program rather than a single entity. She felt that the workshops and assignments helped to deepen her perspective on the value of arts integration in terms of student learning. Ms. Bruno also stated that she had greater confidence in her ability to integrate the arts with intention. "I had a lot of worries in the beginning about this work, but now I

know once I get started and give students more control, things will work out," she confided.

Ms. Bruno cited the final presentation for the program as having a tremendous impact on her ability to reflect on how she implemented the arts in her classroom:

> It just allowed me to see okay what worked? What didn't? I recognized there's a lot to showcase. So even though I know it wasn't perfect, I was excited to see where I started and where I am and where I want to be. It is very exciting because I really want my work to have meaning, and I feel like I've done that, so I feel even more excited as a teacher because I can see now that this work is branching out and can impact other students, too.

The program also increased Ms. Bruno's willingness to reach out to other teachers in her building. "I have been working with the P.E. teacher on a new project because she's really great and although we don't have planning time together, she is willing to stay after school with me," Ms. Bruno commented with excitement. In terms of leadership, Ms. Bruno explained that she was feeling more confident in her capacities to influence others. "I feel like I have the tools now to help other teachers take their work a little bit to the next level," she stated.

With respect to modifications to the program, Ms. Bruno, as a classroom teacher, concurred with Ms. Ross in terms of feeling somewhat insecure about her lack of knowledge when working with arts specialists during class. She expressed ambivalence, noting that "collaborations with those who have more knowledge in the arts are essential, but it can also be intimidating when trying to take the lead on a workshop and knowing there are real experts present."

Moving Forward

Ms. Bruno started the program as a skilled practitioner in her discipline.

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Striving for a co-equal style of integration supported Ms. Bruno in elevating her thinking about her intentions as a teacher. She shared, "I think I was always really good at asking my students why, like why did you do this or why did you take this step, but I rarely asked myself that question." Ms. Bruno noticed that her students "thrived" after she clarified why she was integrating the math and art. The arts integration for understanding framework provided a structure for Ms. Bruno to articulate what skills and concepts she wanted to integrate and how she could make those connections meaningful. "I don't think the question now is whether I am going to do it. It's going to be done, but it's just how I am going to integrate it more is how I view it," she shared. After the study, Ms. Bruno moved out of state and became a department chair in mathematics at a charter school.

CHAPTER 8

Cross-Case Analysis

One of the main problems is creating the right lens through which this transforming ghost of art, everywhere but often invisible, at last shows up as an identifiable presence.

-Sir Peter Bazalgette

In this study, I have investigated how four teachers implemented arts integrated lessons after participating in a year of professional development. The university-led program was designed to impact teacher skills, knowledge, and dispositions to both elevate the style of integration teachers strived to implement and to align their instructional practices with the needs of 21st century learners. The teachers in this study, two arts specialists and two classroom teachers, differed in terms of teaching experience and prior experience with arts integration. They expressed different motivations for joining the cohort and unique goals for integrating the arts in their classrooms. While each case was distinct, the teachers shared a common goal of wanting to improve their instructional practices in and through the arts to deepen student understanding. The teachers also demonstrated flexible mindsets which are integral to moving artistic processes and student-centered pedagogies to the core of instruction.

In Chapters Four through Seven, I analyzed the data pertaining to each teacher as a unique case. In this chapter, I examine the data across cases in order to delineate themes and articulate the findings. This cross-case analysis reflects the nature of the questions that were posed at the beginning of this study. In essence, what would happen if teachers strived for a more robust style of integration which emphasized teaching for understanding in and through the arts? Given the complexity of instructional decision

making when teachers are planning for, instructing in, and assessing about student learning in and through the arts, a cross-case analysis is imperative to better understanding the nature of teaching in the third space where creative and artistic processes unfold.

The complexity of teacher decision making when planning for, instructing in, and assessing the third space produces benefits and challenges for teachers. A cross-case analysis is important given the lack of "best-practices" for teaching and learning when a co-equal style is the goal (McCann, 2010). This research was designed to address a gap in the literature related to *how* a co-equal style may be implemented in schools and how professional development may be developed to support such a style. This cross-case analysis further contextualizes the experiences of teachers and provides deeper insight into and clarification of the characteristics associated with the phenomenon (Lodico et al., 2010). The remainder of this chapter provides a cross-case analysis of how the four teachers in this study managed the third space and examines the commonalities and points of departure when striving for a co-equal style.

Striving for a Co-equal, Cognitive Style

As stated in Chapter One, professional educators are defined as those who demonstrate specialized knowledge and employ particular skills to meet the academic, social, and emotional needs of students (Wills & Sandholtz, 2009). Educators who strive to implement a co-equal style of integration employ a unique set of knowledge and skills to elevate the effects of arts-based teaching and learning. For example, teachers who wish to achieve a co-equal style will frame interdisciplinary learning at a conceptual level

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(Irwin et al., 2006), demonstrate content-specific knowledge both in the arts and non-arts disciplines (Bresler, 1995), and facilitate authentic constructions of knowledge in the third space (Irwin et al., 2006). Assessing arts integrated lessons also requires a set of skills that differ from traditional practices as student performances represent examples of integrated understandings rather than isolated measurements of standardized knowledge.

In addition to specialized knowledge and skills, teachers who strive for a co-equal style will also demonstrate flexible mindsets, so they can respond with intention when students envision, create, and reflect on artistic processes. Hansen (2005) describes such dispositions as an "openness to the setting, which may or may not complement or fit harmoniously with what is preset, prefigured or anticipated" (Hansen, 2005, p. 58). In sum, teachers who strive for a co-equal style of integration not only benefit from clear conceptual frameworks (PCAH, 2011) and knowledge in multiple disciplines, but from experiences that support them in making intentional and informed decisions during creative processes. While these four teachers demonstrated flexible mindsets and creative dispositions, they were unable to sustain a co-equal style. Thus, greater attention to the gaps in teacher skills and knowledge may be beneficial during professional development.

Adaptations to the Framework

The arts integration for understanding framework was designed to support teachers in envisioning, instructing, and assessing with a co-equal style in mind. The evocative question provided an entry point for inquiry. The understanding goals served as anchors for teachers to focus arts-based learning in the third space. The teachers designed arts integrated performances of understanding, so students could construct and

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demonstrate multiple ways of knowing the content in and through the arts. The assessments of understanding provided teachers with ways to both closely monitor the unfolding of events in the third space and evaluate student learning. While each teacher's experience in striving for a co-equal style was unique, some common patterns also emerged. The descriptions and implications of these differences and similarities follow.

Adaptations during Planning. The framework and lesson plan served as the canvas upon which creative pedagogy could be developed. How each teacher envisioned the canvas and completed the image of a co-equal style directly related to his or her goals. When planning with the framework, the classroom teachers developed goals that focused predominantly on teaching *with* the art form to meet non-arts objectives and respond to the needs of less successful learners. Since Ms. Ross did not initially view the arts objectives as essential to her lesson, she did not establish understanding goals for the arts or discuss learning *in* the arts during the pre-observation interview. She viewed the completion of the framework as an opportunity to broaden her repertoire and plan with "different levels of students and different abilities in mind."

Ms. Bruno expressed similar goals to Ms. Ross in terms of striving to integrate the arts, so her "kinesthetic learners could shine." When completing the framework and lesson plan, Ms. Bruno did include understanding goals in the arts as she stated that she wanted the arts to "have meaning" in her class. Planning with the framework helped Ms. Bruno to focus and reminded her "to not veer off into a million directions" as she tended to do when integrating the arts. However, completing the framework did not help her to shift how she viewed the role of the arts in learning. While Ms. Ross and Ms. Bruno

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approached the framework differently in terms of completion, after the assignment, they both viewed instructing *about* and *in* the arts as secondary to student learning in their content area.

Ms. Araya and Mr. Sotola, as arts specialists, envisioned the canvas differently than the classroom teachers. While they also wanted to meet the needs of struggling learners, they perceived of the planning process as an opportunity to broaden how the arts were implemented in their classrooms. Ms. Araya explained that she wanted students to both address a contemporary issue and to improve their art skills. She viewed the non-arts learning in mathematics as a way to improve the quality of the art work. The arts integration for understanding framework was completed with clear lines of thinking in terms of how the arts and non-arts understanding goals, performances, and assessments of understanding could be structured to achieve a co-equal style. However, based on the fact that she was a new teacher and still being observed for tenure, Ms. Araya adapted the arts integration lesson plan to meet the requirements of the school system. Thus, some of the clear lines of thinking demonstrated in the framework became blurred before the lesson started.

Mr. Sotola strived to bring authenticity to his music instruction. He was also highly invested in his students learning to become critical thinkers. Before the lesson, Mr. Sotola described music as a way for students to "freely express their ideas as I think that takes some serious creativity, and music is a great way to explore that artistically." He framed drama as a means for students to develop an authentic perspective on a relevant environmental issue. Once the students had established an informed point of view, he

intended for each group to develop and perform an original composition to express an intention for the community. Ms. Araya and Mr. Sotola placed learning *in* the arts at the core of instruction and viewed the non-arts content as a way to contextualize student efforts.

For these four teachers, their first attempts at adding color to the blank canvas revealed some differences but also similarities. Regardless of background or prior experience, these four teachers demonstrated creativity in terms of how they viewed instruction in their discipline. They expressed a desire to meet the needs of struggling learners by deepening student understanding in their area of expertise. The teachers developed an evocative question to guide their lessons toward inquiry and researched a topic of interest to ground instruction. The teachers also tended to reflect on why they were implementing a particular approach rather than relying purely on past experiences or school system curriculum guides. Overall, the framework provided teachers with an opportunity to expand and express their intentions for arts integrated instruction. However, their intentions did not necessarily align with a co-equal style, or in the case of the arts specialists, account for the impact of institutional realities. Furthermore, none of the teachers referred back to the framework during instruction. Adding a first layer of paint to the canvas revealed both possibilities and obstacles when moving forward into instruction.

Adaptations when Instructing. When adding a new layer of paint to the canvas, some of the teachers were more capable than others at interpreting what was needed to improve upon their original conceptions of arts integration. In terms of the classroom

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teachers, Ms. Ross and Ms. Bruno both started the lesson with little consideration of or experience teaching *in* the art form. However, Ms. Ross's capacity to teach *in* the art form evolved as she reflected more deeply on how she could achieve a co-equal style during the lesson.

Ms. Ross originally viewed the arts as a medium through which students could more deeply engage in and connect to what they were reading. She did not frame the creative process as a way for students to construct knowledge. Thus, she attempted to frontload all of the information that she thought students needed to know about Ellis Island through traditional reading and discussion. Ms. Ross moved into a variety of roles to adapt her lesson when students did not respond to the readings as she had originally planned. The understanding goals were reached and a co-equal style achieved when Ms. Ross was able to fill in the gaps in her original vision with skills and intention.

Ms. Bruno's conception of the role of the arts in learning did not change. She viewed dance as a way to reenact Natan's story rather than as a way to make meaning of his story. While students had many opportunities to experiment with the concept of part to whole in mathematics (e.g., fractions, percentages, decimals), they experimented with part to whole only as a series of movements in dance. Ms. Bruno elected not to hold students accountable for elements of dance such as beats and levels; thus, she missed key opportunities to elevate the lesson by deepening student learning *in* the art form. The lesson was co-equal in terms of time spent on mathematics and dance, but not in terms of the depth of student understanding.

