AN INVESTIGATION OF THE TEACHING PRACTICES OF MUSIC TEACHING ARTISTS PARTICIPATING IN FOUR SELECTED ELEMENTARY SCHOOL ARTS INTEGRATION PROJECTS

by

Olga M. Vazquez

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ARTISTS PARTICIPATING IN FOUR SELECTED ELEMENTARY SCHOOL ARTS

INTEGRATION PROJECTS

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Olga M. Vazquez

This dissertation was prepared under the direction of the candidate's dissertation advisor, Dr. Gail Burnaford, Department of Curriculum, Culture, and Educational Inquiry, and has been approved by the members of her supervisory committee. It was submitted to the faculty of the College of Education and was accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy.

SUPERVISORY COMMITTEE:

Jail Burnaford, Ph.D.

Dissertation Chair

John D. Morris, Ph.D.

June Revell Barrett, Ph.D.

Emery Hyslop-Margisan, Ph.D.

Chair, Department of Curriculum, Culture, and Educational Inquiry

Valerie Bristor, Ph.D.

Dean, College of Education

ABUTA A HOLD

Date

O7/07/2014

Date

Date

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ABSTRACT

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This mixed methodology study investigated the arts integration practices of music teaching artists participating in four selected elementary school arts integration projects in the United States. This study also explored the possibility that music teaching artists' formal education, arts integration training and professional development, and their own attitudes as well as different stakeholders' attitudes about arts integration and music education impacted their arts integration practices. The explanatory two-phase design of this study began with the collection and analysis of quantitative data and was followed by the collection and analysis of qualitative data, thus connecting the results from the former to those from the latter. The quantitative data provided information for purposefully selecting the interview participants who provided the qualitative data collection in phase two.

The data gathered in this study indicate that the music teaching artists shared

similar beliefs about arts integration but that they believed their school leaders' goals and objectives differed from their own. The data also provided evidence for concluding that the music teaching artists believe that the most successful arts integration projects are those that are collaborative partnerships between an arts specialist or classroom teacher and a teaching artist. A unexpected finding in this study was the teaching and exploration of *sound* in arts integration projects team taught between a sound teaching artist,—some without musical backgrounds or formal training—a music teaching artist, and a classroom teacher

The statistical analysis in this study regarding the degree to which formal education, arts integration professional development and training, music teaching artists' attitudes about arts integration, and the beliefs held by music teaching artists regarding school leaders' and their arts organization's administrators' attitudes about arts integration were predictors of the arts integration practices as self-reported by music teaching artists produced results that were non-significant.

The content analysis of curriculum documents and student products submitted by the study participants revealed information to support the findings from the interview and survey data.

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Chapter One: Introduction

Teaching artists live and work in a fascinating unique world. Who are these teaching artists and what do they do? Some believe that "the term Teaching Artist currently describes a practice and not a profession" (Booth, 2003, p. 9). Booth proposes a working definition of a teaching artist as "a practicing professional artist with the complementary skills, curiosities and sensibilities of an educator, who can effectively engage a wide range of people in learning experiences in, through, and about the arts" (2010, p. 2). A teaching artist is a hybrid in two challenging worlds, one of an artist and the other of an educator. This dual role is central to the characteristics that describe them. More specifically, these attributes include "a fluid combination of skills of art and teaching; the capacity to actively engage the widest array of people in creative inquiry processes that open up relevant discoveries in each individual; the reach for a wide range of connections between art and anything else that is important to a wide range of participants; the ability to authentically model the power of artistic thinking, creating, perceiving, reflecting, attending" (Booth, 2003, p. 11). These are all important abilities, most relevant to this study, and worth emphasizing: making connections between art and other disciplines and areas of life, referred to in this study as music standard #8 or arts *integration*; authentically providing critical thinking skills, skills considered to be the Four Cs by business, education, nonprofit, and policy leaders across the country; and engaging students in the process of art making and self discovery, an element needed for preparing all students for future participation in the arts and lifelong learning.

The National Association for Music Education initially introduced the topic of arts integration or cross-curricular teaching in 1994 when it included two interdisciplinary standards in its National Standards for Music Education; these are Standard #8, "understanding relationships between music, the other arts, and disciplines outside the arts" and Standard #9, "understanding music in relation to history and culture" (National Association for Music Education, 2014). The standards for music education are reflective of societal trends and technological advancements; these factors have always been the force behind music curricular changes in the United States (Mark & Gary, 2007). The creation of national standards in music represented an evolution and a contemporary transformation in the field of music education, as no such framework for teaching music had ever been so explicitly addressed. The inclusion of these two standards offers some indication of how important integrative learning is and will continue to be to the future of music instruction in schools. Of particular interest to this study is Standard #8 or arts integration for which teaching artists are models for delivering and addressing.

The results of a 2010 study produced by the American Management Association (AMA) indicated that beyond the basic Three Rs (reading, writing, and arithmetic), businesses will be seeking employees with other skills such as critical thinking and problem solving, effective communication, collaboration and team building, and creativity and innovation. These skills, referred to as the Four Cs (critical thinking, communication, collaboration, and creativity), "will become more important in a fast paced, competitive global economy" (Partnership for 21st Century Skills, 2010) than the Three Rs. It seems more essential than ever for arts experiences, specifically musical in

this study, to be offered in integrative ways in order to reach all students regardless of their musical talents, cultural traditions and social environments, and school contexts.

Teaching artists are exemplars for stimulating student engagement in the artistic process and for providing opportunities for learning through inquiry, reflective thinking, and rich deep learning (Booth, 2003).

During the past few decades, this balance or combination of artist and educator skill sets have enabled teaching artists to form partnerships with individual schools, school districts, community groups, and arts organizations throughout the United States. Their journey, however, has been a difficult one and the type of work has evolved since the first teaching artists were hired in 1889 at Chicago's Hull House (Rabkin, 2012). Cuts in arts education funding, the creation of the national standards, and the tensions between teaching artists and school arts specialists have added to the complexity of being able to fulfill their goals as artists and educators. Many feel that their motivation is led not only by their desire "to teach in order to contribute to their community and social change" (Rabkin, 2012, p. 8) but also by a more personal, intriguing, and distinctive reason: they feel that teaching makes them better artists. Without a doubt, the contributions of teaching artists to arts education, social change, and educational reform in American public schools deserve more attention. This study investigated the work of music teaching artists as it relates to arts integration projects implemented in four selected arts organizations across the nation.

Statement of the Problem

Arts integration is a term that has recently gained recognition with teachers of the arts and academic disciplines. Yet, music specialists have had difficulty in addressing

Standard #8 (Byo, 1999; Orman, 2002) in terms of how to teach music in connection with the other arts and with disciplines outside the arts. It seems that a main impediment for addressing arts integration in the music classroom has been limited time. Contact time with students, where the focus of classroom time may be more on addressing other music national standards, may have already been reduced or eliminated in order to meet No Child Left Behind (NCLB) academic requirements (McMurrer, 2008) and having the time for collaborative planning with other teachers may be two of these barriers. Another obstacle for limited practice of arts integration in classrooms may be the perception, perhaps based in reality, that the art form in some integration programs is used solely for gaining knowledge in the non-arts content area, where the art is not for art's sake but for the sake of learning the other subject area. It is also during this time that the growth of teaching artists across the country is evident (Booth, 2010).

As implementers of integrative units of study that incorporate music as the arts discipline along with at least one non-arts subject area, the growth of teaching artists in recent years could be attributed to the decline in federal and state funding for arts education as well as school reform and the need for cross-disciplinary instruction that addresses both arts and non-arts standards (Remer, 2003). Research indicates that many music specialists seem less able and confident in addressing music education standard #8 than do general classroom teachers (Byo, 1999), and of the nine music standards, the integrative ones, which inspire critical thinking, creativity, and interdisciplinary connections, together encompass less than 5% of the time spent on music instruction (Orman, 2002). Again, the obstacles music specialists have to overcome in order to adequately address all the standards are multiple and as external partners in arts

education, teaching artists seem to be able to assist with this challenge. However, the rise of the number of teaching artists and their level of responsibility in recent years has been perceived by many educators as a threat to music specialists who hold teaching positions in schools today (Booth, 2010). Others argue that the presence of music teaching artists in schools has helped raise questions about the importance of providing continuous musical experiences for students and has contributed to highlighting the academic benefits offered to students through musical learning and arts integration. In either case, tensions exist today and classroom teachers are more likely than music specialists to be active collaborators in arts integration projects with teaching artists (Rabkin, Reynolds, Hedberg, and Shelby, 2011).

Arts organizations, including performing and educational organizations such as The John F. Kennedy Center for the Performing Arts (Kennedy Center), the Center for Creative Education (CCE), Chicago Arts Partnerships in Education (CAPE), and the Metropolitan Opera Guild (Opera Guild), have employed teaching artists as a way of reaching out to school learning communities while offering arts integration programs that directly connect the music teaching artist with a general academic classroom teacher. These organizations have created arts education programs that address the arts standards while creating explicit connections to other arts and non-arts state standards. They often promote their programs as being able to enhance academic achievement and many of them focus their efforts in schools with lower socioeconomic levels and academic achievement, a commendable venture since cities with lower poverty rates and fewer minorities benefit from a higher art specialist to students ratio (Rabkin, 2012).

Some arts organizations, such as CCE and CAPE, have partnered with school districts to implement arts integration through collaborative efforts between the music teaching artists and classroom teachers who together plan and implement the arts integration units of study. Some, such as the Kennedy Center, focus on providing professional development for classroom teachers, enabling them to learn from the partnership how to integrate the arts into their daily classroom instruction. Still others, such as the Opera Guild, offer both the collaborative partnership model and the arts integration professional development programs specifically designed for classroom teachers. These different models, offered by arts organizations across the United States, have originated from various funders' program evaluation requirements that ask organizations to demonstrate student academic achievement through their arts education programming.

The recent focus by federal and state governments on academic achievement has undoubtedly devalued the importance of music in comparison with other subject areas (Mark & Gary, 2007). The combination of a more performance-based music curriculum with the perception, due to high stakes testing, of the unimportance of music education may have contributed to the sense of urgency felt by music educators to defend music instruction in schools today. The recent increase in music education research (Mark & Gary, 2007), especially research related to the effects of student participation in music on learning gains in other subject areas (Vaughn, 2002; Gromko, 2005), has positioned these effects as a possible, though questionable, justification for saving music in public schools (Saving music by injecting it across the curriculum, 2006).

Action research studies and studies regarding teaching effectiveness or the increase of students' musical skill levels in the traditional music classroom seem to make up the majority of studies in the field (Brittin, 2005; Butler, 2001; Colprit, 2000; Hellman, 2002; Madsen, 2003), and articles related to personal experiences and observations made within music specialists' own music classrooms are abundant (Barron, 2007; Blair & Kondo, 2008; Brown, 2008; Radley, 2008; Russell, 2006). A paucity of research exists in terms of empirical and experimental studies related to arts integration practices in music.

At the same time, the numbers of qualitative research studies in the field of music education seem to be growing. Kantorski and Frey Stegman's content analysis study (2006) of qualitative research dissertations in music education between 1998 and 2002 revealed that two of the most researched topics were multicultural themes and curriculum integration. In addition, the results of their study suggest not only that qualitative studies in music education are gaining momentum but that the most-researched topics are the ones that have a need for further investigation. Although an increase in integration studies is imminent, more research is needed in the specific field of integration in music education.

At a time when the business world is seeking creativity, innovation, critical thinking, team-building, and self-discipline among its employees, music instruction in schools has gained increased attention because its role in educating students in these skills seems vital. The musical skills and knowledge learned in the music classroom may be important and beneficial to students for lifelong engagement in music, but more meaningful experiences may be obtained when connections are made or when musical

experiences relate school music with the music outside of school. The goal for musical instruction in schools today seems vague. Is it to develop music enthusiasts and connoisseurs, nurture music creators and performers, provide sensitivities toward understanding and respecting varied cultures while developing a global citizenry, or expand all students' thought processes to be more creative and innovative for the 21st century global society in which we live? Perhaps it is a combination of all of these things. The investigation of the practices of music teaching artists may provide some useful information regarding arts integration approaches and the contributions that the teaching artists' work has made to the music curriculum in general as well as to the curriculum that is routinely taught by music specialists across the country. Such investigation may also provide interesting insight into ways of engaging all students in meaningful musical experiences and may even provide a new way of perceiving music education in the United States.

Purpose of the Study

The purpose of this study was to investigate the arts integration practices of music teaching artists participating in four selected elementary school arts integration projects in the United States. The study also sought to understand to what degree formal education, arts integration training and professional development, and attitudes held by music teaching artists and different stakeholders toward arts integration and the value of music in education impact the level of arts integration practices of these music teaching artists. In addition, the study proposes to further examine how these arts integration practices, demonstrated and self-reported by the music teaching artists, relate to the different types of arts integration approaches and best practices in the field of arts

integration in music.

Definition of Terms. In this study, the following definitions were used.

Arts Integration: A curricular design focusing on a big idea (Bruner, 2003) or shared concept that addresses larger curriculum issues such as "inquiry, democratic processes, and problem solving" (Burnaford with Brown, Doherty, and McLaughlin, 2007, p. 13). In this approach to teaching, an arts medium is taught simultaneously with at least one other discipline of study (Rabkin & Redmond, 2004, 2006; Snyder, 2001) regardless of the level of content addressed and the degree to which each discipline of study is benefitting from the integration. The approach of implementation may include a teaching artist working together with non-arts classroom teachers in regular in-school classrooms or afterschool projects. It may also include student-based programs, in which the curriculum is planned and implemented by the teaching artist/teacher team, and teacher-based programs, often designed by the arts organizations, that focus on professional development of arts integration training for classroom teachers.

Arts Integration in Music: The same as above, with music as the arts content area, and directly relating to Music Education Standard #8, "understanding relationships between music, the other arts, and disciplines outside the arts" (National Association for Music Education, 2014).

Arts Integration Practices: The different kinds of approaches, strategies, and learning activities used when music teaching artists are implementing an arts integration curriculum. The approaches to arts integration may include teaching music as a way to learn in another non-arts content area, teaching music as a way to change the mood of the classroom or build self-esteem or creative expression, teaching music as a way for

students to participate in school or community events, teaching music simultaneously with a non-arts content area, teaching music using a big idea or concept that the curriculum subjects share across both music and non-arts content areas, and planning and implementing an arts integrated curriculum together with an arts specialist or a classroom teacher (Booth, 2003, as cited in Burnaford with et al., 2007; Bresler, 1995; Burnaford, Aprill, and Weiss, 2001, as cited in Burnaford with et al., 2007; Rabkin & Redmond, 2004, 2006; Snyder, 2001). The strategies and learning activities for arts integration may include learning objectives in music and non-arts content areas, inquiry questions, curriculum strategies, assessment strategies, community resources, parent participation, collaborative partnerships, and teacher professional development (Burnaford et al., 2001). Furthermore, the goal for practicing arts integration in music may be either to increase knowledge in the non-arts content areas or to broaden and deepen knowledge in the discipline of music.

<u>Level of Arts Integration Practices:</u> The summation of frequency scores on 23 items about arts integration practices. These items are self-reported by music teaching artists on the music teaching artist survey. The higher the frequency score, the higher the level of arts integration practices.

Arts Integration Training and Professional Development: A program or training session, usually offered by arts providers, for music teaching artists together with non-arts content area teachers and sometimes arts specialists for the purpose of learning how to plan and implement arts integrated units of study through the development of long-term collaborations with university faculty, educators in specific areas of specialization, and school-based mentoring programs (Hammel, 2007). The outcomes goals for professional

development include changes in classroom practices, changes in learning outcomes of students, and changes in teacher attitudes and beliefs (Guskey, 2002), occurring in that sequential order.

Music Curriculum: The study and practice of musical concepts and skills in American schools as related to the National Standards for Music Education. These nine areas include singing; performing; improvising; composing and arranging; reading and notating; listening to, analyzing, and describing music; evaluating music and music performances; understanding relationships between music, the other arts, and disciplines outside the arts; and understanding music in relation to history and culture (National Association for Music Education, 2014).

Music Teaching Artist: A musician who "leads in program development and also understands and can articulate the changes in partnering relationships. The artist is deeply involved in curricular planning and development on an equal-partner basis with school partners. The artist provides professional development for educators and other artists" (Grandel, 2001, p. 15). This musician may perform for students and teachers as well as work in residencies in schools and is "the model of the twenty-first-century [musician] and, simultaneously, a model for high-engagement learning in education" (Booth, 2009, p. 4).

Stakeholders: Arts organization administrators and school leaders such as principals and lead classroom teachers. "Each [stakeholder] group may have a different picture of the program and different expectations of the program" (Fitzpatrick, Sanders, and Worthen, 2004, p. 174). "They [also] hold a stake in the future direction of that program and deserve to play a role in determining that direction" (p. 54).

Assumptions. This study presents three main assumptions: Music instruction is a valued component of students' learning and development and should to be taught to all students. Music teaching artist training, professional development, formal education, and beliefs are contributors to music teaching practices. Music teaching artists are the largest contributors to the task of addressing arts integration in music with students across the country (Booth, 2009).

Research Questions

- 1. How do music teaching artists participating in four selected arts integration projects report that they address the arts integration-related Music Education Standard #8, "understanding relationships between music, the other arts, and disciplines outside the arts," in their practice?
- 2. To what degree are four specific independent variables predictors of arts integration practices as self-reported by music teaching artists?
 - 2.a. To what degree is formal education a predictor of arts integration practices as self-reported by music teaching artists?
 - 2.b. To what degree is arts integration professional development and training a predictor of arts integration practices as self-reported by music teaching artists?
 - 2.c. To what degree are attitudes about arts integration and the value of music in education a predictor of arts integration practices as self-reported by music teaching artists?
 - 2.d. To what degree are the beliefs held by music teaching artists regarding stakeholders' attitudes about arts integration and the value of music education a predictor of arts integration practices as reported by music teaching artists?

- 3. What do music teaching artists report regarding their attitudes and their beliefs regarding stakeholders' attitudes about arts integration and the value of music in education?
 - 3.a. What do music teaching artists report regarding their attitudes about arts integration and the value of music in education?
 - 3.b. What do music teaching artists report regarding their beliefs regarding stakeholders' attitudes about arts integration and the value of music in education?
- 4. How do selected, specific student products and curriculum documents offered by the music teaching artists demonstrate these arts integration practices?

Theoretical Framework

Jerome Bruner (2003) believed that learning about a subject that was not practical or functional in the future lives of students was not worth knowing. Because music instruction is based primarily on performance preparation, many students may not have further use for these skills and knowledge learned from music instruction in schools. This is the type of knowledge that Bruner (2003) described as "specific transfer of knowledge" in that it may be forgotten easily and is not worth remembering because it will not be useful to students in the future. In this case, the knowledge gained through specific transfer of training or skills is often regarded as a collection of meaningless facts and information that has little to do with one's life in general.

For John Dewey, the environment of schools should mirror life itself; he defines education as a process of living instead of preparation for future living (1938/1997, 2009). However, learning music in school is not an authentic experience for students if the music is unrelated to the music students experience outside of school or if the student

has no plans of becoming a professional musician or performer in some way.

Participation by all students in the music classroom does not necessarily mimic their participation in life itself or in the society in which we live. Although there is a need for democratic and inclusive music education, structures also need to be in place that will provide students with subsequent opportunities for music participation outside of school.

If music is to be taught in ways that are transferable and useful in the future lives of students, then it is necessary to describe and articulate which aspects of music or particular concepts in music reflect these goals. It will also be necessary to explicitly identify what it means to learn about the structure of the discipline of music and not simply to learn about making music. The elements of music such as rhythm, melody, harmony, and texture could be considered the fundamental structure of the discipline of music. According to Bruner (2003), specific transfer of training and nonspecific transfer of principles and attitudes, skills, and ideas, respectively, are the ways in which students learn a subject. But it is through the latter—the nonspecific transfer of principles and attitudes—that the structure of a discipline is taught and will provide students with a continual deepening and broadening of knowledge in the subject; in this case, that knowledge comprises ideas that include the elements of music. Bruner considers this transfer to be the foundation of the educational process.

It may be possible for this type of learning to be addressed more deeply and broadly through Standard #8 and the provision of arts integration units of study that are developed using music as their art subject area. Simply learning about the elements of music in relation to performing on an instrument may not provide the depth of learning necessary for knowledge transfer. What may lead to this type of learning is the relating of

musical elements and other ideas in music to the other arts and disciplines outside the arts. Bruner's concept of learning and teaching the structure of a discipline and his descriptions of the two ways in which learning serves us in the future deserve a great deal of attention in music education.

Perhaps one way to understand the structure of a discipline, which Bruner believed would be made evident through that non-specific transfer of concepts or ideas, is to design curriculum around big ideas. Christine Sleeter (2005) suggests that "it makes good teaching sense to start curriculum planning...by identifying the key concepts, or big ideas, around which a unit, lesson, or course of study will be built" (p. 44). Big ideas are characterized as those concepts that are worth knowing, that are important to know, and that are essential for enduring understanding (Sleeter, 2005). The inconsistent use of a written music curriculum across the country (Conway, 2002) makes it difficult to understand the level to which concepts or big ideas are used as the curricular approach to music instruction in schools by music specialists. Additionally, the focus on preparing students for performance, or on singing, playing instruments, reading/notating, and even listening to/analyzing/describing music (Orman, 2002), may have contributed to the shortage of a more inclusive written curriculum in music classrooms across the country.

Big ideas or conceptual targets for curriculum planning are not focused on perfecting students' ability to perform musical pieces for parents, other students, teachers, and school administrators. Instead, these concepts are what Bruner refers to as structure for understanding a discipline (2003). The word *structure* suggests the importance of students working with the key concepts of a discipline, with the nonspecific transfer of principles and attitudes or ideas. The structure of the discipline of music can be

addressed through the study of the relationship of music to other arts and non-arts disciplines and through intentional experiences of music as an expressive art form throughout history and within all cultures and societies of the world.

Life-centered approaches, as described by Krug and Cohen-Evron (2000), that infuse music with non-arts subject areas help engage students in "inquiry about personal and socially relevant ideas or problems" as they "create opportunities for students to explore local and global issues across various subject areas. These kinds of practices link interaction among curriculum content, subject knowledge, classroom culture, and students' lives" (p. 268). These linkages lead to the understanding of the structure of the discipline of music, an approach that is consistent with programs that engage students through arts integration in music.

It is not possible to claim that the sole or primary purpose for music in education is to develop necessary skills for performance when referring to Bruner's theory of learning through specific transfer of training (skills) and non-specific transfer of principles and attitudes (ideas). The intention is not to neglect the individual philosophical and emotional contributions and experiences students may acquire while studying an instrument but rather to argue that arts integration may be a format through which all students can engage in musical experiences and a means by which connections with the cultural values and the multiethnic global society in which we live may be made. The goal, consistent with quality arts integration programming, is to fulfill a human need in the quest for knowledge and for improvement in the quality of life of cultural, social, and global citizens (Reimer, 1999). In the discipline of music, learning skills in conjunction with principles and attitudes are ideal. However, it is through the learning of

these principles and attitudes—the structure of music—that bring greater meaning to the musical experiences of performing, composing, and listening. The value of music education can indeed be revealed through the nonspecific transfer of ideas and knowledge and by understanding the structure of the discipline of music, rather than through the specific transfer of skills. Learning the structure of the discipline of music may also reveal how music functions as an expression of creative and critical thinking, how music is a form of and promotes communication, and how music provides a context for collaboration.

It is worth noting that the intention of this researcher was not to undermine the importance of practice and of striving for musical excellence. On the contrary, these activities provide students with a deeper knowledge base in order to better grasp the structure and big ideas of the discipline. A high level of music skill, though, may not be necessary for students to understand the structure of the discipline of music and how it connects to the global multicultural society in which we live. It is important for music specialists to recognize that most of the students they teach will not become musicians, just as most students taking math classes will not become mathematicians. The goal of music educators should be to find the ideas in the structure of the discipline of music that are transferable to other subject areas and the concepts that are important and useful for students in their present and future lives, as well as those that prepare students in the Four Cs (Partnership for 21st Century Skills, 2010).

The five fundamental processes of learning through music, developed at the New England Conservatory (Davidson, Claar, and Stampf, 2003), are directly related to learning the Four Cs (critical thinking, communication, collaboration, and creativity).

The five fundamental processes (listen/describe, question/investigate, create/transform, perform/demonstrate, and reflect/connect self-assess) crossed on a skill matrix together with the five learning trait objectives of learning through music (listener/perceiver, questioner/investigator, creator/inventor, performer/interpreter, and reflective thinker) give music specialists a framework for providing students with opportunities to engage in music classes and to learn ideas and concepts across disciplines of study while at the same time maintaining and celebrating the integrity and quality of musical instruction that appropriately reflects music as an art form. The Learning Through Music five process/skill matrix not only suggests ways in which to address arts integration in music while targeting the critical Four Cs sought by business, nonprofit, education, and policy leaders today, but it also considers how learning musical concepts involves more than simply skill development; it involves the understanding of deeper and broader issues that are revealed when students learn the non-specific transfer of principles and attitudes (concepts and ideas), the structure of the discipline of music. Key to this approach is that the concepts and ideas from non-arts content areas be connected or linked to those concepts and ideas in music as a way to enhance the musical learning experiences and increase the scope of the music curriculum.

The Learning through Music five fundamental processes are consistent with Bruner's notion that students can transfer the concepts of musical learning to other disciplines so that musical learning becomes useful and meaningful to them throughout their lives (2003). The processes provide students with quality experiences in order to gain the tools and knowledge about the discipline of music that will be of use to them not just today but in the future (Dewey, 1938/1997). The processes also give students the

opportunities and the nurturing environment for experimenting with music so that the innate nature of musical learning would be developed in all young students (Dewey, 2009; Montessori, 2009). "Curriculum can offer the possibility for students to be the makers of such networks," Greene notes. "The problem for their teachers is to stimulate an awareness of the questionable, to aid in the identification of the thematically relevant, to beckon beyond the everyday" (2009, p. 165). Such a music curriculum involves all children in musical experiences.

The problem of interest to this researcher was to understand the different ways in which arts integration is practiced by music teaching artists participating in 4 selected arts integration projects and how their practice conveys the Four Cs and non-specific transfer of knowledge. Their experiences working alongside other arts specialists and classroom teachers may provide useful insight into identifying what those practices are and which ones are considered best practices in the field. Addressing Standard #8 through the work of music teaching artists is the focus of this study. Intentional examinations into exactly how music teaching artists are, in fact, addressing Standard #8 are needed in order to explore the implications for music specialists of this emerging curriculum.

Significance of the Study

This study offers several contributions to the field of arts integration. It provides a better understanding of the teaching practices and approaches that music teaching artists are using in order to address arts integration through Standard #8. Since the music teaching artists in this study work collaboratively with classroom teachers in arts integration projects, a new hybrid way of teaching (Booth, 2009), this information has subsequent implications for music specialists, music teacher preparation programs, and

future research. These arts integration practices and approaches are also significant to professional development presenters who provide training for in-service music specialists, specifically because these music teaching artists are not certified music specialists working in schools, yet they have experience teaching arts integration.

Teaching artists have taken a strong stance in the arts community by making what many educators believe is an attempt to bring arts education back into schools (Booth, 2009), especially in schools where the arts have been eliminated due to budget cuts and where the focus is on standardized testing or where arts instruction was never part of the curriculum to begin with. As the importance of educating students for a global economy in the 21st century increases, so does the challenge offered to music specialists to improve and reconstruct their curriculum in order to fit the needs of all children. As an instructional model for elementary music education and one of the national music standards, Standard #8 deserves more attention. Regarding arts integration as collaborative engagement between a teacher and a teaching artist, music teaching preparation programs may need to provide more arts integrated training for their preservice teachers, while professional development opportunities for in-service music teachers could help prepare practicing music specialists with the necessary tools for implementing arts integrated units of study in collaboration with music teaching artists and classroom teachers. Music teaching artists seem to already know what to do to achieve these goals and many have gained the experience they need in order to achieve them. Thus, the arts integration practices and the knowledge and beliefs about arts integration by music teaching artists must be more deeply explored. With a core challenge of engaging students "artistically [and] musically, so that we can spark their

curiosity to learn more" (Booth, 2009, p. 159), music teaching artists have begun to impact the field in such a way that they have initiated a paradigm shift in the way the music curriculum is perceived and will be implemented in the future. This study serves as a springboard for further research about arts integration in music not only at the elementary school level, but with older students as well.

Chapter Two: Review of Related Literature

This study investigates the arts integration practices of music teaching artists at four select arts organizations who have implemented arts integration projects in the elementary school grades across the country.

In this chapter, a review of the related literature is provided. The section begins with a historical background for music education including the participation of music teaching artists within the field. Subsequent sections focus on the implementation of the National Standards for Music Education, arts integration related to music, and arts integration training and professional development in music education. The section concludes with a description of the four arts organizations participating in this study as well as an overall summary of the related literature.

History of Music Education

Should schools offer curriculum in music for the sake of music or treat music as a means for learning in other content areas? This is the perhaps the leading question of controversy surrounding the purpose for music in education. Music philosophers and educators have struggled with defining the value of music in education and its purpose within the curriculum. At the forefront of these issues has been Bennett Reimer (1970), one of the contributing authors to the National Standards for Music Education and the author of the first book in the United States on the philosophy of music in education. Since the development of the music standards in 1994, music educators have been tasked with addressing each of the nine standards as the foundation for musical experiences for

students in grades K-12. Although the implementation of the standards is voluntary, the impact of this initiative, which includes the standard about arts integration, may have added to the disagreements regarding the music curriculum today.

Since the Middle Ages, music has been classified as one of the liberal arts. The seven liberal arts or disciplines are divided into two sections, the trivium and the quadrivium (Kalkavage, 2006; Mark & Gary, 2007). The trivium develops the art of language through the arts of grammar, logic, and rhetoric. These are considered the lower level disciplines. The quadrivium, made up of the higher level disciplines, develops the art of measurement through the arts of arithmetic, geometry, astronomy, and music (Mark & Gary, 2007). Studying the higher level disciplines, including music, was believed to help individuals gain knowledge of ultimate truth and reason as well as insight into spiritual and physical realities (Mark & Gary, 2007). From ancient Greek times to about the 1950s, the study of music has been justified in schools for its nonmusical values (Abeles, Hoffer, and Klotman, 1995).

Because "American public education was young and inexperienced" when music instruction was introduced in the 19th century, "educators sought models of successful education methods in other countries" (Mark & Gary, 2007, p. 123). William Woodbridge first introduced the Pestalozzian pedagogy in the United States in the early years of the century and advocated for an American education that would value "music as a regular part of the curriculum" (p. 127). Music instruction in America was shaped by the efforts of Woodbridge and Lowell Mason, who joined Woodbridge in proving that all children could be taught to sing. In the early 20th century, music in schools served a social function; bands and choruses were formed for entertainment purposes, to service

the community through performances. The focus on singing was prevalent in elementary music instruction. But other methods of musical instruction were also adopted in the United States; these included the Suzuki, Kodály, Orff, and Dalcroze methods. It was not until the end of the 20th century that a theory for musical learning or music literacy was formed in the United States (Gordon, 2001). Following Woodbridge's emphasis on engaging all children in musical experiences, Gordon's musical learning theory suggests that all children learn music from a young age.

However, the approaches and methods used by music teachers in the elementary music classroom are many, and designing curriculum in music has become a challenge (Conway, 2002). The approaches may include discipline-based, standards-based, objectives-based, literature-based, performance-based, skills-based, knowledge-based, and community-based curricula—even though many music teachers do not actually create a written curriculum (Conway, 2002). Yet, a discipline-based curriculum is the underlying curriculum behind visual arts instruction in American education (Clahassey, 1986; Smith, 1989) and was adopted into the field of music education in the 1980s (Abeles et al., 1995). The discipline-based visual arts curriculum addresses four target areas—history, criticism, aesthetics, and production—for instruction in art (Clahassey, 1986). Smith (1989) suggested a curriculum design that was structured using all three theories of art education (emotionalist, imitationist, and formalist) at different levels of a students' artistic development. He believed that no one theory or philosophy of art should be taught over another. He proposed "that these theories of art be used to determine actions and choices throughout the art program" (p. 9). Although the national music standards could be used as a framework from which to base a more organized

music curriculum in the United States, the three-part discipline-based visual arts curriculum deserves some attention and could serve as a model for developing a framework that would include all perspectives regarding the value of music in education while at the same time focusing on specific target areas of musical learning.

The lack of a unified music curriculum may have been caused by the various positions on the value of music instruction in schools. Reimer's (1970) philosophical perspective on music in education reflects a music-for-music's-sake approach, an aesthetic position in relation to the curriculum, and has since then been considered the theoretical basis for music education in American schools. Reimer's philosophy is a theory that focuses on the value of music in education and the value of music by human beings. The aesthetic view suggests that the artistic traits of music, the inherent qualities of music itself, are what make music valuable (Reimer 1970) and should, therefore, be taught to all students. David Elliott (McCarthy & Goble, 2005) evidenced a more pragmatic view. In his praxial view of music education, Elliott argues that the value of music is in the activity involved in producing music. For Elliott, the value of music is in the doing, the action necessary for involvement in music or "musicing," not in the music itself. Other theories on the value of music in education have included the sociological philosophy of music education, which considers a society's culture and traditions as important factors of the musical experience (Rideout, 2005) and music as a means, in which music is the vehicle through which another discipline may be learned. Roger Rideout (2005) describes three musical philosophies that exist today:

The aesthetic position is based on the argument that humans inherently strive to improve themselves, to move upward in their knowledge and perspective. By

studying musical masterworks, students will grow toward new understandings and perceptions. The sociological position is based on the belief that, first and foremost, all music reveals aspects of a particular society and culture. The goal of music education should be to help students understand how music expresses cultural values. Our pragmatic political reality is that the real goal of music education is to provide a musical experience for all involved and to ensure public support for continuing the school music program (p. 40).

Rideout's musical philosophies are similar to Reimer's (1970), though they have different names. The aesthetic position is absolute expressionism, the sociological position is humanistic psychology, and the pragmatic political reality is the conceptual approach to curriculum theory. At the time, Reimer established among the three positions a relationship that provides "a functional and systematic rationale...of all types of musical behaviors to the teaching and learning of music" (Knieter, 1971, p. 74). Reimer, an early advocate for the aesthetic position, formed a relationship among the positions that encompassed all philosophical orientations on musical value. In doing so, he revealed a more comprehensive and collaborative philosophy of music and music education, one which could serve as the foundation for creating a more comprehensive discipline-based music curriculum, such as the one that exists in visual arts. The result of this joining of philosophical thoughts or relationships among the three was the précis of Reimer's presentation at Vision 2020: The Housewright Symposium on the Future of Music Education (1999). Reimer considered five dimensions of musical value: music is end and means; music encompasses mind, body, and feeling; music is universal, cultural, and individual; music is product and process; and music is pleasurable and profound.

These dimensions form an organized structure for the value of music and emphasize five main areas that address the question of why humans interact with music in the first place.

They are also directly related to the theories currently existing in the field of music in education.

However, music's intrinsic value was not the original force behind the inclusion of music instruction in American schools. Following the introduction of music instruction for the purpose of creating choruses and bands for sacred and secular performances, the value of music was then "driven by the theory that music and visual arts boosted the development of children's fine motor skills and therefore made them become better factory workers" (Booth, 2009, p. 141). This business model for including music instruction continues to prevail in schools today. Several studies have been conducted on the positive effects of music on increased student academic achievement. Results of one study showed that music develops other unique ways of knowing or sparks certain intelligences such as spatial-temporal reasoning and spatial recognition (Demorest & Morrison, 2000). Studies on the educational program Arts PROPEL (Torff & Gardner, 1999) indicated that individuals receiving increased musical training develop musical processing that is more concentrated in the left hemisphere, the part of the brain that processes analytic, conceptual, and linguistic information. These findings suggest that musical learning, which is partly structured through a process of conceptualization, does in fact contribute to a "particular kind of conceptualization" (p. 95) that is evident in the left hemisphere. Perhaps evidence exists to support the notion that students who experience music appear to improve their spatial-temporal reasoning skills (National Association for Music Education, 1997) and that music is, in fact, unique in that it can

trigger certain responses in the left hemisphere of the brain. However, these results do not suggest that musical learning increases overall student academic achievement as some would like to demonstrate.

Although the factory model no longer represents the prevailing goal for educating students in America, many would argue that the purpose for education today is to prepare students for a global economy and to provide them with the skills necessary to succeed in the multicultural society in which we live (Partnership for 21st, 2010). Societal changes, expanded multicultural communities, developments in cognitive psychology, and computer technology have all helped shape the philosophical thoughts on music and its influence on education (McCarthy & Goble, 2005). In considering how this dimension may affect music education, it is obvious that the fact that music is a universal human need and practice (Reimer, 1999) is not sufficient motivation for the retention of school music programs. If it were, there would be no need to justify music education in schools. Instead, music educators have taken on the lifelong task of trying to discover why music is important to a human education (Humphreys, 2003).

The thought that every child should be educated in music is not a shared perspective, as evidenced in the lack or limited amount of music instruction time provided to elementary students across the country and the offering of music as an elective course after elementary school. Clichés about being talented in music have hindered the process of educating all students musically in grades K-12. Students who have musical knowledge because they have been fortunate to have benefited from private lessons or early musical instruction are viewed as being talented, while those less fortunate are often neglected and are not offered subsequent musical learning

opportunities. Demorest and Morrison (2000) advise, "that musical achievement is directly tied to the availability of a quality education in music and to hard work rather than to a predetermined amount of talent" (p. 39). Yet children are not identified as being "smart" in music, but rather "talented" in music (Abeles et al., 1995). In some way, the term "talented" is used to describe someone who has an unnatural ability, a unique characteristic of that individual that is not evident in others, instead of an innate ability that needs to be nurtured and developed. These discrepancies may exist as a result of the philosophical debates regarding the value of music in education today.

Music has affected people for centuries, and music continues to serve specific functions within each culture and society. The experience of music not only holds aesthetic values; it also causes varied responses and reactions within the people who experience it. Thus, music makes human experience special (Reimer, 1999) through its dependence on the use of organized sounds which, by its very nature, has the power to affect our emotions and to influence our very character (Kalkavage, 2006). The need to fulfill values at various levels of the human condition is what Reimer believes provides proof that music is a necessity for living and human life. Music has also been used as a means through which knowledge in another area or realm of elevation may be gained and acquired. The value of music in education, then, may be determined by the function of music in our society. Yet seeking one inherent value for music would not appropriately justify the complexities of human life. Peter Kalkavage (2006) identifies three possible misconceptions that have added to the problem of music instruction in schools:

...a failure to perceive the importance of music in the education of the young and in human life generally.

...the tendency to regard music as a 'soft' subject – there for the sake of amusement or a vague sort of 'music appreciation.'

...the opinion that music is not basic to our human nature, but is the prerogative of a trained or gifted elite – something that only those with the potential to be professional musicians need study (p. 43).

Connecting music with human emotions will not justify music education for these professionals unless proper assessments for measuring musical knowledge are conducted and positive evidence is collected. The question of the benefits provided by music to specific individuals or cultures or to the world as a whole might be better addressed in a broad category that defines the value of music within its ability to provide aesthetic pleasure, emotional responses, spiritual guidance, entertainment, and other related areas specific to music as an end. While it may appear that music and the effects of music on humans have various meanings to different cultures and societies, there is little written on how music has functioned within these cultures and societies (Humphreys, 2003). Nonetheless, the aesthetic qualities in the participation and experience of music are central to its value at all levels of a cultural society. From the introduction of teaching artists in the United States, their work in the community and in schools was based on the belief that communities could learn about their own culture and society and be able to explore the world through participation in the arts. Their history and experiences are integral to the field of arts integration.

Music Teaching Artists

The history of teaching artists can be dated back to the Settlement House

Movement before the turn of the last century, most specifically to Jane Addam's Hull

House. "The first [teaching artists] were hired to run the arts programs at Hull House, the social service reform settlement founded in Chicago in 1889" (Rabkin et al., 2011, p. 4). As the settlements increased across the country, so did the number of arts programs run by teaching artists. The ideals initiated by the settlements brought forth the principle that everyone, both the talented and the less talented, should participate in the arts. "Arts education at the settlements embraced rigorous study of aesthetics and the technical skills of the arts, but it also was attentive to the arts as tools for critical exploration of the world, celebration of community values and traditions, weaving the arts into daily life, cultivation of imagination and creativity, and appreciation of the world's many cultures" (Rabkin et al., 2011, p. 4).

In the early part of the 20th century, Dewey's Progressive Education movement, President Roosevelt's New Deal, and the Work Progress Administration (WPA) all supported the arts in education. Of significance in the 1930s was the emphasis of the integration of arts throughout Owatonna, MN school district's general curriculum (Remer, 2003). This new curriculum established "strong connections between the schools, local artists and cultural resources" (p. 70). For the subsequent two decades, teaching artists struggled to form collaborations with schools but, as they began to do so, teaching artists, arts specialists, and classroom teachers, were challenged with finding new ways for working together collaboratively and for identifying their roles as partners, a challenge that continues today. During the Back-to-Basics movement in the 1950s, students' exposure with the arts was mostly one-shot experiences or field trips to see performances. "Over time, [the teaching artists] have acted as performers, demonstrators of their craft, and mentors to those with talent" (Remer, 2003, p. 69) and the kind of work

these teaching artists were providing shifted from simple exposure to the arts to more meaningful experiences for both students and schools, while still maintaining the initial principle that the arts are for everyone.