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The experiences of the arts teachers differed in some respects from those of the non-arts teachers. Ms. Araya and Mr. Sotola framed learning *in* the art form within a broad context from the very beginning. They also encountered persistent institutional realities such as scheduling problems. While both of the arts educators made successful adaptations during the lesson, Ms. Araya was more intentional when reflecting on how she could support students in deepening skills *in* the art form. Ms. Araya made a key adjustment to her lesson based on her interpretations of what was transpiring in the third space. As a result she moved closer to the ideal than Mr. Sotola.

Ms. Araya encouraged students to think creatively from the very beginning of the lesson. However, she lacked clarity in terms of how the relationship between the mathematical knowledge (i.e., shapes) and the construction of the robot could be integrated to deepen student understanding. When the students did not apply the shapes to the construction of the robot with any clear intention, Ms. Araya noticed that the events in the third space did not support her instructional goals. Ms. Araya extended student thinking by asking students to apply shadows and lights to their drawings. While Ms. Araya did improve the lesson, she was unable to sustain a co-equal style as it was not always clear why students were making specific artistic choices. Ms. Araya was not as skilled as Ms. Ross at aligning the three core aspects of the lesson (i.e., understanding goals in the arts, understanding goals in the non-arts, and the evocative question); yet, the connections between the arts and non-arts became more obvious as Ms. Araya made adaptations. In some sense, Ms. Araya reorganized her thinking to better reflect how she

had first envisioned the framework before she made the changes in formatting as required by the school system.

As an arts educator, Mr. Sotola like Ms. Araya, started the lesson with a concept in mind. Mr. Sotola envisioned the third space as a location where students could take on multiple roles in a fictionalized context to construct understanding. Mr. Sotola made adjustments during the science and drama portion of the lesson. As a result, he was able to successfully complete the first half of the lesson and demonstrated a co-equal style of integration during several classes. However, Mr. Sotola was not skilled enough to adapt the lesson to the changing conditions in his classroom. He consistently perceived of his lesson as two separate pieces and did not consider how to integrate the music earlier despite the institutional realities he faced. The drama took longer than he expected, and he lost several class days due to unforeseen circumstances. As a result, Mr. Sotola made no attempt to teach any of the standards in music. The lesson ended abruptly and with no closure.

The instructional decisions that these four teachers made during the integrated lessons created a new image on the canvas. In some ways, all of the teachers tried to paint over their first attempt. None referred to their lesson plans during instruction, and Ms. Bruno was the only teacher who shared the goals, objectives and evocative question with students. In the cases of Ms. Araya and Mr. Sotola, their initial visions were further muted by persistent institutional challenges, particularly in terms of scheduling difficulties.

The teachers applied a variety of techniques to adapt their lessons during instruction. Some strokes were more productive than others. While improvisation was certainly required during the lesson, those who demonstrated greater skill when instructing *about* and *in* the art form were better able to reach and sustain a co-equal style of integration. In other words, striving for a co-equal style required the teachers to both conceptualize an integrated outcome and respond effectively to the organic nature of an evolving image. Ms. Ross and Ms. Araya demonstrated greater skill at adapting their lessons toward a co-equal style.

Adaptations when Assessing. One reason the co-equal style of integration is considered to be valuable is that it provides teachers with multiple ways of assessing students' knowledge, skills, and understandings (Robinson, 2013). When a teacher strives for a co-equal style of integration, the teacher's skill at assessing student learning during the lesson is as important as evaluating student skills and knowledge after the lesson. In other words, while the teacher may have created the frame for the lesson and added the first layer of paint to the canvas, the final image reflects more than his or her intentions. The students also contribute to the final product.

During planning, the teachers were asked to not only identify understanding goals and performances, but also ways to assess understanding. While the four teachers in this study appeared to have largely covered over their first layer of paint on the canvas when moving into the lesson, they maintained mental images of the understanding goals they wished for students to achieve. These mental notes - although fleeting and not necessarily as clear as originally conceived - informed how the teachers viewed the unfolding of the

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instruction. The teachers observed student performances and made adjustments accordingly. The adjustments reflected evolving although sometimes obscured visions of a co-equal style.

In terms of assessment, the details of how to assess performances of understanding were not as clearly imprinted in the minds of the teachers as the understanding goals. For these four teachers, they viewed assessment as a means to reflect on their instructional decisions. They did not, however, view assessment as a way to provide feedback to students. Furthermore, when teachers adapted performances in the third space, they did not adapt the assessments. Thus, a misalignment between what occurred during the creative process and the summative assessment was evident. Additionally, the students were not often privy to how they were being assessed.

Assessing learning *about* and *in* the art form was challenging for the teachers. Ms. Ross observed that traditional reading was not advancing student understanding. Thus, she responded by helping students to construct roles and a setting in order to deepen understanding. However, during the role-play, Ms. Ross did not take notes or document student learning including what students were doing or saying in role. Ms. Ross could have collected the artifacts that students created as a way of assessing understanding. She also could have asked students to demonstrate understanding of role and setting in the written evaluation. While the students clearly applied knowledge *about*, *in* and *with* the art form during the creative process, the summative assessment focused predominantly on the latter. Ms. Ross' capacity to guide a co-equal style of instruction evolved as her vision changed; however, her views of assessment did not follow accordingly.

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Ms. Bruno was consistent in assessing both arts and non-arts learning. She employed daily exit cards as a way to monitor and document student skills and knowledge in mathematics. Ms. Bruno used video as a way to assess learning *in* the art form. Yet, she lacked specificity when analyzing the video with students. As a result, student comments tended to focus more on the performance and completion of the dance rather than on the quality of the artistic choices. On the summative assessment, Ms. Bruno did ask students to comment on whether or not they agreed with the sequencing of the choreography. However, students were not required to support their interpretations unless they wanted to on the back of the paper. Thus, while Ms. Bruno understood that she needed to provide formative and summative feedback, she tended to focus assessment on learning *with* the art form which matched her vision of the lesson.

Ms. Araya closely observed the students as they composed their robots. She provided very specific feedback *in* the art form during class particularly to students who needed additional support. Ms. Araya also demonstrated new techniques as the lesson developed and monitored students as they applied these new skills. However, students received no formal feedback *in* the art form during or after the lesson. The final products demonstrated creative thinking, but since Ms. Araya did not directly connect student artistic choices to the evocative question or provide feedback on this relationship, the final products were not as skillfully completed as she had hoped. The written assessment did ask students to comment on learning *about* and *with* the art form, but again, the latter was emphasized as much as the former.

Mr. Sotola observed student responses in the third space and implemented drama strategies to advance learning based on these informal assessments. While Mr. Sotola did collect student artifacts such as the descriptions of the farm families and their mottos, he did not provide much written feedback. The musical compositions were to serve as a summative assessment of understanding; however, the students never had an opportunity to compose these songs. As a result, the students received no formal feedback about any of the disciplines integrated in the lesson.

The teachers struggled to develop authentic assessments aligned with a co-equal style of integration. While the teachers closely monitored the social and emotional climate in their classrooms, they tended to delay feedback on integrated learning until the conclusion of the project. Furthermore, even when their conceptions of a co-equal style evolved, as in the cases of Ms. Ross and Ms. Araya, the teachers did not adapt their assessments to account for their instructional decisions in the third space. Additionally, as indicated on the observation scales, none of these teachers included students in the construction of the assessment tools. Overall, these four teachers mentally assessed creative processes in the third space as a way to monitor their instructional choices. However, they did not provide summative feedback that reflected a co-equal style of integration because student learning was not extended or refined *in* the arts.

Summary of Adaptations. At the conclusion of planning, instructing, and assessing, each of the four case study teachers constructed a unique portrait of what happens when striving for a co-equal style of integration. Each teacher's vision included moments of clarity in terms of a co-equal style and moments of ambiguity or imprecision.

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Being skilled at planning did not ensure that the events in the third space would ultimately match the initial thinking that was invested in the lesson. Likewise, a lack of planning as in the case of Ms. Ross did not mean that the lesson would ultimately result in a poor outcome. Teacher decision making in the third space directly impacted the degree to which a co-equal style was achieved. The implications of these findings in terms of what skills, knowledge, and dispositions are required for teachers to plan, instruct, and assess in a co-equal style will be addressed in the final chapter.

Artistic Discourses

Studd and Cox (2013) describe stories as an "essential construct" to support student learning in and through the arts. The four teachers in this study, regardless of disciplinary expertise or area of integration, used narrative as a through line to guide student learning. Ms. Ross and Ms. Bruno grounded integrated learning in the authentic experiences of immigrants who faced many challenges when arriving in the United States. In Ms. Araya's room, the students developed a futuristic story centered on a robot. Mr. Sotola created a story based on a contemporary environmental concern. These four teachers grounded the lessons in investigations of authentic problems.

When narrative was placed at the core of instruction, the four case study teachers moved into role as researchers and designers to adjust the way time, space, and objects were utilized during class. Ms. Ross and the students rearranged the furniture to create a boat, a hallway, and an office where the immigration process could be enacted. Ms. Bruno required students to move the desks and chairs to create a rehearsal and performance space for dance. Ms. Araya asked students to imagine a ball and a lamp as

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the earth and the sun. Mr. Sotola guided students in constructing a town through the use of paper locations. Shifting traditional classroom conventions into elements of storytelling resulted in high student engagement and interest. The students viewed the narrative from multiple perspectives through roles such as case workers, choreographers, scientists, and farmers. The use of narrative supported a shift from traditional teacher directed instruction to student-centered learning. A co-equal style of integration surfaced when students interpreted the stories by constructing and applying understandings in the third space.

A shift in how teachers constructed curriculum and organized classrooms did not ensure that a co-equal style would result. Teacher skill in facilitating artistic discourses in role as co-constructor made a difference. Ms. Ross, Ms. Araya, and Mr. Sotola all started their lessons with artful thinking routines. Yet, these initial strategies did not support students in achieving the understanding goals as the teachers were not clear on how to connect the student observations of art to the intended outcomes. However, when Ms. Ross and Mr. Sotola clarified and extended how the students worked with narrative elements such as role, conflict, and setting, a co-equal style emerged.

Ms. Araya and Ms. Bruno were not as clear when working with narrative. Ms. Araya posed an evocative question that was confusing for the students and not developmentally appropriate. Thus, while the students did clearly envision a purpose for their robots, the conflict Ms. Araya presented for them to resolve (i.e., unemployment) did not relate directly to their artistic choices. The through line for the lesson was muddied. Ms. Bruno helped students to construct a story based on Natan's life. Although

she mentioned the theme of his dance (i.e., community) as pertaining to the evocative question (i.e., whole to part), she focused consistently on sequencing and not on meaning. Thus, the students expanded their understanding of the story as much through questioning of Natan as through constructing the dance. Ms. Bruno provided students with multiple opportunities to refine their choreography throughout the lesson, but she did not work with them to clarify the theme even though she mentioned this as a goal.

Overall, striving for a co-equal style of integration required the teachers to envision the classroom as a place where both traditional discourses and artistic discourses could be employed to ground and extend student learning. The observer rater scale indicated that the teachers provided numerous opportunities for students to take risks, to collaborate, and to modify understandings in and through artistic discourses. Yet, the clarity of the connections the teachers made in terms of thinking on a thematic or conceptual level impacted how the teachers perceived of and facilitated the lessons. The level of skill teachers demonstrated when orienting artistic discourses toward understanding rather than isolated skills and knowledge varied. A co-equal style emerged when the teacher made applications of artistic skills and knowledge explicit for the students.