The 1960s was a decade of widespread growth and support for arts education. The federal government embarked on the development of several important initiatives in support of arts education and teaching artists including the renaming of the National Center for the Arts to the John F. Kennedy Center for the Performing Arts; the creation of the National Endowments for the Arts and the Humanities; the establishment of the Arts & Humanities Program of the Department of Health, Education and Welfare; and the Artists-In-Schools Program led by the National Endowment for the Arts (Remer, 2003). The first education department by a national performing arts center offering programs to schools in the local community was established by the Lincoln Center for the Performing Arts. Project Zero, a research study about the arts, education, and human cognition, was launched at Harvard University. The one-shot exposure of the previous decade transformed into extended arts projects or workshops with teaching artists.

Until the 1970s, teaching artists were referred to as resource professionals, a term "inherited from language in the federal government grant that established the Lincoln Center education program" (Booth, 2009, p. 8). The 70s brought forth a shift in the role of the teaching artist from providing arts enrichment to providing arts experiences that connected with the classroom curriculum while providing professional development workshops or sessions for classroom teachers (Remer, 2003), like those offered by the Lincoln Center and Kennedy Center. The Lincoln Center Institute for the Arts in Education, where the term *teaching artist* was first coined (Booth, 2009; Tannenbaum,

2011), was founded in 1975. The Alliance for Arts Education network, an initiative that later launched the national information network ArtsEdge, was established by the Kennedy Center. Yet, several events that arose during the later part of the 1970s and into the 1980s strongly impacted the work of teaching artists in schools and arts education in general.

The initiatives supported by private foundations such as the Ford Foundation, Wallace Foundation, MacArthur Foundation, and The Dana Foundation, by corporations such as Chase (Tannenbaum, 2011), and by individual funders impacted the work of teaching artists in a number of ways including the rise in number of teaching artists in the field and the requirement for evaluations of the funded programs. School reform and budget cuts had adverse affects on arts programs in schools, an impact not similarly felt by teaching artists. New not-for-profit arts organizations developed and others began to offer arts education programming, thus expanding the number of teaching artists working in schools (Rabkin et al., 2011). Research in arts education, the focus on academic achievement, and the standards movement of the 1990s also had an impact on the work of teaching artists in schools. Arts integration evolved into a new way of teaching non-arts content areas through the arts and as a way to deepen and broaden the learning experiences within the art form.

Today, teaching artists work in a variety of settings and contexts across the country, from large performing arts organizations such as Lincoln Center to small public schools such as the K-8 fine arts magnet school on the south side of Minneapolis (Scripp, Freed, Lundell, Sevett, and Vaillancourt, 2007). They work in American K-12 public schools and schools of the arts, as well as in various types of arts organizations and state

arts agencies. Because of the challenges that teaching artists have come to face, many are seeking their own professional development through teaching certifications, reflective practice, and action research projects for self-improvement and in order to improve the relationship and communication with their teacher partners (Remer, 2003). Because the research that has been conducted on arts integration programs mostly relates to the impact on student learning and academic achievement, program evaluations in the field of arts integration usually focus on program effectiveness and impact while little research has sought to investigate teaching artists themselves and what they do.

In the first study ever conducted about teaching artists (Rabkin et al., 2011), the majority of teaching artists today were shown to be visual artists (40%) followed by music teaching artists (22%). Theater teaching artists are in third position at 19%, while dance teaching artists come in fourth at 10%. Of the teaching artists employed by not-for-profit arts organizations, 22% work for community schools or centers for the arts, 19% work for theaters, 14% work in K-12 schools providing arts education, and 12% work for music organizations. Visual arts and dance organizations along with museums employ 20% of the teaching artists surveyed. These results are interesting in that the second largest group of teaching artists is comprised of musicians and a great number of them are employed at not-for-profit arts organizations. This indicates the level of importance that music has in education and the perceived need for employing music teaching artists in schools.

Describing the work of music teaching artists today is not as straightforward as reporting on their numbers. Almost all teaching artists are working artists who are "paid for their creative work in addition to teaching" (Rabkin et al., 2011, p. 7). What teaching

artists do and the type of teaching artist they become is often a result of the goals and mission of the arts organization they are employed by or affiliated with. In *Creating Capacity: A Framework for Providing Professional Development Opportunities for Teaching Artists* developed by the Kennedy Center (Gradel, 2001), teaching artists are identified as belonging to one of four different categories. Each category is described in terms of skills, knowledge, applications, and functions. The four categories are placed on a continuum where teaching artists are either expected to develop skills leading from the first through the final category, enter the world of teaching artists at any particular categorical area without having experienced the other categories, or move in a continuous circle through all the categories.

The teaching artist continuum begins with the presenting artist who performs "for students and teachers but does not engage audiences in interactive learning experiences" (Gradel, 2001, p. 14). In most cases, the students are provided with the context for these performances by their schools. The interacting artist, second in the continuum, also performs, but with limited interaction with the audience. In this case, the artist may often "create or interpret artistic work with appropriate educational intent" (p. 14) in order to engage the audience in the artistic process, but the creation or interpretation is from the perspective of the artist and is not necessarily focused on students' developmental needs. The third category of teaching artists in the continuum is the collaborating artist.

Although these teaching artists may also perform, they work collaboratively with schools and teachers to plan and implement units of instruction based on student learning needs and the educational objectives of the school. These artists work in short- or long-term residencies at these schools. The fourth and final category of teaching artists is the

master instructional artist. Within their partnering relationships, artists in this category are leaders regarding curricular planning and program development. They may also perform and engage their audiences in pre- and post-performance activities as well as work in residencies in schools. Most important and unique about these artists is the fact that they serve as mentors to other teaching artists as well as provide professional development for them and educators alike (Gradel, 2001).

Booth identified six strands of the arts learning ecosystem (2010) as six explicit elements that teaching artists teach. The first is arts appreciation where the teaching artist specifically teaches about art. Skill building within an art form, teaching the how to, is the second. The third is aesthetic development where audience skills are developed and the student is drawn in with "cognitive, emotional and spiritual tools" (Booth, 2010, p. 15). The fourth strand is arts integration, to catalyze learning by artistically engaging students in the learning process and guiding them creatively. Community arts is the fifth; it is for enriching community life through meaningful arts experiences. The sixth and final strand of the learning ecosystem is extensions. It is in this strand that the transformative power of artistic engagement occurs. Skills learned through arts making experiences are applied to other areas of life; it is also in this strand where Bruner's structure of a discipline is evident and the nonspecific transfer of principles and attitudes or ideas are learned. Research regarding good teaching practice that was reviewed for the study on teaching artists (Rabkin et al., 2011) revealed that the characteristics of good teaching is grouped into three main categories—it is student-centered, it is cognitive, and it is social—all of which are evident in Booth's six strands of the arts learning ecosystem.

In addition to what they teach, several attributes are used to describe who teaching artists are. More specifically, these attributes include being an artist first (modeling the artistic process), teaching not only *about* an art form but the *how to*, having a broad audience that includes not only students but the general public at large, using unconventional teaching approaches and techniques that provoke good learning and good teaching, having a personal commitment for the practice of teaching artistry, focusing on the artistic processes instead of the products, and serving the dual role of being an artist and an educator (Booth, 2003).

A distinction among all teaching artists is that, unlike arts specialists who have limited time for their art because they are in schools throughout the day, teaching artists are practicing artists who depend on their art for a living. At the same time, they also teach in artist residencies in schools that provide them with opportunities for becoming better artists (Rabkin et al., 2011). Most teaching artists' work is scheduled through their arts organizations. Arts programming by arts organizations often come with funding restrictions, requirements for program evaluation based on student achievement, and sometimes a required measurement of standardized test score gains. Because of these constraints, teaching artists and the arts organizations that employ them pay considerable attention to these goals as well as to the quality and integrity of the arts learning.

Professional development for teaching artists has been of concern for several decades. Because of their "evolving roles as artist, teacher, mentor, evaluator, assessor, facilitator and professional developer" (Reeder, 2008, p. 19), the nature of their professional development is unclear and endless. The majority of teaching artists receive training from the arts organizations that hire them (Saraniero, 2009). But few teaching

artists consider this training to be useful to them in their work as teaching artists (Rabkin et al., 2011). Many arts organizations offer their own sets of professional development intentionally created to reflect the goals and mission set forth in their project design or arts organization. The Kennedy Center provides professional development for teaching artists to teach students, to teach teachers, and to write performance guides (Duma & Silverstein, 2008). More general professional development targets the training of teaching artists skills in designing curriculum as artists (Jaffe, 2011) and in pedagogy as well as assisting them to connect "their own artistry with their Teaching Artistry" (McCaslin, Brownlee, Kotler, and Johnson, 2004, p. 85). The need for practical and useful professional development opportunities, "built on a foundation of big ideas about the arts and learning, filled with hands-on project-based experiences, and vital to the development of a community of learners among [teaching artists] and teachers" (Rabkin, 2012, pp. 13-14) is ever more present today. The demand for creative thinkers of the workforce in the new generation will increase while "artists with a marked capacity for transfer of their process across environment and disciplines" (Reeder, 2008, p. 15) will be ever more interesting to the field. Although there are common threads that link all teaching artists together as a group, in the past few years the question of who should bear the responsibility for providing professional development and leadership training for teaching artists seems to be unclear among arts organizations, school districts, and institutions for higher learning. "Perhaps it is time for a new, empowered force to convene and lead the society of artists who are the 'lynchpins' of arts education' (Reeder, 2008, p. 22).

National Standards for Music Education

Since the creation of the *Goals 2000: Educate America Act*, which includes the arts as one of the core disciplines, arts integration has been a focus of attention to some in the field. At the turn of the current century, arts educators in the U.S. gathered in order to develop content standards within each art area for K-12 student competency. The National Association for Music Education (NAfME; formally known as MENC) developed the content standards relating to music; these list nine areas in which a student should be competent. These areas include singing; performing; improvising; composing and arranging; reading and notating; listening to, analyzing, and describing music; evaluating music and music performances; understanding relationships between music, the other arts, and disciplines outside the arts; and understanding music in relation to history and culture. Of these nine standards, five of them relate specifically to creating music in some way. One of these standards, evaluation, is the assessment piece for students to evaluate their own performances and other music; yet it is commonly missing from the music curriculum around the country (Orman, 2002).

Only two of the standards refer to music in relation to other disciplines, cultures, and historical contexts. They are the last two of the nine standards, but the fact that these integrative standards were included not only provides some evidence to suggest the importance of interdisciplinary learning in the music classroom but may also indicate the concern among music educators to engage all children—the talented as well as the less gifted—in musical learning experiences.

Concerned about the implementation of the standards after their introduction into the field, MENC "also identified opportunity-to-learn standards to guide schools"

regarding resources and professional items needed in order to successfully implement the standards (Byo, 1999, p. 112). Although implementation was voluntary, few studies have researched the implications of the national standards on the music curriculum, and even less research has been conducted on the impact of the factors contributing to a successful implementation of the standards. In one such study (Abril & Gault, 2006), when the surveyed principals were asked to distinguish between current and ideal conditions, to classify music learning outcomes according to the nine standards, and to rank 10 variables that affect their music program, their perceptions regarding the elementary school general music curriculum were generally positive. Creating and Composing Music, interestingly, scored the lowest in both current and ideal conditions. Understanding Music in Relation to Other Subjects scored second for ideal conditions and fifth highest in current conditions. Overall ratings for ideal conditions were consistently higher than the ratings for current conditions. The variables that were found to most negatively affect the music program were budget/finances (about 55%), No Child Left Behind Act (about 45%), scheduling (about 40%), and standardized tests (about 34%). The most positive effects on the music program were attributed to students (92%), parents (about 90%), and the music teacher (about 88%), suggesting that joint and collaborative efforts generally have positive effects on the music program.

Abril and Gault's study (2006) indicates that the value placed on the music standards and learning outcomes are high according to the perspectives of the principals who participated in that study. Yet the two interdisciplinary standards, Standards #8 and #9, were not as prevalent as the researchers had hoped to see, suggesting an interest in and concern for more interdisciplinary learning. It must be noted, however, that it was

not clear how the variables affecting the music program might have impacted music specialists' ability to implement the national music standards in general, let alone the interdisciplinary ones in particular.

Byo (1999) investigated how music teachers and general classroom teachers felt about being prepared for and comfortable with implementing the nine national standards for music education. This study found significant differences between the responses from music specialists and from general classroom teachers about their role in teaching each of the standards. Music teachers rated interest, responsibility, ability, and training with respect to the singing and reading/notating standards the highest. Classroom teachers rated the understanding of music as related to other subjects and the understanding of music with respect to history and culture higher than music specialists. For six of the nine standards, music specialists felt less able to effectively implement the standards due to their training levels, a feeling contrary to that expressed by classroom teachers (Byo, 1999). Byo's study suggests that there is a need for improved professional development sessions and pre-service music teacher training that more specifically address the implementation of the music standards by music specialists.

Alternatively, Orman's study (2002) investigated how music teachers use their elementary music class time in relation to each of the nine voluntary standards. It was surprising to see that nearly half of teacher time was spent on talking and over half of student time was spent on listening to the teacher. It was not clear if the teacher talking and student listening were related to the interdisciplinary standards or not. The largest portion of class time was spent in the focus area of reading and/or notating followed by listening and analyzing. The remaining standards (improvising, composing and

arranging, and evaluating music and music performances) collectively filled less than 5% of the total class time.

In Orman's study (2002), general trends across grade levels according to student time revealed that the two integrative standards, understanding relations between music and other disciplines and understanding music in relation to history and culture, were evident in classes of grades 3-6 and almost non-existent in music classes of grades 1-2, which spent twice as much time as 3rd – 6th graders singing and moving, an expected outcome according to Gordon's music learning theory (2001). Results from the study suggest that music specialists seem to offer instruction that is relatively skill-based and that little interdisciplinary work is being considered, if it is addressed at all. Music instruction has traditionally been isolated from the rest of the school's mission and curricular goals and, in many cases, is still delivered in this way. Although some music specialists have adapted the standards as a way of planning for music instruction, many continue to instruct students by using a skill-based music curriculum that will prepare them for musical performances.

Controversies exist among music educators regarding the value of music and the impact of arts integration in the music curriculum and in the school community. How the standards are to be implemented and by whom are questions currently under consideration by music educators (Reimer, 2004). Booth's description, however, defines the issue clearly. He states that "the best learning for students springs from the collaborative efforts of three kinds of professionals working in coordination – a teaching artist, an in-school arts teacher, and an informed classroom teacher" (2009, p. 9). If integration is truly to be a collaborative effort between arts specialists and classroom

teachers at the elementary school level, then specific measures need to be put in place in order for that collaboration to occur. The Housewright Declaration affirmed that music educators should join with "others in providing meaningful music instruction" (2000, as cited in Abril & Gault, 2005, p. 68). Connecting music to other content areas, which we call integration, "is among the most commonly discussed concepts in both educational philosophy and research" (Giles & Frego, 2004). De-compartmentalizing the curriculum, or connecting the separate-subject approach, is what many educational experts are currently advocating. The extent to which this is actually occurring in schools, however, is unclear.

The interest of scholars and educators in interdisciplinary studies in the past two decades is partly a result of the importance placed upon interdisciplinary studies by The National Association of Secondary School Principals (NASSP) and The National Association for Music Education (MENC) through their work in advocacy, research, and education. Specifically, the NASSP also supports the concept of a 21st century national education as established by the Partnership for 21st Century Skills.

Little of this research, though, describes how integrated instruction involving music classes is developed and implemented at the elementary level; Youm's study (2007) was one of the few that did. Youm identified six interconnected steps for the development and implementation of an arts integrated unit: scheduling, topic determination, planning meeting, class preparation, implementation, and evaluation. The music teacher, experienced in integration, seemed to be the link for the integrated music classes and served as the scheduler, organizer, and materials gatherer. Similarly, the visual art teacher arranged the schedule and served as a resource by providing materials

and information and by contacting visiting artists and community experts to support the arts program. The classroom teacher's role was to select the topic for the integration and to ensure that the curriculum objectives for the lessons were met. The media specialist provided support with materials such as books and software programs and used a shared vocabulary with the integrated classes. Collaboration and informal communication among the teachers, using various mediums, was evident throughout. This study revealed findings similar to Orman's study (2002), in that time was the biggest factor inhibiting collaborative planning.

In one way, the standards movement has validated the current music curriculum that exists in the United States, a curriculum that exhibits a strong performance-skills focus that is demonstrated in the sequential ordering of the national standards for music education (Reimer, 2004). However, the standards alone cannot be solely responsible for the current conditions in the music curriculum. Though the primary performance purpose for music in education in the United States has not completely changed since its inception more than a century ago, the inclusion of the last two music standards speak to the importance of adding a more culturally diverse and multifaceted dimension to the music curriculum (Reimer, 2004). Addressing the relationships between music and the other arts and between music and disciplines outside the arts may open up opportunities in the music curriculum for engaging all students in meaningful musical learning experiences while at the same time using non-arts content areas as a means of enriching and enhancing the instruction of music.

Arts Integration in Music Education

Arts integration is not a new topic of discussion in the field of education. But in the field of music education, integration is a relatively novel idea that has perhaps increased the number of conversations about the role of music in education. In the past 15 years, the definitions of arts integration have evolved. These descriptions may have changed as a result of the types of teaching and learning that were evident at different points in time during that period. The discrepancies might also be attributed to the staffs of educational institutions, arts organizations, and national subject area associations, as well as to researchers in the field, who were involved in this type of work yet, throughout the years, may have addressed it in various ways. Moreover, the term arts integration is sometimes used synonymously with other terms such as "cross-disciplinary, integration in the field, who were involved in this type of work yet, throughout the years, may have addressed it in various ways. Moreover, the term arts integration is sometimes used synonymously with other terms such as "cross-disciplinary, integration is the definition of the type of work yet, throughout the years, may have addressed it in various ways. Moreover, the term arts integration is sometimes used synonymously with other terms such as "cross-disciplinary, holistic, and blended" (Russell & Zembylas, 2007, p. 289). The multiple terms and definitions have added confusion as to what these terms really mean and what these practices look like.

The Kennedy Center for the Performing Arts (John F. Kennedy Center for the Performing Arts, 2011b) offers a definition of arts integration as an approach to teaching and learning where authentic connections between an arts and non-arts discipline are made through a creative process while meeting evolving objectives in both. The definition further states that students are to construct and demonstrate understanding through the art form. This definition is very focused and specifically targets the work in which students engage as a result of learning through arts integration. Other definitions may not provide the depth of description provided by the Kennedy Center. Standard #8, as described by the National Standards for Music Education (National Association for

Music Education [MENC], 2014) which states that students should be able to understand the relationships between music, the other arts, and disciplines outside the arts, could also be viewed as another definition of arts integration. In this case, the definition does not specifically describe how students will demonstrate the understanding, what students will do in order to develop the understanding, and how teachers will plan for, implement, and assess student understanding.

Three approaches to arts integration are included in Burnaford's literature review (2007). The first approach is learning with and through the arts, where students might learn non-arts content through an art form (Rabkin & Redmond, 2004, 2006). The second approach is arts integration as a curricular connections process, one that involves a big idea or theme (Burnaford et al., 2001, as cited in Burnaford with et al., 2007). The third framework is arts integration as a collaborative process (Booth, 2003, as cited in Burnaford with et al., 2007). In this style of arts integration, an arts specialist and an academic teacher plan and implement arts integration units of studies. Other types of collaborative relationships may include working with external arts providers or a teaching artist. All three approaches seem to provide a reasonable definition for arts integration as a curricular approach to teaching content material. All three seem to focus on an overall definition in which a variety of teaching strategies could be used to address student learning within each approach to teaching.

Similarly, Bresler (1995) defined arts integration using four distinct approaches.

The first is the subservient style, where an art form is used as a tool for learning academic content. For example, student might learn a song about the multiplication tables in order to retain mathematical concepts, yet no particular musical concepts are being taught or

learned. The co-equal or cognitive style assumes that both arts and academic content areas are equally addressed in the teaching and that both musical and academic concepts are taught simultaneously. In the third approach, the affective style, music is used to create a mood or stimulate a type of behavior from the students; this style includes practices such as playing background music while students are writing. Bresler's last approach, which she named the social integration style, takes place when music is used for performances at special gatherings and events. The four approaches that Bresler offers specifically address the ways in which classroom teachers might employ arts integration in music into their curriculum, while providing four purposes for doing so. What is lacking in these approaches to arts integration, however, is how music specialists in particular might use arts integration as an approach to teaching music.

The similarities in all of these definitions rest in the fact that all of them perceive arts integration as an approach to teaching an arts subject together with a non-arts subject area while addressing content materials in varying degrees. The Connecticut State Department of Education (2011) created a guide to interdisciplinary curriculum development; the guide distinguishes arts integration practices from curricular integration or interdisciplinary teaching. In particular, the guide's creators did not use the term *arts integration* but rather *interdisciplinary teaching and learning*, which they believe "enables students to discover and understand authentic connections between two or more disciplines" (p. 6). In this structure, the authentic or natural connections between the two content areas, arts and non-arts, are highlighted. This type of teaching seems directly related to the collaborative process, to learning in and through the arts, and to curricular connections approaches to arts integration. This stance regarding the term *arts*

integration brings to the forefront the idea that the phrase has generated negative feelings within the ranks of music educators because it has often been used as an approach for teaching other subjects with little regard to the level of musical learning. The varying layers of teaching strategies and approaches, along with the different depth of content material being addressed, make defining arts integration more complex.

Some researchers have sought to identify the role of arts integration in music education. In an action research study conducted by a music teacher (Miller, 1996), the teacher researcher investigated ways in which "to genuinely integrate music into the elementary school curriculum without sacrificing the music education agenda" (p. 100). Music in the elementary curriculum is usually structured to either help teach other disciplines or to be taught as a separate subject unrelated to the rest of the curriculum. In the latter case, Miller sought to discover how she could integrate music with the whole language approach, in an authentic manner, without forfeiting musical goals. Five types of integration were identified as a result of this study: topical, associated skills, conceptual, higher level thinking, and pedagogical. Each type of integration consists of a greater or lesser level of professional relationship with other teachers in the collaborative process. Miller's study provided some evidence about how music relates conceptually with other disciplines and how the integration of music with other subject areas can be taught in meaningful ways without sacrificing musical knowledge and skills.

Another music teacher (Whitaker, 1996) sought "to create connections between topics in the elementary classroom and the general music classroom" (p. 90) while investigating the role of music in the school. Whitaker found that administrators and some classroom teachers viewed the music curriculum at the school as a planning period

for teachers and as an opportunity for students to perform. These conflicting views, along with the varying topics within each grade level, had a negative effect on the music teacher. The longer the time spent on integration instruction, the more Whitaker felt she had to chase down classroom teachers in order to obtain the information necessary for making connections with her music curriculum. Had the request by the school's administration been clearer about including classroom teachers in this project, the outcome might have been different. Without the support of the administration and with little to no collaborative relationships with the other content area teachers, it was not possible for the music teacher to effectively implement an integration curriculum.

In an international study (Mota, Costa, and Leite, 2004) of a primary school in Portugal, arts and general academic teachers spent one year in an integrated arts curriculum and worked collaboratively in order to overcome the problem of isolation. Teachers and administrators at the school began an expansion of their curriculum that included providing opportunities for the music teacher to collaborate with other arts specialists in visual arts and drama through an integrated curriculum that specifically focused on the music teacher as the arts learning area lead teacher. Although the music teacher felt more connected to the other arts specialists as a result of the integrative project, the feeling of isolation remained a problem between the arts specialists and the rest of the school community. In addition, the music teacher felt that the integrity of the music curriculum was negatively impacted as a result of the integrative project, as evidenced by the fact that during the project period, students acquired only limited proficiency in the skills necessary for performances. These results suggest the difficulties that exist in designing an arts integrated curriculum that can provide quality learning

experiences and knowledge in non-arts subject areas without sacrificing developmental music skill-specific knowledge.

Collaborations between arts specialists and content area teachers seem critical to the success of an arts integration curriculum. The importance of collaboration was evident in principals' statements in a recent study (Abril & Gault, 2006) about how they perceive students, parents, and the music teacher as having the most positive effects on the music program, although how principals would support these collaborative efforts was not made clear. One of the outcomes in Miller's study (1996) was also about collaboration. The collaborative relationship that was formed among the three arts teachers resulted in their development into "critical friends" who could freely criticize without making personal judgments. The teachers also benefitted from a more personal bond that led to a friendship beyond the professional collaboration. In addition, Miller found that the sharing of ideas developed greater and deeper understandings for the integration process as a whole.

Although integration or interdisciplinary studies is a central topic of focus for many educators and arts organizations across the country, several factors seem to impede the development of an interdisciplinary curriculum in music education. The most difficult and most critical factor for the success of an integration unit is having the time for planning and reflection. In Miller's study, (1996) finding the time to have conversations about the lesson was the hardest part of the process. Miller noted that "Despite the necessary commitment of time and energy, [she felt] that there is real potential for personal and professional growth through the collaborative action research process" (Miller, 1996, p. 112). Byo's study (1999) concurs with this general trend

regarding the shortage of instructional time by music and general classroom teachers. Whitaker (1996) also found that the lack of planning time hindered the quality and depth of the integration unit. In a 2004 study (Giles & Frego), the researchers found that seven out of 18 classroom teachers cited lack of time as a factor for not being able to form collaborative relationships with their school's music specialist. Only two of the teachers had formed a relationship with their music specialists, and only one of the two teachers indicated that the classroom and music teachers had collaborated on an integration project.

Arts integration at the highest level seems to involve the collaboration of arts specialists and content area teachers. Without the expert knowledge of all disciplines, an authentic and true integration or interdisciplinary curriculum is not possible. Byo's study (1999) suggests that classroom and music teachers should both "be accountable for implementing the integrated standards" (p. 121). This implies the need for administrative support and suggests that school day structure must provide arts and classroom teachers with collaborative opportunities for implementing integrative studies. Nevertheless, administrative support is often minimal and the role of music in school curricula is not always clearly identified.

The lack of administrative support and a marginalized role for music education in a school's curriculum provides evidence to support the notion that some educators misunderstand the impact of an integrative approach to school curriculum (Whitaker, 1996). Music specialists do not seem to have the sufficient support and resources needed to implement an integrated unit of study. One study supports the notion that lack of time and resources impede the successful implementation of most of the music standards

(Byo, 1999). The role of music teachers today is extremely complicated and challenging, especially when they lack administrative and classroom teacher support at their schools. Without this support, music teachers will continue to struggle to provide integrated learning for their students.

If collaboration is in fact at the center of an integrated curriculum, then more explicit attempts should be made toward educating future teachers, arts specialists, and content teachers alike about ways to address integration in their classrooms. "Music educators must join with others in providing opportunities for meaningful music instruction for all people beginning at the earliest possible age and continuing throughout life," but they "must identify the barriers that impede the full actualization of [meaningful music instruction] and work to overcome them" (Housewright Declaration, 2000). Time for teachers to plan together and more contact hours for music classes might be the first step toward developing collaborative relationships that lead to collaborative projects and curricular integration in schools.

Arts Integration Training and Professional Development in Music Education

Many policy researchers express the need for professional development reform in American education (Conway, 2007; Darling-Hammond & McLaughlin, 1995; Guskey, 2002). Since there has been little research directed at music teacher professional development, it has been even more difficult to make improvements and reforms in the field (Conway, 2011; Schmidt & Robbins, 2011). Hammel (2007) suggests that professional development should focus on the individual needs of the music specialist and that instead of participating in one-day workshops, music specialists may benefit more from long-term collaborations with university faculty, educators in specific areas of

specialization, and school-based mentoring programs because they offer opportunities for these teachers to communicate with other music educators on an ongoing basis.

Collaboration is a central concern in the professional development of music specialists. Collaboration between district administration and local schools is one of the indicators for a successful teacher education program in Darling-Hammond's study (2006) on exemplary programs. Because the music curriculum is often isolated from the rest of the school's programming and because music specialists are most likely to be the only teacher in their discipline at their schools, they may not have as many opportunities to reflect and converse with colleagues in their field. These opportunities seem critical to reflective practice and are a necessity if professional development doesn't provide them. Conway (2007) found that music teachers need to continuously practice the process of reflection in order to experience growth in their teaching careers. Reflection is also recommended by Moon (1999) as a tool for teaching and learning. The Housewright Declaration (2000) stated that music educators should join others in providing meaningful music instruction to students and that obstacles to fulfilling this mission should be identified and overcome. The same seems to apply to providing meaningful professional development to in-service teachers.

In an attempt to facilitate access to appropriate professional development opportunities, the Wisconsin Music Educators Association surveyed their music educators to learn their individual professional development needs (Bowles, 2000). Teachers indicated that they felt they would benefit the most from workshops centered on technology (66%), assessment (57%), instrument/choral literature (53%), standards (45%), creativity (43%), and grant writing (38%). Elementary teachers were more

interested in general music, technology, multiple intelligence, and multiculturalism and interdisciplinary curriculum than were the other respondents. Even with the expressed interest in multicultural and interdisciplinary curriculum, though, the need is still apparent a decade later, and the question remains as to who should be providing these opportunities for teachers. Overall, 63% of the teachers preferred that academic leadership be provided by a state or regional professional educator/artist at the same time that 54% of them preferred to participate in a university-sponsored continuing education program and preferred a nationally- or internationally-renowned leader without the responsibility of paying a "market" rate. The format of a consecutive-day intensive workshop held during the summer was overwhelmingly preferred, while only 42% were interested in studying electronically. Because school context and cultural diversity are considerably different from one community to another, similar studies could help to identify teachers' preferred professional development topics so that local school districts and other professional development providers might better serve the needs of its educators.

Guskey (1986) reported that the majority of professional development programs fail because they do not consider what motivates teachers to participate in professional development or what the sequential process is that is necessary for change to occur in teachers' praxis. The three-step process consists of change in classroom practices, change in learning outcomes of students, and change in teacher attitudes and beliefs (Guskey, 2002). Changes in teachers' attitudes and beliefs occur only after they experience a successful implementation of the new practice or strategy. If the learning outcomes of students improve, then teachers are more likely to experience changes in

attitude and beliefs and are more likely to continue to use a particular strategy. If the implementation fails, they are unlikely to use that strategy again. The sequence in which these outcomes most frequently occur is most important for providing evidence to show changes in teachers.

Motivation and the process for change are both necessary in order to change teacher attitudes and perceptions. In addition, teachers need to be active and reflective participants in the change process (Darling-Hammond & McLaughlin, 1995). Teachers need to have opportunities to share what they know, discuss what they want to learn, and connect new concepts and strategies to their own unique contexts. "Further," Barrett (2006) pointed out, "teachers are motivated toward improvement on multiple fronts, which can be portrayed as three overlapping realms of work: in the classroom, in the corridor, and as part of other communities." The realms of teachers' work, (Thiessen & Anderson, 1999, as cited in Barrett, 2006), suggests that teachers are committed to student learning in these three distinct areas, of which two are not as apparent as the third. Collaborative initiatives with colleagues for the purpose of school reform (in the corridor) and external partnerships with community organizations, universities, and professional associations (as part of other communities) also help motivate teachers for improved teaching and learning.

Darling-Hammond and McLaughlin (1995) suggest setting systems in place to allow for blocks of time for collaborative work and learning; for team planning, sharing, learning, and evaluating strategies; and for cross-role participation among teachers, administrators, parents, and psychologists. They also suggest that the support systems required by teachers may include allowing for blocks of time for teachers to work and

learn collaboratively and for strategies for team planning, sharing, learning, and evaluating. Forming partnerships with local universities, arts organizations, and music teaching artists as well as participating in a collaborative team that connects them to other curricula in the school would also provide that informal critical friend that Darling-Hammond and McLaughlin (1995) mention as a need of teachers. Miller (1996) reports that due to different personality styles, this ideal collaborative team should include no more than 2-4 teachers and that more team members would perhaps hinder the collaborative process.

In a study about the effects of an integrated lessons course used for professional development of in-service teachers (Colwell, 2008), results showed that music teachers felt more capable of addressing the standards from pre- to post-test. Both classroom and music teachers also rated the comfort level for integrating music with academics higher from pre- to post-test. However, both groups of teachers rated their intention for integrating music with academics lower from pre- to post-test, indicating that although classroom and music teachers felt capable and comfortable in addressing integration, neither had the intention of actually doing so. This result is not surprising given that time for planning and collaborating with other teachers was one of the main reasons often provided by teachers for why they do not address arts integration (Byo, 1999; Miller, 1996; Whitaker, 1996). The lack of time suggests that teachers need administrative support from individual schools and districts for doing this work.

In another professional development study for music teachers, Bauer, Reese, and McAllister (2003) suggested that teacher knowledge, teacher comfort, and frequency of teacher use were significantly improved by a one-week technology workshop. Similar to

arts integration practices, technology use by music specialists is limited. The need for training with respect to the applications of technology to music teaching and learning seems to parallel the need for training in arts integration as a means of teaching and learning in the music classroom. However, the study also revealed that more positive results in the three categories were evident in the post-workshop questionnaire than in the follow-up questionnaire taken by the teachers nine to ten months after the workshop. This result indicates that continuous professional development is necessary in order to maintain a certain level of impact through time.

In both these studies (Bauer et al., 2003; Colwell, 2008), results seem to indicate that explicit professional development geared toward music specialists has a positive impact on teacher's knowledge, confidence/comfort, and ability to implement innovative and unfamiliar practices in their classrooms. Increasing the amount of professional development for music specialists in arts integration methods and strategies may make them feel more capable and knowledgeable and subsequently may help them feel more compelled to include arts integration activities in their classrooms. Russell and Zembylas (2007) note "that meaningful experiences for teachers and students occur where there is sufficient training in how to use integrated approaches in pre-service or in-service education programs and where appropriate structures of support are in place" (p. 297). They also cited concerns about limited time and the lack of opportunities to form collaborations with other teachers as factors impeding the implementation of an arts integration curriculum.

More explicit attempts are required for educating in-service music specialists about arts integration, an area that ranked second to last in importance of the nine music

standards in Abril and Gault's study (2005) about the perceptions of musical goals by inservice and pre-service teachers. Byo's study (1999) about the perceived ability of classroom and music teachers to implement the music standards indicated that both groups of teachers felt equally accountable for implementing the last two standards (understanding music in relation to other disciplines and understanding music in relation to history and culture). Although arts integration seems to be one of the standards least likely to be addressed by music specialists (Byo, 1999), some educators place a high value on the arts integration standard and wish that it were more often addressed in music classrooms (Abril & Gault, 2006). This finding indicates the need for appropriate training as well as the need for administrative support in structuring the school day in such a way as to support collaborative engagement for the successful delivery of an integrated curriculum.

Pre-service and in-service teachers who have taken courses in arts integration are more likely to feel more able, prepared, and willing to address the eighth standard in their classrooms than are teachers who have not taken specific preparation coursework. The results of Byo's study (1999) showed that fourth-grade classroom teachers felt more comfortable addressing Standards 8 and 9 than the other seven standards. Even though music specialists felt comfortable with all the standards, they felt qualified to teach all but the two integration standards by themselves. This result indicates there is a need for teacher collaboration in an integration curriculum and that music specialists require further training in integration strategies.

More purposeful and prevalent music methods courses that include specific ways of using arts integration are also needed for pre-service elementary general classroom

teachers (Giles & Frego, 2004). Pre-service elementary music specialists would also benefit from this type of preparation and should not be excluded from training in music integration. Both kinds of teachers must be able to understand integration as a collaborative process in order to teach collaboratively if the integrity of both music and the other subject areas are to be maintained and valued equally. This preparation would ensure that teachers would address musical objectives along with the non-arts content areas goals in their integrated lessons.

Although the music curriculum is often taught as an isolated subject, having nothing to do with the rest of the school's curriculum (Abril & Gault, 2005), a more alarming situation has been the lack of practical applications brought about by research conducted in the field of music education. One such example was an action research project conducted on ways to authentically use arts integration "without forfeiting [the] music education goals" (Miller, 1996, p. 101), research undertaken as a result of the limited research she found on the topic. There is some evidence to suggest that qualitative studies in music education are increasing and that the themes that have previously been researched within the last two decades are the same topics that need further investigation (Kantorski & Frey Stegman, 2006). These themes are related to integration, connections to real life, connections with other disciplines, and connections to history and culture. More is needed in terms of music teacher training, research with practical applications, professional development in integration for in-service teachers, and support for planning and implementing interdisciplinary curricula.

An important aspect of a successful teacher preparation program is to connect "the knowledge of the university to the knowledge of the school" (Darling-Hammond,

2006, p. 185). Developing those partnerships is not easy, though, for the partners need "to develop trust and to learn each other's languages and cultures" (Scripp et al., 2007, p. 229) before the relationship becomes comfortable. It is important, therefore, for the partnerships to incorporate "reflective dialogue that leads to 'extensive and continuing conversations among teachers about curriculum instruction, and student development" (Vescio, Ross, and Adams, 2008, p. 81). Professional development and music teaching preparation programs that address arts integration as a collaborative process may provide the necessary change needed in the music curriculum today.

There is no question that the need exists for professional development; it is required if changes in the music curriculum are to be accomplished. But the burden of implementation lies within school districts, state arts and education departments, and university teacher education programs.

A number of arts organizations, four of which are involved in the proposed study design (Center for Creative Education, 2011; Chicago Arts Partnerships in Education, 2014; The Kennedy Center, 2011; and Metropolitan Opera Guild, 2014), have assumed the role of providing arts integration professional development for arts specialists and classroom teachers in school districts around the country. Teachers seem to teach what is most familiar to them; and the more experience, knowledge, and comfort level they acquire in a certain domain, the more likely they are to integrate it into their music classrooms. It is apparent that music teacher education programs need to offer coursework and training that is most relevant and pertinent to the type of instruction essential for K-12 music education in the 21st Century. The challenges that exist for arts integration are "to find ways of collaborating across disciplines and professional

ideologies" (Russell & Zembylas, 2007, p. 298) and to overcome the misconceptions by some music educators about how the music curriculum can be enhanced by arts integration and what it can gain from that approach in lieu of one that solely benefits other content areas.

Four Arts Organizations Involved in the Study

Arts organizations have been employing teaching artists for decades, but the programs in which they teach differ considerably from one another. Some programs focus specifically on teacher professional development while others maintain a studentcentered learning approach, and most, if not all, have organizational goals that include school improvement and school reform (Rabkin et al., 2011). Some arts organizations offer artistic presentations as the main programming activities while others are exclusively educational institutions specializing in one or more art forms, and other arts organizations work at identifying local working artists in order to partner them with teachers and schools within the school system. Some teaching artists are qualified with intensive professional development before they are assigned to work in schools, and some have to pass an in-depth screening in order to provide evidence for their experience as teaching artists and professional development providers, yet others receive little to no training before being let into the classrooms to work with students. In this study, the practices of selected music teaching artists associated with four different types of arts organizations will be investigated. The next four sections provides an overview for the four arts organizations, their mission, goals, and professional development opportunities.

Center for Creative Education. The Center for Creative Education (CCE) was created as a result of an assessment conducted in Palm Beach County that merited the

improvement of students' educational experiences (Center for Creative Education, 2011). CCE is an arts education organization that "reaches schools serving disadvantaged communities to help them improve their educational performance, improve parent and community involvement in the educational process, and promote systemic change in their approach to education" (Center for Creative Education, 2011). Its two main programs, the in-school Project LEAP (Learning Enriched through Arts Partnerships) and the afterschool CADRE (Creative Arts Designed to Reinforce Education), specialize in arts integration as a creative approach for improving and enhancing instructional strategies in traditional academic subject areas through teacher/artist collaborations and team teaching. Professional artists in a variety of artistic disciplines are partnered with classroom teachers in local district schools, in an essential strategy for building long-term, sustainable partnerships, to develop and implement arts integration lessons that infuse the arts with non-arts content areas.

CCE's mission is to improve each child's learning potential and academic performance, increase overall enthusiasm about school, and help to develop more productive, responsible community members who will exercise creative problem solving throughout life. CCE promotes these alternative instructional strategies through its artist residencies in academic classrooms during the in-school day with Project LEAP and in after-school settings with CADRE teaching artists.

CCE's commitment to professional development for classroom teachers and arts specialists as well as teaching artists led to the creation of the Artists Certification

Program and the Teacher Summer Institute. Artists wishing to participate as teachers in CCE's programs must complete the certification program before partnering with teachers

to work with students in district classrooms. A set of 14 training modules related to specific topics on planning and teaching an arts integration instructional unit are part of the certification program that all CCE teaching artists complete. The Teacher Summer Institute is a professional development workshop developed to help teachers—both academic classroom teachers and arts specialists—learn effective arts integration strategies that can lead to student achievement and teacher enrichment. CCE teaching artists are partnered with teachers throughout the institute in order provide authentic models for collaborative planning, reflection, and implementation. CCE also provides training at different times of the year in arts integration, multiple intelligence theory, and curriculum mapping for teachers and administrators. These action-oriented professional development workshops, coupled with CCE's practice of establishing and maintaining relationships with school principals, are key to teacher quality improvement and increased student learning. CEE has found that collaboration and communication help transform communities, institutions, and educators, and that this transformation is "the heart of CCE as it strives for authentic, sustainable, systemic change" (Center for Creative Education, 2011).