Benefits

Arts integration is a reform that is said to benefit both students (Catterall, 1995; Stevenson, 2006) and teachers (Oreck, 2006; PCAH, 2011). While this study focused mainly on teacher decision making, striving for a co-equal style did manifest in some benefits for students. For example, student engagement was very high in all classrooms.

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Students were rarely off-task, and the teachers learned to work within creative processes to improve behavior with minimal disruptions to the flow of the lesson.

The classrooms also became sites where diverse learners could thrive. Ms. Bruno and Ms. Araya shared that English Language Learners excelled in the arts and demonstrated improved writing skills through the arts. Ms. Ross conveyed that students who did not perform well when reading traditional texts demonstrated understanding through the drama and showed interest and understanding beyond the lesson. High levels of collaboration and a sense of community were present in all of the classrooms. In Ms. Bruno's class, students who were socially insecure developed greater confidence. Many of the girls, particularly those who rarely spoke unless called on, demonstrated leadership and greater comfort when expressing themselves.

The students also demonstrated ownership for their learning. In Ms. Ross's class, the students worked independently through role play for 15 minutes without any teacher direction. In Ms. Bruno's and Ms. Araya's classes, the students made independent decisions and offered one another constructive feedback without teacher guidance. In Mr. Sotola's room, the students expressed original ideas based on their investigations of an authentic issue. Striving for a co-equal style of integration provided students with opportunities to actively engage, share multiple perspectives of a relevant topic, and construct diverse forms of knowledge.

In terms of benefits for these case study teachers, Ms. Ross, Ms. Araya and Mr. Sotola had expressed frustration and low morale at the beginning of the study. A misalignment was evident between their goals and their circumstances. Striving for a co-

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equal style of integration provided a pathway for Ms. Ross, Ms. Araya and Mr. Sotola to revise their visions of themselves as professionals and of the possibilities for instruction in their classrooms. For example, Ms. Ross commented that she had an improved ability to modify the school system curriculum for her intentions. "I may pick up the theme or the unit we need to do, but now I know what I need to hit upon. It's me creating those authentic activities and assessments, and I know what engages my students and what will get them to understand the goals that I need to achieve," she shared.

Ms. Araya explained that the planning process helped her to expand the way she viewed arts lessons. She explained, "I got my mindset wrapped all around the encompassing idea of it, so I was able to cover way more of the understanding goals each day. I've never had that situation when I planned before." Ms. Araya added that she found the framework grounded her thinking and also provided flexibility, particularly when she was rarely clear on which class she would be seeing. "I could go back to my planning and the framework and all of a sudden it worked for me," she added.

Mr. Sotola stated that striving for a co-equal style helped him to think differently about how he structured his room and his lessons. "This kind of teaching allows students to take a situation and think in a much broader sense of the world we live in and not focus so much on what they think the teacher wants them to say," he stated. Mr. Sotola planned to teach technique in a more authentic way in the future rather than positioning himself as the orchestra leader teaching isolated skills to students "who may have been wondering about the point of my class."

Striving for a co-equal style resulted in a positive feedback loop between the teachers and the students which reinforced teacher risk taking. Ms. Ross stated that "planning with the arts in mind really hit home with my students compared to what the county might suggest, which is 'Here's an article and a graphic organizer'." Teaching is a lot more exciting," she said. Ms. Bruno described understanding goals as "reminders" that she could trust her students. She commented, "I feel like understanding goals are broad enough that I can continue them whereas with objectives, I'm more likely to cut something short and just be done with it and move on." Ms. Araya suggested that teaching for understanding helped her to focus on struggling students rather than curriculum, tests, or anything else we are told to do. Arts integration is the 'how' and understanding is the 'why,'" she concluded. Improving relationships with students was very important to Mr. Sotola. "The understanding goals helped me to better understand what my students were and weren't getting, so I could understand what they needed and reduced my frustration," he shared. For these four educators, striving for a co-equal style provided a map to forge the gap between external demands and the authentic needs of students in their classrooms.

Challenges

A co-equal style of integration is considered to be the most challenging for teachers as it requires knowledge in multiple disciplines, comfort with inquiry, responsiveness to artistic processes, and flexible dispositions (Cornett, 2007). In general, the teachers in this study demonstrated comfort with inquiry and exhibited flexible dispositions. Their institutional challenges and knowledge about teaching presented

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greater challenges to the arts educators than to the classroom teachers. Yet, all four of the teachers shared a common challenge in terms of providing ways for students to assess their learning during creative processes.

As arts specialists, Ms. Araya and Mr. Sotola experienced institutional challenges that directly impacted the flow and duration of their lessons. A co-equal style of integration requires that students have time to make meaning of two or more disciplines through creative processes. Ms. Araya's and Mr. Sotola's efforts to lead inquiry-based investigations in and through the arts were impeded by a lack of extended time for learning. Their students received only one-third of the time in arts classes as compared to Ms. Ross' and Ms. Bruno's students. Furthermore, Ms. Araya only saw her students once a week and Mr. Sotola only twice a week. While all of the teachers except for Ms. Ross were challenged by cancelled classes due to poor weather and testing, the impact on arts-based instruction was more difficult for the arts teachers to overcome given the short duration of class and the lack of daily meetings.

Ms. Araya and Mr. Sotola, as less experienced teachers, also faced different challenges than Ms. Ross and Ms. Bruno. While the arts teachers demonstrated greater knowledge in the non-art form (i.e., science) than the classroom teachers did in the arts, Ms. Araya and Mr. Sotola both struggled to overcome challenges that they faced as early-career teachers. Ms. Araya did not have tenure and worried about satisfying the requirements for employment. She also struggled to balance her ideal vision of being an art teacher with the realities of teaching a subject on the margins. Ms. Araya was very much in the process of developing her identity as a professional. Attempting a co-equal

style of integration positively impacted her confidence, and she received compliments from her supervisor. However, Ms. Araya spent much more mental energy wondering whether or not she had the authority to teach as she desired to than the more experienced teachers.

Mr. Sotola strived to develop a better relationship with students based on the behavioral challenges he faced in his second year. He viewed arts integration as a pathway to providing students with greater choice. While Mr. Sotola commented that the number of behavioral problems in his class had been drastically reduced over the course of the year, he may have overcompensated by focusing too much on creating a collaborative environment and too little on assessing knowledge development. Mr. Sotola also had an additional challenge as he elected to include drama in his lesson for which he had little prior teaching experience. During the first half of the lesson, Mr. Sotola could not rely on his prior knowledge to ground his instructional decisions. During the focus group interview, Mr. Sotola also admitted that he had been given little guidance during his teacher education training in how to develop curriculum. Thus, he was still developing pedagogical skills in his area of expertise and increased the challenge by adding a less familiar art form.

While the classroom teachers and the arts specialists were required to shift their classrooms toward inquiry and develop new knowledge in a discipline outside of their expertise, these requirements in some ways posed even greater challenges for Ms. Araya and Mr. Sotola. Ms. Ross and Ms. Bruno did demonstrate limitations in terms of arts-based knowledge, but they also had much longer blocks of times to overcome these

challenges and to experiment with new teaching techniques. On the other hand, not only did Ms. Araya and Mr. Sotola face persistent institutional challenges, but they were simultaneously developing as professionals in areas that the classroom teachers appeared to have mastered (e.g., pedagogical content knowledge, behavior management, etc.). Thus, while instruction in the non-arts did not appear to be negatively impacted in Ms. Ross and Ms. Bruno's rooms, arts instruction did appear to be negatively impacted in Ms. Araya and Mr. Sotola's room. For example, Ms. Araya did not have time for students to create artist statements as she had originally planned, and Mr. Sotola did not teach the music portion of his lesson. The combination of institutional realities and inexperience created a steeper learning curve for the arts teachers than the classroom teachers.

Despite the differences in subjects taught or years of service, all four of these teachers struggled with assessment. Teaching *through* the art form was frequently overlooked. Although striving for a co-equal style provided students with diverse and numerous ways of demonstrating understanding, the teachers all struggled to provide feedback that would deepen understandings in and through the arts during creative processes. While reflection is important to any type of learning, assessing creative choices is essential to improving learning and to supporting students in developing artist's habits of mind.

Sharing artistic choices not only benefits the individual learner, but the other students in the class as well. Understandings are refined as choices are applied and critiqued. The teachers were encouraged to provide multiple opportunities for students to reflect on understanding performances. A critical response protocol was embedded into

the workshops to model how reflection may be facilitated during arts integrated instruction. Yet, students were rarely able to articulate how they were developing understandings both in and through the arts. Students missed numerous opportunities to practice how to provide constructive and specific feedback. A lack of time for reflection impacted the quality of the final products in Ms. Bruno and Ms. Araya's classes. The lack of reflection after creative process prevented students from deepening learning in the art form in Ms. Ross and Mr. Sotola's classes.

Learning in and through the arts is unique in many ways due to the dispositions, skills, and knowledge that learners are required to demonstrate in the third space. The development of 21st century skills, knowledge and dispositions require teachers to make explicit the ways of working that are unique to the arts and applicable in the real-world. Students demonstrated understandings through a variety of discourses including discussions, artifacts, role play, choreography, and drawings, but the teachers did not provide enough time for guided reflection, peer feedback and modification. The lack of attention to artistic choices and to learning *through* the art form was a mitigating factor in terms of whether or not the teachers extended or limited student understandings. Creating moments for students to reflect on their choices *in* the art form, to make explicit what they were learning *about* the art form, and to explain the connection between their artistic choices and the evocative question presented challenges for all four of the teachers in this study. Teaching *through* the art form is critical to learning during arts integrated instruction and an area of growth for all of the teachers in this study.

The Influence of Professional Development

Effective professional development reflects and models the kinds of skills, knowledge and dispositions that teachers are expected to employ in their classrooms (Hawley & Valli, 2007). The instructional practices and decisions that emerge in the third space are unique to the forms of knowledge (i.e., the arts) that are being integrated. Thus, teachers need numerous opportunities to create, rehearse, and reflect in the third space for understanding to advance. The professional development at the core of this study was designed to integrate theory, creative processes, model lessons, and practice as ways to build and shift teachers' skills, knowledge, and dispositions. Each of the teachers pointed to a different aspect of the professional development as being most impactful, but they all reported that the experience was impactful on their practice.

Ms. Ross described her experiences in the professional development as "best practices." She enjoyed the hands-on nature of the classes and felt "more equipped" to go into the classroom and lead arts integrated lessons as a result. "I got to be part of it as a student, and I knew the students' role of it, and then I got to be the teacher and the facilitator and the leader in my own classroom," she said. Ms. Ross' experiences impacted her disposition. "I feel like that was really important and that brought the inspiration because I was like, 'oh I feel like this, and I can't wait to have my students feel like that, too," she shared. While the model lessons provided a pathway for Ms. Ross to envision her instructional goals, shifting her emotional sensibilities about teaching was instrumental to her progression.

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Ms. Bruno described the professional development as "inspiring." Although Ms. Bruno was an experienced teacher who felt confident teaching in her discipline, she was unclear as to how she could integrate the arts with greater intention. She shared that "trying to implement the concepts of the different art elements was hard, so really looking at different examples and working with my colleagues and the coaches inspired me." For Ms. Bruno, the professional development provided the press that she needed to extend her efforts. She developed greater persistence when she had the opportunity to envision new possibilities.

"Uplifting," is the term Ms. Araya used to describe the professional development program. Ms. Araya stated that she never thought that she was going to be successful in school, but that changed for her as she completed the coursework. The positive reinforcement Ms. Araya received for her skills as an artist and for her ways of knowing the world dramatically impacted how she framed her identity and the role of the arts in learning. "I feel like I can succeed for myself, and I can help my students succeed in a better, more beneficial ways," she stated. Ms. Araya simultaneously developed skills and confidence.

Mr. Sotola described the professional development as "transformative." As an arts specialist, he entered the program with legitimate concerns about how arts integration may impact the value of the arts in public schools. On a conceptual level, the arts integration for understanding framework helped Mr. Sotola envision how he could bring other disciplines into his classroom in a more authentic manner. The micro-workshop supported Mr. Sotola in becoming more comfortable applying arts integration in practice.

However, according to Mr. Sotola, the weekly readings and opportunities to reflect with colleagues "shifted my thinking and that truly made me realize the change I had to make finally."

Overall, the professional development was flexible enough to meet the varied needs of these four teachers. Yet, areas for improvement were also noted. Based on the teachers' feedback, they needed greater time to collaborate across disciplines. All of the teachers mentioned wishing that there had been more time for the arts teachers and classroom teachers to work together when lesson planning. The teachers also needed training that was specific to their areas of expertise. For example, the classroom teachers required greater skill and knowledge in the arts. Ms. Araya and Mr. Sotola needed more support in how to integrate the arts without losing the focus on their area of expertise. Lastly, the varied skills of the coaches also played a role in how the teachers were expected to complete the arts integration for understanding framework and lesson plan. Additional training for the coaches and greater oversight by the instructors were needed to ensure that the framework and lessons were completed with greater consistency.

Conclusion

In this chapter, I have performed a cross-case analysis to better understand the nature of teacher decision making when attempting to implement a style of integration that is rarely practiced in public schools (Bresler, 1995). As noted in Chapter One and demonstrated in this chapter, the knowledge, skills, and dispositions required of teachers who strive to integrate a co-equal style reflect a desire to enact 'ambitious' teaching in contemporary classroom settings (Vitulli et al., 2013). In Chapter Nine, I will conclude

this study by discussing the findings, delineating the limitations of the study, and

exploring the implications in terms of practice, professional development, and research.

CHAPTER 9

FINDINGS, LIMITATIONS, and IMPLICATIONS

The aim of art is to represent not the outward appearance of things,
but their inward significance.

-Aristotle

Arts integration is a method of teaching that is described as an "effort to build a set of relationships between learning in the arts and learning in the other skills and subjects" (Deasy, 2002, p. 3). Despite the growth of arts integration reforms in public schools, few researchers have investigated how teachers envision and construct the relationship between the arts and non-arts disciplines when planning and instructing in and through the arts (Irwin et al., 2006). While integrating the arts is promoted as a worthwhile instructional endeavor in the 21st Century due to the cultural, cognitive, and creative nature of arts-based activities (Marshall, 2005), not all styles of integration support the types of knowledge, skills, and dispositions required of college and career-ready graduates (Smilan & Miraglia, 2009). A co-equal, cognitive style (Bresler, 1995) is theorized as the most powerful as it requires students to apply knowledge and skills in multiple disciplines, demonstrate conceptual and critical thinking, and develop authentic problem solving capacities. In theory, the co-equal, cognitive style of integration is considered the most robust; yet, this style is also the least implemented in public schools (Parsons, 2004).

A Context for the Findings

From the beginning of this study, I have contextualized arts integrated instruction within the current realities and possibilities inherent to working in 21st century public

schools. The rationale for creating this frame is two-fold. The expectations placed upon students in terms of academic, social, and cultural proficiency have accelerated in the past two decades. At the same time the "institutional realities" teachers face when working in the current educational paradigm may negatively impact or limit how arts integrated reforms are manifested in schools (Thompson, Bresler, & Constantino, 2010). As described in Chapter One, two decades of educational policies emphasizing high-stakes accountability measures and "teacher-proof" curricula have negatively impacted teacher professionalism and marginalized the value of creativity during instruction (Henriksen & Mishra, 2015). Thus, high quality professional development is considered essential for teachers to implement a robust style of integration that will align with the needs of 21st century learners (PCAH, 2011).

In this study, professional development in a co-equal style was submitted as one way to revitalize teacher professionalism, spur innovation, and improve the quality of arts integrated teaching and learning in schools. Authentic understanding in and through the arts is the goal when teachers strive for a co-equal style of integration. Focusing on understanding rather than discrete skills and knowledge may be deemed as beneficial for students, but this approach can also be demanding as teachers are required to conceptualize their goals, instructional choices, and forms of assessment in non-traditional ways. This study demonstrates that while a co-equal style may be a valid pathway to orienting instruction toward understanding, teachers need to develop a unique set of skills, knowledge, and dispositions in and through the arts to manifest best practices.

The Possibilities and Realities of a Co-equal Style

In essence, the co-equal style is an ideal that has been envisioned as a means to elevate how the arts are integrated in classrooms based on the needs of 21st century learners. Teachers who strive to integrate a co-equal style are expected to display ambitious teaching practices that are specific to planning for, instructing in, and assessing arts-based learning in the third space. Yet, as is the case with any ideal, the realities of practice may elucidate or distort the original intention. The teachers in this study made adaptations to the planning, instructing and assessing of a co-equal style based on their skills and knowledge, instructional goals, understandings of events in the third space, and institutional realities. In other words, the teachers determined for themselves what a co-equal style of teaching "means and looks like in practice" (Feiman-Nemser, 2001, p. 1015). The findings presented here are based on an intensive investigation into the experiences of four teachers who strived to implement a co-equal style of integration - a phenomenon that is cited in the literature yet rarely studied.

Findings

Cornett (2007) describes arts integration as a way to link big ideas across content areas in an attempt to prioritize and allocate time "to what is most important in our integrated world" (p. 9). Since the field is lacking in conceptual frameworks to support a more robust style of integration (Ruppert & Habel, 2011), I constructed an original arts integration for understanding framework to reintegrate disparate disciplines into big ideas. The framework was designed to make explicit the elements of a co-equal style including a conceptual bridge (i.e., evocative question), arts and non-arts objectives, and

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goals and performances for understanding. While recommendations for adapting the

framework may be considered in the future, the findings in this chapter relate directly to

what happens when teachers strive to integrate the arts as a "significant way for students

to discern, express, communicate, figure out, and understand the human universe"

(Fowler, 1996, p. 4). The framework was one of many influencing factors presented

through professional development.

Adaptations

When planning, instructing, and assessing, the four teachers in this study

demonstrated areas of growth and limitations. The totality of these experiences offer

insights into the nature of the phenomenon that is striving for a co-equal style. The f

findings pertaining to the first research question are provided here:

> *How do teachers adapt the arts integration for understanding framework and
> lessons during planning, instruction and assessment?*

Planning. The four teachers in this study demonstrated that they viewed planning

as an opportunity to infuse creativity and a "personal voice" into the lesson (Henriksen &

Mishra, 2015). Rather than replicate prior lessons or implement standardized curriculum,

the teachers demonstrated flexible mindsets by moving into roles as artists. They viewed

learning as a process and strived to design lessons that would be relevant beyond the

classroom and sustain interest after the conclusion of the lesson. Ms. Ross viewed her

lesson as an opportunity for students to not only learn about Ellis Island, but to better

understand their personal histories and the discourses regarding immigration in the nation

today. Ms. Araya and Mr. Sotola both described planning as reflective of their artistic

processes. The understanding goals guide creative processes and are ongoing, adaptable,

and resonant. Ms. Bruno explained that "the understanding goals are broad enough that you can continue them, and that you'll want to continue them."

Planning was not fixed. Adaptations to the plan continued throughout the lesson as the teachers strived to find new ways of connecting understanding performances to the understanding goals. While the teachers demonstrated flexibility through their roles as artists, they also moved into roles as researchers to compensate for gaps in knowledge. For examples, Ms. Bruno explored levels of space in dance before the lesson, and Mr. Sotola researched a community-based environmental problem. Ms. Ross and Ms. Araya improved their lessons during instruction by finding resources that could ground student understanding.

Creative teachers are described as those who "take intellectual risks, emphasize real-world learning, and seek cross-curricular connections" (Henriksen & Mishra, 2015, p. 20). However, this study suggests that these three criteria are not enough to ensure successful planning for a co-equal style. Rather, when completing the framework, the four teachers in this study demonstrated these three criteria yet still were challenged when attempting to align the understanding goals, performances, and assessments. Many factors may have impacted this outcome including a lack of experience, a lack of knowledge in an art form, or ineffective feedback from coaches. Still, the teachers in this study required greater skill to construct effective conceptual bridges across disciplines (Robinson, 2013).

Instructing. The four teachers in this study adapted the lesson into a viable pathway for orienting 21st century instruction toward problem solving, inquiry, and

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collaborative learning. By focusing on the big idea, the teachers contextualized the lesson as a means for students to make discoveries and to construct understandings. Rather than being positioned as the sole expert in the classroom, the teachers encouraged the students to become active learners. The teachers provided students with opportunities to enact a variety of roles and partner with other learners to construct meaning. Mr. Sotola explained, "I don't think I would have thought of my classroom as a community if I hadn't thought about something different than purely skills based learning. I wanted to share power in the learning community and let students know that in a community, citizens have a right to vote for change." In a sense, the teachers adapted the plan into a means of creating a more vibrant learning community where "democratic inclusion" could be achieved (DeMoss & Morris, 2002).

In terms of instructional decision making, these four teachers relied on the understanding goals as guideposts throughout the lesson even when the creative process resulted in a state of uncertainty in the third space. The teachers developed new understanding goals as needed or adjusted instruction and performances to match their intentions. The teachers also modeled flexible mindsets for students (Wiggins, 1989) and were willing to take risks to experiment with new ways of integrating the arts in their classrooms. In effect, the teachers fostered and displayed creative habits of mind as they initiated "novel ideas across disciplines" and implemented reflective practices (Henriksen & Mishra, 2015). Yet, as was the case with planning, the teachers demonstrated challenges in terms of enacting creative pedagogical expertise.

The four teachers in this study demonstrated limitations in two specific areas. First, they did not clearly explain the expectations and outcomes for student learning (DeMoss & Morris, 2002). While the teachers excelled in roles as designers by adapting the classroom environment to accommodate creative processes, they were not intentional in preparing the students to monitor the unfolding of the creative processes. Second, the teachers were not consistent in terms of maintaining the integrity of the arts disciplines (DeMoss & Morris, 2002). The teachers effectively enacted roles as artists and remained flexible during the lessons, but they were less successful in supporting or extending student learning *about* and *in* the art forms. In general, the teachers struggled to balance instruction *about* and *in* the art form with instruction *with* the art form.

During instructing, the experiences of the classroom teachers and arts specialists differed. While a lack of knowledge in the art form certainly played a role in how Ms. Ross planned her lesson, she demonstrated an ability to shift her perception of the arts by reimagining the drama not as the object of instruction as she had first intended, but as a means for students to envision, create, and communicate in and through the arts (Ritchhart, 2015). On the other hand, Ms. Bruno appeared to be knowledgeable about the art form during planning but ignored possibilities to deepen student understanding by instructing *in* or *about* the art form during the lesson. Ms. Ross demonstrated greater skill in the third space than Ms. Bruno; thus, she was able to facilitate a co-equal style and better support understandings in and through the arts.