Chicago Arts Partnerships in Education (CAPE). CAPE is an educational organization that facilitates the network of Chicago public schools and artists and arts organizations to form long-term partnerships as a way to develop and implement "innovative and effective approaches to teaching and learning in and through the arts" (Chicago Arts Partnerships in Education, 2014). The leaders of CAPE consider the organization to be a learning organization through which they are able to engage with scholars, practitioners, researchers, and leaders in the field of school improvement

through the arts in order to develop solutions to the educational challenges facing schools today. CAPE's mission is to advance the arts as a vital strategy for improving teaching and learning by increasing students' capacity for academic success, critical thinking, and creativity. CAPE works toward a future in which:

- students are valued as creators of culture in our society;
- teachers, artists, and students work collaboratively to develop and share innovative approaches to teaching and learning in and through the arts in our public schools;
- teachers, artists, school administrators, and parents recognize the arts as a key element in transforming schools into vibrant, creative, and successful learning communities;
- professional colleagues and partners regularly communicate and share their
 practices and research in order to continually improve and evolve the field of arts in education; and
- policy makers, business leaders, and all citizens value the arts in education as
 essential to a just and equal society, a thriving economy and an inclusive
 democratic culture. (Chicago Arts Partnerships in Education, 2007).

CAPE offers several different in-school and after-school programs in a variety of settings in the Chicago Public Schools. These arts-based programs target the exploration of non-arts content areas through high quality arts education. CAPE's more than 50 teaching artists represent dance, theater, music, and visual arts (Chicago Arts Partnerships in Education, 2014). CAPE engages teachers and artists in extensive professional development, planning, and research, and in documenting and disseminating their work

and their students' work. Through the sharing and dissemination of work locally, nationally, and internationally, CAPE contributes to the professional discourse for school improvement through the arts. "As part of all CAPE programs, teachers and teaching artists from schools around the city come together regularly for professional development meetings," the organization's website notes. "There, they can examine others' work and ideas, share their own successes and questions, and explore new possibilities for teaching and learning with CAPE staff" (Chicago Arts Partnerships in Education, 2014).

The John F. Kennedy Center for the Performing Arts. The Kennedy Center, a federal facility, is a performing arts organization that serves as a living memorial to the late President John F. Kennedy and as the national center for the performing arts. Unlike other performing arts centers where individual and corporate funds as well as grant monies from foundations and other agencies help offset the operational costs for programming as well as building upkeep, the Kennedy Center receives federal funds that support its maintenance and building operations (John F. Kennedy Center for the Performing Arts, 2011). For more than four decades, the Kennedy Center has maintained President Kennedy's vision of "contributing to the human spirit" through the production and presentation of "an unmatched variety of theater and musicals, dance and ballet, orchestral, chamber, jazz, popular, world, and folk music, and multi-media performances for all ages" (John F. Kennedy Center for the Performing Arts, 2011).

The Kennedy Center is home to the National Symphony Orchestra, Washington National Opera, Suzanne Farrell Ballet, and the DeVos Institute of Arts Management.

The Center's outreach spans all fifty states while online resources and television programs reach people in countries around the globe. The Kennedy Center presents more

than 2,000 performances each year, making it the busiest performing arts facility in the nation even as it serves as a leader in arts education. Of the many educational programs offered, two are specifically "based on the belief that the arts are a powerful way to help all students learn across the curriculum" (John F. Kennedy Center for the Performing Arts, 2011b). In these two programs, Community Partnerships and Changing Education Through the Arts (CETA), teaching artists are partnered with local and national schools and classroom teachers to use arts integration as a school-wide focus for building teacher capacity for implementing arts integration instruction and for establishing long-term partnerships with principals and classroom teachers as well as arts specialists.

Through high-quality arts education that contributes to the education of the whole child, the Community Partnerships program works toward enhancing the existing arts programs in D.C. public schools with high populations of underserved students. As the name suggests, the goals of the Community Partnerships program are to:

- Develop partnerships with select District of Columbia public and charter schools to support arts education as a model of engagement in an urban school district;
- Build commitment to the arts as an integral part of a child's whole education,
 particularly for children enrolled in urban, high poverty public schools;
- Develop principals' and teachers' abilities to develop, articulate and implement an arts education vision and plan;
- Engage students in arts learning through Kennedy Center's education programs led by teaching and performing artists;
- Encourage and support teachers' ability to incorporate arts integrated instruction in curriculum to support student learning;

- Provide opportunities for students to learn about the arts by attending Kennedy
 Center performances; and
- Share knowledge with other organizations interested in developing similar partnerships in urban school districts. (John F. Kennedy Center for the Performing Arts, 2011b).

The Changing Education Through the Arts (CETA) program, a local and national teacher-centered arts-based program, focuses on extending and enhancing schools' arts programs by developing "teachers', schools', and school districts' knowledge and skills in the arts and arts integration so that they include the arts as a critical component in every child's education" (John F. Kennedy Center for the Performing Arts, 2011). A main component of CETA as a professional learning program is its program of professional development opportunities, which include workshops, courses, partnerships, coaching/mentorship, study groups, project implementation support, and national networks. The CETA program goals are to:

- Help students learn through arts integrated instruction;
- Provide teachers with ongoing professional learning opportunities and support;
- Affect whole school change by establishing a shared vision for arts-integrated instruction and a climate for teacher learning and collaboration;
- Influence school district support for the arts in education by establishing ongoing relationships and professional learning opportunities for principals and districtlevel arts supervisory personnel;
- Develop a cadre of teaching artists who have the ability to design and lead professional learning opportunities for teachers; and

Share information, exemplars, and resources developed through the CETA
program with arts organization and school district partnerships through the
Kennedy Center's national networks. (John F. Kennedy Center for the
Performing Arts, 2011b).

In order to be considered for the role of teaching artist at the Kennedy Center, artists must apply; acceptance into the program is based on artists' "extensive knowledge of their art form, its connections to the curriculum, and experience teaching their art form to students and teachers" (John F. Kennedy Center for the Performing Arts, 2011b). The Kennedy Center provides teaching artists with professional development on how to lead effective teacher professional development workshops; artists then present workshops and courses for classroom teachers. In order to work effectively in the program, the teaching artists are involved in understanding program goals and objectives and are required to learn about how to collaborate with a Kennedy Center staff member on developing the workshops. Subsequent professional development learning experiences are offered to teaching artists who have previously presented workshops at the Kennedy Center. These sessions provide opportunities for networking with colleagues in other parts of the country and for discussion of various educational issues. Building teachers' capacity for implementing arts integration across the curriculum is one of the main goals of the Kennedy Center's educational programs.

Metropolitan Opera Guild. As the Metropolitan Opera's educational subsidiary for more than half a century, the Opera Guild's mission is to support the Metropolitan Opera, one of the leading opera companies in the world, through the promotion of interest in opera, nurturing of an appreciation for opera, and development for future audiences.

The Guild does this "by reaching out to a wide public and serving as an educational resource that provides programs, publications, materials and services to schools, families, individuals, and community groups nationwide" (Metropolitan Opera Guild, 2014, About the Guild). The Guild's education department programs include performance-related activities for students and families and an adult lecture series, as well as school residency programs. The Guild serves hundreds of schools and communities around the world, and Guild-employed artists deliver many of these programs.

Of particular interest to this study is the opera-based integrative programming that the Guild provides to New York City public schools. Only one of the Guild's programs offers arts-based learning together with non-arts subject areas. The Students Compose Opera program engages students in writing, composing and presenting operas or musical dramas based on classroom curriculum literature (Metropolitan Opera Guild, 2014). The program provides students with opportunities to develop their writing and communication skills and to engage in collaborations that spark problem-solving and creative thinking while deepening the arts experience and connecting the arts to non-arts topics. The intent of the program is to explore the arts through words, musical sounds, and visual design. Guild teaching artists plan and implement opera lessons for students while providing "model ways for teachers to integrate these artistic processes as part of ongoing teaching and learning" (Metropolitan Opera Guild, 2011, In-class arts partnerships).

The Guild's core business culture is rooted in its commitment to excellence as an ongoing learning organization and as a collaborator in advancing its practice. The recent incorporation of the Music-In-Education National Consortium (MIENC) into its auspices has helped to reinforce the Guild's guiding principles as a continuous learning institution

and for providing students with high-quality music instruction by focusing on strategic collaborative planning, research, and capacity building. The Guild offers professional development courses for teachers, and its leaders have established partnerships with three universities. As a cultural and arts education institution, the Guild's professional development efforts include workshops, networks, and mentorship for teachers and educators. The same principles that guide its work with students are used for its professional development:

- Comprehensive opera-based learning is thoughtfully connected to other classroom instruction.
- Comprehensive opera-based learning includes opportunities to create, present, and attend opera.
- Inquiry-based instruction engages the process of investigation to inspire learning and personal discovery.
- Documentation of opera-based learning enables us to recognize, analyze, and share its impact amongst ourselves and with others. (In-class arts partnerships, 2011).

The Guild's professional development workshops include a focus on collaboration, reflection, and assessment activities that include sharing pedagogical, documentation, and portfolio practices with other teachers.

Literature Review Summary

Transformations and innovations in the music curriculum in the United States will not occur until music instruction becomes part of the required disciplines of study, until music is no longer seen as a privilege but a natural ability that must be nurtured and given

proper environments in order to thrive, and until music is considered a necessity for all students—not just for the wealthy and talented, but also for the less fortunate and ordinary. Three main areas of deficiencies seem to hinder the progress of developing the music curriculum into the 21st century. Firstly, the focus on musical skills in the nine national standards for music education is the chief factor contributing to the challenges the music curriculum is currently facing. Only two of the nine standards, or less than one-quarter, relate explicitly to arts integration while music specialists at the elementary level spend the majority of instructional time on performance preparation reflected in a different set of four standards and the least amount of time on the standards requiring more creative and artistic skills (Orman 2002). By the time students enter middle and high schools, an elitist idealism regarding the type of student who should participate in music classes already exists. There is something to be learned from the work of music teaching artists and classroom teachers collaborating together on arts integration projects. Each group, classroom teachers, music specialists, and music teaching artists, contributes their own expertise to the process of arts integration planning, implementation, and assessment. But the contributions of music teaching artists, with the goal of sparking further curiosity in students' desire for musical learning, requires further investigation. The second challenge area is in professional development for music specialists as well as music teaching artists. Districts and states provide little for music specialists in terms of professional development specifically targeted at their content area, and budget cuts have placed an added burden on them when they seek to attend conferences and workshops offered by state or national music organizations. Arts organizations are offering professional development for arts specialists and teaching artists but the content and

quality of these workshops vary greatly. Lastly, music teacher education programs do not seem to include coursework to specifically teach a music education philosophy and theory that incorporates the designing of curriculum using big ideas, which promotes the integration of non-arts content areas into music instruction, enhances the music curriculum, and increases the depth of musical learning experiences for students nor do they include opportunities for pre-service music teachers to learn how to collaborate with other arts specialists or classroom teachers. It is through the eighth standard for music education, through professional development, and through music teacher education, that changes in the music curriculum can more fully develop.

In order to significantly impact the teaching of music in schools, music specialists must be trained and provided with sufficient experiences and support in order to feel comfortable, confident, and knowledgeable enough to implement a new curriculum, especially one in partnership with another teacher. State education leaders, school districts, universities, and individual schools must be willing to develop and offer these opportunities to pre-service and in-service music teachers. The focus would be not only on arts integration methods, but also on increasing teacher content knowledge across subject areas related to the discipline of music and on increasing theoretical and philosophical understanding about arts integration in the music classroom. Simply stated, "the formulation may be challenging, but each of us must understand the issues, make a judgment, and work diligently to ensure that our curricula and instruction lead children to a greater understanding of the power of music in their lives" (Rideout, 2005, p. 41).

Music educators may feel that further research in music education related to arts

integration practices is needed, but the concern must be on how to promote the engagement of all students in musical learning experiences.

With budget cuts and standardized testing of academic subject areas, music specialists need tools with which to justify and validate their music programs in schools. Kalkavage provides one example that supports arts integration as integral to the music curriculum:

If studied as a liberal art (i.e., in order for the student to become more inquisitive and reflective and more aware of music's power) rather than as a fine art (i.e., in order for the student to become a musician), music gets students to look beyond surface distinctions in order to seek out deep, underlying harmonies or bonds between things apparently remote. In the breadth of its domain, in its union of the mathematical and poetic, and in its involvement of the whole human being (body, heart, and mind), music is an essential liberating art. (2006, p. 43).

In keeping with the ideals of Dewey and Bruner, an equal combination of liberal art and fine arts studies in music seems more appropriate and reflective of a more comprehensive music curriculum in which students from elementary to high schools would participate and engage in lifelong learning.

Chapter Three: Methodology

The purpose of this study was to investigate the teaching practices of music teaching artists participating in four selected elementary school arts integration projects in the United States. In addition, this study explored the possibility that music teaching artists' formal education, arts integration training and professional development, and attitudes about arts integration and music education may impact their arts integration practices. This chapter will describe the design and methods for addressing the research questions in this study.

Research Questions

The research questions for this investigation were:

- 1. How do music teaching artists participating in four selected arts integration projects report that they address the arts integration-related Music Education Standard #8, "understanding relationships between music, the other arts, and disciplines outside the arts," in their practice?
- 2. To what degree are four specific independent variables predictors of arts integration practices as self-reported by music teaching artists?
 - 2.a. To what degree is formal education a predictor of arts integration practices as self-reported by music teaching artists?
 - 2.b. To what degree is arts integration professional development and training a predictor of arts integration practices as self-reported by music teaching artists?

- 2.c. To what degree are attitudes about arts integration and the value of music in education a predictor of arts integration practices as self-reported by music teaching artists?
- 2.d. To what degree are the beliefs held by music teaching artists regarding stakeholders' attitudes about arts integration and the value of music education a predictor of arts integration practices as reported by music teaching artists?
- 3. What do music teaching artists report regarding their attitudes and their beliefs regarding stakeholders' attitudes about arts integration and the value of music in education?
 - 3.a. What do music teaching artists report regarding their attitudes about arts integration and the value of music in education?
 - 3.b. What do music teaching artists report regarding their beliefs regarding stakeholders' attitudes about arts integration and the value of music in education?
- 4. How do selected, specific student products and curriculum documents offered by the music teaching artists demonstrate these arts integration practices?

Research Design

A mixed methods approach using an explanatory design was used for this study, as "mixed methods research provides strengths that offset the weaknesses of both qualitative and quantitative research" (Creswell & Plano Clark, 2007, p. 9). In addition to offering the researcher opportunities to use all possible tools for data collection, the explanatory two-phase design started with the collection and analysis of quantitative data followed by qualitative data, thus connecting the results from the former to the latter data (Creswell & Plano Clark, 2007). In this study, the researcher collected quantitative data

through a music teaching artist survey and qualitative interview data from individual music teaching artists and a content analysis tool that aided in the analysis of student products and curriculum documents. The mixed approach to the design of this study provided a means to strengthen the data through a blending that "can produce a convergence of evidence that reinforces findings, can eliminate or at least minimize otherwise plausible alternative to [the] conclusions, or can enrich [the] conclusions by revealing divergent aspects that would otherwise be invisible" (Locke, Spirduso, and Silverman, 2007, p. 109). The participant selection model to the explanatory design was used in this study as a means to purposefully select and identify participants through quantitative information "for a follow-up, in-depth, qualitative study" (Creswell & Plano Clark, 2007, p. 74). The participant selection model of the explanatory design is demonstrated in the figure below.

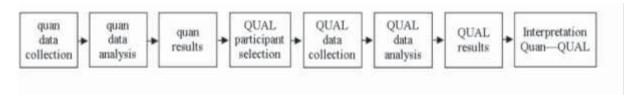


Figure 1. Explanatory Design: Participant Selection Model (QUAL emphasized). From Designing and conducting mixed methods research (p. 73). by J. W. Creswell and V. L. Plano Clark, 2007, Thousand Oaks, CA: Sage.

More importantly, the mixed methods approach was chosen for specifically addressing research question 1 concerning the arts integration practices of music teaching artists. The framework for this question was adopted from Creswell and Plano Clark's mixed-methods triangulation design convergence model (2007). In this study, both qualitative and quantitative data were compared and contrasted through shared thematic

analysis across the three data collection methods, music teaching artist survey, music teaching artists interview protocol, and content analysis tool.

The quantitative survey approach was appropriate for addressing research questions 1 and 2 as a means of determining the level of arts integration practices used by each music teaching artist at four select arts organizations and to statistically determine the effect that formal education, arts integration training and professional development, and attitudes about arts integration and the value of music in education, as well as the music teaching artists' beliefs about different stakeholders' attitudes regarding arts integration and the value of music in education, have on these levels of arts integration practices. After the pilot study was conducted, the researcher concluded that quantitative data from the survey regarding attitudes about the value of music in education would also be used for addressing research question 3.

The qualitative interview data were appropriate for the study's exploration of the teaching practices of music teaching artists participating in elementary arts integration projects and provided additional information targeted at uncovering the meaning of the particular phenomenon, arts integration, through interpretive inquiry (Creswell, 2007). The interview protocol, which addresses research questions 1, 3, and 4, was developed in order to provide rich, in-depth individual perspectives regarding the teaching practices of the music teaching artists involved in elementary arts integration projects. These data would not be apparent solely through the quantitative approach. Therefore, the interview questions specifically addressed teaching practices as well as the attitudes of music teaching artists and their beliefs about different stakeholders' attitudes regarding arts integration and the value of music in education. "The key concern," as Merriam points

out, was "understanding the phenomenon of interest from the participants' perspectives" (2009, p. 14).

Sampling Plan

The four arts organizations were chosen for this study by using criterion-based selection methods (Merriam, 2009). Three criteria were used to select these arts organizations: they had to offer arts integration programs, they had to have programming targeted specifically at children at the elementary grade levels, and they had to employ music teaching artists to implement the arts integration programs. The websites of each of the four organizations include explicit statements that provide evidence to confirm that they meet these three criteria (Center for Creative Education, 2011; Chicago Arts Partnerships in Education, 2014; John F. Kennedy Center for the Performing Arts, 2011b; Metropolitan Opera Guild, 2014).

The four arts organizations were also selected based on a purposeful sample (Creswell, 2007; Merriam, 2009) in order to obtain a comprehensive, yet varied, perspective on arts integration in music as implemented by music teaching artists. These four organizations are located in different parts of the country and are individually distinguished by type of organization, structure of programs in partnership with schools, and genres of music employed. Two of the arts organizations, The John F. Kennedy Center for the Performing Arts and the Metropolitan Opera Guild, are performing arts centers, incorporating all the performing arts and opera, respectively. The other two, the Chicago Arts Partnerships in Education and Center for Creative Education, are arts education providers.

Chicago Arts Partnerships in Education is an independent arts education provider which pairs local artists of different arts genres with teachers in the Chicago Public School District in order to help build long-term, sustainable partnerships between community arts organizations and local public schools. Its mission is to use the arts as a transformational tool in school improvement through its arts integrated approach to teaching and learning. The John F. Kennedy Center for the Performing Arts is an arts facility offering arts programming of various genres to a varied audience in the Washington, D.C. area. Relevant to this study, The Kennedy Center provides general classroom teachers with teacher-focused professional development training that focuses on building teacher capacity for implementing arts integrated curricula through its Changing Education through the Arts (CETA) program and for implementing studentcentered, arts integrated instruction through its Community Partnerships program. As the Metropolitan Opera's educational arm, the Metropolitan Opera Guild serves selected New York City public schools with opera-based integrative programming led by its own group of musicians. Two of its educational programs are described as collaborative processes that explore the arts through words, musical sounds, and visual arts. The Center for Creative Education is an independent arts education provider in the Palm Beach County School District in Florida; the Center employs dozens of teaching artists for the purpose of infusing the arts into academic curriculum as a way of fostering systematic change and enduring transformations of school curricula through in-school and afterschool arts experiences. CCE accomplishes its goals by using arts integration as the curricular strategy for improving schools and teaching as well as for increasing student engagement and academic performance.

The participants in this study are the music teaching artists employed by these four arts organizations to implement programs in public elementary schools (see Appendix A). In the proposed study, a total of 28 music teaching artists from the four arts organizations—seven from CAPE, six from the Kennedy Center, 13 from the Opera Guild, and two from CCE—were identified as possible participants in the study. However, a total of 26 music teaching artists were actually invited to participate in the study, 12 from CAPE, six from the Kennedy Center, six from the Opera Guild, and two from CCE, reflecting the current number of music teaching artists employed at the four arts organizations to work in arts integration projects at the time of the data collection. No further specific criteria for selection was required for participation; the artists were invited because they are currently involved or have been involved in the past in implementing arts integration projects for elementary school students.

A total of eight music teaching artists—no more than three representatives from each arts organization—were asked to participate in the interviews. This total represent between 26% and 40% of the total possible participants in the survey. The selection of music teaching artists was based on a purposeful sample of a combination of those with high and low levels of arts integration practices based on the summation of scores on the music teaching artist survey, with large and small numbers of arts integration professional development sessions completed, and with university degrees in music and degrees from non-music departments. The eight music teaching artists included one with the highest level of arts integration practices, the largest number of completed arts integration professional development sessions, and a degree in music; one with the highest level of arts integration practices, the largest number of completed arts integration

professional development sessions, and a non-music degree; one with the lowest level of arts integration practices, the largest number of completed arts integration professional development sessions, and a degree in music; one with the lowest level of arts integration practices, the largest number of completed arts integration professional development sessions, and a non-music degree; one with the highest level of arts integration practices, the smallest number of completed arts integration professional development sessions, and a degree in music; one with the highest level of arts integration practices, the smallest number of completed arts integration professional development sessions, and a non-music degree; one with the lowest level of arts integration practices, the smallest number of completed arts integration professional development sessions, and a degree in music; one with the lowest level of arts integration practices, the smallest number of completed arts integration professional development sessions, and a degree in music; one with the lowest level of arts integration practices, the smallest number of completed arts integration professional development sessions, and a non-music degree.

The idea for this approach was based on the framework that Fitzpatrick (2011) used for selecting the interview participants in her study of urban instrumental music teachers, an adapted version of Creswell and Plano Clark's (2007) Triangulation Convergence Mixed Methods Design. The items used for purposefully selecting the music teaching artists for the interview were directly linked with the quantitative questions RQ2a and RQ2b, which allowed an examination of the impact that formal education and arts integration professional development have on the arts integration practices of music teaching artists. The following table demonstrates the span of music teaching artists of differing experiences who were asked to participate in the study.

Table 1

Purposeful Sample of Interview Participants Based on Music Teaching Artists' Survey Results

	Largest Number of Arts Integration Professional Development	Smallest Number of Arts Integration Professional Development
Highest Level of Arts Integration Practices and a Music Degree	X	X
Lowest Level of Arts Integration Practices and a Music Degree	X	X
Highest Level of Arts Integration Practices and at least one non-music degree	X	X
Lowest Level of Arts Integration Practices and at least one non-music degree	X	X

However, given the small sample size in this study, a large percentage of responses were needed in order for the statistical tests of the quantitative data, gathered from the survey instrument, to support the reporting of results. In fact, a 54% response rate was received from the Music Teaching Artist Survey request, 14 out of 26 possible participants. This an acceptable response rate when considering the sample response to the total population size (Best & Kahn, 2006).

Data Collection

The research involved in this study included the collection of three types of data to address the research questions: (1) survey data, (2) interview data, and (3) student work/curriculum documents. The multiple data collection sources served to triangulate the data in order to gain "a fuller understanding of the phenomena" (Bogdan & Biklen, 2007, pp. 115-116). The interview data provided rich and in-depth information in order to add to, corroborate, or refute the survey results. Similarly, the student

work/curriculum documents contributed to the data collected by corroborating or refuting the survey and interview data (see Appendix B for Data Analysis Matrix).

The music teaching artists at the four selected arts organizations were asked to complete a music teaching artist survey. The survey is divided into three parts in which the teaching artists answered questions about their education and general demographics, their arts integration practices, and their attitudes about music education and arts integration. This survey provided an overall perspective on the field of arts integration in music as represented in arts partnership projects employing music teaching artists in public schools.

The music teaching artists in the sample were each asked to participate in an individual semi-structured interview. The interview data provided further information regarding the participant's attitudes about arts integration and the value of music in education, their beliefs about different stakeholders' attitudes regarding arts integration and the value of music in education, and their arts integration practices in respect to the planning process, music and non-arts content teaching, and curricular approach using a big idea or concept.

At the time of their interviews, the interview participants were asked to submit one sample document, curriculum document or student work sample, to represent each of three categories: planning process, evidence of music and non-arts content integrated teaching, and curricular approach to a big idea or concept. Music teaching artists who did not have documentation for one of the three categories were asked to submit an additional example in one of the other two categories so that a total of three was collected. The sample documents included "written, visual, digital, and physical

material" (Merriam, 2009, p. 139). In particular, the music teaching artists submitted student products in the form of photos, exhibits (such as journal entries and portfolios), and video as evidence of music and non-arts content-integrated teaching and curricular approach using a big idea or concept. They also submitted project plans or overviews including final products or formative assessments and lesson plans as documentation of the planning and implementation of an integrated arts curriculum with an in-school arts specialist or classroom teacher.

Data collection procedures. The arts organizations all agreed to assist in this study (see Appendixes C, D, E, and F) by providing the names and contact information of the music teaching artists. Once Institutional Review Board approval from Florida Atlantic University was received, an e-mail informing the music teaching artists about the study and inviting their participation was sent in the semester of the study implementation (see Appendix G). The e-mail communication included a letter detailing the specifics of the study along with a link to the online survey instrument. The completion and submission of the survey indicated that the artists had consented to participate in the study. Two e-mail reminders, three to four weeks apart, were sent to the music teaching artists after the initial survey was sent out. The music teaching artists had four weeks after the second reminder to complete the survey; those who had not responded by that time were eliminated from the study.

The selection of the music teaching artists for the interviews occurred after the surveys were collected and the specific items pertaining to the selection process were analyzed for frequency. The interview lasted approximately one hour and was conducted by the researcher either in person or via telephone or Skype. Interviews were scheduled

by the researcher and the music teaching artist at a mutually agreed upon time. The three work samples, mentioned above, were collected at the time of the interview, so that the interviewer was able to refer to and ask questions about how the sample documents related to the three different types of arts integration strategies.

The interviews were audio recorded and transcribed by the researcher, with the consent of the music teaching artist. Each participant was asked for his or her permission for the researcher to audio record the interview for accuracy purposes (Bogdan & Biklen, 2007) and in order to diminish the time that would be needed to record responses in writing without an audio recording. The participants were assured that their responses to the interview questions would be kept confidential and that their names would not be used in any way. Throughout the study, pseudonyms were used to protect the identity of the participants.

As an incentive for participating in the study, music teaching artists and their guests, colleagues and other members of their respective arts organizations, were offered a webinar at the conclusion of the study. The webinar will be used as a way to share and report the results of the study and to distribute electronic copies of the executive summary report. The music teaching artists may find this information of use to them and include it in their own portfolios. It might also serve as a form of documentation related to the arts integration practices that currently exist within these four arts organizations.

Instrumentation. The instruments for data collection in this study included a music teaching artist survey, a teaching artist interview protocol, and a content analysis tool for analyzing music teaching artists' documentation of arts integration practices.

Music teaching artist survey. The music teaching artist survey (see Appendix H) was developed by the researcher and includes three distinct research-based sections. The first section consists of 11 questions related to general education and demographics. Questions 1-8 solicited such information as name of arts organization affiliation, academic degrees earned, and years of teaching experience. Questions 9-11 were used to gather information about arts integration professional development and training. The question relating to professional development session content was developed from the six elements of professional development presented in Creating Capacity: A Framework for Providing Professional Development Opportunities for Teaching Artists (Grandel, 2001).

The second section pertains specifically to arts integration teaching practices, while the third section asked music teaching artists to answer questions regarding their attitudes and their beliefs about different stakeholders' attitudes about arts integration and the value of music in education. The questions developed in these two sections were based on the work of several music educators. Oreck's *Teaching with the Arts Survey* (Oreck, 2000) was used as a guide for developing the framework for the music teaching artist survey. It has been used numerous times as a tool for gathering data on attitudes toward specific arts activities and frequency of use as self-reported by classroom teachers (Oreck, 2006).

CAPE's checklist of strategies for effective arts integration (Burnaford et al., 2001) was adapted and reworded to formulate 16 of the questions regarding arts integration practices in Section II of the survey. The remaining seven questions regarding arts integration practices were derived from a synthesis of three different perspectives on the types of approaches to arts integration.

The first of the seven questions was taken from Bresler's (1995) subservient style of arts integration (one of four styles she described), which uses music as a way to learning in another content area. This style was linked with *connection*, the first of Snyder's three modes of integrating the curriculum (2001), in which music is used in service of another curricular area. The second question related to Bresler's second type of arts integration, affective style, which uses music as a way to change the mood of the classroom, to build self-esteem, or to help develop creative expression. Bresler's social style, which employs music as a way to participate in school or community events (social interaction) provided the basis for the third question. The fourth question linked the works of all three educators. Bresler's *coequal-cognitive style* dictates that music and a non-arts content area are to be used equally, giving them the same level of importance. The first of three categories of arts integration by Burnaford (2007), learning through and with the arts, where learning is simply transferred between the arts and other subjects, and Snyder's second mode of integrating the curriculum, *correlation*, where both music and content area share materials and/or activities, also contributed to the formation of the fourth question. The fifth question was a combination of Snyder's last mode of integration, in which both music and content area address a central theme from their own perspective, with a curricular connections process by Burnaford which uses a big idea or shared concept as the curricular subject across content areas. The last two questions in this section (#33 and #34) were developed from Burnaford's third and last category of arts integration, collaborative engagement, in which a teaching artist or other type of external arts provider plans and implements an integrated curriculum together with an inschool arts specialist or a classroom teacher.

In Section II, the music teaching artists were asked to estimate, in a Likert-type scale, how frequently these 23 items are present in their arts integration practice. The frequency scale for these items, questions 12 – 34 on the proposed survey, was *never*, *infrequently, once a month, once a week*, and *daily*. However, the researcher made changes to the frequency scale on these items as a result of the pilot study. Therefore, the responses for questions 12 – 34 on the survey was changed to *never*, *less than* ½ of the lessons in my unit, and every lesson in my unit.

Questions about attitudes regarding arts integration and the value of music in education made up the two parts of Section III of the survey. In the first part of Section III, the same 23 items from Section II regarding arts integration practices were used. However, these items, questions 35–57 on the survey, were reworded as attitudinal statements about arts integration. The items are presented in a five-point Likert-type scale using *not important*, *of little importance*, *somewhat important*, *important* and *very important* as possible responses. The participants were asked to rate the importance of these items to their own practice and to rate their belief about their importance to different stakeholders, school leaders, and their arts organization's administrators.

The second part of Section III asked participants to rate to what extent they agree with a number of statements. A total of eight statements were included in this part of the survey; they related to attitudes about the value of music in education. These questions, numbers 58-65, were developed by the researcher and were based on the five dimensions of musical value (Reimer, 1999) and the two philosophical perspectives on the positions for music in education (Reimer, 1970; Rideout, 2005). Reimer's (1999) five dimensions

of musical value categorize the value of music in five distinct ways: music is end and means; music encompasses mind, body, and feeling; music is universal, cultural, and individual; music is product and process; and music is pleasurable and profound. The two philosophical perspectives regarding music's value, each with three distinct positions, presented by Reimer (1999) and Rideout (2005) were merged to form three shared views: absolute expressionism/aesthetic, humanistic psychology/sociological, and conceptual approach to music theory/pragmatic political reality

Combinations of these ideals were paired as opposing perspectives as a way to rate the importance of one item regarding the value of music in education over another. This grouping of values developed into eight distinct statements or items in the final part of the third section of the survey. Each item consisted of a Likert-type agreement scale of *strongly disagree, disagree, neither agree nor disagree, agree,* and *strongly agree.* The participants were asked to rate how much they agree with each item as related to their own attitudes and to their perception of the attitudes of different stakeholders.

Music teaching artist interview protocol. A semi-structured interview protocol (see Appendix I) was created in order to allow for more detailed questions to be asked in response to the survey data (Merriam, 2009) that related to music teaching artists' attitudes about arts integration and the value of music in education, and for developing particular questions pertaining to the sample documents that the music teaching artists are asked to submit. The protocol was divided into four main sections: (1) questions based on survey results as related to attitudes about arts integration and the value of music in education, (2) planning process, (3) music and non-arts content teaching, and (4) curricular approach using a big idea. Questions in the first section, addressing RQ3, were

developed after the survey data was collected and the section regarding attitudes about arts integration and the value of music in education was analyzed. Questions 5–17 directly aligned with the items on the music teaching artist survey regarding arts integration practices; they addressed RQ1 and were adapted from CAPE's checklist of strategies for effective arts integration (Burnaford et al., 2001). CAPE's sample arts integration planning form (Burnaford et al., 2001, pp. 204-208) also contributed to the development of these questions. Responses from the interview data were used to corroborate or refute the survey data as well as provide greater depth and richness of information that would otherwise not be collected from the survey results.

Content analysis tool. The content analysis tool for music teaching artists' documentation of arts integration practices was developed by the researcher (see Appendix J). This tool was designed to analyze the content of three types of approaches to arts integration: (1) where music and a non-arts content area are taught simultaneously, giving the same importance level to both; (2) where a central theme, big idea, or shared concept is the curricular subject across both music and another content area; and (3) when an in-school arts specialist or a classroom teacher plan and implement an integrated arts curriculum together with a music teaching artist. The sample documentation that was submitted by the music teaching artists was in the form of student products such as photos, exhibits (journal entries and portfolios), and video, and curriculum documents such as project plans, overviews of projects, and lesson plans. Student products were submitted for documentation of teaching music and a non-arts content area simultaneously and using a central theme or big idea as the curricular subject across both music and another content area. Documentation for planning and implementing an

integrated arts curriculum was in the form of curriculum documents. This approach allowed the researcher to look across the documentation within three specific categories and to use a content analysis tool specifically for each of the two types of sample documentation. Two different content analysis checklists were included in the instrument in order to address the two different forms of sample documentation.

The first content analysis checklist was used with sample documentation of student products. The instrument was adapted from three sources that specify indicators for evaluating the arts integration work of students: *Authentic Connections:*Interdisciplinary Work in the Arts (Consortium of National Arts Education Associations, 2002); one of CAPE's evaluation instruments, *Assessing Arts Integration by Looking at What Students Know and Are Able to Do* (Burnaford et al., 2001, pp. 233-238); and the five learning trait objectives of *Learning Through Music* (Davidson et al., 2003).

Fourteen items made up the first checklist regarding student products.

The second checklist addressed documentation samples in the form of curriculum documents. This tool was based on the same three sources, but it was related to indicators for integrative lesson planning including CAPE's sample arts integration planning forms (Burnaford et al., 2001, pp. 202-208); *Authentic Connections:*Interdisciplinary Work in the Arts (Consortium of National Arts Education Associations, 2002); and the five fundamental processes of *Learning Through Music* (Davidson et al., 2003). Seventeen items were contained in the second checklist for curriculum document samples.

In addition, the content analysis tool included a short checklist, applied to all sample documents submitted, regarding three models for arts integration instruction

(Consortium of National Arts Education Associations, 2002). The three models were identified by an interdisciplinary committee made up of the American Alliance for Theatre & Education (AATE), Music Educators National Conference (MENC), National Arts Education Association (NAEA), and National Dance Education Organization (NDEO) as representative of the instruction implemented in an arts integration curriculum. The researcher chose these models because "[a]lthough there are many models and types of interdisciplinary instruction,...these models were selected to represent a continuum of interdisciplinary work from limited exposure and connections to highly integrated and infused teaching and learning" (Consortium of National Arts Education Associations, 2002, p. 6). The first model, parallel instruction, involves an agreement between two teachers to focus on some common topic or concept. The second model is *cross-disciplinary instruction*, which features two or more subject areas addressing a common theme, concept, or problem. The third model of instruction is infusion, in which the depth of a teacher's knowledge and the well-rounded background of the students become critical. In this model, collaborative teaching is often involved in order to foster depth of learning in multiple subjects.

Pilot Study

A pilot study was conducted with seven music teaching artists to determine the appropriate reliability for each construct in the survey and the validity of the music teaching artist survey instrument, as well as to determine the appropriate length of time needed to complete the survey. These music teaching artists are professional colleagues of the researcher; three of them work in South Florida and four work in other areas of the country. The summation of items within each group was tested for the appropriate

reliability for each construct. The groups tested included the 23 items regarding arts integration practices, the 23 items regarding attitudes about arts integration practices (by each stakeholder group), and the eight items regarding attitudes about the value of music in education (by each stakeholder group). A combined reliability test was also performed on the attitudes towards arts integration and the attitudes about the value of music in education. The reliability of a group of items was measured with an alpha coefficient. Similarly, the reliability of each of the other stakeholder groups was also measured with a coefficient alpha for each.

Participants in the pilot study were asked to indicate the amount of time they spent completing the surveys. The participants were also asked for their feedback on clarity of the questions. Similarly, the interview protocol was pilot tested for clarification of the interview questions. Two of the ten teaching artists participating in the pilot survey were asked to participate in the pilot interview. They were also asked to submit three samples each of their work as teaching artists. In addition, the pilot study served as a trial for scoring the documents collected in the study using the content analysis tool. Two individuals who have experience in arts integration and who have been trained by the researcher to use the content analysis tool were asked to score three sample documentations made up of curriculum documents and/or student products. Each item on the content analysis tool was reviewed and described and the raters had an opportunity to ask questions to further clarify the meaning of each item and understand how they would score the curriculum documents and student products on the tool. Because the interpretation of qualitative data is more subjective and may be "based on hunches, insights, and intuition" (Creswell, 2007, p. 154), combining the individual raters' scores

on the content analysis tool was of significance in this study. It provided the researcher with more reliable results as well as information about the scoring across raters when compared and contrasted with each other. The scoring process also provided an opportunity to test the inter-rater reliability in order to ensure agreement of the scoring with that of the researcher.

Data Analysis

In this section, the overall process of the analysis is provided first, followed by a more detailed account of how each research question was analyzed (see Appendix K, Data Summary Table). The linear, two-phased Explanatory Design: Participant Selection Model (see Figure 1) provided the general overall framework. The first phase of the data collection involved the gathering of quantitative data through the music teaching artist survey, the analysis of that data, and the results that provided the information necessary for selecting the participants for the qualitative data collection.

Frequency data from the survey was used as a means of identifying the music teaching artists who was asked to participate in the interview. The summation of scores for Section II of the survey, questions 12–34, was used to identify the music teaching artists with lower and higher levels of arts integration practices. The total number for each participant was placed in chronological order from lowest to highest, scoring 23-115. Question 9, in Section I of the survey, provided the number of arts integration professional development sessions attended by each music teaching artist. Because a large percentage of teaching artists in all art forms have bachelor's degrees or higher (87%) and more than half (68%) of those hold degrees in an art form (Rabkin et al., 2011, pp. 162-163), the researcher decided to compare music teaching artists who have degrees

in music with those holding at least one non-music degree. Question 5 of the survey provided the data to determine these two categories from which music teaching artists were selected for the interview.

Once the music teaching artists for interview participation was selected, the second phase of the model began. In this phase, qualitative data were collected through music teaching artist interviews as well as through student products and curriculum documents. As the primary source of information in this study, the qualitative data were analyzed and results were compared and contrasted with the quantitative data set. A final interpretation of the data evolved from the convergence of quantitative and qualitative data, with qualitative information used to strengthen and provide deeper understanding for the quantitative results. This process of analysis provided a means for seeing connections across data sources and helped increase the internal validity of the study (Merriam, 2009).

Research question 1. Fitzpatrick's study (2011) using mixed methods served as a model for building the framework for the analysis of each research question in this study. Research Question 1, about the arts integration practices of music teaching artists, was analyzed using Creswell and Plano Clark's mixed-methods triangulation design convergence model (2007) as a framework. This design was used "to expand quantitative results with qualitative data" (Creswell & Plano Clark, 2007, p. 64), bringing together or converging the strengths and weaknesses of both data collection methods. Although this model for mixed methods research traditionally involves the concurrent gathering of qualitative and quantitative data, which in this study was collected in sequential order, the analysis of these data sets regarding RQ1 was merged in an attempt to provide the most

accurate interpretation of the research question. The simple triangulation design of the mixed method is demonstrated in Figure 2.

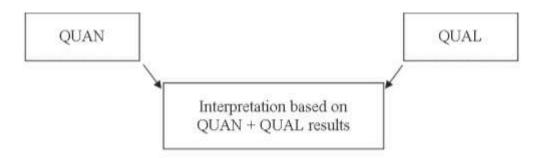


Figure 2. Triangulation Design. From Designing and conducting mixed methods research (p. 63). by J. W. Creswell and V. L. Plano Clark, 2007, Thousand Oaks, CA: Sage.

The quantitative themes represented in the survey (see Appendix L) regarding arts integration practices include learning objectives/inquiry questions, curriculum strategies, assessment strategies, community resources, parent participation, partnership, teacher professional development/school leadership, and school community. These themes are also represented in the qualitative questions that are addressed in the interview protocol. Because these themes are addressed across the three data collection methods, it was possible to compare and contrast the data sets in order to more accurately answer RQ1 and provide a most informative interpretation of the results. This approach is more specifically related to the Triangulation Design Convergence Model presented by Creswell and Plano Clark (2007, p. 63). Again, the data sets in this study were collected in sequential order instead of concurrently as the model suggests (see Figure 3).

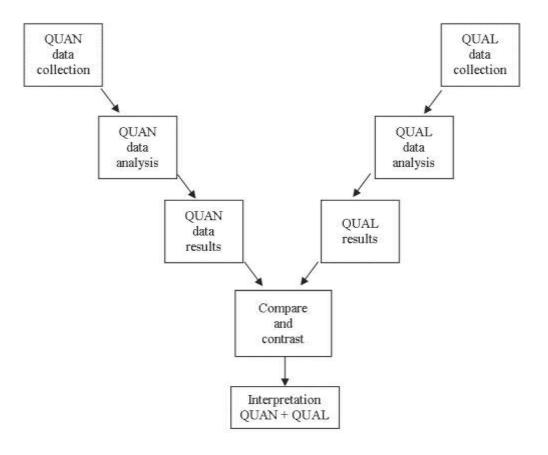


Figure 3. Triangulation Design: Convergence Model. From Designing and conducting mixed methods research (p. 63). by J. W. Creswell and V. L. Plano Clark, 2007, Thousand Oaks, CA: Sage.