In terms of the arts teachers, both Ms. Araya and Mr. Sotola had extensive knowledge in the arts and demonstrated substantive knowledge in the non-arts content as

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well. While the arts teachers envisioned creative processes as being instructive to learning from the very beginning of the lesson, they both lost sight of the arts-based understanding goals which ultimately limited the effectiveness of their lessons. The evocative question provided a way for the arts specialists to place their discipline within a broader context, but also created conceptual detours that distracted from instruction *in* and *about* the arts. Ms. Araya was able to redirect the focus of the lesson to improve instruction *in* the art form, but Mr. Sotola was not able to act with such intention. While students worked *in* the art form to address the evocative question, they received little instruction *about* the art form. In sum, while the obstacles for the arts and classroom teachers may have differed during instructing, the findings suggest that the manifestation of a co-equal style not only relies upon the knowledge of a teacher, but in his or her capacity to judge how the arts can be implemented as a learning medium for students (Parsons, 2004).

Assessing. While arts integration is promoted as a way for all students to access the curriculum and demonstrate understanding, teachers who strive for a co-equal style are required to align how they assess learning with the ways meaning is constructed in the third space (Robinson, 2103). Authentic, performance-based assessments are critical to student learning both during and after integrated lessons (PCAH, 2011). Furthermore, student reflection on the quality and meaning of the art-making is necessary throughout the learning process to ensure that student work has depth and maximizes the ways of knowing that are unique to each art form.

The four teachers in this study demonstrated a lack of knowledge and skill in how to formally assess student learning for a co-equal style. While the teachers closely observed events in the third space as a stimulus for adapting instructional decisions, the observations did not necessarily lead to direct feedback for students in terms of how to modify their artistic choices. The teachers rarely translated what they observed into clearly articulated expectations for students. For example, in Ms. Bruno's room students missed several opportunities to discuss their artistic choices and how they related to the theme of the dance. Ms. Araya did ask the students to think about their artistic choices, but not as they related to the evocative question. A lack of clarity in terms of student expectations was evident from the beginning of the lessons to the end. Not only did the teachers not review the objectives and understanding goals with the students, but the construction of integrated understandings was rarely articulated as it emerged. Student expectations were consistently vague as the teachers rarely provided specific feedback on how or why the arts were being integrated.

While in theory the arts provide mediating experiences that support transfer across disciplines (Mattingly et al., 2008), in practice, the rigor of these "translation approaches" (Pruitt, et al., 2014) impact not only the quality of the art, but the depth and clarity of the constructions of knowledge across disciplines. The co-equal style requires that teachers not only develop bridges between disciplines, but that translations across the bridges remain fluid, clear and accessible for all students. The findings suggest that the co-equal style was not sustained when the translations did not "travel back to enhance arts learning" (Burton et al., 2000, p. 228). Even when the teachers such as Ms. Ross and

Ms. Araya made adjustments during the lesson to achieve a co-equal style, they did not refine the summative assessments to reflect the adaptations made during instruction. Thus, the four teachers were not adept at considering where the creative processes might lead or what feedback the students may need to deepen understandings in and through the arts. Overall, the findings suggest that these four teachers struggled to assess student learning with a co-equal style in mind.

Summary of Adaptations. The four teachers in this study demonstrated pedagogical expertise in roles as artists, designers and advocates. They consistently demonstrated flexible mindsets, risk-taking, and persistence. The teachers made effective and intentional instructional decisions leading to student-centered classrooms where students investigated real-world problems and conditions. The students were encouraged to collaborate and to think creatively – two key expectations of 21st century college and career-ready graduates. Yet, when these teachers were in roles as designers and co-constructors, their efforts were not as fruitful. For example, while in role as designers, these four teachers did develop an authentic purpose for instruction; however, they did not collect multiple data sources to assess understandings or provide meaningful feedback to improve performances (Hartle et al., 2015). Likewise, in role as co-constructors, the teachers strived to extend student thinking in and through the arts; yet, they did not encourage focused critique and attention to how meaning was made. While the teachers in this study moved away from a subservient approach to integration by focusing on understanding, they required greater skill at connecting the instructional concept (i.e., evocative question) to arts-based performances of understanding.

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Discourses

A co-equal style of integration requires that teachers orient instruction toward understanding by facilitating artistic discourses described as "ways of knowing, doing, talking, interacting, valuing, reading, writing, and representing oneself" (Barton & Tan, 2009, p. 51). The third space emerges through artistic discourses as students "try out and explore new ideas," take on new roles, and interpret meanings in and through the arts (Stevenson & Deasy, 2005, p.10). When teachers strive for a co-equal style of integration, the artistic discourses that are constructed in the third space directly impact the quality of student learning (Mattingly et al., 2008). The findings for the second question are discussed here:

> *How are students' and teachers' discourses constructed and managed during arts integrated lessons?*

To improve the clarity within which one can understand the self in relationship to the world, Bakhtin (as cited in Haynes, 2013, p. 12) states that "art and life should answer each other." The four teachers in this study placed artistic discourses at the center of instruction, so students could answer 'life' questions. The teachers positioned themselves as facilitators to support constructions of knowledge rather than offer simplistic and shallow answers to contemporary dilemmas. Ms. Ross and Mr. Sotola utilized drama as a process through which the students could 'step into the shoes' of someone who faced an authentic problem. Ms. Bruno integrated dance as a method for learners to comprehend the experience of another student and consider a concept (i.e., whole to part). Ms. Araya positioned art making as a way for students to create a solution to a problem. As a result of the way the teachers positioned themselves, their students were provided with

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numerous opportunities to 'try out' ideas, view the problem from multiple perspectives, and enact a variety of roles to investigate an authentic issue.

While the arts were situated as a way to support students in addressing life questions, the inverse was also true. By placing artistic discourses at the center of instruction, the teachers moved from a reliance on standardized curriculum to a view of curriculum as shared pathways into understanding. These pathways were adapted and modified by the teacher and the students. For example, in Ms. Bruno's class, when composing the dance did not help one student to develop a specific insight into Natan's journey, he asked if the class could interview Natan once again. Ms. Bruno agreed, and the students moved into role as co-constructors to garner the information that they felt they needed for their artistic purpose. In Ms. Ross's class, one student determined that taking a role as the Statue of Liberty would help to make the theme of the drama explicit for the class. The student demonstrated creativity and intention by adapting something she had seen previously in a video to the 'real-world' of the drama. Through artistic discourses, the teachers created a third space where students could take ownership for their learning, construct understanding together, and translate felt knowledge into performances of understanding. The arts served both as a way for students to construct insights about life questions (i.e., art to life) but also demonstrate understandings of life questions (i.e., life to art).

As mentioned in the section on adaptations, the teachers demonstrated inconsistency in terms of managing artistic discourses. On the one hand, these four teachers moved successfully into roles as artists to respond to events in the third space

and as designers to create classroom environments where time, space, and materials were adapted to accommodate creative processes. They also extended learning by encouraging students to complete iterative processes using multiple forms and ways of knowing. On the other hand, Ms. Ross, Ms. Bruno, and Mr. Sotola did not ask students to reflect on the aesthetics of their artistic endeavors. Their lack of skill hampered students' ability to connect art to life. Ms. Araya did focus more on aesthetics than the other teachers, but she did not ask students to comment on why they made artistic choices. Thus, the students' connections between life and art were not as clear as she had intended.

Overall, by striving for a co-equal style, these four teachers implemented arts integrated instruction as a pathway for students to investigate concepts that are relevant to 21st century society. The students actively engaged in meaning making through discourses that included traditional forms of knowledge (i.e., numbers and letters) and forms of knowledge (i.e., drama, dance, music, art) that are accessible and connect learners "more deeply to the world" while opening up "new ways of seeing and experiencing the world" (McCarthy, Ondaajte, Zakaras, & Brooks, 2004, p. xv). By placing artistic discourses at the center of instruction, the teachers provided students with avenues to imagine and experience times and places that they could not have accessed (i.e., Ellis Island, the future, the watershed). The teachers encouraged students to participate in creative problem solving. The teachers demonstrated flexible dispositions and illustrated that collaborative relationships, even between adults and students, can be of value. The four teachers in this study developed a third space where inquiry was possible although greater skill at questioning students *in* the art form was needed.

Benefits and Challenges

Due to the unique skills, knowledge, and dispositions required of teachers who strive for a co-equal style of integration, attempts at implementing this reform will result in both benefits and challenges. How teachers think about and act in the third space directly relates to what students learn (McLaughlin & Talbert, 1993). Yet, how teachers think and act may be impacted by a number of variables including some that are intrinsic to the method, some that are unique to the individuals, and some that may relate to institutional realities. In this section, the findings derived from analyzing the unique skills, knowledge and dispositions demonstrated by four case study teachers are presented to answer the following research question:

> *What are the perceived benefits and challenges for teachers when striving for a co-equal style of integration?*

Benefits. Striving for a co-equal style of integration provided the four teachers in this study with an opportunity to transform their daily practices through experimentation with new roles and with new ways of structuring 21st century classrooms (Kesson & Henderson, 2010; Pinciotti & Verba, 2013). At the beginning of this study, Ms. Ross, Ms. Araya, and Mr. Sotola expressed dissatisfaction with their careers. The teachers were not frustrated with their students but more so with the realities and circumstances in which they found themselves. Although Ms. Bruno felt more positively about her career, she was uncertain that she could implement the arts with purpose in her classroom. Yet, by the end of the study, the teachers expressed greater confidence in their capacities to elevate the role of the arts in learning and increased optimism about their futures as educators.

While making changes in practice can be both challenging and taxing, striving for a co-equal style supported the teachers in moving past their professional frustrations and doubts. A co-equal style of integration provided the teachers with a concrete way to manifest their desires to plan and instruct with their students in mind. (All of the teachers described meeting the needs of their diverse learners as their main motivation for joining the cohort.) Furthermore, focusing on the understanding goals rather than on isolated skills and knowledge motivated the teachers to grow as "adaptive experts" who strived to respond creatively to instructional dilemmas and unexpected events in the third space (Bransford et al., 2005, p. 78). Ms. Araya described the relationship between teaching for understanding and arts integration in the following way:

> So the why should be the first step. The why should be the reason; it should be why you are doing arts integration…if the why isn't there, if the teaching for understanding isn't there then there is no point like I should I could be doing art for arts sake but what is that going to do for twenty-first century thinking and what is that going to do for the kids learning about different artists and artworks and how to be an artist themselves or how to even think creatively?

Striving for a co-equal style elevated teacher expectations for their students and for themselves.

The co-equal style also provided the teachers with structures, language, and a lens from which to "cultivate habits of analysis and reflection" (Feiman-Nemser, 2001, p. 1020). As examples, after the completion of the lesson, Ms. Ross stated that she needed to be more intentional in using drama vocabulary, and Ms. Araya recognized that the summative assessment would have been improved had she asked the students to write an artist statement as she originally planned.

During the lesson, Ms. Bruno recognized that even the most inhibited students could find success through the arts, and Mr. Sotola elected to intensify the tension in the drama by taking a role. The teachers were able to develop "purposeful actions" to adjust teaching and learning in their classrooms (Edwards et al., 2002) and reflect with specificity on how the lessons could be improved in the future.

Rather than feeling limited by purely technical logics, the teachers broadened their teaching repertoires through risk-taking and creative problem solving. They relied on their own passions and the interests of their students to "generate ideas, insights and projects" leading to "professional contributions or innovations" (Henriksen & Mishra, 2015, p. 8). Their perceptions of teaching and learning evolved from a more fixed orientation toward a more creative process which included a cycle of research, ideation, development, and revision. With greater autonomy, a focus on understanding, and a desire to place art making at the core of instruction, the four teachers in this study expressed a "sense of self-growth and development" which sustained the teachers in overcoming "feelings of uncertainty" (Bresler, 1997, p. 11).

Challenges. While the four teachers in this study demonstrated creative pedagogical practices, Henriksen and Mishra (2015) suggest that "novelty must be joined to the value, quality or usefulness of the work" (p. 5). The four teachers in this study demonstrated growth-mindsets. They created classroom environments where students could take risks, collaborate, and construct understandings through arts-based practices. However, the instructional decisions that the teachers implemented were not always effective.

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For the classroom teachers, a lack of knowledge in the art form appeared to impact their instructional decision making. Initially, a lack of knowledge in the art form limited how Ms. Ross conceived of her lesson. Yet, she was able to compensate for this lack of knowledge through greater research and through her capacity to shift how she viewed the role of arts in learning. As a result, Ms. Ross was able to provide opportunities for learners to skillfully construct meaning in the art form. However, she was not able to assess how the students applied learning in the art form to answering the evocative question. While Ms. Bruno appeared to have more knowledge in the art form during lesson planning, she ultimately was unable to shift her perception of how the arts could inform the learning process even when students demonstrated that they were not constructing meaning with clarity. Thus, although she had read about levels of dance, Ms. Bruno was unable to apply what she researched to how she provided feedback to students. As a result, student interpretations in the art form lacked precision and conceptual level thinking. Deeper levels of knowledge and more experience in the art form may have improved how the classroom teachers guided students in constructing arts-based performances of understanding.

For the arts teachers, a lack of skill in connecting arts-based learning to the evocative question presented challenges. Ms. Araya instructed students in learning *about* and *in* the art form, but student efforts did not always align to the question she posed. The students did develop knowledge and skills in the art form, but the quality of work may have been of higher quality had they been encouraged to make artistic choices with a clear intention. On the other hand, Mr. Sotola was very clear about the evocative question

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and aligned arts-based performances with the core concept. Yet, he was not clear in teaching *about* the art form, so students did not develop explicit skills or knowledge in drama. Furthermore, he did not teach music at all. While the arts specialists effectively researched and developed knowledge in the non-arts content area to broaden the context of what they were teaching, a co-equal style presented a unique challenge. Specifically, striving for a co-equal style required the arts teachers to build a clear conceptual bridge when expanding traditional skills-based instruction toward understanding. Greater exposure and access to models of 21st century art lessons may have been instructive.

Mitigating factors also impacted the effectiveness of Ms. Araya and Mr. Sotola's lessons. Unlike the classroom teachers, the arts specialists faced numerous institutional realities including class cancellations, changes in location, and an overall lack of instructional time due to scheduling priorities. While the marginalization of arts education is a common problem in schools, when teachers like Ms. Araya and Mr. Sotola strived to integrate the arts in a more robust fashion, the institutional realities impeded on the unfolding of the creative process. The time needed for students to create and reflect was just not available, and the lack of consistent class meetings imposed on the fluidity of the lessons. Overall, the arts specialists faced additional hurdles as the classroom teachers were not required to account for diminished time or a lack of consistent contact with students.

One aspect of the lesson that all of the teachers struggled to implement effectively was authentic assessment. This challenge was the most persistent and consistent problem for the four teachers who strived for a co-equal style of integration. The co-equal style

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requires teachers to not only conceptualize disciplines in new ways but to view assessment differently as well. None of the teachers provided explicit feedback to students concerning their artistic choices during the lesson although analysis and modification of how ideas are constructed and applied is essential to student learning (Ritchhart, 2015). Feedback and reflection can "alter" the learning by pressing students to make deeper connections, to communicate more clearly, and to improve their skills for an intended purpose (Cornett, 2007). A lack of knowledge and skill in this domain of the lesson prevented the teachers from sustaining a co-equal style as learning *about* and *in* the arts required greater attention.

Furthermore, student participation in assessment is core to achieving a co-equal style of integration. The observer rating scale indicated that none of the teachers included the students in the construction of assessments. Additionally, the students missed opportunities to develop skill in providing constructive feedback. Feedback helps students to not only be more effective collaborators, but ultimately grounds learning, so the students are able to focus on the criteria for the project, to clarify their intentions, and to reflect more deeply on the purpose and quality of artistic choices. While the four teachers in the study encouraged students to be creative, they did not effectively implement ways for students to monitor their progress or to reflect on how they constructed understanding *in* the art form. Formative and summative assessments are integral to fostering understanding. While the four teachers in this study planned with students in mind and responded to demonstrations of student understanding in the third space, they did not deeply consider the value of teaching *through* the art form.

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Professional Development

  Extensive and ongoing professional development is an imperative to improving how teachers integrate the arts in classrooms (Gullatt, 2008; PCAH; Saraniero & Goldberg, 2011). Given the limited research on how professional development can be structured to best meet the needs of teachers who are striving for more robust practices, the professional development in this study was organized largely around the literature on how people learn, theories on 21st century teaching and learning, and best practices in professional development. More specifically, the courses were organized to support teachers in developing the skills, knowledge and dispositions needed to lead creative processes in the third space. The instructors also focused the professional development on the needs of the 'whole' teacher as a way to improve, transform, and encourage 21st century teaching and learning.

  When participating in the first three courses, the teachers discussed readings on arts integration theory to deepen and ground their practices. They participated in arts-based activities and field-trips to develop knowledge in the art forms. The teachers facilitated arts-based activities in a safe space as a means of overcoming fears and obstacles, developing problem-solving skills in action, and learning how to lead critical-response activities. During the last course, which paralleled this study, the teachers implemented their lessons and reflected on their instructional choices. Throughout the four courses, the teachers were framed as creative professionals with passions, interests, and a desire to construct new visions for teaching and learning in their classrooms (Kesson & Henderson, 2010).

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As is the case with any teaching or training event, the participants determined for themselves what was of greatest value and how it could be applied to suit their purposes (Feiman-Nemser, 2001). According to the four case study teachers, some aspects of the professional development were more influential than others. This section discusses the findings in terms of the last research question:

> *What do teachers draw on from their professional development (e.g., teaching for understanding principles, coaching, micro-teaching, peer feedback, theory, arts training) to inform their planning, instructing and assessing?*

Micro-workshops. All of the teachers were required to workshop some part of the lesson plan that they had been developing with their instructional coaches. For Ms. Ross, the micro-workshop helped her to identify arts-based strategies to implement during the lesson and encouraged her to think more creatively about how ideas could be connected across disciplines. During the post-observation interview, Ms. Ross suggested that seeing how an art teacher developed a lesson "was really cool" and helped her to think in new ways about how the arts could be integrated in her lesson. She referred back to what she learned during the micro-workshop when the drama lesson did not progress as she initially expected.

Ms. Araya also described the micro-workshop as fundamental to her growth. During the micro-workshop, she was able to experiment with how to ground a visual arts lesson through inquiry. The micro-workshop helped Ms. Araya to think of a more authentic perspective from which her students could initiate their art project. Ms. Araya's experience leading a micro-workshop also boosted her confidence. When the participants in her workshop produced numerous novel solutions to the artistic problem, Ms. Araya

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was both surprised and excited. The micro-workshop produced concrete evidence that placing the arts at the core of integration was not only possible but did not require that her disciplinary expertise become marginalized. As a result, Ms. Araya designed a lesson which placed the advancement of student technique as a pathway for her students to investigate both a design and a social problem.

Course Assignments. All of the teachers completed a series of arts integrated, performance-based projects to complete the program. Mr. Sotola relied on his artistic skills and knowledge to adapt the first assignment to his professional goals. Specifically, Mr. Sotola strung together several musical instruments, including cymbals and a triangle, to create a metaphor for his journey through the first class. Being able to concretize an abstract idea was an important first-step for Mr. Sotola in terms of developing his understanding of a co-equal style of arts integrated instruction. During the post-observation interview, Ms. Sotola explained, "I had no idea what arts integration was like especially co-equal, and I had no way how I was going to do it." Yet, the completion of the first project helped Mr. Sotola to understand that concepts that he found intriguing and relevant such as environmental justice could be investigated in and through the arts.

The instructors for the program required that the teachers complete the summative assignment in the form of a Pechakucha (i.e., short slide show). Ms. Bruno stated that this reflective and creative exercise helped her to identify not only what worked and didn't work in her lesson, but helped to "sustain" her excitement about placing creative processes at the core of instruction. During the post-observation interview, Ms. Bruno explained that she enjoyed having the opportunity to compare her initial goals for

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applying to the program with her accomplishments at the end of the program. This analysis not only confirmed that her goals were achievable, but she suggested feeling "confident" that she had the "tools" to branch out and expand her leadership role.

Collaborations. Ongoing discussions with teachers in the cohort and the instructional coaches impacted how the teachers viewed and implemented arts integrated lessons. Mr. Sotola, who struggled with developing an evocative question, explained that sharing questions with his colleagues helped him to judge his own efforts with greater clarity. Ms. Ross stated that the ongoing support of her coach and her colleagues during the Summer – even via texting – helped her to persevere through the challenges of designing a co-equal lesson. Ms. Bruno mentioned that working with colleagues and the coaches inspired her to "dig deeper" to make the connections between content areas more clear for her students. Ms. Araya entered the program with doubts about her learning abilities and concerns for how art teachers were perceived in schools. By working with other members of the cohort on a project about multiple intelligences, Ms. Araya was pushed to challenge her own assumptions. Although she once viewed her ways of knowing the world as flawed, Ms. Araya discovered her creativity and artistry to be assets. With a new vision and greater confidence, Ms. Araya moved into arts integrated teaching with greater certainty and a desire to teach 21st century skills. The teachers relied on each other and on the coaches when facing obstacles.

Summary of the Findings

This study was designed to answer the over-arching question: *What happens when teachers strive for a co-equal style of integration?* The findings demonstrate that the four

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teachers who strived to implement a co-equal style focused learning on student-centered practices. They demonstrated pedagogical creativity such as adapting materials and the use of space and time to create inquiry-based classrooms where authentic problems could be investigated. To focus arts-based instruction on understanding, the teachers enacted a variety of roles and shared ownership for the learning with students. The teachers benefited by developing lessons that aligned with their professional goals and aspirations. They also faced challenges particularly in terms of authentic assessment. In essence, the professional development at the core of this study modeled for and guided the teachers in striving to elevate how the arts were integrated in their classrooms. Yet, based on the findings, recommendations for improving professional development were also identified, particularly relating to the specific knowledge and skills teachers need to improve to support student reflection in the third space. The limitations of the study as well as the implications and contributions to the field will now be discussed.

Limitations

The intention of this study was to investigate how teachers may deepen the integrity of arts integrated planning, instructing and assessing to better match the unique skills, knowledge and dispositions required of 21st century learners. I designed a case study for this research because a co-equal style of integration is the least practiced and requires a deep investigation into teacher decision making when planning for and instructing in the third space (Hamilton & Corbett-Whittier, 2013). Like all cases studies, the unique aspects serve as both a benefit and a limitation. As this research is intended to

impact how a co-equal style of integration is perceived and to generate future research, the limitations must be clearly stated.