This two phased design for analyzing RQ#1 was convenient for this study because it offered an opportunity for the researcher to collect and analyze one set of data before moving on to the next data collection method. It also enabled the researcher to rely on the results from the first data collection phase as a means of selecting the sample of music teaching artists for the second phase. Data from the music teaching artist interviews provided the qualitative information to corroborate or refute the self-reported practices from the survey and served to reinforce the internal validity of the study (Merriam, 2009). Since the interview questions were aligned with the survey questions and were based in

part upon the survey results, triangulation of the data was possible (Creswell, 2007). The information was also used to provide deeper and richer data than those that were collected through the survey. Once the interview data were transcribed, participants were asked to member check the transcriptions of their interviews. The raw interview data was then analyzed and coded for emerging themes and explicit trends within the initial specific categories related to arts integration practices.

The individual items related to RQ #1 on the music teaching artist survey, music teaching artist interviews, and content analysis tool were converged in order to discover if the results were aligned or misaligned across data sets. Results from the quantitative data were interrogated in order to understand how they fit within the qualitative data results. Of interest to this researcher was to investigate how self-reported data from music teaching artist survey concurred with the self-reported data collected from the music teaching artist interviews. Additionally, it was of interest to find out in what ways the sample documentation collected in the form of curriculum documents and student products was a reflection of the music teaching artists' self-reported data, which alone may question the validity and reliability of the study (Creswell, 2007).

Research question 2. Because it served as the source for various data collections in this study, the music teaching artist survey were analyzed in several different ways.

The 23 items in Section II, which related to whether or not the statements about arts integration practices were evident, were scored for frequency in order to provide the different levels of arts integration practices. The frequency of items on Section II of the survey related to arts integration practices were scored as a summation. An alpha coefficient was used for the summation of the frequencies of those items.

The four independent predictor variables were related to the arts integration practices using different statistical tests, depending on the particular group of items within each predictor variable. In regard to RQ2a, the proposed study separated the responses into two main groups: those from participants with degrees in music and those from participants with at least one non-music degree. However, since the responses regarding formal education were not sufficiently varied between music and non-music degrees or between undergraduate and graduate degrees, it was not possible to collapse or categorize them into smaller groups for further analysis. Instead, the responses were separated into two main groups consisting of those participants with a degree in music, graduate, undergraduate, or both, from participants holding non-music degrees. Similarly, two of the three items related to arts integration professional development, RQ2b, was categorized. These items, questions 10 and 11 on the survey, are not ordinal as question 9 was, and more than one answer was checked by the participants on each item. Because of this variance in type of response, a grouping was necessary in order to run the statistical analysis. This structure, however, was dependent on the responses to these two questions and was determined after the survey results were received. Some kind of quantitative meaning was imposed on the groups of items that include both ordinal and nominal scales in order to enable them to be statistically tested. However, each item was tested separately and each item was tested as a group (nominal and ordinal answers combined). In this case, by using simple correlations, the number of professional development workshops attended by the music teaching artists was related to the summation score from the arts integration practices. The analysis indicated to what

degree the higher number of professional development sessions attended by music teaching artists predict the higher levels of arts integration practices.

Simple correlations were used to test the degree to which music teaching artists' attitudes about arts integration can predict the level of arts integration practices; this process addresses RQ2c. Attitudes in the study were viewed as two independent variables: attitudes about arts integration and attitudes about the value of music in education resulting in three different statistical analyses: testing the degree to which attitudes about arts integration predict the level of arts integration practices, the degree to which attitudes about the value of music in education predict the level of arts integration practices, and the degree to which attitudes about arts integration and the value of music in education combined predict the level of arts integration practices. However, the low scores on the reliability tests, using Cronbach's Alpha, in the pilot study (see Pilot Study Results in Chapter 4) regarding the variable group attitudes about the value of music in education indicated that the eight items in this construct group could not be combined as a variable for statistical analysis. Therefore, the construct group attitudes about arts integration and attitudes about the value of music in education were not combined as a variable in this study to test its predictability of arts integration practices. Neither was the construct group attitudes about the value of music in education solely used statistically as a predictor for the level of arts integration practices. As a result, the statistical analysis accommodates the construct attitudes about arts integration and not attitudes about the value of music in education when analyzing its predictability of arts integration practices. However, the survey data regarding the eight items in the construct attitudes about the value of music in education were collected in this study and the frequency results were

used to address research question #3: What do music teaching artists report regarding their attitudes and their beliefs regarding stakeholders' attitudes about arts integration and the value of music in education? Simple correlations tests were also used for determining the degree to which music teaching artists' beliefs about different stakeholders' attitudes about arts integration, no longer including the value of music in education, may predict the level of arts integration practices; this determination addresses RQ2d.

Research question 3. The primary purpose for this research question was to gather data for understanding more deeply and broadly the subject of attitudes about arts integration practices and the value of music in education. The questions for this section of the interview were developed according to emerging trends from the survey data results that included the same categories addressed in the arts integration practices section of the survey (see Appendix L). A spreadsheet document was created from the initial coding of the qualitative interview data in order to represent the data by category and by stakeholder: music teaching artists, school leaders, and arts organization administrators. This process allowed the researcher to further analyze the data into more specific themes and to more clearly see emerging trends that arose from the interview data. As a result of the pilot study (see Pilot Study Results in Chapter 4), the researcher also included frequency data regarding attitudes about the value of music in education from the survey to address research question #3.

Research question 4. The content analysis instrument was used to analyze the sample documentation of arts integration practices submitted by the music teaching artists at the time of the interviews. One content analysis tool was completed by the researcher for each student product or curriculum document collected from the music

teaching artists. Items that were evident in the sample documentation were checked for evidence on the content analysis instrument in the appropriate section pertaining to student work samples or sample curriculum documents. Once all content analysis tools were tabulated and emerging themes were identified, the data was cross-referenced with the qualitative data gathered from the music teaching artist interviews. Because the questions developed for the interview were also aligned with the items in the content analysis tool, it was possible to compare and contrast the results from the student products and curriculum documents analysis in order to corroborate or refute the interview data, a process that increases the internal validity of the study (Merriam, 2009). In addition, collecting information using multiple data collection methods in order to answer RQ4 made triangulation of the qualitative data possible (Creswell, 2007) while at the same time providing a deeper and broader interpretation of the results.

Limitations

One of the limitations of this study is that the data to be collected to address the research questions was based on self-reports gathered through surveys and interviews of the music teaching artists employed at the selected four arts organizations. In addition, the data collected were based on the participants' self-reported experiences, and the sample student products and curriculum documents were limited to those supplied by the interviewed music teaching artists to the researcher. The study is limited by the assumption that the arts integration practices used by the music teaching artists were articulated and self-reported as well as evidenced in their sample documents.

The music teaching artists may also have had a positive predisposition about arts integration practices and their role in music education due to the artists' involvement in

this kind of work at their respective arts organizations, all of which may focus on specific types of arts integration projects. The study is further limited by the convenience and accessibility of the selected four specific arts organizations and the music teaching artists who volunteered to participate in the study. The researcher is not directly involved with the selected arts organizations or in teaching a particular approach to arts integration. The researcher acted in accordance with Bogdan and Biklen's assertion that a researcher's "primary goal is to add to knowledge, not to pass judgment on a setting" (2007, p. 38).

Delimitations

The music teaching artist survey did not include specific questions about music teaching artists' background knowledge in music. Also, this study was delimited by the arts integration practices of the music teaching artists at the selected arts organizations while excluding the arts integration practices of music teachers or specialists currently teaching music in schools. A further delimitation is the identification of these particular music teaching artists because of their affiliation with one of the four selected arts organizations. Other music teaching artists working independently or with other organizations may report different practices. It is further delimited by those practices implemented at the elementary school level.

Chapter Four: Analysis

The purpose of this study was to investigate the teaching practices of music teaching artists participating in four selected elementary school arts integration projects in the United States. In addition, this study explored the possibility that music teaching artists' formal education, arts integration training and professional development, and attitudes about arts integration and music education may impact their arts integration practices. This chapter describes the results of the pilot study as well as its impact on the study and the results of the study regarding each research question.

Pilot Study Results

The results of the pilot study provided information that served to determine the appropriate reliability for each construct in the music teaching artist survey and the validity of the instrument as well as the average length of time necessary for music teaching artists to complete the online survey. The pilot study also provided an opportunity to test the interview protocol questions for clarity and served as a trial for scoring the arts integration documentation using the content analysis tool. This scoring process was used to test the inter-rater reliability in order to ensure agreement of the scoring with that of the researcher.

A total of seven music teaching artists voluntarily agreed to participate in the pilot study and subsequently completed the online survey. The summation of items within each group was tested for the appropriate reliability for each construct. A total of 10 reliability tests using a coefficient alpha were conducted. The tested groups included the

23 items regarding arts integration practices, the 23 items regarding attitudes about arts integration practices (by each stakeholder group), and the eight items regarding attitudes about the value of music in education (by each stakeholder group). A combined reliability test was also performed on the attitudes toward arts integration and the attitudes about the value of music in education (by each stakeholder group).

In order to appropriately test the reliability of a construct, it was necessary for all participants to answer each item within the construct. For this reason, participants who skipped or did not answer one or more items within a construct were eliminated from that construct test. Table 2 shows the number of participants included within each construct test.

Table 2

Pilot Study Reliability Tests on Constructs Using Cronbach's Coefficient Alpha

Subset Stakeholders	Cronbach's Alpha	Number of Participants
Arts Integration Practice		
You	.927	6
Attitudes about Arts Integration		
You	.926	6
School Leaders	.978	5
Arts Administrators	.985	6
Attitudes about Value of Music in Education		
You	.193	7
School Leaders	.741	6
Arts Administrators	.730	6
Attitudes about Arts Integration and Value of Music in		
Education		
You	.891	6
School Leaders	.952	5
Arts Administrators	.952	6

The reliability test results using a coefficient alpha were very high in seven of the ten constructs, Cronbach's alpha > .7. The three construct groups regarding attitudes about the value of music in education were lower than the others with the stakeholder group *You* unexpectedly scoring a low Cronbach's alpha of .193 and standard deviation ranging from .48 to 1.7. In addition, the three construct group reliability scores regarding the attitudes about arts integration by stakeholder groups declined when combined with the attitudes about the value of music in education by stakeholder groups. The results of the 10 construct reliability tests are provided in Table 2.

As a result of these construct reliability tests, the researcher decided not to combine the items regarding the attitudes about the value of music in education into separate constructs within each stakeholder group; these eight items were thus not used as a construct group for further statistical analysis in this study. This decision also affected the following research questions:

- 2.c. To what degree are attitudes about arts integration and the value of music in education a predictor of arts integration practices as self-reported by music teaching artists?
- 2.d. To what degree are the beliefs held by music teaching artists regarding stakeholders' attitudes about arts integration and the value of music education a predictor of arts integration practices as reported by music teaching artists?

The items in the construct groups *attitudes about arts integration* and *attitudes about the* value of music in education were not used together in this study to test predictability of arts integration practices. Instead, the statistical analysis solely accommodated the construct *attitudes about arts integration* when statistically analyzing its predictability of

arts integration practices by stakeholder group. On the other hand, survey data regarding the eight items in the construct *attitudes about the value of music in education* was collected in this study, and the frequency results were used to address research question #3: What do music teaching artists report regarding their attitudes and their beliefs regarding stakeholders' attitudes about arts integration and the value of music in education?

In addition, two pilot study participants commented on the items in the construct attitudes about the value of music in education. These eight questions were modified to reflect clearer wording, better question order, and similar language questioning. The Likert scale items of never, infrequently, once a month, once a week, and daily in the construct arts integration practice were also reworded to read never, less than ½ of the lessons in my unit, ½ of the lessons in my unit, more than ½ of the lessons in my unit, and every lesson in my unit. This change provided music teaching artists with a better unit of measure for answering questions that asked them to estimate how frequently, on average, these statements were evident in a typical arts integration unit that they taught in a school. Regarding the length of time participants spent completing the survey, the 30-minute timeframe as indicated in the survey protocol was appropriate.

The researcher conducted individual interviews using the music teaching artists interview protocol with two music teaching artists. The interview protocol was pilot tested for clarification of the interview questions. Upon completion of the interviews, it was determined that the music teaching artists clearly understood all the questions in the protocol. In line with the aims of its development, the interview protocol proved to be quite useful in gathering information specific to the music teaching artists' sample

curriculum documents and student products that served as documentation of their work as teaching artists.

Of the two music teaching artists interviewed, one was asked to provide three samples of her work as a teaching artist for analysis. These sample documentations included a curriculum overview as a sample for *plan and implement an integrated arts curriculum with an in-school or a classroom teacher*; two short clips of a performance video as a sample for *use a central theme, big idea, or shared concept as the curricular subject across both music and another content area*; and a student interview on video as a sample for *teach music and a non-arts content area simultaneously*. Two individuals with arts integration experience were trained by the researcher to use the content analysis tool to score the three sample documentations. Both raters were trained together. The group training offered an opportunity to jointly review each item on the content analysis tool and to ask questions in order to further clarify the meaning of each item and to understand how the curriculum documents and student products would be scored on the tool.

The raters' scores on the content analysis tool were combined to test the interrater reliability in order to ensure agreement of the scoring with that of the researcher.

The content analysis tool included two separate sections: one for documents submitted in the form of student products and one for those in the form of curriculum documents. Two sample documentations were scored for the section on student products: the first consisted of two short clips of a performance video as a sample for *use a central theme*, *big idea, or shared concept as the curricular subject across both music and another content area*; and the second comprised a student interview on video as a sample for

of the items and one of the raters' scores agreed with those of the researcher on another 29% of the items for the first documentation, resulting in a 93% agreement between the researcher and one or both raters. For the second documentation in this section, all three raters agreed on 71% of the items while one of the raters' scores agreed with those of the researcher on another 7% of the items, yielding an inter-rater agreement score of 87%. In the section for documents submitted in the form of curriculum documents, the three raters agreed on 71% of the items and one of the raters agreed with the researcher on another 18% of the items, providing 89% total agreement between the researcher and at least one of the raters. Table 3 shows the inter-rater reliability scores for all sample documentation.

Table 3

Pilot Study Inter-rater Reliability Scores on Content Analysis Tool

Section	Agreement Among Both Raters and Researcher	Agreement Between 1 Rater and Researcher	Combined Score
Student Products (2 samples)	64%	29%	93%
•	71%	7%	87%
Curriculum Documents (1 sample)	71%	18%	89%
Combined Reliability Sc	ore Across All Sample I	Documents	90%

Because the inter-rater reliability score between the researcher and one or both of the raters was high—an overall average of 90% agreement on all three forms of documentation—external raters were not used in the scoring of the sample documentation for the study. The researcher has scored all sample documentations collected for this study.

Methodology

The participants in the current study were the music teaching artists employed by four arts organizations to implement arts integration programming in public elementary schools. A total of 26 music teaching artists from the four arts organizations were invited to participate in the study; 12 were from CAPE, six from the Kennedy Center, six from the Opera Guild, and two from CCE. Of the 26 possible participants, 14 music teaching artists responded and completed the survey, providing a 54% response rate. Thirteen of the 14 music teaching artists submitted the online survey. A hard copy of the survey was mailed to one music teaching artist and the survey was returned to the researcher in a self-addressed, stamped envelope.

A total of eight music teaching artists were asked to participate in the interviews; this number represented 57% of the total participants in the study. The music teaching artists of differing experiences were selected for the interviews using a purposeful sample, as depicted in Table 1.

The summation of scores for Section II of the survey, questions 12–34, was used to identify the music teaching artists with lower and higher levels of arts integration practices. These scores were placed into an Excel spreadsheet and the scores for each participant were summated. The total number for each participant was placed in chronological order from lowest to highest, reflecting frequency scores ranging between 64 and 96. Participants with the same scores were placed side by side in the order. Question 5 of the survey provided the data indicating whether or not the participant had a college degree in music. Of the 14 participants, two music teaching artists did not earned college degrees and seven did not hold degrees in music while only five had either

graduate or undergraduate degrees in music. Because of the few participants holding music degrees, the researcher compared music teaching artists holding degrees in music, either from a music department or an arts degree in music, with those holding degrees in other areas of study; this process differed from that of the proposed study, which was to compare those holding at least one music degree with those without a degree in music. Table 4 shows the span of academic degrees held by the music teaching artists who participated in the survey.

Table 4

Music Teaching Artists' Survey Responses to Survey Question #5: Name the academic degrees you have earned.

Degrees Earned	Response Percent (of Degreed Participants)	Response Count
Bachelor (non-music)	75.0%	9
Bachelor of Music (or Arts in Performance)	16.6%	2
Master (non-music)	16.6%	2
Master of Music	16.6%	2
Master of Music (Double Degrees)	16.6%	2
Associate of Arts	8.3%	1

Note. Of the 14 participants, 12 reported holding college degrees. The remaining two either skipped the question or did not complete a degree.

Lastly, question 9, in Section I of the survey, provided the number of arts integration professional development sessions attended by each music teaching artist; a chronological list was created with this data. Table 5 indicates the participants' responses.

Table 5

Responses to Survey Question #9: In the past two years, approximately how many arts integration professional development sessions have you attended, not as a leader, but as a learner?

Number of Professional Development Sessions	Response Percent	Response Count
None 1-5	7.1% 50.0%	1 7
6-12	21.4%	3
13-24	14.3%	2
25 and over	7.1%	1

Based on the cross sections between the scores from the Music Teaching Artist Survey, a purposeful sample of interview participants was determined. The researcher selected one music teaching artist from the Opera Guild, one from CCE, three from the Kennedy Center, and three from CAPE. However, an alternate participant was substituted for one participant who had been appropriately selected according to the criteria. There were three reasons for this substitution: First, interviewing the selected participant would have meant surpassing the maximum number of participants who could be interviewed from each arts organization. Second, the substitute participant was one of the next closest scoring music teaching artists in this category. Third, the researcher wished to interview one specific survey participant because he had reported that he taught sound rather than music. This particular comment was intriguing to the researcher because it suggested that perhaps this unexpected area of study called sound in this study might constitute an extension of music education or a new way of exploring how sound and listening are integral parts of musical learning. For these reasons, the researcher felt

that this area of teaching required further investigation within this study as it pertained to what the selected music teaching artists were doing and teaching in public elementary schools

Of the eight music teaching artists selected according to the interview criteria, six agreed to be interviewed. This number represented 43% of the total participants in the study. The interview participants were asked to submit one sample of their work in each of three categories such that they demonstrated they could: (1) teach music and a non-arts content area simultaneously; (2) use a central theme, big idea, or shared concept as the curricular subject across both music and another content area; and (3) plan and implement an integrated arts curriculum with an in-school arts specialist or a classroom teacher. Although the documents collected from each music teaching artist reflected each of these areas, many of the artists submitted different types of documentation as samples of one specific project instead of three samples from three different arts integration projects. These sample materials represented documentation for one complete project, thus providing a richer and deeper understanding of a typical project by that specific music teaching artist.

Study Results

This section describes the quantitative as well as qualitative data results collected for addressing the four research questions in the study. The results of the data gathered for this study are organized by research question. The Triangulation Design Convergence Model as presented by Creswell and Plano Clark (2007, p. 63) was used to analyze the raw data for research question #1. In this study, the data sets were collected in a two-phased sequential design beginning with the quantitative data, rather than

concurrently collecting quantitative and qualitative data, as the model suggests.

Therefore, the quantitative data results will be presented first, followed by the qualitative data, and the section will end with a triangulation of the data sets.

Research question 1. How do music teaching artists participating in four selected arts integration projects report that they address the arts integration-related Music Education Standard #8, "understanding relationships between music, the other arts, and disciplines outside the arts," in their practice? The music teaching artists who responded to the survey were asked to estimate on average how often specific indicators were evident in their arts integration lessons. The survey responses consisted of nine sections which included approaches to arts integration and eight themes related to these practices: learning objectives/inquiry questions, curriculum strategies, assessment strategies, community resources, parent participation, partnership, teacher professional development/school leadership, and school community. The table in Appendix M provides a thematically grouped summary of all the items in this construct of the survey, along with averaged scores for each item.

The raw data from the music teaching artist survey regarding arts integration practices is presented in Appendix N. The results show that for the theme *learning objectives/inquiry questions* (survey questions #12, #13, and #14) the majority of the respondents (57%) reported that the arts and academic content are clearly identified in every lesson that they teach. Half of the respondents (50%) reported that the learning skills are clearly identified in more than half of their lessons, and the majority of the respondents reported that primary research/inquiry questions are evident in half or more of their lessons (29% of this group reported this evidence in half of their lessons, another

29% reported it in more than half of the lessons, and 21% reported it in every lesson). Regarding curriculum strategies (questions #15, #19, and #24), 71% of the respondents reported that they engage students in a variety of hands-on approaches in every lesson. However, many fewer respondents indicated that they provide opportunities for students to make presentations about their new knowledge or to teach what they have learned to others in more than half of their lessons (43%) and in every lesson (21%). On the other hand, 72% of the respondents reported using cultural diversity in artistic content and representation in either all of their lessons (36%) or in more than half of their lessons (36%).

Under the theme of assessment strategies (questions #17 and #18), the mean average response by the participants in the survey indicated that they use assessment methodologies for student learning in half of their lessons while 50% of the respondents provide reflection opportunities for students in every lesson. The majority of the respondents (71%) indicated that in less than half of their lessons do they expect students to draw on field research from community resources (question #16). In addition, the majority of the respondents (69%) have not observed a clear commitment by parents and parent organizations to be involved in the arts integration partnership (question #20). Regarding the artist-teacher partnership (questions #21, #25, and #27), the average response indicated that significant contact and ongoing collaborations with the teachers was achieved in half of the lessons; the use of rigorous, formative self-assessment and ongoing planning occurred in more than half of the lessons; and engagement in effective planning for sustaining the partnerships took place in half of the lessons. Although responses varied from *never* to *in every lesson*, respondents indicated an average of *half*

of the lessons in my unit to questions #22 and #23 regarding teacher professional development/school leadership: seeing evidence of increased teacher capacity and of new and productive collaborations between teachers as a result of the partnership. Similarly, the average response to seeing evidence suggesting effective spreading of the program into the school community (question #26) was in half of the lessons.

When addressing approaches to arts integration (questions #28-34), responses were diverse; see Appendix N for specific survey responses regarding arts integration practices. The majority of the survey respondents indicated that they never (36%) planned and implemented the integrated curriculum with an in-school arts specialist or that they did so in less than half of their lessons (36%). On the other hand, 43% of the respondents indicated that in every lesson that they taught they planned and implemented their integrated curriculum with a classroom teacher. In addition, 69% responded that in every lesson, they taught music as a way to change the mood of the classroom, to build self-esteem, or to help develop creative expression, while 50% reported that they taught music as a way to facilitate learning in another content area or in service of another curricular area in every lesson.

In more than half of the lessons taught by the majority of the survey respondents, music was taught as a way for students to participate in school or community events (54%) and the music teaching artists used a central theme/big idea or shared concept as the curricular subject across both music and non-arts content areas (50%). When asked how often the survey participants taught music and a non-arts content area equally, giving them the same level of importance, 50% of the respondents indicated that they addressed this in half of the lessons they taught and 36% said they addressed it in more than half of

their lessons. One respondent answered that this equality of subject learning is never present in lessons, while another reported that it is always addressed in lessons.

The same themes that were addressed in the survey were also incorporated into the interview protocol. The music teaching artists were asked to answer questions related to their arts integration practices including learning objectives/inquiry questions, curriculum strategies, assessment strategies, community resources, parent participation, partnership, and teacher professional development/school leadership.

The arts integration projects in which these music teaching artists were involved ranged from a one-time workshop for teacher professional development to a year-round, student-based residency. The length of each session averaged from about 45 minutes every week for an in-school project to a one-hour afterschool program twice a week for about 15 weeks in length. All these projects involved elementary school students, the majority in the lower grades between kindergarten and third grade.

Most of the music teaching artists interviewed in this study planned a studentfocused arts integration curriculum which addressed the process of learning and engaging
students in academic and arts learning simultaneously. One music teaching artist
commented: "I like infusing academics and these basic skills you need to be whatever it
is you want to be" (Mary, personal interview, December 6, 2013). Only two of the six
music teaching artists focused their work on the professional development of teachers—
on preparing teachers to integrate the arts into their classroom curriculum. Infused within
these focal areas, however, was the resolve by these music teaching artists to provide arts
opportunities to students who might otherwise not have had musical experiences during
the school day as part of their school's regular arts curriculum. Those music teaching

artists who worked with a student-centered arts integration curriculum indicated that each project included their own set of learning objectives and/or inquiry questions that were usually planned in collaboration with a teacher from the school. Generally, the teaching artists reported that they were able to offer students a safe zone, "where they know there's a safety" (Mary, personal interview, December 6, 2013), and an environment where their students were allowed and encouraged to make decisions, "build their confidence, build relationships, and build their thinking skills" (Simon, personal interview, October 21, 2013).

The interviewed music teaching artists in this study mentioned several strategies they used in their arts integration teaching. Table 6 provides some of their comments about these curriculum strategies.

Table 6

Music Teaching Artists' Sample Interview Responses Regarding Curriculum Strategies for Teaching Arts Integration

your neighbor, you talk about how you interpreted what was just given or what are your feelings on what was just presented, and then they turn back to me and I chor certain couples to share: "What did you think? Oh, good. Can you add onto that, o you have something different to say?" And we go through and we share with that. They get to choose I use a lot of ESE [Exceptional Student Education]strategies when I go through only give one direction at a time, repeat as needed, help with the long words, eithe with try something or sound it out or chunk it, or I just give it to them, depending where I know the student is. Linda Through the creative process of brainstorm, draft, revise, rewrite, publish, perform Musically, I try and draw from a wide range of sourcesSo I just make sure that musical examples aren't all kind of like, you know, WesternI try and mix it up little so they're hearing different kinds of music. Mary I have these different mechanisms of getting the kids to loosen up, getting the kids trust you, getting the kids to break through all the stuff that they learn basically through their day-to-day process and have a controlled fun, or like a controlled chaso they can get that out of them to be creative. So if there is a little girl who doesn't really want to [do the project], and she doesn feel comfortable because it's all boys or whatever it is, we work on that and we han her [something else to do] and she runs around and [does that instead]. And to be self-learners We need to have a culminating event. We need that 'cause the kids need that. So I always try to finish products and have a little show, and I feel like it just does be because that's what they wanted and that's what the kids in their groups wanted. T picked the topic, they picked how they wanted to perform it, they created those piecesand the children are always encouraged to make suggestions. And they doften have to be encouraged. They raise their hands at those ages and they say, "We we could do this." I	Music Teaching Artist	Interview Responses
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		informationI learned that from another teaching artist. It's a waste of time to fish for questions and information that has discrete answers. It's more a questioning of,
[Cultural diversity] falls in with what we're already doing.		[Cultural diversity] falls in with what we're already doing.

Music Teaching Artists' Sample Interview Responses Regarding Curriculum Strategies for Teaching Arts Integration

Peter

The classroom teacher is with me the entire lesson. The goal is to co-teach. How much that actually happens is, again, sometimes [different] and how invested they are. But for the most part we try to get the teacher involved in the actual lesson and in the reflection so that it's all kind of co-taught.

For example...the first session of that unit will be an intro to the skill....[T]he second two are actually creation-based, where we take a source material and they're going to create some kind of piece on their own using those tools that we've given them in the first lesson....[S]ession three is usually a revise and edit, where we see what they've done and we share a little bit with just the class, and they usually are broken into groups, and we get to revise and edit based on peer feedback. And then the fourth session is a performance, where they perform for another group. And then we have a reflection about how that performance went, and we usually ask questions of the audience and what they got so they can see kind of—in their creation to kind of get the goal that they were looking for....And I think that goes back to the opening thing of collaboration.

I mean, one of the biggest strategies I learned my first year was that the big, loud class clown who's always got something to say, the best way to deal with that is to give them a lot of responsibility, and then all of a sudden they channel that energy into a leadership role that's positive versus a distraction.

And so I think that an important thing—that's one of my strategies, too—is always like reinforcing the positive. So instead of giving attention to the kid who's acting out, you praise the kids who are doing what they're supposed to be doing, so the people that are getting attention are always the ones who are doing what they're supposed to be doing, which gets the people who are calling out or whatever to want to get the good attention.

And as an artist, I'm very passionate about diversity and respecting each other's ideas, and that's something that I always really focus on, is respecting each other's ideas and building on ideas, and just because somebody's ideas is very different from you, it's a positive thing that makes you better if you incorporate those things in.

[W]e spend a lot of time focusing on...the multimodalities...in each lesson, having something that's movement based, something that's orally based, something that's visual so that we can try to make sure that in every lesson different kinds of learners can feel engaged and feel ownership of the work that they're doing. And I'm also always on the lookout for the kids that either have special needs or are shy, and finding ways to let them feel ownership and let them feel involved in a way that's safe for them, that they don't feel like they're out on a ledge.

The music teaching artists also commented on the assessment strategies that they used in their arts integration projects (see Table 7). These forms of assessment appeared to be ongoing in nature; they were self-assessments in the form of student reflections and peer reviews rather than the more rigorous formal types of assessment that are often written.

Table 7

Music Teaching Artists' Sample Interview Responses Regarding Assessment Strategies Through Arts Integration

Music Teaching Artist	Interview Responses
Tina	Not as much as I should. I do think that's a weakness in what I do. I try to create opportunities where there can be verbal reflection, where they're on the floor when we've finished and they raise their hands in response to questions I ask. Journaling was very strong at this school, particularly at the second grade level, and I'd say first gradeI know that they had the kids write responses to work [they did]In terms of reflection afterwards, I did not do a formal reflection with them.
Gloria	[I do] a self-assessment, but I'm obviously doing an informal assessment, as well, as I'm watching or listening to what they're doing to see [if they've got it]and peer assessment. But it's never writtenI guess their final performance is a formal assessment.
Linda	There's usually a performance component, so there's not just a paper assessment, there's a performance assessment. It's a very different kind of assessment that different kids will respond very strongly to. There's a student checklist for the quality of the written work and the quality of the performance. The kids assess themselvesand that's how they get better.
Peter	I always have the last five minutes is a reflection with the students about what we've done and reinforcing their learning, which has also helped me reflect on how it went, because I hear their [thoughts] of what they learned or what they didn't learn. We often do journalsinquiry question really has a lot to do with what the reflection is focused onAnd we would do some documentation of video of their responses, and then we'd show them at the end, their videos, of the problems they were having and how they had solved them by the end of the residency.
Simon	They would raise their hand and I call on them. They're excitedthat's when I know they're understanding – they just raise their hand.
Mary	There's always self-assessmentI asked them a lot of questionsI don't do anything formal. I used to do game shows with themwe did a lot of quizzing, a lot of answering, a lot of talk backs, a lot of reminding conversations. [They] don't ask me a question, [they] ask the class a question'cause I don't always know the answerLet's see what the class thinks.

In regard to community resources, the interview data collected from the music teaching artists (see Table 8) shows limited use of different types of community resources, with the majority coming either from online resources or from those used by the classroom teacher. The information they shared regarding parent participation in the arts integration programs also shows little evidence of planned parent involvement in these programs. In almost all the arts integration projects that the music teaching artists discussed in the interviews for this study, parent participation in the project was limited to attendance at a culminating event. Table 9 describes what the music teaching artists said about parent participation in their programs.

Table 8

Music Teaching Artists' Sample Interview Responses Regarding Community Resources in Their Arts Integration Projects

Music Teaching Artist	Interview Responses
Tina	It was at the teacher's discretion.
Peter	It's usually really focused on being able to support their choicesand then being able to defend the choices that they make to the source materialSo, it's usually not outside, like research on their own, but it's usually pulling from the curriculum and the other learning they're doing in the classroom.
	They often go and find other information to help themselves when they get really into it. Butthat usually happens not when I'm there.
Simon	[A couple of the students were] going home and doing some independent study, which is really coolWhen they go home, they go on the computers or they go on Google[They] can do a lot of their own investigation.
Mary	We went to a recording studio. That was one external resourceWe had the guest speakers[and] I am keen on always having an Internet source.

Table 9

Music Teaching Artists' Sample Interview Responses Regarding Parent Participation in the Arts Integration Programs

Music Teaching Artist	Interview Responses
Tina	Onlyon literacy night, the literacy coach did a demo in one of the rooms. The parents were going from room to room. We did displays in the library. And then there was a culminating event where parents were invited.
Peter	We pretty much always have a culminating eventAt one of the schools we did havea share, usually, for another class in the grade, but we also invited parents to come see those if they wanted toWe kind of leave that up to what the teachers are comfortable with, and what they want, and the school environment and how they interact with their parents.
Simon	Hoping to [have parents] asking their kids questions about what they learned in school. [But we did have a final performance at the end.]
Linda	I offera workshop for parents But what you want to do is either take the participants through an arts integrated experience so they can actually be inside of it as learner, or you're going to have them watch a group of children go through an arts integrated experience so they can observe it as a learning process.
Mary	They did come to see [the students] performBut they did have this parent night, and I did meet some parents.

One particular music teaching artist explained that at the schools at which he teaches, there is usually "one teacher who's kind of the documentation specialist for their school, whose job is kind of to be documenting the process throughout, and they create a portfolio at the end which they can then share about the work and how it affected [the students'] inquiry question" (Peter, personal interview, October 11, 2013). This seems to be a unique case in that none of the other arts integration programs described by the music teaching artists in this study have a teacher at the school whose sole job is to document these programs in such a way that that documentation can later be shared with

others, including parents. The teaching artist also remarked, "So we find a lot of different ways to share [what we've done in the project]."

The arts integration programs described by the music teaching artists in this study varied from co-teaching situations with classroom teachers during the school day to working as a solo teaching artist in an afterschool program, implementing an arts integration curriculum with no connection to the in-school curriculum, to a classroom teacher, or to school administrators. Responses from the interview participants indicated that in the afterschool programs in which they were involved, some teaching artists were directly connected to the in-school curriculum, making their arts integrated projects an expansion of what the students were learning during the school day. The music teaching artists who had taught in-school arts integration projects had either worked independently with no to little involvement from a classroom teacher or in partnership with a classroom teacher as co-teachers. While a few of these artists had never seen or worked with the students and teachers in their arts integration project before, most of them had been working at the same schools with the same teachers for two years or longer. The teaching artists' thoughts about their teacher-artist partnerships are detailed in Table 10.

Music Teaching Artists' Sample Interview Responses Regarding the Teacher-Artist Partnership in Their Arts Integration Programs

Table 10

Music Teaching Artist	Interview Responses
Tina	The contact knew my workshop So she pitched the case to the school, and they said great idea. So then I went and I met with the principal, I met with the lead teacher for each grade, and then I met with each team. I talked through their curriculum that they would be working on over the time period that I would be there[That's how it all got started.]
	I set [the schedule] all up myself. All I did was talk to the vice principalIn the planning session I describe—I mean, they've seen what I do in the workshop, and then we go into the planning session. And because my work is book-based, mostly, then we would review what books are you using as you move through your curriculum in the first semester. And then they made decisions as teams of what topic or book they wanted me to use.
Simon	[During our planning sessions,] we work together with the teachers to come up with the learning subjects
	I wouldn't want to do it if the teachers weren't thereI really welcome their input, the teachers' inputI want them to ask any questions, which they did, at timesThey're there to make sure the kids don't talk too much, and once in a while they'll chime in. This time I'm going to try to implement in my lesson plan more active engagement from my teachers.
Gloria	[My arts organization's administrators] send out an email [to the after school directors] saying it's time to choose your programming for next semester. So they have a menu that they can choose from of artists. It's broken down by artist, and it's broken down by subject, so they can decide. And it also has the integration[I]t has the academic tie-in, so they can say, okay, we are supporting science this semester in aftercare by doing [this science project][a]nd they request it through [my arts organization].
	So [the] curriculum [I teach] is really laid out, and then I just pick and choose what I want to add to it.
Linda	Student-centered residencies are almost never a partnership. It's the teacher-centered residencies that are really more the partnerships.
	It depends on the teacher, but if it's a really interesting teacher who really loves her kids, of course she's going to be hanging out and jumping in and having great ideas. But if it's a teacher who's not like that, they're going to sit in the back of the room and grade papers.
Mary	[My arts organization's administrators] asked me to do it and they told me to write the curriculum and I wrote it upSo I basically sent [the music teacher] the curriculum. She went over it. We agreed on the [details].
	We plannedSo there was texting and there was planning meetings, and we had a

Music Teaching Artists' Sample Interview Responses Regarding the Teacher-Artist Partnership in Their Arts Integration Programs

Mary half hour before and after [each session]. [In the project, we are given] like an hour of planning a week.

Peter

The residencies have...all been the same length....But instead of it being one giant arc, we've split it into maybe three or four smaller chunks [within the entire residency].

And I've also had the unique experience that I've been working with the same teachers for three years, so I really got to work with them and start to really tailor the work to what they need, because I built a relationship with these teachers, and often they'd see how it worked in one way and they'd see how it's working now.

I think the teachers are definitely much more excited and happy about the smaller chunks, because we're being able to really help them teach their curriculum in a new and exciting way that's speaking in different modalities of learning to the students, which I think is really helping them have a deeper understanding of these core curriculum things that they're trying to get across. So they're having an arts experience, but also, we're being able to tap into what the teachers are needing to get accomplished.

Before we start a residency we have an initial planning meeting... [we] discuss what their learning goals are, what their main curriculum focus is during the times that our residency is going to be there, and what are their students like, and what are their challenges and strengths, and how we can tailor the work to fit their classes that they have.

And we come up with...an inquiry question, which kind of guides our work. So we'll create that inquiry question together at that planning meeting, based on how their classes are and what their goals are for their students that year and during our residency time. And then from there, we talk about more specific source materials for each of these smaller units.

[My arts organization's administrators asked us] to have a common prep or a lunch period where I get to have a meeting with them to discuss what we're going to do the next week, and stuff like that. The reality of that is very different, because often they don't have a common prep, or they don't want to meet on their lunch break or during their prep, or they have union rules that they are not going to do that. So the reality is that's become kind of a dialogue and case-by-case basis. Sometimes how it works is I communicate with the teacher, I save five minutes of my lesson at the end to talk with the teacher about what we're going to do the next week, if they have a crazy schedule....And then we try to do ongoing planning...every week that I'm there.... And that sometimes works easily, and sometimes it's me popping into each classroom while they're doing other things and just kind of chat with them about what's happening next.

And then I try to connect with the teacher before I run to the next room about, okay, I thought this went really well, this obviously could have gone better, and then I kind of address that when I—because I send an email after a lesson with them to give them the lesson plan for the next week, and I also usually just kind of talk about what I think went well and ask them if there's any challenges or things that they thought could go better, and get that feedback from them.

Throughout the arts integration projects, the planning sessions between the partner teachers and teaching artists seemed to become professional development opportunities for the team teacher or other school staff member. This was especially apparent in projects where the music teaching artist was paired with a staff member who either had a non-teaching role at the school or who worked exclusively one-on-one with students of varying disabilities. As one music teaching artist explained, "so there was a lot of instruction because they weren't teachers" (Mary, personal interview, December 6, 2013). Another music teaching artist provided the following comments when asked about teacher professional development as a result of his partnership:

My goal is always to have them more involved, because I feel like the kids get way more out of it when their classroom teacher is involved in it, because it makes [the kids] more involved, because that's their rock, is their classroom teacher. And if they see their classroom teacher really getting engaged and involved in it, they're more likely to be engaged and involved in it. And I also think that...the more the teacher is involved, the more that they're likely to keep using these as a tool for their own teaching. My goal is hopefully that teachers would be using...the techniques that we are doing to help continue to teach that curriculum stuff, and maybe furthering the work that we're doing....And if they were less involved, I guess it would become more of an arts thing and less of a curriculum thing. (Peter, personal interview, October 11, 2013)

Only one music teaching artist who was interviewed shared her thoughts on the impact that the teacher-artist partnership in the arts integration program has on team teaching collaborations among teachers in their schools. She said, "They collaborate with

each other, but the way they collaborate is they trade ideas....They're not really collaborating in terms of their teaching. They can, though. But it's been set up by what they've been required to do" (Tina, personal interview, October 21, 2013).

The content analysis tool, developed using the same central themes, provided yet a third data set for addressing this research question (see Tables 23, 24, and 25 under research question #4 in this chapter for content analysis results). In relation to the sample documentation provided to the researcher by the participants, the student products and curriculum documents support the type of arts integration activities that were revealed in the survey and interview data. Figure 4 shows these items, survey results from the music teaching artists' self-reported practices and the content analysis of the sample documentation, in order from most frequently evident to less frequently evident.

Survey Arts Integration Practice (Mean average/Frequency of Use) 1=Never 2=Less than ½ of the Lessons 3=1/2 of the Lessons in my Unit 4=More than ½ of the Lessons 5=Every Lesson in My Unit	Curriculum Documents (evident in documentation/ out of six)	Student Products (evident in documentation/ out of six)
	Objectives / Inquiry Questions	
(4.43) Arts and academic content is clearly identified in my arts integrated curricular work.	6 Arts concepts addressed/objectives identified	6 Arts content material
(3.93) Learning skills are clearly identified in my arts integrated curricular work.	6 Overview	5 Non-arts content material
(3.43) I identify primary research/inquiry questions in my arts integrated curriculum.	5 Non-arts content area concepts addressed/objectives identified	2 In arts and non-arts concepts through the use of appropriate vocabulary/ terminology
	5 Organizing concept/big idea/inquiry questions 5 Key vocabulary/terminology	
	4 Curriculum framework/standards addressed 4 Social and critical thinking objectives	
	Curriculum Strategies	
(4.64) I engage students in a variety of hands-on approaches to help in generating and representing new knowledge.	6 Work plan—sequence of learning activities	6 Through creation/representing new knowledge
(3.71) I provide opportunities for students to make presentations about their new knowledge or to teach what they have learned to others.	5 Projects/products to be created	6 Through performance/ interpreting new knowledge
	5 Access point – how to get started	4 Through their own perspective of the content/ concepts 3 The process of learning
		the content material/ generating new knowledge

	Assessment Strategies	
(4.14) I provide opportunities for students to reflect on their work with their peers.	5 Culminating event(s)/final evaluation of student learning	4 Through listening/focus, discern, remember
(3.36) I utilize assessment methodologies for student learning in my arts integrated curricular work.	5 Assessment plan/ongoing	3 By making connections with the concepts from the arts and non-arts content areas
	4 Reflection plan/making connections	2 Through reflection/how they learn and not just what they learn
		1 Through questioning/ problem solving 0 Through arts assessments
	Community Resources	assessments
(2.14) I expect students to draw on field research from resources in their communities outside the school.	3 Resources	1 With community support or involvement/as resources
	0 Community support and involvement	
	Parent Participation	
(2.38) I have observed that parents and parent organizations have a clear commitment to and involvement in the work of the partnership.	2 Plan for parent involvement	0 With parent support or involvement
	Partnership	
(3.71) I use rigorous formative self-assessment and on-going planning in my partnership activities.	2 Common planning or opportunities to meet with teachers/teaching artists	
(3.38) I have significant contact and on-going collaborations with the teachers at my schools. (3.07) I am engaged in effective planning that will help sustain a partnership beyond the arts organization.		

Figure 4. Frequency of Parallel Items on Music Teaching Artist Survey and Sample Documentation Content Analysis Tool Regarding Student Products and Curriculum Documents

In regard to learning objectives and inquiry questions, the item most frequently evident across all three data sets—survey results, content analysis of curriculum

documents, and content analysis of student products—was the identification of arts and non-arts content objectives. The item that was less frequently evident in the student products was the use of appropriate vocabulary/terminology in the arts and non-arts concepts—although it was much more evident in the analysis of the curriculum documents (two and five out of six, respectively).

Hands-on approaches in helping to generate and represent new knowledge through creation, interpretation, and representation were the most evident curriculum strategies across all three data sets and obtained the highest mean average from the survey items. Less evident, although most frequent in the theme assessment strategies, was student work reflection. The culminating event at the end of an arts integration project also seemed to serve as a frequently employed assessment strategy, serving as a final evaluation of student learning.

The items least evident across all three data sets were similar in themes. Results from the music teaching artist survey and the content analysis of both student products and curriculum documents indicate that the items pertaining to the themes of community resources, parent participation, and the teacher-artist partnership were least evident in their practice and sample documentation.

Moreover, the model of arts integration instruction most frequently used in the projects submitted by the music teaching artists in this study were cross-disciplinary instruction and infusion. Two of the projects featured two or more subject areas that addressed a common theme, concept, or problem indicating a cross-disciplinary model for arts integration instruction. Another two arts integration projects demonstrated the depth of a teacher's knowledge in a teacher-artist collaborative teaching method, or

infusion, where students' well-rounded background was critical to the deep learning of multiple subjects. Parallel instruction, which involves an agreement between partner teachers to focus on a common topic or concept, was evident in one arts integration project. In only one project submitted by the interviewed music teaching artists was there no evidence of any of these models for arts integration instruction.

For research question #1, the music teaching artists were asked to report on how they address the arts integration-related Music National Standard #8. The data for addressing this question was collected through three sources: the music teaching artist surveys, the music teaching artist interviews, and the curriculum documents and student products submitted by the interview participants. The qualitative data from the interviews and content analysis tool corroborate with the self-reported practices from the quantitative data (survey). The results from the individual items related to learning objectives/inquiry questions, curriculum strategies, assessment strategies, community resources, parent participation, partnership, teacher professional development/school leadership, and school community seem to be aligned with each other.

Most importantly, the music teaching artists in this study reported that their arts integration projects mostly consisted of identifying arts and non-arts content objectives; identifying research/inquiry questions; using hands-on approaches in helping to generate and represent new knowledge; a culminating event or performance; using music as a way to change the mood of the classroom, build self-esteem, or help develop creative expression; and using music as a way for students to learn in another content area. All the study participants reported on the importance of the teacher-artist partnership.

integration curriculum, all of the music teaching artists felt that the stronger and longer their relationship with their partner teacher was, the more successful and the more indepth their arts integration project could be. However, limited teacher time and accessibility were problematic for the study participants in scheduling curricular planning meetings with their partner teachers. Assessment strategies, parent participation and involvement, and drawing on external resources seem to be less frequently evident in the study participants' arts integration practices.

Research question 2. To what degree are four specific independent variables predictors of arts integration practices as self-reported by music teaching artists? Research question #2 regarding the degree to which four specific independent variables are predictors of arts integration practices as self-reported by music teaching artists was divided into four sub-questions. Each sub-question related to a particular independent variable: formal education, arts integration professional development and training, attitudes about arts integration and the value of music in education, and beliefs held by music teaching artists regarding stakeholders' attitudes about arts integration and the value of music in education. Of the 14 participants in the survey, two of them did not respond to all of the questions in the construct arts integration practice. Instead of eliminating those participants from the statistical test analysis for sub-questions 2.a. and 2.b., the researcher averaged each participant's individual response scores within that construct group and filled in the missing questions with those averages. Two other participants skipped a larger number of questions in the construct group attitudes about arts integration and were thereby eliminated from the statistical analysis for subquestions 2.c. and 2.d. Therefore, the statistical analyses for each of the four subquestions were conducted using a total of 12 of the 14 participants in the survey. The results for each of the sub-questions are presented below.

2.a. To what degree is formal education a predictor of arts integration practices as self-reported by music teaching artists? The simple correlation between the dependent variable formal education (those who have earned music degrees or those with non-music degrees) and the predictor arts integration practices (summation score of 23 items) with a p score of .210 was non significant (p > .05). The total model predicted a 5.5% variation in formal education which was also non-significant (p > .001). Therefore, formal education was not significantly correlated (p < .05) to arts integration practices, indicating that the significance between having a degree in music and having a degree in another area of study was too low to be considered a predictor of the arts integration practices of the music teaching artists who participated in this study.

2.b. To what degree is arts integration professional development and training a predictor of arts integration practices as self-reported by music teaching artists? Four independent simple correlations were conducted in order to address this research question. The simple correlations between the dependent variable number of sessions attended and the predictor arts integration practices (summation score of 23 items) were non-significant (p > .05), scoring a p value of .117. Only 11.6% of the variance in number of sessions attended could be predicted from the variable. Similarly, the simple correlations between the dependent variables number of theme variety and number of art forms addressed with the predictor arts integration practices were also non-significant, with respective p values of .469 and .053. The model predicted non-significant amounts of the variation in number of theme variety (10%) and number of art forms addressed

(20.2%). Therefore, no dependent variable regarding professional development and training contributed significantly to the model as a way of predicting the arts integration practices of the music teaching artists in this study. The fourth correlations test performed was a composite group made up of all three dependent variables combined. Again, the grouped variable regarding professional development and training was non-significant (.340) in predicting the arts integration practices of the music teaching artists who participated in this study.

- 2.c. To what degree are attitudes about arts integration and the value of music in education a predictor of arts integration practices as self-reported by music teaching artists?
- 2.d. To what degree are the beliefs held by music teaching artists regarding stakeholders' attitudes about arts integration and the value of music education a predictor of arts integration practices as reported by music teaching artists? Regarding research questions 2.c. and 2.d., the construct reliability tests conducted in this study regarding the attitudes about the value of music in education and the combined construct reliability tests regarding attitudes about arts integration and the value of music in education showed low Cronbach's alpha scores, < .7. These low scores, Cronbach's alpha of .033 in the construct attitudes about the value of music in education for stakeholder group school leaders, resulted in an inability to statistically analyze the degree to which the combined construct of attitudes about arts integration and the value of music in education is a predictor of arts integration practices. Table 11 provides reliability test results for each of the 10 constructs tested. Participants who skipped or did not answer one or more items within a construct were eliminated from that particular construct

reliability test; thus, the number of participants within each construct varies from 12 to 13 participants.

Table 11

Reliability Tests on Constructs Using Cronbach's Coefficient Alpha

Subset Stakeholders	Cronbach's Alpha	Number of Participants
Arts Integration Practice		
You	.801	12
Attitudes about Arts Integration		
You	.770	12
School Leaders	.885	12
Arts Administrators	.779	12
Attitudes about Value of Music in Education		
You	.120	13
School Leaders	.033	13
Arts Administrators	.404	13
Attitudes about Arts Integration and Value of Music		
in Education		
You	.638	12
School Leaders	.814	12
Arts Administrators	.689	12

Similar results were also apparent in the pilot study, at which time the researcher concluded that research questions 2.c. and 2.d. would be addressed using only the data regarding attitudes about arts integration for each stakeholder group, thus eliminating the eight items in the construct group attitudes about the value of music in education from the statistical analyses. Therefore, the results presented in this study regarding these two questions reflect statistical analyses regarding the degree to which the construct group attitudes about arts integration is a predictor of arts integration practices as suggested by the music teaching artists in regard to themselves and the other two stakeholder groups.

Three separate simple correlations tests—one for each stakeholder group—were conducted between attitudes about arts integration and the arts integration practice of the music teaching artists participating in this study. The results of the survey data gathered from the 12 participating music teaching artists show a non-significant correlation between the dependent variables attitudes by music teaching artists about arts integration and their own self-reported arts integration practices (.500) as well as their beliefs regarding school leaders' (.368) and arts administrators' (.262) attitudes about arts integration and the self-reported arts integration practices of the music teaching artists, significant when p < .05. The total model predicted a non-significant amount of the variations in all of the dependent variables (see Table 12) and the negative Adjusted R2s suggested that the generalizability is poor. In addition, there were no collinearity difficulties, as all VIFs were less than 2, using the criterion of VIFs less than 10. As a result, no variable group regarding attitudes about arts integration was a predictor of arts integration practice in this study. The data for these results were collected from a sample size of only 12 music teaching artists as noted on each construct reliability test in Table 11.

Table 12

Correlations Tests by Stakeholder Group: Attitudes About Arts Integration and the Arts Integration Practices of Music Teaching Artists

Stakeholder Group	Correlations Sig.	R Square	Adjusted R Square	VIF
You	.500	.000	100	1.000
School Leaders	.368	.012	087	1.000
Arts Administrators	.262	.042	054	1.000

For research question #2, four independent variables were statistically tested using simple correlations to determine the degree to which each were predictors of arts integration practices: formal education, arts integration professional development and training, attitudes about arts integration, and beliefs held by music teaching artists regarding stakeholders' attitudes about arts integration. As a result, no variable construct regarding formal education, arts integration professional development and training, and attitudes about arts integration by stakeholder group was a significant predictor of arts integration practice, as self-reported by music teaching artists in this study.

According to the results of the survey, it was not apparent due to the varied and limited responses by the participants in each category that other predictors might have influenced the level of arts integration practice. These possible variables may have included type of teaching certification, number of years teaching, and main instrument or voice. Subsequent statistical analysis would have been performed had the results shown multiple responses in each of these categories in order to group them as other predictor variables for the level of arts integration practices. Possible pairing of different predictor variables may also have provided additional groups of predictor variables, but the survey results did not indicate this possibility either.

Research question 3. What do music teaching artists report regarding their attitudes and their beliefs regarding stakeholders' attitudes about arts integration and the value of music in education? Although qualitative data was proposed as the sole data to be gathered for the purposes of addressing research questions 3.a. and 3.b., frequency data from the constructs attitudes about arts integration and attitudes about the

value of music in education from the music teaching artist survey were also collected and used to further investigate these questions. The researcher decided to include these data after reliability test results on the construct group attitudes about the value of music in education were low in each of the three stakeholder groups when tested in the pilot study as well as in the data reported by the participants on the study itself. The researcher thus eliminated the construct groups that included attitudes about the value of music in education from the statistical analysis in research question 2.

3.a. What do music teaching artists report regarding their attitudes about arts integration and the value of music in education? Responses from the music teaching artist survey regarding their attitudes about arts integration as well as their attitudes about the value of music in education appeared somewhat diverse in four of the 23 items in this construct group. Frequency data show that in these four questions, music teaching artists found these items to range between being of little importance to being important or very important. Table 13 demonstrates the diversity in these responses, which address items regarding the importance of primary inquiry questions, drawing on field research from external sources, parent and parent organization involvement in the partnership, and the planning and implementing an arts integrated curriculum together with a school's arts specialist.

Table 13

Attitudes about Arts Integration by 13 Music Teaching Artists: Responses on Four Survey Questions

Survey Question	Of little importance	Somewhat important	Important	Very important
Q37 Primary research/inquiry questions are identified. How important is it to you?	2	2	5	4
Q39 Students are expected to draw on field research from resources in their communities outside the school. How important is it to you?	3	5	5	0
Q43 Parents and parent organizations have a clear commitment to and involvement in the work of the partnership. How important is it to you?	2	2	5	4
Q56 An arts integrated curriculum is planned and implemented with an in-school arts specialist. How important is it to you?	4	1	6	2

With the exception of these four items, the responses from the music teaching artists were generally similar regarding their attitudes about arts integration, ranging from *somewhat important* to *very important* with the majority being *very important* (see Appendix O).

Additionally, when the responses from the participating music teaching artists on their attitudes about arts integration were paired with their responses regarding their arts integration practices, conflicting results were found in several of the items (see Figure 5). Generally, the survey respondents felt that all items on the survey regarding their attitudes about arts integration were to some extent important. On the other hand, these items were not all as present in their arts integration teaching practice, scoring as low as never and in less than half of the lessons in each unit they teach. Larger mean score

discrepancies between the music teaching artists' arts integration practice and their attitudes about arts integration were evident in over eight of the items.

In particular, 57% of the survey respondents felt that it was very important (giving a score of 5) for students to be provided with opportunities to make presentations about their new knowledge or to teach what they have learned to others; yet, only 21% of the respondents actually provided these opportunities in every lesson of each unit they taught. In fact, 36% of the survey respondents reported that they offer this opportunity to students in half or less than half of the lessons in each unit they teach. Although 29% of the survey participants indicated that they never utilize assessment methodologies for student learning (7%) or that they use them in less than half of the lessons in each unit they teach (21%), 62% of them felt it was very important to use these, and all of the study respondents felt that it was somewhat important (15%), important (23%), or very important that assessment methodologies be utilized for student learning.

While 10 out of 13 survey respondents indicated that it is important or very important to have significant contact and ongoing collaborations with partner teachers, seven of them responded that these collaborations are evident in only half or less than half of the lessons in each unit they teach. Regarding the goal of increasing teacher capacity to develop and implement new teaching strategies, all of the survey respondents felt this to be very important (62%) or important (38%), and a majority of them (64%) saw it evident in only half of the lessons in each unit they taught (57%) or never saw it at all (7%). Similar results were found regarding new and productive collaborations between teachers as a result of the artist-teacher partnership. The study respondents felt these collaborations to be either somewhat important (23%), important (23%), or very

important (54%), and the majority (57%) of them have either seen it evident in half of the lessons in each unit they taught (43%), in less than half of the lessons (7%), or never (7%) in any lessons.

Music Teaching Artist Survey Parallel Questions				
Arts Integration Practice 1=Never 2=Less than ½ of the Lessons 3=1/2 of the Lessons in my Unit 4=More than ½ of the Lessons 5=Every Lesson in My Unit	Frequency of Use Mean (average)	Importance Level Mean (average)	Attitudes About Arts Integration 1=Not Important 2=Of Little Importance 3=Somewhat Important 4=Important 5=Very Important	
Learning	Obiectives / I	nquiry Questio	, , , , , , , , , , , , , , , , , , ,	
Q12 Arts and academic content is clearly identified in my arts integrated curricular work.	4.43	4.69	Q35 Arts and academic content is clearly identified in arts integrated curricular work.	
Q13 Learning skills are clearly identified in my arts integrated curricular work.	3.93	4.46	Q36 Learning skills are clearly identified in arts integrated curricular work.	
Q14 I identify primary research/inquiry questions in my arts integrated curriculum.	3.43	3.85	Q37 Primary research/inquiry questions are identified.	
	Curriculum S	trategies		
Q15 I engage students in a variety of hands-on approaches to help in generating and representing new knowledge.	4.64	4.75	Q38 A variety of hands-on approaches to help in generating and representing new knowledge are identified.	
Q19 I provide opportunities for students to make presentations about their new knowledge or to teach what they have learned to others.	3.71	4.46	Q42 Opportunities are provided for students to make presentations about their new knowledge or to teach what they have learned to others.	
Q24 I use cultural diversity in artistic content and representation, combing respect for the culture and ethnicity of the students being served with access to the arts of other cultures.	4.00	4.62	Q47 Cultural diversity in artistic content and representation, combing respect for the culture and ethnicity of the students being served with access to the arts of other cultures is addressed.	
	Assessment St	trategies	O40 Assessment	
Q17 I utilize assessment methodologies for student learning in my arts integrated curricular work.	3.36	3.92	Q40 Assessment methodologies for student learning are articulated.	
Q18 I provide opportunities for students to reflect on their work with their peers.	4.14	4.62	Q41 Opportunities are provided for students to reflect on their work with their peers.	
	Community R	esources	020 84 1 4	
Q16 I expect students to draw on field research from resources in their communities outside the school.	2.14	3.15	Q39 Students are expected to draw on field research from resources in their communities outside the school.	

	D	-•	
	Parent Partic	cipation	O 42 P
Q20 I have observed that parents and parent organizations have a clear commitment to and involvement in the work of the partnership.	2.38	3.85	Q43 Parents and parent organizations have a clear commitment to and involvement in the work of the partnership.
	Partners	hip	
Q21 I have significant contact and ongoing collaborations with the teachers at my schools.	3.38	4.23	Q44 There is significant contact and on-going collaborations between me and partner teachers.
Q25 I use rigorous formative self-assessment and on-going planning in my partnership activities.	3.71	4.15	Q48 Rigorous formative self- assessment and on-going planning is a key characteristic of all partnership activities.
Q27 I am engaged in effective planning that will help sustain a partnership beyond the arts organization.	3.07	4.46	Q50 Effective planning is used to sustain the partnership beyond the arts organization.
Teac	her PD / Scho	ol Leadership	
Q22 I have seen evidence of increased teacher capacity to develop and implement new teaching strategies as a result of their work with the partnership.	3.36	4.62	Q45 Increased teacher capacity to develop and implement new teaching strategies is a goal of their work with the partnership.
Q23 I have seen evidence of new and productive collaborations between teachers as a result of their work with the partnership.	3.29	4.31	Q46 New and productive collaborations are developed between teachers as a result of their work with the partnership.
	School Com	munity	
Q26 I have seen evidence to suggest effective spreading of the program equitably at my schools.	3.23	4.38	Q49 Effectively spreading the program equitably in the school is a project goal.
Art	s Integration	Approaches	
Q28 I teach music as a way to learning in another content area or in service of another curricular area.	4.36	4.54	Q51 Music is a way to learning in another content area or is used as a service for another curricular area.
Q29 I teach music as a way to change the mood of the classroom, to build self-esteem, or to help develop creative expression.	4.62	4.69	Q52 Music is a way to change the mood of the classroom, to build self-esteem, or to help develop creative expression.
Q30 I teach music as a way for students to participate in school or community events.	4.00	4.31	Q53 Music is a way for students to participate in school or community events.
Q31 I teach music and a non-arts content area equally, giving them the same importance level.	3.36	4.62	Q54 Music is taught equally with a non-arts content area, giving them the same importance level to both.
Q32 I use a central theme, big idea, or shared concept as the curricular subject across both music and non-arts	3.93	4.38	Q55 A central theme, big idea, or shared concept is used as the curricular subject across both

content areas.			music and non-arts content
			area.
Q33 I plan and implement integrated arts curriculum with an in-school arts specialist.	2.07	3.46	Q56 An arts integrated curriculum is planned and implemented with an in-school arts specialist.
Q34 I plan and implement integrated arts curriculum with a classroom teacher.	4.07	4.31	Q57 An arts integrated curriculum is planned and implemented with a classroom teacher.

Figure 5. Parallel Items on Music Teaching Artist Survey and Responses Regarding Arts Integration Practices and Attitudes About Arts Integration

Equitable spreading of the arts integration program at schools was seen as an important (eight survey respondents) or very important (five survey respondents) goal by all the survey respondents. However, one of them never saw such equitable spreading become evident, three of them saw it become evident in less than half of the lessons in each unit they taught, four of them saw it in half of the lessons in each unit they taught, and only five saw it either in more than half of the lessons in each unit (two) or in every lesson in each unit they taught (three). The last two parallel items with disparities in mean scores worth singling out relate to different approaches to arts integration: Nearly half of the survey respondents reported teaching music and a non-arts content area equally in more than half of the lessons in each unit they taught (36%) or in all their lessons (7%), yet 92% felt it was important (23%) or very important (69%) to do so. Additionally, the majority of the survey respondents indicated that they never (36%) planned and implemented the curriculum with an in-school arts specialist or that they did so in less than half of the lessons in each unit they taught (36%); however, the majority (69%) of the survey respondents also indicated that they believe it is somewhat important (8%), important (46%), or very important (15%) to work with an in-school arts specialist in planning and implementing an arts integrated curriculum.

The mean averages of two additional parallel items on the music teaching artist survey related to community resources and parent participation in the arts integration project were noticeably lower in the area of evidence of arts integration practices and in the area of attitudes about arts integration. The survey respondents reported neither a high nor low sense of importance level (3.15 mean score) regarding their expectations for students to draw on field research from external sources; respondents seldom expected that students would engage in such research (14% expecting it in more than half of the lessons in each unit they taught, 0% in every lesson, and 0% in half of their lessons). The survey respondents felt a greater sense of importance regarding parents' and parent organizations' commitment to and involvement in the arts integration partnership, with 85% reporting that such involvement was somewhat important (15%), important (38%), or very important (31%). However, 77% of the survey respondents reported having never (8%) seen evidence of parent or parent organization involvement or having seen it in less than half of the lessons in each unit they taught (69%).

The responses by music teaching artists on the survey regarding their attitudes about the value of music education were even more diverse than their attitudes about arts integration. As artists, the 13 survey respondents in the construct group *attitudes about the value of music education* had opposing views on nearly all of the items in the group. Appendix P provides a summary of all the responses by the survey respondents on each individual item by stakeholder group.

In regard to music teaching artists' own attitudes about the value of music in education, the survey responses were most diverse concerning the item suggesting that students should be taught music not for the sake of experiencing music itself but because it helps them learn other disciplines. Two of the survey respondents neither agreed nor disagreed with this statement while six of them either agreed or strongly agreed and another five disagreed or strongly disagreed. When asked if they believed that students benefitted most from music when they experienced it as a product rather than a process, the majority of the survey respondents (62%) disagreed with the statement, 31% of them neither agreed nor disagreed, and 8% strongly agreed. Similar results, with the majority of the responses indicating disagreement or strong disagreement (see Table 14), were found in three other statements. Sixty-nine percent of the survey respondents indicated that they strongly disagreed (15%) or disagreed (54%) with the item stating that students experience musical learning best through what they learn rather than how they learn. When asked if students need basic musical skills in order to understand how music connects to the other arts and content areas, once again 69% of the survey respondents indicated that they strongly disagreed (23%) or disagreed (46%) with the statement. However, 23% of the survey respondents agreed (15%) or strongly agreed (8%) that students need basic musical skills in order to understand how music connects to other arts and content areas. Although 23% of the survey respondents neither agreed nor disagreed, 62% of them strongly disagreed (31%) or disagreed (31%) with the statement that music is personal in that it encompasses mind, body, and feeling rather than being a universal need or practice.

Table 14

Survey Responses and Averages by 13 Music Teaching Artists Regarding Their Attitudes About the Value of Music in Education

Survey Question	Strongly disagree	Disagree	Neither agree or disagree	Agree	Strongly agree	Mean Average
58. Students should be taught music not for experiencing music itself but because it helps them learn other disciplines.	2	3	2	2	4	3.23
59. Students benefit most from music when they experience it as a product (performance, culminating event) rather than experiencing it as a process.	1	8	4	0	1	2.54
60. Students experience musical learning best through what they learn (musical content) rather than how they learn (type of musical experience).	2	7	4	0	0	2.15
61. Students need basic musical skills (i.e.: technical, theory) in order to understand how music connects to the other arts and content areas.	3	6	1	2	1	2.38
62. Students benefit most when they engage in music experiences that help them reveal cultural and societal values rather than those that help them gain individual knowledge in improving their human condition and quality of life.	0	4	7	2	0	2.85
63. Students experience more profound, spiritual, emotional, and meaningful music when they have higher levels of musical skills.	2	3	2	4	2	3.08
64. Music is personal in that it encompasses mind, body, and feeling; it is not a universal need or practice.	4	4	3	1	1	2.31

Table 14 (continued)

Survey Responses and Averages by 13 Music Teaching Artists Regarding Their Attitudes About the Value of Music in Education

65. Music naturally provides	0	6	3	0	4	3.15
knowledge of transfer into other disciplines of study; it does not						
need to be explicitly taught.						

The item with which the majority of the survey respondents neither agreed nor disagreed (54%) was the statement indicating that students benefit most when they engage in music experiences that help them reveal cultural and societal values rather than those that help them gain individual knowledge in improving their human condition and quality of life. Another 31% of the survey respondents disagreed with this statement; only 15% agreed. When asked if students experience more profound, spiritual, emotional, and meaningful music when they have higher levels of music skills, the survey respondents provided diverse responses. The same number of responses (15% each) were given for strongly disagree, neither agree nor disagree, and strongly agree. Twentythree percent responded that they disagreed and another 31% responded that they agreed with the statement. Lastly, survey participants were asked if music naturally provides knowledge of transfer into other disciplines of study instead of needing it to be explicitly taught. Again, 23% of the survey respondents indicated that they neither agreed nor disagreed with the statement. On opposing ends, 46% disagreed and 31% strongly agreed with the statement.

The data collected from the individual music teaching artist interviews supported the findings from the survey data regarding the artists' attitudes about arts integration and

the value of music in education. The interview data results pertaining to the ways in which music teaching artists address arts integration in their practices were provided in detail under research question #1. In this section, the interview results provided are specific to music teaching artists' attitudes about arts integration, the impact they see on students and teachers, and their thoughts on the importance of teaching arts integration through music and the value of music in education.

The participating music teaching artists reported that students obtained greater benefits from learning through arts integration and that students were more likely to be engaged in projects and to gain more social-emotional skills by participating in an arts integration curriculum. Many of the teaching artists' comments mentioned students finding their own voice, taking risks, building self-confidence and relationships, learning about coping mechanisms, developing critical thinking skills, and increasing their creativity. Table 15 shows responses from three music teaching artists regarding the factors they felt were most important to them in their teaching.

Table 15

Music Teaching Artists' Sample Interview Responses Regarding Important Elements for Students to Learn Through Arts Integration

Music Teaching Artist	Interview Responses
Peter	Getting the kids to start finding their own voice and knowing that music is an inherent part of their being and who they are, and that it's not some foreign skill that only people who have years and years of training can do, that it's something that isa natural part of the human experience to create music and be moved by music, so getting them to tap into their own connection to music
	And then show them, expand their horizon of what music can be, and how it can work, and how they can be a part of it. And I think that demystifying it and showing that it's like we all naturally understand music, it's not something you have to learn, you naturally understand it.
	Andgiving them a vocabulary to express how they naturally understand it is really powerful in letting them feel like they have ownership of it, and it's not this big, really high, elevated thing that they can't understand.
Simon	To let [students] know that it's okay to take risksI'm hopingto get them to make choices for themselves a little bit more and bemore confident in those choices. I'm hoping to get them tothink a little more critically and take chances,to help them build their confidence, build relationships, and build their thinking skills.
Mary	[To help students] learn how to process and start and finish something. And this idea of starting from absolutely nothing, just an idea, and turning it into somethingis that they know that they can do that with this, and they can do it with anything. And I definitely like to improve their skills academically somehow
	To learn structure and breakdowns. And also playing an instrumentYou have to understand how the instrument works. There's a breakdown of the actual physical [components]Like, it's the same thing as learning any sort of creative mind thing, or science, it's a breakdown of what everything isLike, that's science as the simplest thing. So I think that it's structure and balance. Everything that a kid needs to learn is structure and balance. And to do it through music is like doing it through something they love
	So it's not a dissociationI think that it's this tool. And I think [music] should be taught in school because it teaches you how to create. And that creation process goes into the life process. And it teaches you patience.

The teaching artists also felt that there were core differences between the ways in which arts integration was taught and the methods generally used by classroom teachers. These distinctions were clearly outlined by one music teaching artist who was interviewed for this study:

It's different on the surface and it's different at the core. I'll give you the surface things that people can easily see. The kids are moving... they're not in their desks. We emphasize collaborative learning. So not only are they moving, they're working in pairs and small groups and they're collaborating, so they're talking. There's a lot of talking, so huge, the whole classroom looks different. There's usually a performance component, so there's not just a paper assessment, there's a performance assessment. There's a big emphasis on creativity and not having everybody deliver the same idea and the same answer over and over....And all of a sudden, half the class wakes up. They've been comatose for six months. A lot of it is that. Anybody coming in the classroom can observe those kinds of differences....

The arts train you to respect people as individuals. The arts teach you that it's not really all that exciting or interesting to have everybody look or think the same. And so, that really changes the dynamic in the classroom, that you're not asking the children to be uniform. It sends a very different message to the kids, that you actually care what they think and that they're going to have to do something interesting with what they think. They're going to have to perform it or share it....We're actually giving them rehearsal time and expecting them to deliver. So the kids get a completely different message about their value as people. (Linda, personal interview, October 28, 2013)

On the other hand, results from the interviews also indicated that the participating music teaching artists felt that the study of music was generally seen as an elevated form of arts learning in that only certain people could participate. One music teaching artist

felt that any given student might or might not ever play an instrument, but to create an "even playing field," he would teach the student how to make sound. He felt that because not all the students he taught were musicians, he was "teaching sound to a much broader base of experienced versus non-experienced kids. Some kids have no musical training, some kids have some musical training and some kids have been playing since they were born, which in this case isn't that long," he noted. "So it was a unique challenge to me to come up with projects that...[wouldn't] make any of the kids feel alienated....because I know some of the kids were going to adapt better than others" (Simon, personal interview, October 21, 2013).

Another interview participant described this situation in greater detail:

My main goal [is] really demystifying music. Because, of all the art forms, music is the [one]... you need 20 years of training [to gain technical performance skills]. You have to speak in different languages with all of our music terms, and it can be really intimidating to people. They think, 'Oh, I'm not good at music,' and there's all this pressure put on it, like it's this really elevated thing. Where drama's very easy to [participate in]. It's much easier. It feels like it's much more of the people, whereas music can feel very elevated.

I think there's definitely...people that are musicians and [there are] people that aren't. And I think that...of all the art forms...music is the one that everyone has an inherent understanding of, and that anyone can listen to a piece of music and it makes them feel sad or it makes them feel happy....And across cultures, we all feel that same thing. And so there's something inherently human about it; so I think that tapping into that is really what helps people understand that, like, while

they may not be able to play a violin, they understand music and they can speak about it, and they can have a connection to it, whether they're playing it or not. I really do believe that everyone can create it as well. But it's just letting them feel like they have a connection to it and reinforcing that it's there, they don't need to play something or have gone to school for it to understand it. I always just tell them music is an organization of sound. That's all it is. And it's just putting different sounds together and seeing what they do.

I also think that auto tuning, which is something that's happening in popular music, is also warping people's view of what music should be, and so when they hear a live performance and the natural emotion of the music, there's things that are not perfectly on pitch, but that's a positive to music. But their ears are so trained to hearing everything in this perfect auto-tuned not-reality, it's hard for them to understand and appreciate live music that is real and not manufactured perfection. (Peter, personal interview, October 11, 2013)

The music teaching artists who participated in the interviews also seemed to agree that the study of music is unique as an art form, while at the same time accessible to everyone, because music is all around us: at one point or another, everyone listens to some kind of music. The negative perceptions that some students display about participating in music might stem from their possession of a limited musical vocabulary that hampers the ways in which they are able to articulate what they are listening to, how they feel about it, and how to express themselves musically. One artist noted that music was the "ultimate art form" and that "everyone listens to it." She continued by saying, "It's in everybody's household, it's such a staple of people's life....And then there's all

these outlets for all [these] other amazing visual [mediums like]...video, photography, design, sound" (Mary, personal interview, December 6, 2013).

According to these music teaching artists, the field of music education does seem to be changing. They seem to believe that with advancements in technology, music itself is changing, becoming much more digital in nature. Music instruction in public schools today may not be keeping up with these advances and may ignore the digital aspects of music. One of the interviewed teaching artists advised that schools should "make things a little bit contemporary" (Mary, personal interview, December 6, 2013). In addition to bringing more technology into the music classroom, other musical activities that, at one time, might have been viewed as something students would do at home on their own—such as learning to dance hip-hop or to rap—can now be learned through an arts integrated curriculum focusing on broader social issues such as a culture's strife, political concerns, and problems with poverty. Teachers and teaching artists can take advantage of the arts' history of being used as a way of bringing social, cultural, and emotional aspects of the human experience to the foreground through arts integration environments.

One interview participant shared her views on technology as it relates to arts integration:

The thing that needs to happen through technology, and through anything, is it needs to not be so overwhelming—so we need to give [the students] the skill set to know how to absorb that information, and how to weed through it, which is being lost....And if we can create that balance of all these things working together at once, we will have a really dynamic...creative and innovative country....And I think that's where that breakdown of...teaching them to research, teaching them

to weed, teaching them not to be overwhelmed. It's...a process that needs to be learned. Do art and music in school, with the technology (Mary, personal interview, December 6, 2013).

When asked if students needed to have some kind of musical skills in order to learn through arts integration, the responses from the interview participants were generally similar. Most felt that musical skills were not necessarily required, but that the more musical skills a student possessed, the more he or she might be able to understand and connect to other arts or non-arts content areas. One music teaching artist considered the question to be one of quality. She noted that "we can do very basic level arts integration with the children not having any music teacher. But the more the kids have, the better it gets. And quite honestly, because of the integrative nature of the work, any strength that the kids bring to the topic improves the overall product.... If they bring crummy music skills, it's going to drag the work down. If they bring in high music skills, it's going to elevate the work. Whatever the kids bring to the table is going to impact the quality of what I do" (Linda, personal interview, October 28, 2013).

Half of the music teaching artists interviewed in this study mentioned in some way the teaching of sound and listening skills. Again, this was an unexpected outcome of the study and one worth unfolding in more detail. The music teaching artists' responses regarding this issue of sound and engaging students in musical activities involving sound and listening to sounds suggested that their students had not necessarily made a personal connection to music in this way. Table 16 describes what the music teaching artists said about the study of sound as it relates to musical learning.

Table 16

Music Teaching Artists' Sample Interview Responses Regarding the Study of Sound

Music Teaching Artist	Interview Responses
Peter	I don't bring in instruments when they are composing their own music because I don't want to give them an A, I don't want to give them a harmonic structure if I play a chord, because I think it limitsit's reinforcing what you're talking about, this right or wrong—now we have to fit into this chord.
	Whereas I let them create their melodies and their accompaniment with their bodies and let it come all from their bodies. And then, after they've already created it, I might add on some accompaniment or something with their [writing]. But I think that really coming at it letting their bodies create the music and not incorporate any kind of like, yeah, this Western, like, this is—this exact note when you do it. I think that that's helpful in letting them feel ownership of it, because it's coming from their body. They see that it's an inherent thing, that it's not something that has to be prescribed and perfect.
	But my focus is definitely letting it be an organic thing that is coming from them, and they have the freedom to make it sound however they want without me giving them any kind of prescription of what that should be.
	They created a soundscape of the natural things, like there's a wolf and there's the wind, and a river, and what do those sound like, and coming at it through soundscape, and then letting melody kind of come out of that, and seeing how the organization of those natural sounds helped to spawn a melody.
Simon	The whole point for this project is the fact that any kind of sound can be music, so it's getting rid of that distinction between this is music because you're in a concert hall and you're listening to a symphony. It's no, anything can be music. So for me, this arts education project is really about a new way of listening for the kids, so anything can be music, anything at all. You can go and you can take a walk outside and hear a dog barking, and then you hear a kid singing, and then you hear a car going by—well, why can't that be music? And so, it's about focusing your listening in a new way, and that, to me, is what's very exciting about this It's all about your attitude to listening to sound. All sound is music, and all sound can be music.
Mary	Like, if we're teaching kids how to produce musichow much does the producer or the engineer or the person producing this music have a say in the creative control?I think this would be an interesting conversation to have with other people who are into teaching kids [about producing music and sound].

Generally, the music teaching artists interviewed in this study felt that learning through the arts provided richer and deeper learning experiences for students, experiences that would carry over throughout the students' lives. The interview data provided

ample opportunities to learn through the arts. These experiences, the artists felt, can provide them with skills that are transferable to understandings in other disciplines and areas of study, which include "social skills that lead up into being a better adult, and to being a functioning adult. They need these devices and tools both for their education and for their peace of mind" (Mary, personal interview, December 6, 2013). For these teaching artists, learning through the arts helps to develop the whole child "because I really do believe that the arts can be used not only as a standalone thing, but to really deepen their understanding of things in a way that is interesting and fun for the kids," said one teaching artist about the student impact of arts learning and learning through arts integration (Peter, personal interview, October 11, 2013).

The attitudes about arts integration that the music teaching artists in this study reported holding were strongly similar to one another. Regarding specific arts integration items, the participants reported the importance level of these items to be higher than the frequency with which those same items were evident in their practice. On the other hand, the participants demonstrated less agreement on items related to the value of music in education. The music teaching artists' interview data support the survey findings.

3.b. What do music teaching artists report regarding their beliefs regarding stakeholders' attitudes about arts integration and the value of music in education? The survey respondents reported on 23 items regarding their attitudes about arts integration as well as their beliefs regarding different stakeholder's attitudes about arts integration (see Appendix P). They were asked to report on how they believed school leaders and their

arts organization's administrators would answer the items on the survey regarding arts integration.

The mean scores for each item for the survey respondents' own attitudes about arts integration were very similar to, if not the same as, the mean scores for each item the survey respondents believed about their arts organization's administrators' attitudes about arts integration (see Table 17). What is of importance in the survey results regarding attitudes about arts integration are the significantly lower mean scores of the school leaders. The survey respondents believed that school leaders would find all but three of these items less important to them. The mean scores for these items are highlighted in Table 17.

In particular, items regarding the identification of learning skills and inquiry questions, drawing of field research from external school resources, articulating assessment methodologies and student reflection opportunities, parental involvement in the program, ongoing and effective planning, partnership opportunities, and artist-teacher or partner teacher collaborations for arts integrated curriculum were viewed by the survey participants as less important to school leaders than to themselves or their arts organization's administrators.

Furthermore, they believed that school leaders felt, more than any other stakeholder group, that it was less important that music be taught equally with a non-arts content area; that a central theme, big idea, or shared concept be used as the curricular subject across arts and non-arts content areas; that music be a way to change the mood of the classroom, build self-esteem, or help develop creative expression; and that music be a way to learning in another content area or be used in service for another curricular area.

Of significance, however, are the three items on the survey regarding attitudes about arts integration where the mean scores of the school leaders were not lower than the other two stakeholder groups. Survey respondents felt that school leaders would find addressing cultural diversity in artistic content and representation as well as music as a way for students to participate in school or community events more important than their arts organization's administrators. Respondents scored schools leaders and arts organization's administrators similarly on the importance of effectively spreading the program equitably in the school. In fact, music as a way for students to participate in school or community events and identifying a variety of hands-on approaches for generating and representing new knowledge earned the highest mean scores, indicating that they were the most important items for school leaders. Of least importance to school leaders as well as the arts organization's administrators, according to the survey respondents, was drawing on field research from sources outside of school in the community.

However, of utmost importance to the stakeholder group of arts organization's administrators was the clear identification of arts and academic content as well as student learning skills and using a central theme, big idea, or shared concept as the curricular subject.