The Cases

The teachers who participated in this study were diverse in terms of their disciplinary expertise, teaching experience, and prior knowledge of arts integration. Yet, they did share some common traits which may limit the generalizability of this research. All of the teachers who participated in the professional development program were highly motivated and demonstrated persistence and commitment to finishing the program of studies. The teachers also worked for a school system that supported arts integration. In another environment and with other participants, the findings may be quite different.

The Art Forms

Although I made a decision to include a variety of art forms and non-arts disciplines in this study to broaden the nature of the findings, the specific instructional practices and adaptations to the framework are quite unique. Any mixture of disciplines will result in unpredictable events in the third space. Each art form has distinctive elements and offers unique possibilities for learning (Eisner, 1991). Furthermore, these are not parallel cases since drama and language arts may have more obvious connections than dance and mathematics. Additionally, due to the nature of creative processes and arts experiences, each event in the third space is transitory and cannot be replicated. While the framework used in the study may be applied to other research, the teacher's decisions and the interactions of variables will remain unique.

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The Methods and Methodology

Several aspects of the study that were conceived of as benefits could mitigate the dependability of the findings (Lincoln & Guba, 1985). My relationship with the teachers included instructor, coach, and researcher. While I frequently clarified my goals for each of these differing roles and was no longer an instructor while conducting the research, the participants may have modified their responses during interviews as a result. The teachers may have also made different instructional choices had I not been present in their classrooms.

In terms of observing and capturing the complexity of teacher practice, the observation rating scale was very useful. However, the number of indicators was too unwieldy. A more refined instrument with fewer overlapping variables may have improved efforts to interpret teacher skills and knowledge.

Lastly, the study does not closely examine student outcomes or consider the long-term impact of the professional development. While student learning was documented, particularly in relationship to teacher decision making, the quality of that learning was not closely evaluated. Teacher challenges with facilitating reflection and developing authentic assessments also limited insights into how student learning may have evolved over time. Additionally, potential changes in teacher decision making beyond the scope of the program or long-term commitment to a co-equal style of integration are not explored.

Implications and Contributions

Twenty-first century conditions impact student identities, ways of knowing the world, aspirations, social and economic realities, and future possibilities as citizens and workers. Twenty-first century schools are promoted as a means to create "a learning society" where individuals not only "adapt to changes in the nature of work" but also grow into "whole human beings" who develop a desire "to learn how to learn" and demonstrate "intellectual curiosity" (International Commission on Education, 1996, p. 21). Historically, artists were viewed as essential members of a community who demonstrated a keen ability to craft stories, dances, songs, and artifacts that both contained rich traditions and elevated the emotional and spiritual dimensions of human existence. In other words, artists worked to record, codify, and interpret events, so the meanings could become explicit and resonant. Through imagination and creativity, artists have helped "humankind to better understand itself, its nature, and everything of importance that it has created and invented" (p. 21).

The history of arts integration in public schools demonstrates enormous possibilities and persistent challenges. While the arts are promoted, "as a vital part of the culture and life of this country" (PCAH, 2011, p. 48), they do not necessarily hold a valued place in public schools. Furthermore, even when the arts are integrated across the disciplines, the rationale is as likely to be focused on improved test scores and attendance or as a means to address budget cuts as on a pathway to deepening student understanding (Rinne, 2016). Yet, developing understanding is critical to the success of contemporary learners who are confronted by a fast-changing world where previous barriers between

individuals, cultures, ideas, and nations have all but disappeared through technology.

Twenty years of standardization, high-stakes accountability measures, and technical

logics have downplayed the importance of student imagination, creativity, and problem

solving during learning. Furthermore, creativity and artistry in teaching have been

discouraged, ultimately obstructing the teacher's ability "to improve the quality of their

performance and their well-being" (Caspersen, 2015, p. 46). McTigue and Seif (2014)

submit, "contemporary education must shift from an emphasis on knowledge acquisition

for its own sake to preparing learners to understand ideas and processes that they can use

and apply flexibly and autonomously (p. 15)." Artists have served an important role in

society by provoking deeper thinking and contemplation of matters of significance.

Teachers may fulfill this role as well when creativity is placed at the core of instruction.

This study confirms that professional development focused on conceptual thinking,

creativity and reflection may result in more robust arts integrated practices (Strand, 2010)

that orient teaching and learning toward understanding. However, the findings also

suggest that several aspects of how the arts are integrated in schools and how teachers are

trained to implement a co-equal style require greater consideration.

Arts Integration Practices

While the teachers in this study demonstrated that they could create an

environment where students were able to engage in answering relevant questions, the

four teachers faced challenges when working in the art form, particularly in terms of

providing substantive feedback. Strand (2010) suggests that collaborations help to

promote strong connections both in terms of improving relationships and in terms of

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integrated thinking. The history of the field shows that schools frequently turn to external providers to partner with teachers to deliver arts integrated lessons. While this study does not investigate the quality of such partnerships, the findings suggest that greater collaboration between classroom teachers and arts educators within schools may be beneficial. Such collaborations may improve the sustainability of arts integrated reforms, lower the costs, and validate the role of arts specialists in schools. For example, arts educators may be of particular value in terms of filling in gaps in teacher knowledge in the art form. Arts educators and classroom teachers would also be able to share information about students, curricular goals, and community-based projects. While the institutional challenges faced by the arts educators in this study may make such partnerships difficult, schools that wish to support a more robust approach to teaching and learning may need to think more creatively about how to design schedules where students have greater access to the arts and teachers have more time to collaborate.

Professional Development

As a result of the professional development, the four teachers in this study envisioned themselves and their classrooms in new ways. They integrated the arts as a means to both engage all learners and provide multiple pathways for students to construct understanding and apply their insights. The professional development supported teachers in taking risks and manifesting creative dispositions. The teachers also implemented a more elevated form of arts integration by creating classroom environments where "students make sense for themselves of varied learning experiences" and "pull these together to make one view of their world and of their place in it" (Parsons, 2004, p. 775).

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Striving to become creative pedagogical experts helped to transform their goals, identities, and practices to better align with the needs of 21st century learners.

While the professional development at the core of this study did support teachers in striving for a co-equal style, the teachers experienced challenges which require further consideration. In particular, both arts and non-arts educators need to spend more time and attention on developing skill in teaching *through* the art form. The findings also suggest that classroom teachers would benefit from even greater immersion and experience learning *about* and working *in* the art forms. The arts educators may need additional support in contextualizing their curriculum beyond a more traditional skills-only approach. The arts integration for understanding framework may also need refining, so teachers view it as more manageable and relevant to daily practice. In terms of content, the organization and structure of the professional development did support teachers in developing flexible mindsets; however more time spent encouraging "productive collaborative partnerships" may help to elevate teacher practice and address gaps in knowledge (Pruitt, Ingram, & Weiss, 2014).

Research

This study addresses a gap in the research by offering thick descriptions of what happens when a theoretical proposition (i.e., co-equal style) meets real-world practice. Areas for future research may include more intensive investigations of what a co-equal style looks like in a specific art form or non-arts discipline. A study of one discipline may provide a more exhaustive look at the variables that impact teacher decision making. Studies that delve more deeply into student learning and outcomes with respect to 21st

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century standards would also be useful. Finally, a study that considers the sustainability or long-term impact of professional development in a co-equal style would be instructive.

Conclusion

The 21st Century is a time of immense change and possibility. The passage of the *Every Student Succeeds Act* (ESSA, 2015) offers states and district leaders with greater flexibility in terms of developing goals for teaching and learning. Institutional realities for teachers will certainly change as accountability measures are modified to meet state and district level goals. New visions and goals for professional development will be needed to address yet another shift in the educational paradigm. A broader notion of creative pedagogical expertise will be necessary to address the new urgency for performance-based assessments.

Access to professional development focused on a co-equal style of integration could help to shift the way educators view the goals of teaching and learning in 21st century classrooms. While arts integration is a reform that has been considered and attempted for almost 100 years, the benefits for students may be greater than previously imagined. Ambitious teaching practices in and through the arts are core to understanding, and methods that cross disciplines, cultures, and epistemologies are greatly needed in the 21st century educational context. When teachers integrate the arts with fidelity, students are encouraged to answer meaningful questions that may be as old as time or as new as the latest release of the iPhone. In sum, this study suggests that new ways of thinking about arts integration and professional development may be in order. As is the case with any creative endeavor, the hope is that when this study meets the eyes of the reader the

result is deeper contemplation, greater understanding, and a desire to ask new questions that will result in even more meaningful insights.

Appendix A: Teaching for Understanding Framework

Researchers at Project Zero (Harvard University) developed a four-part framework to assist teachers in planning and assessing for understanding (Perkins & Blythe, 1994). This framework is presented as the following:

I.   Generating topics – Teachers brainstorm and identify subject matter that can be used as a platform for students to develop understandings. Theorists encourage teachers to choose topics that are central to the discipline, accessible and relevant to students, and connect to diverse topics "inside and outside of the discipline" (p. 6). While the external anatomy of a fish is described as a topic in science, this would not qualify as a topic for understanding. However, understanding the causes and consequences of environmental policy decisions in relationship to animal extinction does qualify.

II.   Understanding goals – Since generative topics can lead to a multitude of different understandings, teachers are encouraged to create a few understanding goals to narrow the instructional focus. Teachers are urged to frame these understandings using sentence starters such as "Students will understand that" or "Students will appreciate that" (p. 7). An example of an understanding goal that relates to the topic above could be stated as: Students will understand that maintaining a balance in the ecosystem can be very difficult to achieve as people have differing relationships with the earth.

III.   Understanding performances – Teachers need to provide opportunities for students to engage in performances that will deepen understandings. Instruction throughout the unit should focus on understanding goals. While knowledge and skills may be required for students to develop understandings, the main instructional focus is providing opportunities for students to actively engage in learning events that extend and deepen understandings. If students conduct interviews with politicians, farmers, and environmentalists and present multiple points of view on the topic through a presentation, this would be considered an understanding performance. Application of understandings is crucial.

IV.   Ongoing Assessments – As understandings develop over time, teachers need to develop criteria, provide timely feedback to students, and build in time for student reflection. Teachers are encouraged to work with students to develop criteria for tasks and performances. Teachers are also urged to provide students with frequent opportunities to work collaboratively, to offer feedback to peers, and to reflect on their own work in multiple ways. All of these efforts deepen and reinforce understandings.

Appendix B: Arts Integration for Understanding Framework

Phase One – Generative Topics

Make a list of topics you cover in your discipline:

Circle two or three topics that might contain a genuinely rich array of meaningful connections to students' lives. *(e.g. the external anatomy of fish versus the delicate balance between environmental changes and extinction)*

Develop an evocative question (theme) that can be generated from one of the topics. (*eg. Is eliminating pollution a global responsibility?)*

From what unique lens or perspective might this theme be considered in your discipline? What questions, problems, or dilemmas might be explored?

What is it about the nature of the art form that may add to this perspective?