Table 17

Music Teaching Artists' Survey Self-reported Attitudes and Beliefs on Stakeholders' Attitudes About Arts Integration

Survey Item	You as a Teaching Artist	School Leaders Mean (average)	Arts Organization's Administrators Mean (average)
Q35 Arts and academic content is clearly identified in arts integrated curricular work.	4.69	3.76	4.85
Q36 Learning skills are clearly identified in arts integrated curricular work.	4.46	4.08	4.77
Q37 Primary research/inquiry questions are identified.	3.85	3.23	4.31
Q38 A variety of hands-on approaches to help in generating and representing new knowledge are identified.	4.75	4.33	4.75
Q39 Students are expected to draw on field research from resources in their communities outside the school.	3.15	2.77	3.23
Q40 Assessment methodologies for student learning are articulated.	3.92	3.77	4.31
Q41 Opportunities are provided for students to reflect on their work with their peers.	4.62	3.69	4.54
Q42 Opportunities are provided for students to make presentations about their new knowledge or to teach what they have learned to others.	4.46	4.08	4.46
Q43 Parents and parent organizations have a clear commitment to and involvement in the work of the partnership.	3.85	3.38	3.62
Q44 There is significant contact and on-going collaborations between me and partner teachers.	4.23	3.15	4.23
Q45 Increased teacher capacity to develop and implement new teaching strategies is a goal of their work with the partnership.	4.62	4.15	4.54
Q46 New and productive collaborations are developed between teachers as a result of their work with the partnership.	4.31	3.92	4.23

Table 17 (continued)

Music Teaching Artists' Survey Self-reported Attitudes and Beliefs on Stakeholders' Attitudes About Arts Integration

Q47 Cultural diversity in artistic content and representation, combining respect for the culture and ethnicity of the students being served with access to the arts of other cultures, is addressed.	4.62	4.00	3.85
Q48 Rigorous formative self-assessment and ongoing planning are key characteristics of all partnership activities.	4.15	3.92	4.23
Q49 Effectively spreading the program equitably in the school is a project goal.	4.38	4.08	4.08
Q50 Effective planning is used to sustain the partnership beyond the arts organization.	4.46	3.46	4.31
Q51 Music is a way to learning in another content area or is used as a service for another curricular area.	4.54	3.85	4.46
Q52 Music is a way to change the mood of the classroom, to build self-esteem, or to help develop creative expression.	4.69	3.77	4.31
Q53 Music is a way for students to participate in school or community events.	4.31	4.23	4.15
Q54 Music is taught equally with a non-arts content area, giving the same importance level to both.	4.62	3.54	4.08
Q55 A central theme, big idea, or shared concept is used as the curricular subject across both music and non-arts content area.	4.38	3.92	4.77
Q56 An arts integrated curriculum is planned and implemented with an in-school arts specialist.	3.46	3.08	3.54
Q57 An arts integrated curriculum is planned and implemented with a classroom teacher.	4.31	3.46	4.54

Note. 1 = Not Important; 2 = Of Little Importance; 3 = Somewhat Important; 4 = Important; 5 = Very Important.

The survey respondents reported on their beliefs regarding different stakeholders' attitudes about the value of music in education. Table 18 shows the mean scores of each stakeholder group as reported by the music teaching artists who participated in the survey. The table also includes the mean scores for the music teaching artists' responses regarding their own attitudes about the value of music in education. Results show that, on average, music teaching artists believed that school leaders would agree more strongly than they would on six of the eight items in this group. They believed that school leaders shared their own beliefs (scoring 2.85, ranging from *disagree* to *neither disagree nor agree*) on the item *students benefit most when they engage in music experiences that help them reveal cultural and societal values rather than those that help them gain individual knowledge in improving their human condition and quality of life. Yet, they believed that school leaders would disagree less than they would with the item <i>music naturally provides knowledge of transfer into other disciplines of study rather than needing to be explicitly taught* (see Appendix O for individual responses per stakeholder group).

Table 18

Survey Mean Scores of Attitudes About the Value of Music in Education by Stakeholder Group: 13 Music Teaching Artist Respondents

Music Teaching Artist Survey Items Attitudes about the Value of Music in Education	You Mean (average)	School Leaders Mean (average)	Arts Organization's Administrators Mean (average)
58. Students should be taught music not for experiencing music itself but because it helps them learn other disciplines.	3.23	3.85	3.69
59. Students benefit most from music when they experience it as a product (performance, culminating event) rather than experiencing it as a process.	2.54	3.23	2.69
60. Students experience musical learning best through what they learn (musical content) rather than how they learn (type of musical experience).	2.15	2.92	2.38
61. Students need basic musical skills (i.e.: technical, theory) in order to understand how music connects to the other arts and content areas.	2.38	2.85	2.69
62. Students benefit most when they engage in music experiences that help them reveal cultural and societal values rather than those that help them gain individual knowledge in improving their human condition and quality of life.	2.85	2.85	2.77
63. Students experience more profound, spiritual, emotional, and meaningful music when they have higher levels of musical skills.	3.08	3.23	3.08
64. Music is personal in that it encompasses mind, body, and feeling; it is not a universal need or practice.	2.31	3.15	2.85
65. Music naturally provides knowledge of transfer into other disciplines of study; it does not need to be explicitly taught.	3.15	2.54	2.85

The mean score results also indicate that music teaching artists believed that their arts organization's administrators would agree more strongly than the artists themselves would with five items in this group, but that the school leaders would agree with these

items more strongly still. They believed their arts organization's administrators would more likely disagree or be neutral regarding the item *students benefit most when they* engage in music experiences that help them reveal cultural and societal values rather than those that help them gain individual knowledge in improving their human condition and quality of life and the item music naturally provides knowledge of transfer into other disciplines of study rather than needing to be explicitly taught. The mean scores were the same for the item students experience more profound, emotional, and meaningful music when they have higher levels of music skills between the self-reported attitudes of the music teaching artists and their beliefs on their arts organization's administrators' attitudes.

However, when comparing the mean scores of school leaders with arts organization's administrators on the items regarding attitudes about the value of music in education, in only one item was the score by the arts organization's administrators higher than that of the school leaders; that item was *music naturally provides knowledge of transfer into other disciplines of study rather than needing to be explicitly taught.*Additionally, the school leaders' mean scores on two items were clearly higher than the survey respondents' own attitudes and their beliefs about the attitudes of their arts organization's administrators: These two items were *students benefit most from music when they experience it as a product rather than experiencing it as a process* and *music is personal in that it encompasses mind, body, and feeling rather than being a universal need or practice*.

Data collected from the music teaching artist interviews regarding their beliefs about different stakeholders' attitudes about arts integration and the value of music in

education reflect similar results in these targeted areas. Overwhelmingly, the responses from the music teaching artists about the attitudes of school leaders regarding teaching artists and their arts integration instructional method for student learning centered on student accountability, standardized testing, and teacher time. A sample of these comments is presented in Table 19.

Table 19

Music Teaching Artists' Sample Interview Responses Regarding Their Beliefs Regarding School Leaders' Concerns for Teaching Artists' Work in Arts Integration

Music Teaching Artist	Interview Responses
Tina	Right now schools are just overwhelmed with the whole Common Core. And I know that I have had cancellations for the first time in the ten years.
	I think teachers still, they're just strapped for time. Time always seems to be the issue, because we know how much time it really takes to integrate this work into your thinking.
Gloria	[School leaders are] looking for alignment with the curriculumfor the school leaders, their job is to get education and get education, and if we can marry music in, and if we can marry the arts in and help it stick [then] that's great, but it's not their focus.
Peter	I often think that the school leaders aren't maybe as in tune with what the teachers are experiencing in the classroom. I've noticed a disconnect there, that they are very focused on their own rubrics of what they want the teachers to be giving to [the students].
Linda	I would say [standardized testing] is huge. If you're not showing a serious impact on the scores that make or break their schools, they're not going to bring you back. Well, they won't let the artist in the building unless you have an academic connection. They won't let artists near the children anymore. It's a very different world. I think it's the focus on standardized test scores, that now there's kind of a numerical accountability for students rather than an accountability for their happiness and wellbeing and development as a whole personYou don't hear anybody talking about the whole child. You only hear people talking about has the school met AYP [Adequate Yearly Progress]. That's the conversation. It's been the conversation since No Child Left Behind. It's really changed school culture. So I just think that the field of teaching artistry has been swept in the current of school culture change since No Child Left Behind.

Teacher time in—or rather, away from—the classroom was noted by the music teaching artists as an increasing concern in schools today. In particular, they indicated that arts integration programs were viewed by teachers and school leaders in one of two ways: either as a collaborative effort between teacher and artist, a partnership that requires much time to develop, plan, and implement; or as merely an opportunity for teachers to have a break from teaching. One music teaching artist observed the following:

This work is often viewed as, number one, a diversion for the teachers so that they...any time someone else comes into the classroom they can sort of exhale. Then, if we're doing any kind of art form or activity, those are, 'Oh, this is fun. The kids will like this,' one music teaching artist observed. (Tina, personal interview, October 21, 2013)

Commenting on the new types of instructional strategies that teachers might learn as a result of their partnership, the same artist said, "teachers feel...unable to replicate what we do, or even think creatively, or get the connection and see how [to do it]." She reported that some teachers and school administrators attended the same workshop three times before they were finally able to see how they could apply the principles on their own. "So, repetition [is] important," she noted. She went on to comment about the new Common Core standards:

The thing is the new curriculum, the Common Core, is supposed to encourage [more research in the classroom by students and less factual knowledge taught to students by teachers]. But I think—I think that that frightens some teachers because they don't know how to do that. I still go back to the whole issue of time.

And so you learn how to facilitate experimentation quickly. And you have to cut it off at a certain point, just when the first graders are really grooving on it.

Sometimes you have to stop and give it more time. So that's why you deviate from your lesson plan. You say, because, gosh, this was an interesting discussion. I hated to leave it. (Tina, personal interview, October 21, 2013)

Interestingly, one music teaching artist mentioned a disconnect between the inschool curriculum and the afterschool arts integration program in which she teaches. Although the interview respondents indicated that school leaders seemed to place a great level of importance on increasing academic achievement scores of students in their schools, not all schools offered arts integrated programming that was aligned with the inschool curriculum, nor did they plan and implement an afterschool arts integrated project together with a classroom teacher or arts specialist. "I'm not sure if my school administrators are completely aware of what I'm doing in afterschool," the artist said. "I go through the afterschool administration and with [my arts organization]; they work together. The school principal doesn't really work with the [afterschool] director to work with [the afterschool program] and [my arts organization]" (Gloria, personal interview, November 11, 2013).

Another music teaching artist interviewed in this study believed that the realities of the program impact were not always able to be justified financially. When an arts integration program greatly impacted a small number of students in ways that were not academically tested, the programs were easily discredited because of the requirements of the grants that were funding the programs—requirements that compared the number of

students served in the program with the costs associated with these programs. The artist went on to explain:

[At the] bigger institution is this idea of quota and kind of like the giant, giant picture. Like how can you write that in some sort of a grant that says...we spent whatever amount of money and she tutored or helped five kids throughout the year....This is kind of a jaded thing, but if we keep those five kids out of jail and off of some sort of public aid or whatever, that's a lot of money...that's not how [our school district] thinks about stuff. So it's really a hard thing to do as an artist because there's often these realities...and that's the whole non-profit sector in general....I think stuff like that needs to be talked about more, where it's this idea of...the bigger picture is made up of all these small components. (Mary, personal interview, December 6, 2013)

When asked about teaching artists in general and the work they do in schools today, one music teaching artist described in great detail the field of arts integration and a possible reason why schools might be confused about these programs and, therefore, hesitant to bring teaching artists to their schools to do this work with their students:

Schools are experiencing a huge range of practice when they bring teaching artists into the school. Depending on the state you live in and the programs that are in that state, and then depending on the individual person who comes into your school, you're going to have a completely different experience. And so it's a field that doesn't have a lot of uniformity to it. And so if a school has had an experience that they didn't understand or they didn't appreciate or value, they're coming from a completely different place....There's a huge range among the

teaching artists. And so if you don't really understand the field of arts integration and teaching artistry, you might think that those two people are as different as night and day, because you don't understand the field well enough to see some of the larger ideas that make the work cohesive....I think the field is really new for the education folks. It's been around longer for the arts organizations who are providing this kind of work. But for the schools that we're serving, it's very new, I mean, very, very new. And so many of the administrators and the teachers who are curriculum coaches, people who are going to be supporting the staff in using this kind of work in the classroom, they're not even totally sure that they can tell the difference between good work and bad work, and they certainly can't tell the difference between whether or not the work in the art form is good or bad....And that's why the schools are confused, because we're all doing things a little differently. And it doesn't make anybody better than anybody else, it just means that we're all kind of creative. (Linda, personal interview, October 28, 2013)

Other interview participants also shared their views about the field of teaching artistry and what they believed to be the attitudes of school leaders offering arts integration programs in their schools. Table 20 shows the responses of three interview participants.

Table 20

Music Teaching Artists' Sample Interview Responses Regarding Their Beliefs Regarding School Leaders' Attitudes About Arts Integration in Their Schools

Music Teaching Artist	Interview Responses
Tina	So it depends on the school, and it can happen, obviously, in lots of different waysAnd how that happens, it depends on the administration, it depends on the principal of that particular school, I think.
Linda	Every once in a while you'll find that wonderful rare administrator who actually thinks that the arts are as important as the other academic content, but they're in there watching that lesson. They're looking for improved student behavior, improved student engagement, improved student mastery of the content. They're looking for all of the targeted skills that are the meat and potatoes of what they see education to be.
Mary	So I think it has to have a wholehearted commitment from the schools. I think the artists are committed because we're doing what we like, right? Even though it becomes a job and it makes it a little less romanticized, like we're not in our studios painting, we're out here in the field dealing with these really tough situations. But it has to have, like, the teachers who do it, the schools who do it have to wholeheartedly do it and not [just want the academic benefits].

Unlike the responses given by the music teaching artists regarding school leaders' attitudes about arts integration and the value of music in education, the interview participants believed their arts organization's administrators would find the process of learning through arts integration, as opposed to focusing on a final product, of high importance. The interview participants also believed that their arts organization's administrators sought to find creative ways to integrate the arts with non-arts content areas as well as to identify the big idea or central theme across both arts and academic content areas. Four of the commentaries made by the interview participants are presented in Table 21.

Table 21

Music Teaching Artists' Sample Interview Responses Regarding Their Beliefs Regarding Their Arts Organizations' Administrators' Attitudes About Arts Integration and the Value of Music in Education

Music Teaching Artist	Interview Responses	
Mary	They [my arts organization's administrators] are very process-orientated, and that really taught me a lot, too, about thinking about the process.	
Gloria	For [my arts organization's administrators], their job is to put arts into the day and marry it with [academic learning].	
Peter	I think [my arts organization's administrators] aretrying to adapt to what the teachers are experiencing in the schools, and trying to adapt so that we're giving them what they need*I think as an arts organization, they definitely are willing to let us, as the artists, kind of have control over how we're adapting that, but that we definitely have a goal of trying to help the teachers in what they need as well as what we want the kids to experience.	
Simon	One of the things I really like about [my arts organization's] project is that it's arts integrated with their non-art related curriculumIt's, how can we do a project with music and sound that enhances their social studies thinking and their social studies classes and integrate it into their core curriculum?	

^{*}In the first year of this particular project, the program's focus was mainly on the arts. As the relationships grew, the teachers and music teaching artist determined that the project was not helping the teachers in their own work and indeed had become a burden, something they had to do on top of what they already were doing. In subsequent years, the teachers and the artist divided the project into smaller chunks of time in order to more appropriately and directly tie into the curriculum without sacrificing the creativity and level of work produced by the students.

One particular music teaching artist described one of the ways in which she engaged parents in her arts integration projects—by offering them a workshop—and she promoted this activity as a way to advocate for arts integration:

It's one of the smartest things that we in the field can do for advocacy, because if you can get the attention of the parents, they can put a lot of pressure on the schools. I have many different ones. It just depends on how many people...they're all different. But what you want to do is either take the

participants through an arts integrated experience so they can actually be inside of it as learner, or you're going to have them watch a group of children go through an arts integrated experience so they can observe it as a learning process. And then you usually have some kind of introduction so they know what to look for and they know what your goals are, then maybe a 30-minute learning activity, and then a reflection and wrap-up. (Linda, personal interview, October 28, 2013) or music teaching artist also mentioned the role of parents in impacting school

Another music teaching artist also mentioned the role of parents in impacting school culture along with the concern for teacher time and the importance of a final student product to showcase at the schools:

[School leaders] also are hearing from the parents—like the parents love, obviously, the [culminating event] that [the schools] put on at the end of the year...but it was so detrimental to the teachers...at the same time [school leaders] want the teachers to be doing all of these other things which take time, and so they're kind of detached, I think, from the reality of what that took to get that there. So when we did the smaller units and then at the end of the year we didn't have as big of a thing, I think that they probably heard from the parents that, 'Oh, we missed having this thing.' But at the same time, the administrators...so they want that product, but they also are not being realistic, maybe, how the teachers do that on top of all the other things they're asking the teachers to do. (Peter, personal interview, October 11, 2013)

The controversy regarding product and process seems to emanate from the general music education programs in schools today. One music teaching artist explained it this way:

I've thought, of all the arts education systems that exist in public schools, that music is the most entrenched...and the whole thing is there has to be a band and a choir. If you're lucky there's a jazz band. And it hasn't changed in thousands of years. It's always been. And product is absolutely the most important....In high school, I think that joining the band or orchestra is one of the best things a kid can do because it protects them all through high school from all the other problems that high school presents. And the good kids are always in band and orchestra. It hasn't changed. That's the way music is done. At the elementary level, music is in its infant form, and I think you find the most creativity. It's the most latitude.

But the short answer is product. They always want a culminating performance, if you can possibly work it in,...because the parents can see their children perform, and that's nice. But then if the performance is not a polished performance that's been rehearsed 20 times, then they're perplexed or disappointed, or they think, oh, that was a waste of money, and you have to explain this is about process, which I always explain. It's like the disclaimer at the beginning of the performance. And if you're lucky, one out of four teachers gets it. (Tina, personal interview, October 21, 2013)

Another teaching artist added her point of view on student process learning and the impact of budget cutbacks that have eliminated or reduced the availability of music programs in schools today:

There is something amazing at the same time about a marching band, and the camaraderie....It's all so very, very important. And I think that lacking of these types of programs in our schools is showing. It is having an effect....Like this

isn't working. Like something's broken....And I do think that it is this idea that these kids don't get to go and make music, or don't get to go and make art, and it's cut out...Like let the children play. Let them have this where they can do this. Let them touch things. Let them do this....Something's lost....There's [going to] be...some sort of studies in 15, maybe more years that say...we should have never...[taken] these music programs out. And that's probably [going to] be too late. (Mary, personal interview, December 6, 2013)

The music teaching artists in this study reported on their beliefs regarding stakeholders' attitudes about arts integration and the value of music in education; the interview data concurs and corroborates the findings from the survey data. The study participants believed that the attitudes of school leaders varied from those of their arts organizations' administrators. They cited several factors that contributed to the overall disparities between the two stakeholder groups that shared their own explicit institutional goals.

Research question 4. How do selected, specific student products and curriculum documents offered by the music teaching artists demonstrate these arts integration practices? The music teaching artists who participated in the interviews submitted between one and three different samples of their work, such as student products and curriculum documents. The samples were primarily documents related to one specific project and not more. A total of 15 different student products and curriculum documents were submitted as samples of the arts integration work by six music teaching artists. Not all six music teaching artists submitted one sample in each of the three categories of arts integration practice. Table 22 shows the breakdown of the

types of document samples collected in this study. Of the sample documentation received in the form of student products, two of the documents were used as a sample for two types of arts integration practices: *teach music and a non-arts content area simultaneously* and *use a central theme or big idea*. Of the nine sample documents collected in the form of curriculum documents, three of the music teaching artists each submitted two different types of curriculum documents for the same arts integration project. In other words, three music teaching artists submitted one curriculum document sample and the other three music teaching artists each submitted two curriculum document samples.

Table 22

Student Products and Curriculum Documents Submitted by Six Music Teaching Artists

Type of Arts Integration Practice	Number of Sample Documentation Received in Form of Student Products	Number of Sample Curriculum Documents Received
1. Teach music and a non-arts content area simultaneously; give the same importance level to both.	4	
2. Use a central theme, big idea, or shared concept as the curricular subject across both music and another content area.	4	
3. Plan and implement an integrated arts curriculum with an in-school arts specialist or a classroom teacher.		9

The sample documentation in all three categories of arts integration practice was tallied onto a checklist for evidence of specific arts integration items that directly related to the items on the music teaching artist survey. Table 23 shows a summary for the

sample documentation collected in the form of student products. Since two of the interviewed music teaching artists offered one specific documentation in the form of a student product as a sample for two types of arts integration practice, that document was analyzed and tallied only once in the student product checklist. Therefore, each item in the checklist for curriculum documents on the content analysis tool could have been checked up to six times.

The items arts content material, through performance/interpreting new knowledge, and through creation/representing new knowledge, were in evidence the greatest number of times. The next highest checked item was non-arts content material. According to the student documentation, the items that were least evident—showing no evidence at all—were through arts assessments and with parent support or involvement. Fourteen items could have been checked as being evident in each of the six student product samples, for a possible total of 84 checked items. Forty-three of these, or 51% of the possible total, were checked as being evident.

Table 23

Arts Integration Checklist for Documentation of Student Products: Summary of Evident Items Submitted by Music Teaching Artists From Their Arts Integration Projects

Number of Times Evident	Arts Integration Items
6	Arts content material
5	Non-arts content material
3	The process of learning the content material/generating new knowledge
4	Through their own perspective of the content/concepts
3	By making connections with the concepts from the arts and non-arts content areas
2	In arts and non-arts concepts through the use of appropriate vocabulary/terminology
6	Through performance/interpreting new knowledge
6	Through creation/representing new knowledge
1	Through questioning/problem solving
4	Through listening/focus, discern, remember
2	Through reflection/how they learn and not just what they learn
0	Through arts assessments
1	With community support or involvement/as resources
0	With parent support or involvement
43	Section 1 Total number of items checked

Similarly, the sample documentation in the form of curriculum documents were tallied onto a different checklist for evidence of specific items related to arts integration.

Table 24 provides a summary for the sample documentation collected in the form of curriculum documents. Since three of the music teaching artists submitted two separate curriculum documents as samples of one arts integration project, the two samples were tallied together on the checklist as one for each music teaching artist, reflecting a total of six different arts integration projects that were analyzed as curriculum document samples.

The most evident items checked from the curriculum documents collected in this study were *overview*, *work plan—sequence of learning activities*, and *arts concepts*

addressed/objectives identified (creating, performing, responding). The items receiving the second highest number of checks, indicating a high level of evidence in these arts integration projects, were access point—how to get started, organizing concept/big idea/inquiry questions, key vocabulary/terminology, non-arts content area concepts addressed/objectives identified, projects/products to be created, culminating event(s)/final evaluation of student learning, and assessments plan/ongoing. The least evident item, according to the analysis of the curriculum documents collected in this study, was community support and involvement followed by plan for parent involvement and common planning or opportunities to meet with teachers/teaching artists. There were 17 items that could have been checked as being evident in each of the six curriculum document samples, for a possible total of 102 checked items. Seventy-two, or 71% of the possible total, were actually checked.

Table 24

Arts Integration Checklist for Documentation of Curriculum Documents: Summary of Evident Items Submitted by Music Teaching Artists From Their Arts Integration Projects

Number of Times Evident	Arts Integration Items	
6	Overview	
6	Work plan – sequence of learning activities	
5	Access point – how to get started	
5	Organizing concept/big idea/inquiry questions	
5	Key vocabulary/terminology	
6	Arts concepts addressed/objectives identified (creating, performing, responding)	
5	Non-arts content area concepts addressed/objectives identified	
4	Social and critical thinking objectives	
4	Curriculum framework/standards addressed	
5	Projects/products to be created	
5	Culminating event(s)/final evaluation of student learning	
5	Assessments plan/ongoing	
4	Reflection plan/making connections	
2	Plan for parent involvement	
3	Resources	
2	Common planning or opportunities to meet with teachers/teaching artists	
0	Community support and involvement	
72	Total number of items checked for Curriculum Documents	

The documentation submitted by the six interviewed music teaching artists as evidence of their practice in arts integration were representative of one specific project they had taught. The sample documentation, in the form of student projects and curriculum documents, by each music teaching artist were analyzed together to gain a greater perspective for their particular arts integration model for instruction. Table 25 provides a summary for the models for arts integration evident according to the documentation submitted by the artists.

Table 25

Model for Arts Integration Instruction: Summary of Evident Items Submitted by Music Teaching Artists From Their Arts Integration Projects

Number of Times Evident in Projects	Model for Arts Integration Instruction	Description of Arts Integration Instruction
0	Parallel Instruction	Involves agreement between two teachers to focus on some common topic or concept.
2	Cross-disciplinary Instruction	Features two or more subject areas addressing a common theme, concept, or problem.
3	Infusion	The depth of a teacher's knowledge and the well-rounded background of the students become critical. A collaborative teaching is often involved for depth in multiple subjects.
1	None	Showing no evidence of models for arts integration instruction.

In this study, arts integration was defined as a curricular design focusing on a big idea (Bruner, 2003) or shared concept that addresses larger curriculum issues such as "inquiry, democratic processes, and problem solving" (Burnaford with et al., 2007, p. 13). In this approach to teaching, an arts medium is taught simultaneously with at least one other discipline of study (Rabkin & Redmond, 2004, 2006; Snyder, 2001) regardless of the level of content addressed and the degree to which each discipline of study is benefitting from the integration. The implementation approach may include a teaching artist working together with non-arts classroom teachers in regular in-school classrooms or afterschool projects. The approach may also include student-based programs, in which the curriculum is planned and implemented by the teaching artist/teacher team, and teacher-based programs, often designed by the arts organizations, that focus on professional development of arts integration training for classroom teachers.

The documentation submitted by one particular music teaching artist did not appear to provide the necessary evidence for any of the three models of arts integration instruction. As defined in this study, arts integration is often a collaborative effort between a teaching artist and another teacher; in this particular arts integration curriculum, the effort was not collaborative. In addition, the documentation lacked evidence indicating that the curriculum focused on a big idea or common theme. Although exposure to non-arts content areas was a part of this arts integration project, a central concept or problem was not clearly identified; therefore, the project did not appropriately fall within the criteria of the three models of arts integration instruction in this study.

Three music teaching artists provided documentation that suggested an infusion model for arts integration instruction. However, the extent to which the partner teacher collaborated in the arts integrated project differed for each case. One music teaching artist planned and developed the arts integrated unit together with a music specialist. Within a short period of time, however, the music specialist was replaced by a school staff member—not an actual teacher—causing the co-teaching relationship in this after school setting to become nearly non-existent. Each of the other two music teaching artists were partnered with a classroom teacher to plan, develop, and co-teach an arts integrated unit of study. In one case, the partnership not only involved a classroom teacher and a music teaching artist but also a sound teaching artist. In the other, the model for arts integration instruction appears to have been parallel instruction because the classroom teacher sometimes followed up or extended the arts integration learning on her own, yet the goal of the program was to have been infusion, since the aim was for the

teacher and the teaching artist to co-teach as partners. Some of the student products submitted for the infusion model for arts integration instruction revealed content learning in multiple subject areas.

Of the final two music teaching artists who submitted documentation of their work, both appeared to indicate a cross disciplinary model for arts integration instruction. In one of these arts integrated units of study, the music teaching artist taught and modeled or demonstrated arts integrated lessons for the classroom teacher and then coached the teacher to teach the same lessons. In the other, the music teaching artist taught an arts integrated lesson or a variety of lessons with the intent of having the classroom teacher learn to teach similar lessons using the same techniques. In this case, the classroom teacher was expected to learn the teaching strategies of the music teaching artist in order to apply them in the future with similar content materials.

In research question #4, the music teaching artists were asked to submit specific student products and curriculum documents in order to determine how their work documentation demonstrated these arts integration practices. The documentation in the form of student products revealed that the items arts and non-arts content materials were highly evident, as were performance/interpreting new knowledge and creation/representing new knowledge. Least evident in the student products submitted by the music teaching artists were community resources and parent involvement. Similarly evident in the curriculum documents submitted by the study participants were arts concepts addressed/objective identified (creating, performing, responding), overview, and work plan/sequence of learning activities. Also highly evident were organizing concept/big idea/inquiry questions, non-arts content area objectives identified,

culminating event, access point, and key vocabulary. Community support and involvement was not evident in the curriculum documents submitted by the music teaching artists in this study.

Summary

This chapter provided the results of the quantitative and qualitative data that were collected from the music teaching artist survey, individual interviews, and specific student products and curriculum documents. These results provided the information for understanding the arts integration practices of music teaching artists participating in four selected elementary school arts integration projects in the United States and how these arts integration practices, demonstrated and self-reported by the music teaching artists, relate to the different types of arts integration approaches and best practices that currently exist in the field of arts integration in music. In addition, these results were used to understand to what degree formal education, arts integration training and professional development, and attitudes held by music teaching artists and different stakeholders toward arts integration and the value of music in education may impact the level of arts integration practices of these music teaching artists, a number associated with the summation of frequency scores on 23 items about arts integration practices on the music teaching artist survey.

Chapter Five: Discussion, Implications, and Recommendations

The purpose of this study was to investigate the teaching practices of music teaching artists participating in four selected elementary school arts integration projects in the United States. In addition, this study explored the possibility that music teaching artists' formal education, arts integration training and professional development, and attitudes about arts integration and music education may impact their arts integration practices. This chapter concludes the study with a discussion on the research findings and implications and recommendations for future research in the field of arts integration as well as music education. The research questions in the study were as follows:

- 1. How do music teaching artists participating in four selected arts integration projects report that they address the arts integration-related Music Education Standard #8, "understanding relationships between music, the other arts, and disciplines outside the arts," in their practice?
- 2. To what degree are four specific independent variables predictors of arts integration practices as self-reported by music teaching artists?
 - 2.a. To what degree is formal education a predictor of arts integration practices as self-reported by music teaching artists?
 - 2.b. To what degree is arts integration professional development and training a predictor of arts integration practices as self-reported by music teaching artists?

- 2.c. To what degree are attitudes about arts integration and the value of music in education a predictor of arts integration practices as self-reported by music teaching artists?
- 2.d. To what degree are the beliefs held by music teaching artists regarding stakeholders' attitudes about arts integration and the value of music education a predictor of arts integration practices as reported by music teaching artists?
- 3. What do music teaching artists report regarding their attitudes and their beliefs regarding stakeholders' attitudes about arts integration and the value of music in education?
 - 3.a. What do music teaching artists report regarding their attitudes about arts integration and the value of music in education?
 - 3.b. What do music teaching artists report regarding their beliefs regarding stakeholders' attitudes about arts integration and the value of music in education?
- 4. How do selected, specific student products and curriculum documents offered by the music teaching artists demonstrate these arts integration practices?

Discussion

All of the organizations that participated in this study employ many teaching artists, some of whom are musicians and many others of whom work in other arts mediums. Of the smaller group of music teaching artists, an even smaller contingent—only 26 total—teach through arts integration. These were the music teaching artists who were asked to participate in the study. Compared to the hundreds of teaching artists employed by all these arts organizations in different parts of the country, this group of 26 seems small indeed. However, 14 of the music teaching artists who were asked to

participate in the study agreed to complete the survey, representing 54% of the total number of music teaching artists working in arts integration at these arts organizations, and six of them (23%) participated in the interviews. Although eight were initially asked to participate in the interviews, the six who agreed to be interviewed represent 57% of the 14 who participated in the survey. These percentages demonstrate an interest by these music teaching artists to assist in advancing the research being conducted in the field of arts integration and to help the development and improvement of arts education for students in this country. The large response rate also seems to suggest that these artists feel that the field of arts integration is relatively new and that more investigation about the field and about teaching artistry in general is needed.

The nature of the work engaged in by the music teaching artists in this study is reflective of the goals, practices, and beliefs of the arts organizations that employ them. For example, an arts integrated curriculum developed by a Met Opera Guild music teaching artist will involve students in opera writing activities and include inquiry questions related to that particular type of project. This is most clearly evident in the sample documentation, student products, and curriculum documents collected in this study from the interviewed music teaching artists. Additionally, most of the music teaching artists in this study were partnered with classroom teachers, rather than arts specialists at a school, to co-teach an arts integrated unit of study. Unlike other arts institutions such as Carnegie Hall's Weill Music Institute, where extensive training is provided to music teaching artists, music educators, administrators, and other musicians in music instruction and engagement, the programs by the arts organizations involved in this study focus more closely on professional development opportunities that solely

address arts integration topics. This was an intent as well as a limitation of this studyalthough many other music teaching artists work with music specialists and teach music
more directly, the music teaching artists asked to participate in this study were those who
were involved in arts integration projects at the elementary school level. Therefore, the
results of the data collected in this study reveal information specific to the music teaching
artists' specializations and their respective arts organizations.

Research question 1. How do music teaching artists participating in four selected arts integration projects report that they address the arts integration-related Music Education Standard #8, "understanding relationships between music, the other arts, and disciplines outside the arts," in their practice?

In this study, the arts integration practices of the participating music teaching artists were analyzed using several indicators for arts teaching, arts integration styles, and strategies for arts integration (Bresler, 1995; Burnaford with et al., 2007; Burnaford et al., 2001; Oreck, 2000; Snyder, 2001). The results provided a summary of the types of arts integration projects reported by the participating music teaching artists.

Each data source—music teaching artist survey, music teaching artist interviews, and the content analysis of student products and curriculum documents—strongly supported the others. Since the music teaching artists were providing self-reporting data regarding their own arts integration practice, it was necessary to collect information from more than one source. The survey results were complemented by the comments made by the music teaching artists during the interviews, and the interviews were supported by the sample documentation the artists submitted as evidence of their work as teaching artists in arts integration programs.

A key to each study participants' arts integration practice was the way in which he or she planned and developed the arts integration curriculum. Most of the music teaching artists in this study reported using a central theme or big idea as the curricular subject across both music and non-arts content areas. They also strongly supported the identification of research/inquiry questions, as well as arts and non-arts content objectives. Some of them commented that their arts organization's administrators were particular about including these items when developing their arts integration curriculum. Are these findings unique to arts integration curricula? The study participants seemed to think that these items were not necessarily what school leaders would find most important in regard to arts integration. However, if the primary goal of some arts integration projects is teacher professional development, then why do school leaders not view the projects as more important than they do? Even if the curriculum were studentfocused, wouldn't these items still be an integral part of that curriculum? If these items were to be included in a student-based curriculum, wouldn't that particular curriculum provide students with deeper and broader understanding of the content areas being addressed? Instead of positioning culminating events or final performances as the main priority, perhaps school leaders could focus their energies on looking more closely at arts integration and the work of these teaching artists.

Along with the development of an arts integration curriculum, the teacher-artist co-teaching team is a critical component of arts integration. According to the music teaching artists in this study, the collaboration between themselves and their partner teachers is a necessity for implementing an arts integration curriculum. Each teacher in the partnership, they indicated, brings with them a breadth and depth of knowledge in

their expert area of study. The music teaching artist is an expert teacher in music and the classroom teacher is not only an expert in his or her content area but is also one of the school's authority figures—one who has a daily connection with the students in the arts integration program. Because of the teacher-student relationship, the music teaching artists in this study felt that they benefitted greatly from having a partner teacher from the school—but despite the importance they placed on these relationships, these types of partnerships were not always evident in the study participants' arts integration practice. In some ways, arts integration as a collaborative engagement between two or more teachers appears not to be viewed by school leaders and possibly others as a necessary component to the arts integration curriculum. The findings in this study regarding the propensity of classroom teachers to take a break when teaching artists come into their classrooms, or to not share the teaching responsibilities with the teaching artists in an arts integration curriculum, may indicate that a fallacy currently exists regarding the term arts integration and the concept of what an arts integration curriculum really is. The lack of engagement on the part of classroom teachers may also suggest that they have little opportunities during the school day for planning and that they therefore take advantage of whatever time they can in order to have some needed time off.

Using music as a way to change the mood of the classroom, build self-esteem, or help develop creative expression were deemed to be an important part of art integration according to the study participants. In particular, an increase in student self-esteem and creative expression were reported by nearly all of the music teaching artists in this study. Self-efficacy is a contributing factor in providing students with the confidence to learn, and creative expression is the "outlet" that many music teaching artists refer to as

something students generally need for getting away from academics, problems, unsafe situations, and even troubled people. Yet, self-esteem and creative expression are not essentially viewed as critical elements for student learning in schools and are certainly not assessed on standardized tests; therefore, they tend to be viewed as trivial when compared to the tested subject areas.

The addressing of cultural diversity in artistic content and representation was also frequently evident in the study participants' arts integration practices. Cultural diversity in artistic content and representation may be a significant part of many general music curricula in the United States; however, the way in which it is presented by music teaching artists may be completely different from the way it is presented by classroom teachers.

On the other hand, assessment strategies, parent participation and involvement, and drawing on external resources seem to be less frequently evident in the study participants' arts integration practices. The music teaching artists seldom used assessment methodologies for student learning; final performances and culminating events were seen as opportunities for assessment. Half of the study participants indicated that they provided reflection opportunities for students in every lesson. This is not a surprising number, given that reflection opportunities are often in the form of journaling, which can be easily included as part of the daily lesson plan. Other types of assessments may be more difficult or cumbersome to implement alone and without a classroom teacher partner. The study participants may simply not be aware of the types of assessment methodologies available to them.

Another shortcoming in the study participants' arts integration practices was the limited involvement by parents in the arts integration projects. Although this seemed to be an unintentional omission by the music teaching artists in this study, they did not seem to be aware of how to provide opportunities for parent participation other than by inviting parents to final presentations and performances. Similarly, these music teaching artists did not seem to know how to include the use of community resources outside of school for students in their arts integration projects. It may be that the study participants are bound by technological facilities within the school, such as the presence or absence of a computer lab and online access, or by budget constraints that restrict them from transporting a group of students to a location outside of the school.

Research question 2. To what degree are four specific independent variables predictors of arts integration practices as self-reported by music teaching artists?

The four independent variables that were statistically tested for predicting arts integration practices were formal education, arts integration professional development and training, attitudes about arts integration and the value of music in education, and beliefs held by music teaching artists regarding stakeholders' attitudes about arts integration and the value of music in education. The statistical analysis in this study regarding the degree to which each of the four specific independent variables were predictors of arts integration practices as self-reported by music teaching artists produced results that were non-significant. As a result, no variable group regarding formal education, arts integration professional development and training, and attitudes about arts integration by stakeholder group was a predictor of arts integration practice in this study.

Regarding formal education, nine of the 14 music teaching artists who participated in this study had an undergraduate arts degree; one other had earned an associate of arts. This finding is interesting in itself because it seems to indicate that the participating teaching artists, who do work in arts integration in music, need to have a wide range of knowledge spanning various disciplines of study. On the other hand, five of the participating music teaching artists had degrees in music: one had an undergraduate degree, while four had graduate degrees, and two of the latter had double graduate degrees. This finding is quite interesting in that four of these teaching artists acquired a higher level of training in music, which may have provided them with a richer and deeper knowledge base for their discipline. This divide between the level of education obtained/degrees earned by the participants in this study suggests that these music teaching artists need depth of content knowledge in their arts area, but that there is also a need for a broad general knowledge base. This is not surprising in that at least three of these artists indicated they teach mostly about sound instead of music and that the majority of the artists develop an arts integrated curriculum on their own before presenting it to a classroom teacher or arts specialist at a school.

According to the interview participants, their interest and commitment to teaching arts integration is what has helped them the most in doing this work successfully. Most of them indicated that the longer they taught using an arts integrated approach, the better they got at it; in addition, nearly all of them reported that they had never taken any courses or been formally trained in arts integration. Although some of the teaching artists mentioned the positive impact of professional development, all of them indicated that the ideal situation for success in their arts integrated teaching practice was the establishment

and maintenance of a collaborative partnership with either a classroom teacher or an arts specialist. The teaching artists who attended professional development workshops designed to encourage and promote team-teaching found these workshops to be most effective in increasing their ability to plan and implement an arts integration curriculum and go beyond a more scripted curriculum where the interests and needs of the students would be more effectively addressed, but they did not necessarily feel that the workshop itself was what prepared them the most for doing this kind of work.

Based on the sample population in this study, the data obtained for testing the predictability of music teaching artists' attitudes and their beliefs about their school leaders' attitudes regarding arts integration were insufficient for establishing statistical significance. Yet from the interview data, a bit of a disconnect did appear between the music teaching artists' attitudes about arts integration and what they believed were the attitudes of their school leaders about these topics. The music teaching artists reported that they felt that the attitudes of school leaders were tainted with concerns regarding the limit of teachers' classroom and planning time, the focus on standardized test scores, and budget constraints that affected the type of arts integration curriculum the school leaders were able to implement in their schools. For these reasons, it may be that the participating music teaching artists also felt constricted by their school leaders' concerns in these areas and tailored their arts integration projects to fit within these parameters and, therefore, contradicting their own attitudes about arts integration. Nonetheless, the participating music teaching artists reported feeling extremely dedicated to the work they do in arts integration and indicated that they were committed to the arts integration method of teaching as the new way to better serve students in learning environments now and in the future. All of them believed that teaching through arts integration not only expands but deepens students' understanding of the content material, both in the art and non-art subject areas.

Research question 3. What do music teaching artists report regarding their attitudes and their beliefs regarding stakeholders' attitudes about arts integration and the value of music in education?

The discrepancies between what the music teaching artists reported regarding their own attitudes about arts integration and the attitudes of both schools leaders and their arts organization's administrations concerning the music teaching artists' level of arts integration practices may be due to several factors that contribute differently to the apparent disparities. The restrictions placed on the arts integration project itself restrictions such as the number of opportunities for teacher-artist collaborations or the available resources for the program—contributed to the type of arts integration projects the music teaching artist could implement. In particular, the music teaching artists reported both in the survey and in their interviews that in the majority of cases, the attitudes of school leaders differed from those of the music teaching artists themselves or from those of their arts organization's administrators. Differing school cultures and environments, the schools' administrations, and the school districts' focus on standardized test scores and increasing student achievement seemed to be the factors that most affected the level of arts integration the music teaching artists were able to implement. Even the arts organizations' missions seemed to contribute to the type of arts integration curriculum that the artists were able to implement. The attitudes of these

stakeholders thus appeared to influence the arts integration practices of these music teaching artists.