Phase Two – Understanding Goals

Develop understanding goals (at least one for each discipline (arts/non-arts) based on the evocative question (theme) that you have identified.
    (Students will understand that or Students will appreciate that…)

Develop an inquiry-based question to guide the exploration of these understandings
- These are open-ended questions that you can share with your students
- Think in arts-integrated terms if possible

Research the topic and select a text and supporting materials (articles, chapters, music, art, etc.) that might be useful in helping students to investigate the theme and understanding goals.

Phase Three – Understanding Performances In and Through the Arts

Evocative Question/Theme: Is eliminating pollution a global responsibility?

Performances help students build and demonstrate their understandings.

Understanding Goal	Arts Strategy/ Understanding Performance	Art Elements	Non-arts Elements	Introductory Guided Culminating Performance
Ex. Unfavorable weather and climate may cause increased migration	*Artful Thinking Routine*	*line, color*	*Background on Sweden*	*Introductory*

Phase Four – Ongoing Assessments

These assessments occur frequently and inform **students and teachers** both about what students currently understand and how to proceed with subsequent teaching and learning.

Understanding Goal	Evidence to Assess Understandings	Types of Feedback
Ex. Unfavorable weather and climate may cause increased migration	*Think, Pair, Share; Group Discussion; Worksheet for Think, Pair, Share; Student written Reflection*	*Informal, Written Feedback, Rubric, Feedback from Classmates in Discussion, Self-Assessments, Presentations, *Portfolios*

Appendix C: Arts Integration for Understanding Lesson Plan

Lesson Number: Date:

Evocative Question:

Today's Objectives:

    ART:

    NON-ART:

Today's UNDERSTANDING GOAL (s):

Instructional Focus (Circle):

Sparking Interest – (Introducing Art forms, Activating Prior Knowledge, Creating Anticipation for Inquiry)

Deepening Inquiry and Shared Understandings – (Developing Skills, Building Concepts, Growing Knowledge, Experimenting with Art forms, Manipulating ideas in and through the Arts, Deepening Understandings)

Acknowledging Understandings /Revising – (Reflecting, Presenting, Sharing, Explaining, Modifying, Providing Feedback, Assessing Understandings)

DESCRIBE PROCEDURES/ ACTIVITIES: (Activity/Minutes/Grouping)	**DISCIPLINARY FOCUS** Artform= (M,V,D, Dr) Non-Art = (M,LA, S, SS) Integrated = (AI)	**PERFORMANCES to demonstrate UNDERSTANDING** (see goal)	**ASSESSMENT of UNDERSTANDIN G PERFORMANCE** (when applicable)
Step One:			
Step Two:			

Appendix D: Observation Rating Scale

ORGANIZATION/COHESION OF TFU LESSON				
During the session, there was evidence of	**Not at all**	**Minimal**	**Partially**	**Extensively**
Understanding goals are conceptually based	**1**	**2**	**3**	**4**
Understanding goals are skills based	**1**	**2**	**3**	**4**
Instructional decisions guide students toward under. goals	**1**	**2**	**3**	**4**
Instruction is inquiry-based	**1**	**2**	**3**	**4**
Performances align with understanding goals	**1**	**2**	**3**	**4**
Performances have clear criteria	**1**	**2**	**3**	**4**
Performances support investigation of understandings goals	**1**	**2**	**3**	**4**
Students construct understandings	**1**	**2**	**3**	**4**
Students apply understandings	**1**	**2**	**3**	**4**
Students demonstrate under. in variety of ways	**1**	**2**	**3**	**4**
Students clarify understandings	**1**	**2**	**3**	**4**
Students receive feedback (from peers or teacher)	**1**	**2**	**3**	**4**
Assessments align with understanding goals	**1**	**2**	**3**	**4**
Assessments correspond to performance criteria	**1**	**2**	**3**	**4**
Assessments provide opportunities for modification	**1**	**2**	**3**	**4**
Comments (related strengths/weaknesses):				

ORGANIZATION/COHESION OF TFU LESSON			
RELATIONSHIP OF ARTS and NON-ARTS DURING INSTRUCTION			
During the session, there was evidence of	**Not at all**	**Single**	**Integrated**	**Co-Equal**
Objectives are established	**1**	**2**	**3**	**4**
Connections between disciplines are made	**1**	**2**	**3**	**4**
Activities are authentic	**1**	**2**	**3**	**4**
Knowledge is constructed	**1**	**2**	**3**	**4**
Students apply aesthetic sensibilities	**1**	**2**	**3**	**4**
Students develop original ideas	**1**	**2**	**3**	**4**
Student assumptions/beliefs are challenged	**1**	**2**	**3**	**4**
Students receive specific feedback	**1**	**2**	**3**	**4**
Students reflect on applications of knowledge	**1**	**2**	**3**	**4**
CLASSROOM ENVIRONMENT			
During the session, there was evidence of	**Not at all**	**Minmal**	**Some**	**Extensively**
Students choose performances	**1**	**2**	**3**	**4**
Performances allow for student options and choices	**1**	**2**	**3**	**4**
Performances support multiple perspectives	**1**	**2**	**3**	**4**
Performances consider diverse funds of knowledge	**1**	**2**	**3**	**4**
Performances are process-oriented	**1**	**2**	**3**	**4**
Teacher encourages risk-taking	**1**	**2**	**3**	**4**
Teacher encourages problem-solving	**1**	**2**	**3**	**4**
Teacher encourages active-learning	**1**	**2**	**3**	**4**
Students collaborate during performances	**1**	**2**	**3**	**4**
Students have authority to make decisions	**1**	**2**	**3**	**4**
Students establish assessment criteria	**1**	**2**	**3**	**4**
Students have opportunities to revise performances	**1**	**2**	**3**	**4**
Comments (related strengths/weaknesses):			

Appendix E: Pre-Observation Interview Questions

CASE STUDIES	Interview Questions: Semi-Structured
Interview 1	What are your hopes and concerns for these lessons?
Understanding Goals	What are your goals and objectives for this lesson? • Why have you selected these goals? • Would you say these goals are more skills oriented or conceptual? Why? • How do these goals represent the ways of knowing that are specific to your discipline?
	What do you hope students learn from these goals?
	What is the relationship between your goals and your daily objectives?
Understanding Performances	What do you expect to see students doing in class? • What do you hope students actually accomplish? • What may guide your decision making?
	How do the understanding performances relate to the goals? • What role do the arts play in these performances?
Learning Environment	What kinds of guidelines/configurations for students have you created for these lessons ? Why?
	What is your role in the lesson? How will you position yourself in relationship to the students? What expectations do you have for how students would interact with one another and with you?

Appendix F: Post-Observation Interview Questions

Post-Observation Interviews	(Semi-Structured)
Daily Interviews after Lessons	What are your thoughts on today's lesson? How did your instructional choices relate to your goals? Why did you choose to do.........? What did you notice about student performances? What did you learn from this lesson? What might you do differently next time? How did this lesson differ from the last?
Interview after Lesson is Completed	This interview has four sections, and we're actually going to talk about the entire process from creating the lessons, thinking about the lessons, planning the lessons, up to having taught the lessons. **Part One:** Describe your process in developing your arts integration for understanding lesson plan. Is this process different from how you traditionally plan? How so? What challenges did you experience with this process? Do you see any benefits? If so, what? How did this process influence your understanding of arts integration? **Part Two:** What role did the understanding goals play when you were teaching the lesson? What have you discovered about teaching for understanding? What do you find challenging about teaching for understanding? What have you discovered about a co-equal style of integration? What do you find challenging about arts integration? What are the benefits? **Part Three:** What roles did you play during the lesson? Did you notice any impact of teaching for understanding on your relationships with students or with each other? How has teaching for understanding impacted your practice? How has teaching for understanding impacted your perspective on teaching and learning? How would you describe the relationship between arts integration and teaching for understanding? Do you think that you will continue teaching in this manner? Why? Why not? **Part Four:** With respect to the entirety of the professional development program, what has been most helpful in your development of arts integration practices?

Appendix G: Observation Protocol

IDENTIFYING INFORMATION		
Date:	**Location/Site:**	**Case Study:** A B C D
Start time- End time:	**No. of Students**	**Total minutes observed:**

Understanding Goals:
Daily Objectives:
Art:
Non-art:
Evocative Question:

Minutes	**Activity**	**My Thoughts and Questions:**

Appendix H: Focus Group Interview Questions

AI COHORT	Focus Group: Semi-Structured
	What word would you use to describe your arts integrated teaching so far?
	What are you noticing about your practice?
	What has been most unexpected for you?
	What are you noticing about your students?
	What has been your greatest challenge?
	Are you implementing a co-equal style of integration? Why? Why not?
	What role has teaching for understanding played in your lessons?
	How do you make decisions when the events differed from the plan?
	What do you hope to work on in terms of your arts integrated practice?
	Given your discipline, what has been most challenging/rewarding about teaching for understanding?

Appendix I: Coding Table

Goals	NA content 10 Learning with 7 Developing empathy 5 Learning through 4	Creativity 10 Arts Skill 9 NA Concept 9 Probl Solv7 Reflection 7 Conne A and NA 7 Auth Unders 6	Authentic instruct 14 Multiple perspec 8 Agency 6 Critical think 6	Arts Knowledge 11 Non - Arts Skills 10 Non-Arts Concept 9 Student Choice 9
Instructional Focus	Learning with 9 Learning About 6 Learning in 4	Learning About 14 Art Knowl 13 Learnin Throu 13 Learning in 9	Learning About 15 Learning with 14 Co-equal 8	Learning In 25 Learning Through 14 Learning With 10
St. Learning	Na Knowledge 14 Integrated Understanding 7 Art understanding 6	Art Knowledge 9 NA Knowledge 8 Arts skill Integr concept 6	NA knowledge 11 NA Concept 9 Constructing in art form 8	NA Concept 24 NA Skill 17 Problem Solving 16
Role	Co-constructor 18 Artist 10 Advocate 6 Designer 5	Artist 17 Advocate 17 Co-constructor 15	Co-constructor 42 Dem Leader30 Designer 23 Artist 20	Co-Constructor 46 Coach 32 Designer 23 Artist 20
Discourses	Group work	Creating art 5 Modeling 4	Creating Art	Art making 8 Discussion 6 Math Problems Small Group
Benefits	Student Engagement 6 Multiple ways of Knowing 6 Constructing understanding4	Engagement 19 Reflection17 Teach Enth.14 Teach Effic.13 St. Creativity 11 Auth. Applic of Understanding 8	Community 25 Student Int 20 Tch Reflection 20 Diff Instruct 18 Collaboration 17 St. Ownersh 14 St. Creativity 14	Student Engagement 47 Student Efficacy 34 Teacher Excitement 28
Challenges	Lack of art knowledge 4 Co-equal 4	Instu. Reality 17 Lack of clarity 15 Schedule 15 Time 14 Space 10	Planning 25 Institu. Real. 24 Time 23 Noise 14	Time 18 Teacher Inhib. 10 Lack of Clarity in Arts 10
Professional Devel.	Model lesson Micro-workshop	Micro-workshop 5 Class Work 4	Framework 5 Classes 3	Coaches 4 Assignments 3 Model Lessons2
Observation scale (+)	Clarify Underst Constr. Underst Collaboration	Inquiry based Construc Unders Active Learning Autonomy Collaboration	Authentic Original ideas Modifications to Understandings	Inquiry Based Constr unders Active Learning Collaboration Risk Taking
(-)	Assessment/Refl.	Assessment/Feed back	Assessment/Feed back	Assessment
	Ross	Araya	Sotola	Bruno

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