Although all of the survey respondents felt that it was important or very important to increase teacher capacity to develop and implement new teaching strategies, the majority did not see this effort as evident in their lessons; most reported either that it was evident in only half of the lessons of every unit they taught or that they never saw it at all. This difference may have resulted from some of the programming being implemented during afterschool hours instead of during the in-school day, when the artists might have had more opportunities to actually see the teachers' increased capacity to develop and implement these new teaching strategies. It is also possible that the goal of these programs was not necessarily the building of teaching capacity; the programs in which the artists were participating might have been based on a student-focused curriculum in which building student capacity was the goal. By noting the importance the music teaching artists placed on having significant contact and ongoing collaboration with partner teachers, one might infer that there might not be many opportunities for long-term sustained partnerships with teachers or that the programs in question do not easily facilitate this type of collaboration, at least not to the extent the artists would prefer.

A similar result was found regarding the artists' perception of the deficiency in the development of new and productive collaborations between teachers as a result of their work with the partnership; though the teaching artists believed these sorts of collaborations to be important, they did not see sufficient evidence that they were happening. It is possible that these relationships were not, in fact, formed among

teachers, but it is also possible that the teaching artists were simply unaware of collaborations that participating teachers had built with colleagues within their schools.

The last two parallel items with disparities in their mean scores related to approaches to arts integration. The first item concerned giving the same level of importance and instruction in music and the non-arts subject: although the survey respondents indicated that it was of high importance to teach music and a non-arts content area simultaneously, they reported that this balance was not strongly evident in their own teaching practice. As with the reasons for lack of development of teacher capacity, the reason for this particular lack might have been the focus or target area of their particular arts integration program guided by the school leaders, which might have stressed academic content rather than learning in the arts subject area. The second item with a mean score disparity concerned the planning and implementing of an arts integrated curriculum with an in-school arts specialist. The music teaching artists in this study reported working only infrequently with in-school arts specialists; thus, only on very rare occasions have they had the opportunity to plan and implement an arts integration curriculum with an in-school arts specialist, even though the majority of them believed that this kind of collaboration was of importance in planning and implementing this type of curriculum.

The low mean averages for *expecting students to draw on field research from* community resources and parents and parent organizations participation and commitment in the arts integration project were not surprising. The commitment and participation of parents or parent organizations in the partnerships was reported, in general, as not important to the survey respondents, and it followed that parent

participation was not evident at a high level in their arts integration practice. These results might be attributed to generally poor participation by parents during school hours and in afterschool programs, a situation that might in turn exist because both parents work at full-time jobs and cannot take time off to participate with their children at school. In addition, the arts integration project teachers might not have offered these opportunities to the parents and parent organizations, and they might not have been aware of the ways in which parents might have become involved in the project with their children. The teaching artists also seem to be indifferent toward expecting students to draw on field research through external resources. This indifference might have been a result of not having the technological facilities to conduct online research, or it might be due to the lack of transportation or financial resources needed to go outside of school and into their communities to conduct field research. Either the schools in which the arts integration projects are being implemented or the arts organizations that are hosting the arts integration projects would need to provide the necessary financial resources to successfully implement this kind of field research. However, this study does not make clear which institutions should be responsible for providing these resources and if, in fact, the music teaching artists, school leaders, and arts organizations' administrators would find these resources to be of great benefit to the students in increasing their learning experiences in the arts integration programs.

Although the music teaching artist survey and interview data generated comparable results regarding their attitudes about arts integration, their survey and interview responses regarding the value of music in education were not similar. These varied responses reveal a conflict within the field of music education concerning the

musical experiences that are considered important for students to be exposed to and the reasons that specific experiences are regarded as important ones. The more obvious disagreement from the music teaching artists' survey results related to *teaching music not* for the sake of music itself but because it helps them learn other disciplines; students experience more profound, spiritual, and meaningful music when they have higher levels of musical skills; and music naturally provides knowledge of transfer into other disciplines of study—it does not need to be explicitly taught; in these areas, the teaching artists' responses varied from strongly disagree all the way to strongly agree. The beliefs of music teaching artists regarding these items, all of which ask them to consider what is most valuable for students to learn musically and why, seem to separate them into disparate groups. Nonetheless, these results are not surprising; similar disagreements were also reported by the music teaching artists about their beliefs regarding school leaders' and their arts organization administrators' attitudes regarding music in education in general.

The interview data collected from the music teaching artists indicated that they felt that school leaders would find *music as a way to participate in school or community events* and *identifying a variety of hands-on approaches for generating and representing new knowledge* to be most important, earning the highest mean scores, for students to experience in an arts integration project. This result indicates the importance that school leaders placed on the visibility of the arts programs they were offering at their schools, an importance they did not necessarily place on the impact of the programs themselves. It was the visibility created by showcasing these programs through culminating events and final products that was so important at these schools.

Additionally, the two highest mean scores were related to the topics indicating what the music teaching artists believed to be their school leaders' attitudes regarding the value of music in education: students benefit most from music when they experience it as a product rather than experiencing it as a process and music is personal in that it encompasses mind, body, and feeling—it is not a universal need or practice. These results suggest similar findings in that the school leaders consider the final product (or the culminating event) to be more important than the learning process that is experienced by students through arts integration methods of instruction. Furthermore, results suggest that school leaders, as perceived by music teaching artists, felt more strongly about music being an experience that provides emotional feelings and ignites personal expression rather than an experience that is universally needed or practiced. The idea that music encompasses mind, body, and feeling can be associated with the limited ways in which learning music is perceived today. As indicated in the data results in Chapter 4, some people believe that participation in music can be experienced only by those who possess higher levels of musical skills and who can sing or perform on an instrument. Also, since learning music is considered more subjective and in some cases not easily measurable, it may be perceived more as something that affects the mind and body through feelings that are emotional than as something that is learned by acquiring knowledge. However, the music teaching artists who were interviewed for this study were working hard to change these perceptions. They believed that the work they were doing through arts integration would not only affect students personally and deeply but would help those students to experience music in some participatory way, because music is a universal practice and a natural part of the human condition.

Regarding music teaching artists' perceptions of the opinions of their arts organizations' administrators, the highest mean scores occurred in relation to the clear identification of arts and academic content, student learning skills, and using a central theme, big idea, or shared concept as the curricular subject. These results indicate that arts organization administrators focus mainly on the integration of the arts with non-arts content areas and student learning skills that are acquired through these arts integration teaching strategies. Using a central theme as the curricular subject seems to be the most prevalent approach to developing a successful arts integration curriculum. Regarding the value of music in education, the arts organization administrators appeared to place a much stronger value on the process of student learning than on a final product, a view that stands in opposition to that of the school leaders.

Not only is a large culminating event at the end of an arts integration project considered to be important, but maximizing the visibility of music education programs through presentations and performances has been a staple of public schooling since its inception, and the perception of the importance of these public events has not changed through the years. In fact, the level of parent attendance at culminating events seems to be instrumental in the feeling of school leaders that they are being held accountable for their continued offering of music instruction and arts integration programs at their schools. Arts specialists and teaching artists, then, in order to preserve and protect their programs from the financial and testing constraints mentioned previously in the interview data collected from the participating music teaching artists, cannot be blamed for creating large, end-of-year presentations at which parents will be shown the work their children have accomplished in these programs. The arts specialists and artists plan and work

toward these performances despite their beliefs that how students learn (process) is more beneficial to them than what they know (product).

Advocates for the arts, in these recent years in which increased budget cuts in arts education have been felt nationwide, have taken opposing views. On one hand, research into the supposed connection and impact that musical learning has on increasing student academic achievement in non-arts disciplines has had profound effects on the value placed on music instruction and its place in the field of education. In this view, musical learning is seen as a means toward increased learning in other subject areas. Furthermore, some educators may feel that in order for students to learn how music connects to other disciplines, these connections may need to be explicitly taught. In contrast, others may feel that the value of music resides in the music itself, that music should be learned for music's sake, and that music naturally provides knowledge that is transferable to other disciplines of study. The instruction of music through arts integration adds an even more complex dimension to these points of view by questioning the role of arts integration in music education generally. Is the purpose of learning through arts integration in music for students to understand how music connects to other arts and non-arts disciplines? Or is that already the purpose of learning music in the traditional music classroom? Does good musical instruction naturally provide connections to other subject areas without the need to explicitly teach other subjects in the music classroom? The answers to these questions are somewhat vague and not agreed upon even by the sample of music teaching artists in this study. Additionally, some arts educators feel that if the only way to save music instruction and arts education in public schools is to link it in some way to

increasing standardized test scores and academic achievement in non-arts disciplines, then that is what should be done.

The latest conversations concerning interdisciplinary ways of teaching have never been more intense, but the reasons teachers should teach this way and the contributions that teaching artists may offer to arts integration do not appear to be agreed upon by all the stakeholders in this study. Although the music teaching artists in this study felt that a certain level of musical skill was not a requirement for learning through arts integration, but rather that musical skill levels impacted the quality of the arts integration project, the general perception that a high level of musical skill is required in order to participate in music may have negatively impacted the number of musical experiences offered in schools today and the interest of students in participating in them.

In retrospect, some people may believe that any sound can constitute or be described as music, but that idea might not be as clear to students, who may believe that music is an art form that requires proficiency at a certain skill level in order to perform. If music is thought of as a participatory activity, then perhaps students might engage more freely and openly in musical endeavors. Participation might mean that students engage in music in a number of ways: by playing an instrument, for example, or by singing, performing, being in the audience, or being a music maker in some other way. In this study, the unexpected outcome regarding sound and learning to listen presented an interesting yet basic foundational skill for musical learning. The music teaching artists indicated that students may not necessarily have a personal connection to sound, and that it is necessary to engage them in musical learning experiences, where they will feel competent and knowledgeable musically, in whatever ways they can best participate, so

that they may be, both currently and in the future, active participants in music as well as knowledgeable individuals and sensitive global citizens.

Research question 4. How do selected, specific student products and curriculum documents offered by the music teaching artists demonstrate these arts integration practices?

In the content analysis, the student products and curriculum documents complement each other as means for understanding each arts integration project as a whole. Each sample document—in particular, each of the student products—on its own do not seem to effectively provide sufficient details for understanding what was being taught and what students learned through the arts integration project. As stand-alone pieces, the sample documents do not clearly provide evidence for nor strongly reflect the arts integration project of which they were a part. However, when grouped together, the curriculum documents, photos, and student products that make up the sample documentation provide greater detail regarding the overall arts integration projects. An even deeper and clearer understanding is obtained with the addition of the interview data and the survey responses of the music teaching artists who planned and implemented the projects. The sample documentation in this study was used to support the findings in research question #1; however, it is also important to see how these specific student products and curriculum documents demonstrate the arts integration practices of the teaching artists in the study.

The inclusion of the sample documentation in this study provides a number of important insights. Their analysis shows that more curriculum documents than student products seemed to be available to the teaching artists for submission. It may be that

organizations that employed the teaching artists, or that they were required to fulfill the requirements of the grants that were funding these programs. Either of these scenarios would also provide reasons for the curriculum documents' strong support of what the music teaching artists believed to be the attitudes of their arts organization's administrators, i.e., providing strong evidence to show planning using a curriculum overview; a work plan with sequential learning activities; an organized consent, big idea, or inquiry questions; and the identification of arts as well as non-arts content areas.

The documentation in the form of student products more strongly revealed evidence for arts and non-arts content materials, performance/interpreting new knowledge and creation/representing new knowledge. Community resources were the least evident in the student product samples and curriculum documents, while parent involvement also scored low in the student product samples. The documentation in the form of curriculum documents showed that concepts addressed/objective identified (creating, performing, responding), overview, and work plan/sequence of learning activities were highly evident. An organizing concept/big idea/inquiry questions, non-arts content area objectives identified, culminating event, access point, and key vocabulary were also highly evident. Community support and involvement was not evident in the curriculum documents submitted by the music teaching artists in this study. These findings concur with the interview data results as well as the survey data results.

Implications and Recommendations for Further Research

Arts integration is a varied and complex field. Teaching artists, classroom teachers, and arts specialists all contribute in their own way to addressing arts integration in their classrooms and engaging students in an interdisciplinary curriculum. In addition, the context and school environment is different in every case, adding to the difficulty of investigating arts integration even when narrowly focusing it on the work of music teaching artists within the four arts organizations in this study. A student-centered curriculum is different from a teacher-centered program. A year-long arts integration residency is different from a 10-week residency. A music teaching artist partnered with a classroom teacher in planning and implementing an arts integration curriculum differs from one who implements an arts integration program independently from the in-school curriculum and without a collaborative partner. A one-time professional development workshop tailored to classroom teachers is different from a series of professional development workshops intended to help teachers and artists plan and implement an arts integration curriculum together as co-teachers. An arts integration curriculum implemented at the elementary school level differs from one developed for high school students. An arts integration curriculum designed for students attending a high-poverty school is different from one whose students come from middle- to upper-class families. Schools with access to greater financial resources differ from those that lack those resources. Arts organizations with different funding and program missions add to the range of diversity in arts integration programming. The enormity of the task of comprehensive evaluation of arts integration programs is insurmountable.

Nevertheless, further investigations into the details of each of these cases are possible and warranted. This study focused primarily on outlining instructional and curriculum practices of the participating music teaching artists. Studies that more specifically describe the content of the arts integration projects are needed in order to understand what types of musical learning activities students are engaged in and what kinds of products students are creating within these projects. Case studies that focus on one particular arts organization will reflect practices specific to that type of arts organization. Future studies related to the content of the arts integrated projects would more thoroughly describe the learning process and reveal particular examples of the student work products. Classroom observations may also provide sufficient information for recounting more about the content of the arts integrated projects and what students are doing in the project, thus providing a better understanding for the level of sophistication and the complexity involved in these arts integrated projects.

As teaching artists continue to develop arts integration curricula surrounding a central theme or big idea and a set of research/inquiry questions, arts organizations that employ them may want to consider providing professional development opportunities for classroom teachers as well as arts specialists in these areas. The regular music curriculum in the elementary school grades may not include the notion of a big idea or involve inquiry questions as a guide for curriculum development. Could it? Should it? Although some music specialists seem to have difficulty addressing standard #8, the arts integration standard in this study, the situation becomes even more complicated by the shortage of resources that exist to help them address that national music standard. Perhaps additional research on the ways in which music teaching artists are addressing

arts integration would be beneficial to music specialists. What is the impact of the work by music teaching artists on the daily music curriculum taught by music specialists today, especially in regard to collaborative teaching, addressing arts integration, student engagement, and student musical learning? In what ways does the arts integration work of music teaching artists support or enhance the general music curriculum in the United States? In what ways are students' musical learning experiences impacted by their participation in arts integration projects implemented by music teaching artists? These questions are important to the field of music education. Future research related to the impact that differing musical learning environments, provided by music specialists or music teaching artists, have on students may provide useful information about and, therefore, contribute to each professional's practice.

School leaders and teachers still resist the notion of collaborative teaching and the teacher-artist partnership. It may be that more professional development is needed in respect to team teaching. It is also possible that teacher preparation programs do not sufficiently address the possible benefits from co-teaching with an arts specialist in a school or teaching artist. Not only should these types of relationships be encouraged, but opportunities need to exist that will facilitate the development and sustainability of the partnerships within the schools and with community arts partners. Although arts integration projects are more often team taught by a teaching artist and a classroom teacher, further studies are needed for specifically investigating the collaborative relationships formed by music teaching artists co-teaching with music specialists and the impact this learning environment has on students' musical learning. What happens in the

music classroom in these cases? What do teachers and artists do and what are students doing?

The areas of weakness as reported by the music teaching artists in this study are specifically related to assessment strategies, the involvement of parents, and drawing on external resources. Perhaps more professional development by arts organizations in these areas would provide the music teaching artists with the necessary tools for including them more often in their arts integration practices. Additionally, as the collaborative teaching situations grow stronger and the relationship length increases, the music teaching artists might have additional opportunities to learn these particular strategies from their partner teachers. Because a school's environment is particular to its own social and cultural context, individualized professional development at these schools might help teaching artists better understand the resources that are available to them, how parents are engaged regularly at these schools, and the variety of assessment strategies used in the school and by other arts and non-arts teachers.

As the importance of educating students for a global economy in the 21st century increases, so does the challenges presented to teaching artists to plan and tailor their arts integration curriculum to fit the needs of the schools, the teachers, and their students. Although this field seems ever-changing, the frequency of collaborative teaching situations seems to be remaining constant and may, indeed, be increasing. Further investigation into this new hybrid way of teaching (Booth, 2009) may have subsequent implications for not only arts integration as an instructional model and the field of teaching artistry but also for music specialists and general classroom teachers, as well as music teacher preparation programs and in-service teacher professional development.

Has the arts integration work of music teaching artists initiated a paradigm shift in the way the music curriculum is perceived and will be implemented in the future? If so, where is it headed and how are we getting there? What will happen to the music curriculum once the new core music standards are introduced? If there was little evidence of music specialists addressing arts integration in their classrooms soon after the implementation of the current national music standards (Byo, 1999), then how evident will it become once new core music standards are introduced? Over time, standards change; they are increased, reduced, eliminated, or replaced. As music standards transform, so might the practices of music specialists in their own classrooms. What will be the impact on addressing arts integration in the music classroom after the implementation of new music standards? These questions may indicate the areas where further exploration and research about arts integration practices and the inherent attitudes about arts integration by teachers, school administrators, school district leaders, funders, and government agencies must be conducted.

Although no variable group regarding formal education, arts integration professional development and training, and attitudes about arts integration by stakeholder group was a predictor of arts integration practices in this study, these four independent variables may emerge to be of significance for predicting the arts integration practice of music teaching artists if this study were to be replicated with a larger sample population. Because of the small number of participants in this study, these results are specific to the population within this study where significance of the predictor variables was not found. Similar studies using this tool may find different results with greater numbers of survey participants. The results of this study provided information about the

arts integration practices of music teaching artists; however, additional studies that investigate teaching artists in other art disciplines would provide information to determine if the results of this study can be generalized across all art forms or if it is specific to music teaching artists.

The study participants reported on the importance of planning and implementing an arts integration curriculum not only with a classroom teacher but with an in-school arts specialist. In fact, sustained and collaborative partnerships between teaching artists and teachers are an integral part of many arts organizations that also emphasize professional development within their arts organizations. Although the music teaching artists may carry these principles with them into their schools, the apparent collapse and imbalance of some of these partnerships indicates a need for arts integration professional development for both artists and teachers.

The music teaching artists in this study reported on the limited types of assessment methodologies they use for student learning, although they believed it was important to incorporate assessment into their practices. The limited number of assessment opportunities they afford students indicates a need for them to learn new methodologies for assessing their students' learning in the arts as well as non-arts content areas. Again, both artists and teachers would benefit from professional development opportunities that target assessment issues in arts integration and that introduce new methodologies for student assessment.

The study participants were asked to report on their attitudes about arts integration as well as their beliefs regarding stakeholders' attitudes about arts integration and the value of music in education. The data showed that the music teaching artists' attitudes

and those of their arts organizations' administrators were similar, but that they believed the attitudes of school leaders were quite different in several items regarding arts integration and the value of music in education. These findings suggest the importance of the attitudes of different stakeholders and the impact these attitudes may have on the arts integration curriculum as well as on arts education in general. Further research about the beliefs and attitudes of school leaders and other stakeholder groups may provide important information about their role in education and the influences these stakeholder groups may have on arts education and the general academic curriculum in schools today.

The study findings regarding music teaching artists' attitudes about the value of music in education deserve further discussion. The opposing views from the music teaching artists in regard to the value of music in education may be an indication of the controversy regarding the general music curriculum: deciding what is important for students to know and do musically and how to teach it. If placed in the context of Reimer's study regarding the five dimensions of musical value (1999), the views of the teaching artists in this study might be more easily understood. Reimer believed the value of music emanated from five distinct dimensions: music is end and means; music encompasses mind, body, and feeling; music is universal, cultural, and individual; music is product and process; and music is pleasurable and profound. All five of these dimensions are critical for valuing music; one is not necessarily of greater importance than another. However, when these dimensions were placed in opposition to one another, the study participants did not remain neutral when expressing their opinions about the importance of one over another. Instead, the data showed that in nearly all such instances, the music teaching artists felt more strongly about one than the other. The

findings suggest the need for further research regarding the value of music in education; however, this would not be a new recommendation. What may be new is suggesting that arts organizations offer professional development intended to solidify their goals and institutional mission regarding not only the value of music in education but the role of music in the arts integration curriculum.

Teachers and teaching artists appear to need more experience in learning different methods for effective documentation of these arts integration programs. Providing the artists with time, resources, and access to technology might facilitate this process. In addition, embedding the documentation into the arts integration curriculum—having students participate in documenting their own work in the project—may prove to be another effective and efficient way to document the programs. Not only is it important to explore ways to best document the arts integration programs, but it seems critical for arts educators to learn ways in which to most successfully share this documentation inside and outside of schools, especially at a time when accountability in schools is high. Parent advocacy seems to have a positive impact on arts education, and when the work of their children in these programs is positively and visibly showcased, the parents can appreciate and advocate effectively for these programs.

One other possibility for increasing the number and improving the quality of documentation is employing an external person to document the programs. In one of the arts integration projects in this study, the music teaching artist mentioned that the school employed an individual whose job was to document the school's programs. Since teachers and teaching artists are already busy teaching, which is what they do best, perhaps employing someone specifically to carry out documentation work at all schools

would increase the volume and quality of documentation available concerning these arts integration programs.

Conclusion

This study investigated the self-reported arts integration practices of music teaching artists participating in four selected elementary school arts integration projects in the United States and the ways in which these arts integration practices related to the different types of arts integration approaches and best practices that currently exist in the field of arts integration in music. This study also explored to what degree formal education, arts integration training and professional development, and attitudes held by music teaching artists and different stakeholders toward arts integration and the value of music in education impacted the level of arts integration practices of these music teaching artists. The quantitative and qualitative data for the study were gathered using the music teaching artist survey, an individual interview protocol, and a content analysis tool for analyzing specific student products and curriculum documents.

The unexpected outcome in this study regarding the teaching and learning of sound in relation to the arts integration curriculum is a critical finding. Teaching artists, some of whom are not even musicians, are teaching students about sound and listening as well as musical technology; these are skills that students need in order to perform four of the national music standards: *improvise melodies, variations, and accompaniments; compose and arrange music within specified guidelines; listen to, analyze, and describe music;* and *evaluate music and music performances*. An intriguing aspect of this finding is that music specialists have found improvisation and composition to be the most difficult to implement (Byo, 1999), and that the least amount of music classroom time has

been used to address the standards evaluating music and music performances, composing and arranging, and improvising (Orman, 2002), three of the four standards requiring listening skills. Teaching artists seem to be touching the lives of the students in their programs regardless of the students' levels of musical ability and perhaps affecting the students more deeply and personally than might be possible through more traditional music classes by connecting what students already know about music outside of school with what they learn in the arts integrated projects. Arts integration, or national music standard #8, should not only be approached inward, from the academic subject areas toward the music classroom, but also outward, from the music classroom to other subject areas. Taking arts integration in both directions more completely informs each subject area. Such an approach involves building music curricula around the notion that the other subject areas contribute to and enhance music instruction and, subsequently, the musical learning of students, just as music instruction adds to and enriches instruction in other subjects.

Nonetheless, a great interest and concern regarding arts integration and arts education is evident today. Perhaps now more than ever before are educators, artists, administrators, and arts organizations looking into ways for bringing arts experiences to students, either because school arts budgets have been reduced or cut entirely, or because they feel there is significant value in providing students with arts learning experiences that will better prepare them for the challenges of the 21st century global society in which we live. The musical experiences that are offered to students should be those that Bruner describes as transferable and useful for their futures, involving the nonspecific transfer of principles and attitudes (ideas rather than skills), which is where the structure of the

discipline is revealed (2003). It is within this structure of the discipline that students will gain deeper and broader knowledge of the subject. If the fundamental structure of the discipline of music can be considered to be composed of, among other ideas, the musical elements such as rhythm, melody, harmony, and texture, then the structure of music may be addressed through its relationship to the other arts and non-arts disciplines and through intentional experiences of music as an expressive art form throughout history and within all cultures and societies of the world. If students are able to engage in the exploration of sound; of music that is beyond the Western boundaries of melody and harmony; and of the rhythms, melodies, harmonies, and textures of various cultures, traditions, and the natural world, then perhaps they can begin to understand the structure of music at its very deepest level; perhaps they can even begin to more fully understand the world around them. Because of this potential, the arts integration work of music teaching artists was so vital in the conducting of this study and remains crucial for the future of musical learning by students at every grade level.

Arts integration is not a substitute for teaching the arts as separate subjects. Rather it complements traditional arts instruction and helps to affirm the relevance of the arts in the school curriculum. Properly conceived, the arts constitute a great integrating force in the school curriculum. To achieve such an end they must be viewed as a component of every discipline, for their subject matter is as broad as life itself.

Charles Fowler (1996)

APPENDICES

Appendix A

Participant Table

Name	Participant Criteria Pertaining to Study Criteria Criterion-based sample:	Participant Rationale Based RQ's	Rationale For Inclusion Purposeful Sample:
Center for Creative Education Chicago Arts Partnerships in Education The John F. Kennedy Center for the Performing Arts Metropolitan Opera Guild	Offer Arts Integration Programming Offer Programming Targeted to Elementary Grade School Students Employ Music Teaching Artists for Program Implementation	RQ1 RQ3 RQ4	Independent arts provider employing local artists of various arts disciplines for school change through arts integration strategies in Palm Beach County Independent arts provider partnering local artists of various art genres with teachers in local school district, Chicago An arts facility offering arts programming of various genres to a varied audience as well as professional development for classroom teachers, Washington, D.C. Educational arm of opera company serving select public schools, New York City

Appendix B

Data Analysis Matrix

	Research Questions	Music Teaching Artist Survey	Student Products and Curriculum Documents	Music Teaching Artist Interview
1. Self-reported practice	How do music teaching artists participating in 4 selected arts integration projects report that they address the arts integration-related Music Education Standard #8, "Understanding relationships between music, the other arts, and disciplines outside the arts," in their practice?	X		X
2. Predictor between self-reported practices and four specific independent variables	2.a. To what degree is formal education a predictor of arts integration practices as self-reported by music teaching artists? 2.b. To what degree is arts integration professional development and training a predictor of arts integration practices as self-reported by music teaching artists? 2.c. To what degree are attitudes about arts integration and the value of music in education a predictor of arts integration practices as self-reported by music teaching artists? 2.d. To what degree are the beliefs held by music teaching artists regarding stakeholder's attitudes about arts integration and the value of music in education a predictor of arts integration practices as self-reported by music teaching artists?	X		
3. Self-reported attitudes and perceptions of influences	3.a. What do music teaching artists report regarding their attitudes about arts integration and the value of music in education? 3.b. What do music teaching report regarding their beliefs regarding stakeholders' attitudes about arts integration and the value of music in education?			X
4. Self- reported practice in documentation	How do selected, specific student products and curriculum documents offered by the music teaching artists demonstrate these arts integration practices?		X	

Appendix C

CCE Consent Letter for Participation



425 24th Street - West Palm Beach, Florida 33407

Phone 561.805.9927 · Fax 561.805.9929 · ccell@ccelloida.org

Letter of Cooperation October 20, 2011

Florida Atlantic University College of Education 777 Glades Road Boca Raton, FL 33431

To the Florida Atlantic University (IRB):

I am familiar with Olga M. Vazquez's research project entitled "An Investigation of the Teaching Practices of Music Teaching Artists Participating in Four Selected Elementary School Arts Integration Projects." I understand The Center for Creative Education's involvement in that we will provide access to our music teaching artists' contact information and will not object to these music teaching artists voluntarily participating in an on-line survey that will take no longer than 30 minutes to complete. The survey will ask questions about themselves and their background education as well as specific questions regarding attitudes toward and practices in arts integration. The music teaching artist will be contacted via e-mail.

In addition, no more than three music teaching artists who have worked with The Center for Creative Education will be asked to participate in an individual interview that will be scheduled at a mutually agreed upon time between the researcher and the music teaching artist. The interview will take place either in person or via telephone / Skype and will last no longer than 1 bour. I understand that The Center for Creative Education will either provide the researcher with an e-mail address or a phone number of the selected music teaching artists for the interview. I also understand that the music teaching artist who will be interviewed will be asked to submit three samples of their work as a teaching artist at The Center for Creative Education that have been produced through the arts integration projects with The Center for Creative Education. These samples will provide documentation regarding how the music teaching artists address the following (one sample for each item):

- Engage music and a non-arts content area equally, giving the same importance level to both.
- Use a central theme, big idea, or shared concept as the curricular integrative approach in music and at least one other arts or non-arts content area.
- 3. Plan and implement an integrated arts curriculum with an in-school arts specialist or a classroom teacher. These samples may include student products such as final products, student journal entries/reflections, and portfolios or curriculum documents such as project plans, overview of project, and lesson plans.

I understand that this research will be carried out following sound ethical principles, with approval from FAU' Institutional Review Board, and that participant involvement in this research study is strictly voluntary and provides confidentiality of research data, as described in the protocol. Therefore, as the institutional authority of The Center for Creative Education, Lagree that Olga M. Vazquez's research project may be conducted with our agreement as noted above.

D. Many Berry

D. Shawn Berry-Director of Programming

The Center for Covern Education is near for-profit SECCI representation. Consideration was too deducated to the extent provided by the extent provided by the sent for-provided to the Contract provided by the sent for-provided to the Contract provided to the Contract prov

Appendix D

CAPE Consent Letter for Participation



Chicago Arts Partnerships in Education

203 North Wapash, Suite 1720 Chicago, & 606GI-2417 312-670-6140 312-870-6147 lox aww.capeweb.org

Letter of Cooperation November 15, 2011

Florida Atlantic University College of Education 777 Glades Road Boca Raton, FL 33431

To the Florida Atlantic University (IRB):

I am familiar with Olga M. Vazquez's research project entitled "An Investigation of the Teaching Practices of Music Teaching Artists Participating in Four Selected Elementary School Arts Integration Projects." I understand Chicago Arts Partnerships in Educations's (CAPE) involvement in that we will provide access to our music teaching artists' contact information and will not object to these music teaching artists voluntarily participating in an on-line survey that will take no longer than 30 minutes to complete. The survey will ask questions about themselves and their background education as well as specific questions regarding attitudes toward and practices in arts integration. The music teaching artist will be contacted via e-mail.

In addition, no more than three music teaching artists who have worked with CAPE will be asked to participate in an individual interview that will be scheduled at a mutually agreed upon time between the researcher and the music teaching artist. The interview will take place either in person or via telephone / Skype and will last no longer than 1 hour. I understand that CAPE will either provide the researcher with an e-mail address or a phone number of the selected music teaching artists for the interview. I also understand that the music teaching artist who will be interviewed will be asked to submit three samples of their work as a teaching artist at CAPE that have been produced through the arts integration projects with CAPE. These samples will provide documentation regarding how the music teaching artists address the following (one sample for each item):

- Engage music and a non-arts content area equally, giving the same importance level to both
- Use a central theme, big idea, or shared concept as the curricular integrative approach in music and at least one 2 other arts or non-arts content area.
- Plan and implement an integrated arts curriculum with an in-school arts specialist or a classroom teacher. These samples may include student products such as final products, student journal entries/reflections, and portfolios or curriculum documents such as project plans, overview of project, and lesson plans.

I understand that this research will be carried out following sound ethical principles, with approval from FAU* Institutional Review Board, and that participant involvement in this research study is strictly voluntary and provides confidentiality of research data, as described in the protocol. Therefore, as the institutional authority of CAPE, I agree that Olga M. Vazquez's research project may be conducted with our agreement as noted above.

Sincerely, 5 Sh Scott Sikkema

Education Director

Chicago Arts Partnerships in Education (CAPE)

203 N. Wabash, suite 1720

Chicago, IL 6601

Ph. 312.870.610, ext. 145

Fx. 312.870.614

Appendix E

Kennedy Center Consent Letter for Participation

The Kennedy Center

THE JOHN F. HENNEDY CENTER FOR THE PERFORMING ARTS

111111 111111 111111

VAASHRIGTON, D.C. 20566-0001 202-416-6000 FAX 202-416-8205

November 8, 2011

Florida Atlantic University College of Education 777 Glades Road Boca Raton, FL 33431

To the Florida Atlantic University (IRB):

I am familiar with Olga M. Vazquez's research project entitled "An Investigation of the Teaching Practices of Music Teaching Artists Participating in Four Selected Elementary School Arts Integration Projects." I understand the Kennedy Center's involvement in that we will provide access to our music teaching artists' contact information and will not object to these music teaching artists voluntarily participating in an on-line survey that will take no longer than 30 minutes to complete. The survey will ask questions about themselves and their background education as well as specific questions regarding attitudes toward and practices in arts integration. The music teaching artists will be contacted via e-mail.

In addition, no more than three music teaching artists who have worked with the Kennedy Center will be asked to participate in an individual interview that will be scheduled at a mutually agreed upon time between the researcher and the music teaching artist. The interview will take place either in person or via telephone / Skype and will last no longer than 1 hour. I understand that the Kennedy Center will either provide the researcher with an e-mail address or a phone number of the selected music teaching artists for the interview. I also understand that the music teaching artist who will be interviewed will be asked to submit three samples of their work as a teaching artist at the Kennedy Center that have been produced through the arts integration projects with the Kennedy Center. These samples will provide documentation regarding how the music teaching artists address the following (one sample for each item):

- 1. Engage music and a non-arts content area equally, giving the same importance level to both.
- Use a central theme, big idea, or shared concept as the curricular integrative approach in music and at least one other arts or non-arts content area.
- Plan and implement an integrated arts curriculum with an in-school arts specialist or a classroom teacher.

These samples may include student products such as final products, student journal entries/reflections, and portfolios, or curriculum documents such as project plans, overview of projects, and lesson plans.

I understand that this research will be carried out following sound ethical principles, with approval from FAU's Institutional Review Board, and that participant involvement in this research study is strictly voluntary and provides confidentiality of research data, as described in the protocol. Therefore, as the institutional authority of the Kennedy Center, I agree that Olga M. Vazquez's research project may be conducted with our agreement as noted above.

Sincerely, amy L. Duma

Amy L. Duma

Director, Teacher and School Programs

Appendix F

Opera Guild Consent Letter for Participation

The Metropolitan Opera Guild
75th Anniversary

70 Lincoln Center Plaza, 6th Floor New York, NY 10023-6593 Tel 212.769.7000 Fax 212.769.7002

Letter of Cooperation Wednesday, November 23, 2011

Florida Atlantic University College of Education 777 Glades Road Boca Raton, FL 33431

To the Florida Atlantic University (IRB):

I am familiar with Olga M. Vazquez's research project entitled "An Investigation of the Teaching Practices of Music Teaching Artists Participating in Four Selected Elementary School Arts Integration Projects." I understand the Metropolitan Opera Guild's involvement in that we will provide access to our music teaching artists' contact information and will not object to these music teaching artists voluntarily participating in an on-line survey that will take no longer than 30 minutes to complete. The survey will ask questions about themselves and their background education as well as specific questions regarding attitudes toward and practices in arts integration. The music teaching artist will be contacted via e-mail.

In addition, no more than three music teaching artists who have worked with The Metropolitan Opera Guild will be asked to participate in an individual interview that will be scheduled at a mutually agreed upon time between the researcher and the music teaching artist. The interview will take place either in person or via telephone / Skype and will last no longer than 1 hour. I understand that the Metropolitan Opera Guild will either provide the researcher with an e-mail address or a phone number of the selected music teaching artists for the interview. I also understand that the music teaching artist who will be interviewed will be asked to submit three samples of their work that have been produced through Metropolitan Opera Guild arts integration projects. These samples will provide documentation regarding how the music teaching artists address the following (one sample for each item):

- 1. Engage music and a non-arts content area equally, giving the same importance level to both.
- Use a central theme, big idea, or shared concept as the curricular integrative approach in music and at least one other arts or non-arts content area.
- Plan and implement an integrated arts curriculum with an in-school arts specialist or a classroom teacher.

These samples may include student products such as final products, student journal entries/reflections, and portfolios or curriculum documents such as project plans, overview of project, and lesson plans.

I understand that this research will be carried out following sound ethical principles, with approval from FAU' Institutional Review Board, and that participant involvement in this research study is strictly voluntary and provides confidentiality of research data, as described in the protocol. Therefore, as the institutional authority of the Metropolitan Opera Guild, I agree that Olga M. Vazquez's research project may be conducted with our agreement as noted above.

marcacia,

Dearse M. Grande

Director of Programs and Strategic Partnerships

Appendix G

Letter to Music Teaching Artists Regarding Study Participation

An Investigation of the Teaching Practices of Music Teaching Artists Participating in Four Selected Elementary School Arts Integration Projects

[Institution name] has agreed to be involved in a research study that I am currently conducting. I am a Ph. D. candidate in Education at Florida Atlantic University. The purpose of this mixed methodology study is to investigate the arts integration practices and influences of music teaching artists participating in four selected elementary school arts integration projects in the United States. You are invited to participate in this voluntary study as a music teaching artist.

Your participation in the study would involve the completion of an on-line survey. This survey consists of three parts: demographic and educational information, questions about arts integration practices, and questions about your attitudes towards arts integration and music education. The completion of the survey should take no more than 30 minutes.

In addition, you may be asked to participate in a personal interview which will take up to one hour of your time. The interview will be scheduled at a mutually agreed upon time and will take place either in person or via telephone / Skype. If you are asked to participate in the interview, you will also be asked to provide three samples of your work as a music teaching artist. These samples may include student products or curriculum documents. These documents will be collected at the time of the interview.

Your responses in the interview and/or survey will be kept confidential and will not be seen by any other than the researcher. More information about this study will be sent to you within the next two weeks. At that time, you will have the opportunity to decide to be a part of this study, an investigation of the teaching practices of music teaching artists at four selected arts integration projects, and will be provided with a link to the on-line survey.

Please feel free to contact me should you have any questions. Your participation in this study would be greatly appreciated.

Sincerely,

Olga M. Vazquez Ph.D. Candidate College of Education, Florida Atlantic University ovazquez@fau.edu 561-376-9618

Appendix H

Music Teaching Artist Survey

Music Teaching Artist Survey 1. Introduction Thank you for your interest in participating in this research study. The purpose of this mixed methodology study is to investigate the arts integration practices and attitudes of music teaching article participating in four selected elementary school arts integration projects in the United States. This survey is part of a dissertation study and consists of three parts. Part I asks you to answer some questions about yourself. Part II asks you specific questions regarding your arts integration practices. Part III asks you to respond to questions about your attitudes towards arts integration and music education. It should take you no more than 30 minutes to complete this survey. Your participation in this study is your choice: You may skip any questions that make you feel uncomfortable and you are free to withdraw from the study at any time without penalty. The risks involved with participating in this study are no more than you would normally expenence in your daily teaching activities. The responses to this survey will be kept confidential and your name will not be used in any way unless required by law. Your survey will only be viewed by the investigator and will be coded for confidentiality. Please answer all of the questions to the best of your ability and as completely and honesity as possible. In order to have a more in-depth understanding of your experiences as a result of your survey responses, you may be asked to participate in a follow-up individual interview which will be scheduled at an agreed upon time. Potential benefits that you may receive from participation include obtaining a greater understanding for your own arts integration practices and the purpose(s) for which you implement this work. If you experience problems or have questions regarding your rights as a research subject, contact the Florida Atlantic University Division of Research at (561) 297-0777. For other questions about the study, you should call the principal investigator: Olga M. Vazquez at 561-376-9618 or faculty advisor, Dr. Gall E. Burnaford at 561-706-5228. By completing and submitting the on-line survey, you give consent to participate in this study. At this time, you may print a copy of this statement for your records.

ocotion ii b	emographics	
in this study, arts integral curricular design focusing (Bruner, 2003) or shared addresses larger curriculur finquiry, democratic processolving" (Burnaford, et. al	on a big idea concept that n issues such as esses, and problem	
Q1 Name:		
Q2 For the purp	oses of this survey,	you are currently employed at which of the following
Center for Creative		Partnerships in The Kennedy Center for the The Met Opera Guild Performing Arts
	ears you have taugh K-12 or college level	t (Including classroom teaching, private lessons, ls):
	0 250	d as a teaching artist engaged in arts integration
(Including the c	urrent year):	d as a teaching artist engaged in arts integration u have earned. (Include major and specialization).
(Including the c	urrent year):	
(Including the c	urrent year):	
Including the c	urrent year):	
Including the control of Sachelor of Sachelor of Sachelor of	urrent year):	
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Including the c 2 5 Name the a Bachelor of Bachelor of Baster of Bootor of	urrent year):	
Q 5 Name the and Bachelor of Master of Doctor of Doctor of	urrent year):	
(Including the c Q 5 Name the a Bachelor of Bachelor of Master of Doctor of Other Q6 In your form	urrent year): cademic degrees you	
(Including the c Q 5 Name the a Bachelor of Bachelor of Master of Doctor of Other Q6 In your form	urrent year): cademic degrees you	u have earned. (Include major and specialization).
(Including the company of the compan	urrent year): cademic degrees you	u have earned. (Include major and specialization).

sic Teaching Artist		(Check all that are	
	ations have you earned?	(Check all that appl	y)
Orff Schulwerk			
Suzviki			
Kodely			
Deligraze			
NBPTS			
State Music Teacher Certification			
er (please specify)			
to diseas about)			
			-

MANAGEMENT -	ration Profession	onal Developmen	it	
		district floring behalved at 1 decided	1000	
		ofessional development of ss of the arts organization		wer in terms of all profession red in.
Q9 In the pas	two years, appro	ximately how man	y arts integration p	rofessional
development	sessions have yo	u attended, not as	a leader, but as a l	earner?
Onone	0 1-5	O 6 - 12	0 13 - 24	25 and over
210 In the pa	st two years, which	ch of the following	were addressed in	your professional
	sessions? (Check	7		,
Philosophy of A	vts Education			
Theories and N	lodels of Arts Education			
Teaching Meth	ods and the Content of instr	uction		
Effective Collab	oration with Educators			
Effective Asses	sment of Learning			
School Culture	and Environment			
Other (please specify	A CONTRACTOR OF THE PARTY OF TH			
Sins grans gran,				
0441-41		W		h
	st year, which art leck all that apply		agressed about in t	he arts integration
Visual	eck an that apply	11.		
Music				
=				
Dance				
Theater				
Literacy				
=	rdia			
Technology/Me				

lusic Teaching A I. Section II. Art Int					
The following questions of the following questio	00 00 000		10 2500 1500		se statements
	never	7	1/2 of the lessons in m	v more than 1/2 of the	every lesson in my unit
Q12 Arts and academic content is clearly identified in my arts integrated curricular work.	0	0	Ö	0	0
Q13 Learning skills are clearly identified in my arts integrated surricular work.	0	0	0	0	0
Q14 I identify primary research/inquiry questions in my arts integrated curriculum	0	0	0	0	0
Q15 I engage students in a variety of hande-on approaches to help in generating and representing new knowledge.	0	0	0	0	0
Q16 I expect students to draw on field research from resources in their communities outside the school.	0	0	0	0	0
Q17 i utilize assessment methodologies for student learning in my arts integrated curricular work.	0	0	0	0	0
Q18 i provide opportunities for students to reflect on their work with their peers.	0	0	0	0	0
Q 19 I provide opportunities for students to make presentations about their new knowledge or to teach what they have learned to others.	0	0	0	0	0
Q 20 I have observed that parents and parent organizations have a clear commitment to and involvement in the work of the partnership.	0	0	0	0	0
Q 21 I have significant contact and on-going	0	0	0	0	0

usic Teaching A	rust Surve	У			
teachers at my schools.					
Q 22 I have seen evidence of increased teacher capacity to develop and implement new teaching strategies as a result of their work with the partnership.	0	0	0	0	0
2 23 I have seen evidence of new and productive collaborations between earchers as a result of their work with the partnership peer mentoring projects, earn teaching, co-planned prosts-class ourricular projects, etc.).	0	0	0	0	0
Q 24 I use cultural diversity in artistic content and representation, combing respect for the culture and ethnicity of the students being served with access to the arts of other cultures.	0	0	0	0	0
2 25 I use rigorous formative self-assessment and on-going planning in my partnership activities.	0	0	0	0	0
26 I have seen evidence to suggest effective spreading of the program equitably at my schools.	0	0	0	0	0
Q 27 I am engaged in affective planning that will help sustain a partnership beyond the arts organization (such as dentifying teacher leaders to maintain integrated units, collaborative blanning time scheduled for in-school arts specialists, commitment of school deliars to on-going artist less, etc.)	0	0	0	0	0
28 I feach music as a way to learning in another content area or in service of another curricular area.	0	0	0	0	0
© 29 I teach music as a way to change the mood of the classroom, to build self- esteem, or to help develop	0	0	0	0	0

Music Teaching A	rtist Survey	,			
creative expression.	+5	5.55	200	200	
Q 30 I teach music as a way for students to participate in school or community events.	0	0	0	0	0
Q 31 Heach music and a non-arts content area equally, giving them the same importance level.	0	0	0	0	0
Q 32 I use a central them, big idea, or shared concept as the curricular subject across both music and non- arts content areas.	0	0	0	0	0
Q 33 I plan and implement integrated arts curriculum with an in-actical arts specialist.	0	0	0	0	0
Q 341 plan and implement integrated arts curriculum with a classroom teacher	0	0	0	0	0

The following items ask to school leaders, and t you and what are your	to your arts organi	zation's administrate	ors. In your experience	e, how importan	it are these items to
Q35 Arts and acad	emic content	is clearly identi	fied in arts integ	rated curricu	ılar work. How
important is it to:					
	Not important	Of little importance	Somewhat important	Important	Very important
You7	0	0	0	0	0
School Leaders?	0	0	0	0	0
Your arts organization's administrators?	0	0	0	0	0
Q36 Learning skill:	s are clearly id	lentified in arts	integrated curric	ular work. H	low important
s it to:					
	Not important	Of little importance	Somewhat important	Important	Very important
You?	0	0	0	0	0
School Leaders?	0	0	0	0	0
Your arts organization's administrators?	Ō	Ō	Ō	0	Ō
Q37 Primary resea	rch/inquiry qu	estions are ide	ntified. How impo	ortant is it to):
	Not important	Of little importance	Somewhat important	Important	Very important
You?	0	0	0	0	0
School Leaders?	0	0	0	0	0
Your arts organization's administrators?	Ŏ	Ö	Ŏ	Ŏ	Ŏ
Q38 A variety of h	ands-on appro	aches to help i	n generating and	representi	ng new
knowledge are ide	ntified. How in	mportant is it to	:	51	87.8
	Not important	Of little importance	Somewhat important	Important	Very important
You?	0	0	0	0	0
School Leaders7	0	0	0	0	0
Your arts organization's administrators?	0	0	0	0	0

utside the school.			earch from res	ources in their	communities
	Not important	Of little importance	Somewhat important	Important	Very important
You?	0	0	0	0	0
School Leaders?	Õ	Õ	Õ	Õ	Õ
Your arts organization's administrators?	Ŏ	ŏ	ŏ	ŏ	Ŏ
Q40 Assessment m	ethodologies f	or student lea	rning are artic	ulated. How im	portant is it
to:					
	Not important	Of little importance	Somewhat important	important	Very important
You?	0	0	0	0	0
School Leaders?	0	0	0	0	0
Your arts organization's administrators?	Ō	Ō	Ō	Ō	Ŏ
Q41 Opportunities	are provided fo	r students to	reflect on their	work with the	ir peers. How
mportant is it to:	Not important	Of little importance	Somewhat important	Important	Very important
You?	0	0	O	0	0
School Leaders?	ŏ	ŏ	ŏ	ŏ	ŏ
Your arts organization's administrators?	ŏ	ŏ	ŏ	ŏ	ŏ
Q42 Opportunities	are provided fo	or students to	make presenta	tions about th	eir new
knowledge or to te	ach what they	have learned to	to others. How	important is it	to: Very important
You?	Ó	Ó	0	0	0
School Leaders?	ŏ	ŏ	ŏ	ŏ	ŏ
Your arts organization's administrators?	ŏ	ŏ	ŏ	ŏ	ŏ
Q43 Parents and pa	arent organizat	ions have a cl	ear commitme	nt to and invol	vement in th
work of the partne	rship. How imp	ortant is it to:	Somewhat important	important	Very important
You?	0	0	0	0	
School Leaders?	ŏ	\sim	ŏ	ŏ	ŏ
Section Community	ŏ	ŏ	ŏ	ŏ	ŏ

School Leadery? Your arts organization's	Not important	Of little importance	Somewhat important	Important	Very important
	0	()		-	_
Your arts organization's		×	Ö	Ö	Ö
	8	0	0	0	0
dministrators?	0	0	0	0	U
45 Increased teac	her capacity	to develop and	implement nev	w teaching stra	ategies is a
oal of their work w					
'ou'7	Not important	Of tittle importance	Somewhat important	Important	Very important
School Leaders?	ŏ	ŏ	ŏ	ŏ	ŏ
Your arts organization's administrators?	ŏ	ŏ	Ŏ	ŏ	ŏ

. Section III. Attitudes						
Q46 New and produ their work with the class curricular pro	partnership (p jects, etc.). Ho	eer mentoring ow important is	projects, team	teaching, co-		
V9	Not important	Of little importance	Somewhat important	Important	Very important	
You? School Leaders?	\sim	8	8	8	8	
Your arts organization's administrators?	ŏ	0	ŏ	0	0	
Q47 Cultural divers	ity in artistic o	ontent and reg	resentation, c	ombing respec	t for the	
culture and ethnicit	ty of the stude	nts being serv	ed with access	to the arts of	other cultures	
is addressed. How i	important is it	to:				
	Not important	Of little importance	Somewhat important	Important	Very important	
You?	Ö	Ö	Ö	Q	Q	
School Leaders?	Ö	Ö	O	O	Ö	
Your arts organization's administrators?	0	0	0	0	0	
Q48 Rigorous forma all partnership activ				ng is a key cha	Very important	
Yes?	0	0	0	0	0	
School Leaders?	0	0	0	0	0	
	0	0	0	0	0	
Your arts organization's administrators?	0	0	0	0	0	
administrators?	eading the pro	ogram equitabl	y in the school	is a project go	al. How	
administrators? Q49 Effectively spri	eading the pro	ogram equitabl	y in the school	is a project go	al. How	
administrators? Q49 Effectively spri	eading the pro	ogram equitabl	y in the school	is a project go	val. How	
administrators? Q49 Effectively springing or tant is it to: You?	V2-20. 3c. et	C-10_ = HU	5 01 01	W 500		
administrators? Q49 Effectively spri	V2-20. 3c. et	C-10_ = HU	5 01 01	W 500		
administrators? Q49 Effectively springing important is it to: Yau?	V2-20. 3c. et	C-10_ = HU	5 01 01	W 500		
administrators? Q49 Effectively springering important is it to: You? School Leaders? Your ats organization's	V2-20. 3c. et	C-10_ = HU	5 01 01	W 500		
administrators? Q49 Effectively springering important is it to: You? School Leaders? Your ats organization's	V2-20. 3c. et	C-10_ = HU	5 01 01	W 500		

<u>_</u>	Artist Surve	<u> </u>			
Q50 Effective plans	ing is used to	sustain the pa	artnership beyo	ond the arts or	ganization
(such as identifying	teacher lead	ers to maintain	integrated uni	ts, collaborati	ve planning
time scheduled for	in-school arts	specialists, c	ommitment of s	school dollars	to on-going
artist fees, etc.). Ho	w important is	it to:			
	Not important	Of little importance	Somewhat important	important	Very important
You?	0	0	0	0	0
School Leaders?	0	0	0	0	0
Your arts organization's administrators?	Ō	Ō	Ō	Ō	Ō
Q51 Music is a way	to learning in	another conte	nt area or is us	ed as a servic	e for another
curricular area. Hov	v important is	it to:			
	Not important	Of little importance	Somewhat important	Important	Very important
You?	0	0	O	0	0
School Leaders?	0	0	0	0	0
Your arts organization's administrators?	0	0	0	0	0
Q52 Music is a way	to change the	e mood of the o	lassroom, to b	uild self-estee	m, or to help
develop creative ex				and sen estee	m, or to neip
develop creative ex	Not important		Somewhat important	Important	Very important
You?	0	0	0	0	0
School Leaders?	ŏ	ŏ	ŏ	ŏ	ŏ
	\sim	ŏ	ŏ	×	\sim
Your arts organization's administrators?	O	O	0	O	O
Q53 Music is a way	for students	to participate i	n school or cor	nmunity event	s. How
important is it to:					
	Not important	Of little importance	Somewhat important	importent.	Very important
You?	0	0	0	0	0
School Leaders?	Ŏ	Ŏ	Õ	Õ	Õ
Your arts organization's administrators?	ŏ	ŏ	ŏ	ŏ	ŏ
Q54 Music is taugh	t onwally with	a non-arte con	tent area civis	n them the ex-	me importance
			itent area, givii	ig them the sa	me important
level to both. How i			250716001	020000	12000
Marie Contract	Not important	Of little importance	Somewhat important	Important	Very important
You?	\simeq	\simeq	\simeq	\simeq	\simeq
School Leaders?	0	9	0	ŏ	ŏ
Your arts organization's administrators?	0	0	0	0	0

School Leaders? Softward Sof	oth music and not	Not important	t areas. How im	portant is it to Somewhat important		Many investor
Four arts organization's side important is it to: Not important Spanned and implemented with an in-school arts	rou?	O	O	O	0	Very important
School Leaders? Your arts integrated curriculum is planned and implemented with a classroom teacher low important is it to: Not important Your? School Leaders? Your afte organization's Your afte organization's Your afte organization's	School Leadery?	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ
pecialist. How important is it to: Not important Of itsis importance Somewhat important Important Very importance Somewhat important Very importance Somewhat important Very importance Somewhat important Very importance Ve		Ō	O	Ō	0	Ō
Not important Of IESIe importance Somewhat important important Very important You? School Leaders? Of IESIe importance Somewhat important important Very important education in the classroom teacher in the control of IESIe importance Somewhat important important Very important You? Four? Of IESIe importance Somewhat important important Very important? Four? Of IESIe importance Somewhat important Important Very important? Four? Of IESIe importance Somewhat important Important Very important? Four?				nd implemente	d with an in-sc	hool arts
School Leaders? O O O O O O O O O O O O O O O O O O O	pecialist. How imp			Expended important	imagetant	View important
Your arts organization's administrators? 257 An arts integrated curriculum is planned and implemented with a classroom teacher flow important is it to: Not important Of little importance. Somewhat important Four? School Leaders? Your arts organization's	You?	0	0	0	0	0
257 An arts integrated curriculum is planned and implemented with a classroom teacher low important is it to: Not important Four? School Leaders? Four arts organization's	School Leaders?	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ
Not important is it to: Not important Of little importance Somewhat important Important Very imports Four? OOO OOO OOO OOO OOO OOO OOO		Ŏ	Ŏ	Ŏ	Ŏ	Ŏ
Not important is it to: Not important Of little importance Somewhat important Important Very imports Fou? School Leaders? Four arts organization's	57 An arts integra	ted curriculus	m is planned ar	nd implemente	d with a classr	oom teacher.
Fou?		to:				
Four arts organization's O O O	fou?	Not important	Of little importance	Somewhat important	O	Very important
	School Leaders?	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ
		Ŏ	Ŏ	Ŏ	Ŏ	Ŏ

Music Teaching	g Artist Surve	у			
7. Section III. At	titudes				
			th the statements about zation's administrators		
			experiencing mus		
helps them learn	other disciplines	s. What do yo	ou think the follow	ving would s	ay:
	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
Yes?	0	0	0	0	0
School Leaders?	0	0	0	0	0
Your arts organization's administrators?	0	0	0	0	0
Q59 Students ber	efit most from m	nusic when t	hey experience it	as a produc	t (performance,
culminating even	t) rather than ex	periencing it	as a process. Wh	at do you th	ink the
following would :	say:				
	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
You?	0	0	Ô	0	0
School Leaders?	ŏ	ŏ	ŏ	ŏ	ŏ
Your arts organization's administrators?	ŏ	Ŏ	Ŏ	Ŏ	ŏ
Q60 Students exp	erience musical	learning be	st through what th	ey learn (m	usical content)
			perience). What d		
would say:			•		
•	Strongly disagree	Disagree	Neither agree nor	Agree	Strongly agree
M	0	0	disagree	0	0
You? School Leaders?	8	8	×	8	\sim
Your arts organization's	×	8	8	8	X
administrators?	0	O	0	0	0
			echnical, theory)		
music connects t say:	o the other arts	and content	areas. What do yo	ou think the	following would
5	Strongly disagree	Disagree	Neither agree nor	Agree	Strongly agree
You?	0	0	disagree	0	0
School Leaders?	\simeq	8	×	X	\sim
Your arts organization's	\sim	ŏ	\sim	ŏ	\sim
administrators?	0		0		

say:					
	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
You'?	0	0	Ô	0	0
School Leaders?	Ŏ	Ŏ	Ŏ	Ŏ	Õ
Your arts organization's administrators?	ŏ	Ŏ	ŏ	ŏ	ŏ
263 Students exp					
they have higher			Neither agree nor		
	Strongly disagree	Disagree	deagree	Apres	Strongly agree
You'T	Ö	0	Ö	Ö	0
School Leaders?	0	0	Ö	Ö	0
Your arts organization's administrators?	0	0	0	0	0
	What do you this		mind, body, and f ing would say:	-	
need or practice.	What do you thin			Agree	Strongly agree
need or practice.		nk the follow	ing would say:	-	Strongly agree
need or practice. Yeu? School Leaders?		nk the follow	ing would say:	-	Strongly agree
need or practice.		nk the follow	ing would say:	-	Strongly agree
You? School Leaders? Your arts organization's administrators?	Strongly disagree	Diagree	ing would say: Neither agree nor disagree	000	000
You? School Leaders? Your arts organization's administrators?	Strongly disagree	nk the follow	ing would say: Nether agree nor disagree O o o o o o o o o o o o o o o o o o	Apre O	f study; it does
You? School Leaders? Your arts organization's administrators?	Strongly disagree	nk the follow	ing would say: Nother agree nor disagree	Apre O	f study; it does
You? School Leaders? Your arts organization's administrators? Q65 Music natura not need to be ex	Strongly disagree	onk the follow	ing would say: Neither agree nor Glaagree Onsfer into other chink the followin	disciplines of	f study; it does
You? School Leaders? Your arts organization's	Strongly disagree	onk the follow	ing would say: Neither agree nor Glaagree Onsfer into other chink the followin	disciplines of	f study; it does

Music Teaching Artist Survey With special thanks for adapted items on this survey from Oreck, S. A. (2006). Artistic choices: A study of teachers who use the arts in the classroom: international Journal of Education & the Arts, 7(8). Retrieved 7/11/2011 from http://ijea.asu.edu/v7n8/ Section II (Questions 12-27) and Section III (Questions 35-50) Burnaford, G. E., Aprill A., & Weiss, C. (Eds.). (2001). Renaissance in the classroom: Arts integration and meaningful learning. Mahwah: NJ Lawrence Erthaum. CAPE's Checklist of Strategies for Effective Arts Integration Section II (Questions 28-34) and Section III (Questions 51-57) Brester, L. (1995). The subserviert, co-equal, affective, and social integration styles and their implications for the arts. Arts Education Policy Review, 98(5), 31-37. Burnaford, G. (with Brown, S., Doherly, J., & McLaughlin, H.J.). (2007). Arts integration frameworks, research & practice: A literature review. Washington, D.C.: Arts Education Partnerships. Snyder (2001). Connection, correlation, and integration. Music Educators Journal, 87(5), 32-39, 70. Section III (Questions 58 - 85) Reimer, B. (1999). Why do humans value music? Paper presented at Vision 2020; The Housewright Symposium on the Future of Music Education, Tallahassee, Ft., Retrieved 10/25/2006 from http://www.menc.org/publication/vision2020/pdfs/Why%20Ds%20Humans%20Value%20Music.pdf - 5 dimensions of musical value Reimer, B. (1970). A philosophy of music education. Englewood Cliffs. NJ. Prantice Hall, - 3 positions for music in education. Rideout, R. (2005). Whose music? Music education and outstral issues. Music Educators Journal, 91(4), 39-41. - 3 positions for music education.

Appendix I

Music Teaching Artists Interview Protocol

TITLE: AN INVESTIGATION OF THE TEACHING PRACTICES OF MUSIC TEACHING ARTISTS PARTICIPATING IN FOUR SELECTED ELEMENTARY SCHOOL ARTS INTEGRATION PROJECTS Investigator and Doctoral Candidate: Olga M. Vazquez

- 1. How do music teaching artists participating in 4 selected arts integration projects report that they address arts integration, Music Content Standard 8 "Understanding relationships between music, the other arts, and disciplines outside the arts," in their practice?
- 3. What do music teaching artists report regarding their attitudes and their beliefs regarding stakeholders' attitudes about arts integration and the value of music in education?
 - 3.a. What do music teaching artists report regarding their attitudes about arts integration and the value of music in education?
 - 3.b. What do music teaching artists report regarding their beliefs regarding stakeholders' attitudes about arts integration and the value of music in education?

Name of Interviewer:				
Name of Interviewee:		Arts Organ	ization:	
Place:	Date:	Start Time:	End Time:	

I would like to ask your permission to audio tape our conversation. This recording will only be heard by me and will be deleted after I have transcribed the information and it will not be used for any other purpose.

Thank you again for speaking with me today. As you may recall from the music teaching artist survey that you completed, this research is a dissertation study that intended to investigate the arts integration practices of music teaching artists participating in four selected elementary school arts integration projects in the United States. The questions in this interview are about your experiences in the planning and implementation of arts integration lessons as well as some follow-up questions regarding your responses on the survey. This interview will be kept confidential and your name will not be used in any way unless required by law. This interview shall take approximately 30 minutes.

For this interview, you were also asked to bring three different samples of your work as a teaching artist that documents when you:

- 1. Use music and a non-arts content area simultaneously, giving the same importance level to both.
- 2. Use a central theme, big idea, or shared concept as the curricular subject across both music and another content area.
- 3. Plan and implement an integrated arts curriculum when an in-school arts specialist or a classroom teacher.

Section I: Survey Results

- 1. QUESTIONS IN THIS SECTION TO BE DEVELOPED AFTER THE SURVEY RESULTS ARE COLLECTED AND ANALYZED
- 2. RQ3a and 3b: Attitudes about arts integration and the value of music in education
- 3.
- 4.

Section II: Planning Process / Tools

RQ1 and RQ5 (questions below correlate to the survey questions regarding practice. They are based on CAPE's Checklist of Strategies for Effective Arts Integration (Burnaford, Aprill, & Weiss, 2001) and Chicago Arts Partnerships in Education's sample arts integration planning form #3 (Burnaford, Aprill, & Weiss, 2001, p. 204-208).

- 5. Tell me about the process of how you are partnered with a teacher at a school? (*Refer to sample documentation*)
- 6. What types of structures are in place to allow for collaborative planning between you and the teacher? For reflection and self-assessments?
- 7. How often do you meet with your classes and how long are the sessions?
- 8. What strategies are used to engage parents and the outside community in your arts integration projects?

Section III: Music and Non-Arts Content Teaching

RQ1 and RQ5

- 9. How do you decide on and set the objectives for music and non-arts content in your arts integration lessons? (*Refer to sample documentation*)
- 10. In what ways does the partnership impact the ways in which you can address the music and non-arts content objectives?
- 11. Describe how your students learn the keywords and vocabulary associated with the arts integration project?
- 12. What types of assessments and reflection opportunities do you provide that documents student learning in music and non-arts content areas?

Section IV: Curricular Approach / Theme Planning

RQ1 and RQ5

- 13. Describe how the big idea or concept is developed in your arts integration projects? (Refer to sample documentation)
- 14. What kind of opportunities do students have to make decisions, present their knowledge, and reflect on their work?
- 15. In what ways do students draw on field research outside of school?
- 16. What teaching strategies do you use for engaging students in their own learning?
- 17. Tell me about how you address cultural diversity in your arts integration projects?

Thank you again for your time. Your contribution to this study is greatly appreciated. Do you have any questions for me? Might I send you the final transcripts of our conversation for you to check?

I'd like to again assure you that your name will not be used in any way and your responses to these questions will remain anonymous. Thank you so much!

Appendix J

Content Analysis Tool for Music Teaching Artists' Documentation of Arts Integration Practices

An Investigation of the Teaching Practices of Elementary Music Teaching Artists
Participating in Four Selected Arts Integration Projects

	Type of Sample Documentation	Student products: photos, exhibits (journal entries and portfolios), and video	Curriculum documents: project plans, overview of project, and lesson plans
	1. Teach music and a non-arts content area simultaneously; give the same importance level to both.	X	
Type of arts integration practice	2. Use a central theme, big idea, or shared concept as the curricular subject across both music and another content area.	X	
	3. Plan and implement an integrated arts curriculum with an in-school arts specialist or a classroom teacher.		X

Checklist for Student Products. Check the following if evident in this documentation. The students demonstrated learning: Adapted from (Consortium of National Arts Education Associations, 2002); Chicago Arts Partnerships in Education's evaluation instrument, Assessing Arts Integration by Looking at What Students Know and Are Able to Do (Burnaford, Aprill, & Weiss, 2001, p. 233-238); and (Davidson, Claar, & Stampf, 2003, p. 71) Five fundamental processes of Learning Through Music.

1.	Arts	content	material.	Davidson /	GB
----	------	---------	-----------	------------	----

- 2. Non-arts content material. Davidson / GB
- 3. The process of learning the content material / generating new knowledge. Davidson / GB
- 4. Through their own perspective of the content/concepts. Davidson / GB
- 5. By making connections with the concepts from the arts and non-arts content areas. *Davidson / Consortium*
- 6. In arts and non-arts concepts through the use of appropriate vocabulary/terminology. Consortium
- 7. Through performance / interpreting new knowledge. Davidson / Consortium / GB
- 8. Through creation / representing new knowledge. Davidson / Consortium / GB
- 9. Through questioning / problem solving. *Davidson/ GB*
- 10. Through listening / focus, discern, remember *Davidson*
- 11. Through reflection / how they learn and not just what they learn. Davidson / Consortium / GB
- 12. Through arts assessments. Consortium / GB
- 13. With community support or involvement / as resources. Consortium / GB
- 14. With parent support or involvement. Consortium / GB

Section 1 Total number of items checked (14 possible checked)

Ada _l (Bui	cklist for curriculum documents. Check the following if evident in this documentation: pted from Chicago Arts Partnerships in Education's sample arts integration planning forms rnaford, Aprill, & Weiss, 2001, p. 202-208); New England Conservatory's Five Fundamental cesses of Learning Through Music (Davidson, Claar, & Stampf, 2003, p. 65, 71); and (Consortium, 2)
	15. Overview <i>CAPE</i>
	16. Work plan – sequence of learning activities CAPE / Davidson (interpreting / creating)
	17. Assess point – how to get started <i>CAPE</i>
	18. Organizing concept / big idea / inquiry questions CAPE /Consortium /Davidson (investigator/questioner)
	19. Key vocabulary / terminology CAPE / Consortium
	20. Arts concepts addressed / objectives identified (creating, performing, responding) <i>CAPE / Consortium Davidson</i>
	21. Non-arts content area concepts addressed / objectives identified CAPE / Consortium / Davidson
	22. Social and critical thinking objectives <i>CAPE / Consortium / Davidson (questioning and inquiring)</i>
	23. Curriculum framework / standards addressed CAPE / Consortium / Davidson
	24. Projects/products to be created CAPE / Consortium / Davidson (creating)
	25. Culminating event (s) / final evaluation of student learning <i>CAPE / Consortium/ Davidson</i> (performing)
	26. Assessments plan / ongoing CAPE / Consortium / Davidson
	27. Reflection plan / making connections <i>CAPE /Consortium/Davidson (reflecting and making connections)</i>
	28. Plan for parent involvement <i>CAPE</i>
	29. Resources CAPE / Consortium
	30. Common planning or opportunities to meet with teachers/teaching artists <i>Consortium</i>
	31. Community support and involvement <i>Consortium</i>
	Total number of items checked for Curriculum Documents (17 possible checked)

doc	Model for arts integration instruction. Check one of the following if evident in curriculum documentation: (Consortium of National Arts Education Associations, 2002)				
	32. Parallel Instruction Involves agreement between two teachers to focus on some community topic or concept.				
	33. Cross-disciplinary Features two or more subject areas addressing a common theme, concept, or problem.				
	The depth of a teacher's knowledge and the well-rounded background of the students become critical. A collaborative to is often involved for depth in multiple subjects.				
	Type of Model Instruction (write name of model of instruction)				

Appendix K

Data Summary Table

The purpose of this mixed methodology study is to investigate the arts integration practices and influences of music teaching artists participating in four selected elementary school arts integration projects in the United States.

Research Question	Music Teaching Artist Survey	Student Products and Curriculum Documents	Music Teaching Artist Interview
RQ1	12-34		5-17
RQ2a	5-8, 12-34		
RQ2b	9-11, 12-34		
RQ2c	35-65, 12-34		
RQ2d	35-65, 12-34		
RQ3a	35-65		1-4
RQ3b	35-65		1-4
RQ4		1-34	

Appendix L

Parallel Items from Music Teaching Artist Survey

Survey Items	Section I: Demographics	Section II: Arts Integration Practices	Section III: Attitudes
Demographic	1, 2, 3, 4		
Formal Education	5, 6, 7, 8		
Arts Integration Professional Development	9, 10, 11		
Learning Objectives / Inquiry Questions		12, 13, 14	35, 36, 37
Curriculum Strategies		15, 19, 24	38, 42, 47
Assessment Strategies		17, 18	40, 41
Community Resources		16	39
Parent Participation		20	43
Partnership		21, 25, 27	44, 48, 50
Teacher PD / School Leadership		22, 23	45, 46
School Community		26	49
Arts Integration Approaches		28, 29, 30, 31, 32, 33, 34	51, 52, 53, 54, 55, 56, 57
Value of Music in Education			58, 59, 60, 61, 62, 63, 64, 65

Appendix M

Averaged Scores on Survey Items Regarding Music Teaching Artists' Arts Integration Practices Grouped Thematically

Music Teaching Artist Survey Questions	Mode	Median	Mean (Rating Average)
Learning Objectives / Inquiry Question	ons		8 /
Q12 Arts and academic content is clearly identified in my arts integrated curricular work.	5	4	4.43
Q13 Learning skills are clearly identified in my arts integrated curricular work.	4	4	3.93
Q14 I identify primary research/inquiry questions in my arts integrated curriculum.	3, 4	3	3.43
Curriculum Strategies			
Q15 I engage students in a variety of hands-on approaches to help in generating and representing new knowledge.	5	4	4.64
Q 19 I provide opportunities for students to make presentations about their new knowledge or to teach what they have learned to others.	4	3.5	3.71
Q 24 I use cultural diversity in artistic content and representation, combining respect for the culture and ethnicity of the students being served with access to the arts of other cultures.	4, 5	3.5	4.00
Assessment Strategies			
Q17 I utilize assessment methodologies for student learning in my arts integrated curricular work.	4	3	3.36
Q18 I provide opportunities for students to reflect on their work with their peers.	5	4	4.14
Community Resources			
Q16 I expect students to draw on field research from resources in their communities outside the school.	2	2.5	2.14
Parent Participation			
Q 20 I have observed that parents and parent organizations have a clear commitment to and involvement in the work of the partnership.	2	2.5	2.38
Partnership			
Q 21 I have significant contact and on-going collaborations with the teachers at my schools.	4	3.5	3.38
Q 25 I use rigorous formative self-assessment and on-going planning in my partnership activities.	3, 4	3.5	3.71
Q 27 I am engaged in effective planning that will help sustain a partnership beyond the arts organization (such as identifying teacher leaders to maintain integrated units, collaborative planning time scheduled for in-school arts specialists, commitment of school dollars to on-going artist fees, etc.).	4	3	3.07

Teacher PD / School Leadership			
Q 22 I have seen evidence of increased teacher capacity to develop and implement new teaching strategies as a result of their work with the partnership.	3	3	3.36
Q 23 I have seen evidence of new and productive collaborations between teachers as a result of their work with the partnership (peer mentoring projects, team teaching, co-planned cross-class curricular projects, etc.).	3	3	3.29
School Community			
Q 26 I have seen evidence to suggest effective spreading of the program equitably at my schools.	3	3	3.23
Arts Integration Approaches			
Q 28 I teach music as a way to learning in another content area or in service of another curricular area.	5	4	4.36
Q 29 I teach music as a way to change the mood of the classroom, to build self-esteem, or to help develop creative expression.	5	4	4.62
Q 30 I teach music as a way for students to participate in school or community events.	4	4	4.00
Q 31 I teach music and a non-arts content area equally, giving them the same importance level.	3	3	3.36
Q 32 I use a central theme, big idea, or shared concept as the curricular subject across both music and non-arts content areas.	4	4	3.93
Q 33 I plan and implement integrated arts curriculum with an inschool arts specialist.	1, 2	2.5	2.07
Q 34 I plan and implement integrated arts curriculum with a classroom teacher.	5	3.5	4.07

Key: 1=never 2=less than $\frac{1}{2}$ of the lessons in my unit 3= $\frac{1}{2}$ of the 4=more than $\frac{1}{2}$ of the lessons in my unit 5=every le

3=½ of the lessons in my unit 5=every lesson in my unit

Appendix N

Music Teaching Artists' Survey Responses Regarding Arts Integration Practices

The following questions ask you to estimate how frequently, on average, these statements are evident in a typical arts integration unit you teach in a school. less more than 1/2 of than every 1/2 of the 1/2 of lesson Rating Response **Survey Questions** never the lessons the in my Average Count lessons in my lessons unit in my in my unit unit unit O12 Arts and academic content is clearly identified 0 0 2 4 8 4.43 14 in my arts integrated curricular work. Q13 Learning skills are clearly identified in my 0 0 4 7 3 3.93 14 arts integrated curricular work. Q14 I identify primary research/inquiry questions 1 2 4 4 3 3.43 14 in my arts integrated curriculum. Q15 I engage students in a variety of hands-on approaches to help in 0 0 1 3 10 4.64 14 generating and representing new knowledge. O16 I expect students to draw on field research from resources in their 2 10 0 2 0 2.14 14 communities outside the school. Q17 I utilize assessment methodologies for student 1 3 3 4 3 3.36 14 learning in my arts integrated curricular work. Q18 I provide opportunities for students 0 0 5 2 7 4.14 14 to reflect on their work with their peers. Q 19 I provide opportunities for students to make presentations 0 2 3 6 3 3.71 14 about their new knowledge or to teach what they have learned to others.

Q 20 I have observed that parents and parent organizations have a clear commitment to and involvement in the work of the partnership.	1	9	0	3	0	2.38	13
Q 21 I have significant contact and on-going collaborations with the teachers at my schools.	0	4	3	3	3	3.38	13
Q 22 I have seen evidence of increased teacher capacity to develop and implement new teaching strategies as a result of their work with the partnership.	1	0	8	3	2	3.36	14
Q 23 I have seen evidence of new and productive collaborations between teachers as a result of their work with the partnership (peer mentoring projects, team teaching, co-planned cross-class curricular projects, etc.).	1	1	6	5	1	3.29	14
Q 24 I use cultural diversity in artistic content and representation, combining respect for the culture and ethnicity of the students being served with access to the arts of other cultures.	0	1	3	5	5	4.00	14
Q 25 I use rigorous formative self-assessment and on-going planning in my partnership activities.	0	1	5	5	3	3.71	14
Q 26 I have seen evidence to suggest effective spreading of the program equitably at my schools.	1	3	4	2	3	3.23	13

Q 27 I am engaged in effective planning that will help sustain a partnership beyond the arts organization (such as identifying teacher leaders to maintain integrated units, collaborative planning time scheduled for in-school arts specialists, commitment of school dollars to on-going artist fees, etc.).	0	5	3	6	0	3.07	14
Q 28 I teach music as a way to learning in another content area or in service of another curricular area.	0	0	2	5	7	4.36	14
Q 29 I teach music as a way to change the mood of the classroom, to build self-esteem, or to help develop creative expression.	0	0	1	3	9	4.62	13
Q 30 I teach music as a way for students to participate in school or community events.	0	0	3	7	3	4.00	13
Q 31 I teach music and a non-arts content area equally, giving them the same importance level.	1	0	7	5	1	3.36	14
Q 32 I use a central theme, big idea, or shared concept as the curricular subject across both music and nonarts content areas.	0	0	4	7	3	3.93	14
Q 33 I plan and implement integrated arts curriculum with an in-school arts specialist.	5	5	2	2	0	2.07	14
Q 34 I plan and implement integrated arts curriculum with a classroom teacher.	0	2	1	5	6	4.07	14

Music Teaching Artists' Survey Responses Regarding Attitudes About Arts Integration

Appendix O

Q35 Arts and academic content is clearly identified in arts integrated curricular work. How important is it to:								
Stakeholder	Not important	Of little importance	Somewhat important	Important	Very important	Re- sponse Count		
You?	0	0	1	2	10	13		
School Leaders?	0	0	6	4	3	13		
Your arts organization's administrators?	0	0	0	2	11	13		
Q36 Learning sk to:	ills are clearly	identified in ar	rts integrated c	urricular wor	k. How import	tant is it		
You?	0	0	0	7	6	13		
School Leaders?	0	0	3	6	4	13		
Your arts organization's administrators?	0	0	0	3	10	13		
Q37 Primary res	earch/inquiry	questions are id	dentified. How	important is i	t to:			
You?	0	2	2	5	4	13		
School Leaders?	0	3	5	4	1	13		
Your arts organization's administrators?	0	2	0	3	8	13		
Q38 A variety of hands-on approaches to help in generating and representing new knowledge are identified. How important is it to:								
You?	0	0	0	3	9	12		
School Leaders?	0	1	0	5	6	12		
Your arts organization's administrators?	0	0	0	3	9	12		

Q39 Students are expected to draw on field research from resources in their communities outside the school. How important is it to:							
You?	0 . 110w 1111pc	3	5	5	0	13	
School Leaders?	1	4	5	3	0	13	
Your arts organization's administrators ?	0	3	5	4	1	13	
Q40 Assessment	t methodolog	ies for student	learning are	articulated. H	low importa	nt is it to:	
You?	0	0	3	8	2	13	
School Leaders?	0	1	6	1	5	13	
Your arts organization's administrators ?	0	0	1	7	5	13	
Q41 Opportunit important is it to		led for studen	ts to reflect o	n their work	with their peo	ers. How	
You?	0	0	0	5	8	13	
School Leaders?	0	0	6	5	2	13	
Your arts organization's administrators ?	0	0	1	4	8	13	
Q42 Opportunit knowledge or to						W	
You?	0	0	2	3	8	13	
School Leaders?	0	1	2	5	5	13	
Your arts organization's administrators ?	0	1	0	4	8	13	
Q43 Parents and parent organizations have a clear commitment to and involvement in the work of the partnership. How important is it to:							
You?	0	2	2	5	4	13	
School Leaders?	1	2	4	3	3	13	
Your arts organization's administrators ?	0	2	4	4	3	13	

Q44 There is significant contact and on-going collaborations between me and partner teachers. How important is it to:								
You?	0	0	3	4	6	13		
School Leaders?	0	2	8	2	1	13		
Your arts organization's administrators ?	0	0	3	4	6	13		
Q45 Increased t					g strategies	is a goal		
of their work wi	_		Ī					
You?	0	0	0	5	8	13		
School Leaders?	0	0	3	5	5	13		
Your arts organization's administrators ?	0	0	0	6	7	13		
Q46 New and pr	oductive coll	aborations are	developed b	etween teache	rs as a resul	t of their		
work with the p				m teaching, co	-planned cr	oss-class		
curricular proje		<u> </u>	1	2	7	12		
You? School	0	0	3	3	7	13		
Leaders?	0	0	5	3	4	12		
Your arts organization's administrators ?	0	0	3	4	6	13		
Q47 Cultural div	ersity in arti	stic content an	d representa	tion, combing	respect for t	he		
culture and ethr addressed. How			served with a	ccess to the ar	ts of other c	ultures is		
You?	0	0	1	3	9	13		
School Leaders?	0	1	3	4	5	13		
Your arts organization's administrators ?	1	1	3	2	6	13		
Q48 Rigorous formative self-assessment and on-going planning is a key characteristic of all partnership activities. How important is it to:								
You?	0	0	2	7	4	13		
School Leaders?	0	0	4	6	3	13		
Your arts organization's administrators ?	0	0	2	6	5	13		

Q49 Effectively spreading the program equitably in the school is a project goal. How important is it to:								
You?	0	0	0	8	5	13		
School Leaders?	0	0	3	6	4	13		
Your arts organization's administrators ?	0	0	3	6	4	13		
Q50 Effective pla (such as identify	ing teacher l	eaders to main	itain integrat	ed units, colla	borative pla	nning		
time scheduled			s, commitmen	nt of school do	llars to on-g	oing		
artist fees, etc.).	_		1		7	12		
You? School	0	0	1	5	7	13		
Leaders?	0	1	6	5	1	13		
Your arts organization's administrators ?	0	0	1	7	5	13		
Q51 Music is a w curricular area.			ontent area o	r is used as a s	ervice for an	other		
You?	0	0	2	2	9	13		
School Leaders?	0	0	5	5	3	13		
Your arts organization's administrators ?	0	0	2	3	8	13		
Q52 Music is a w				to build self-e	steem, or to	help		
develop creative					1.0	1.0		
You? School	0	0	1	2	10	13		
Leaders?	0	1	4	5	3	13		
Your arts organization's administrators ?	0	0	2	5	6	13		
Q53 Music is a way for students to participate in school or community events. How important is it to:								
You?	0	0	1	7	5	13		
School Leaders?	0	0	2	6	5	13		
Your arts organization's administrators ?	0	0	3	5	5	13		

Q54 Music is taught equally with a non-arts content area, giving them the same importance level to both. How important is it to:								
You?	0	0	1	3	9	13		
School Leaders?	0	1	7	2	3	13		
Your arts organization's administrators ?	0	0	3	1	8	12		
Q55 A central th					lar subject a	across		
You?	0	0	3	2	8	13		
School Leaders?	0	0	6	2	5	13		
Your arts organization's administrators ?	0	0	1	1	11	13		
Q56 An arts inte specialist. How i			ed and imple	mented with a	n in-school	arts		
You?	0	4	1	6	2	13		
School Leaders?	1	2	6	3	1	13		
Your arts organization's administrators ?	1	2	3	3	4	13		
Q57 An arts inte		culum is planno	ed and imple	mented with a	classroom	teacher.		
You?	0	0	1	7	5	13		
School Leaders?	0	0	2	8	3	13		
Your arts organization's administrators ?	0	0	1	4	8	13		

Appendix P

Music Teaching Artists' Survey Responses Regarding Attitudes About the Value of Music in Education

Stakeholder	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	Response Count
You?	2	3	2	2	4	13
School Leaders?	1	0	1	9	2	13
Your arts						
organization's administrators?	0	4	0	5	4	13
Q59 Students bene						
culminating event)	rather than ex	xperiencing i	t as a process. Wl	nat do you	think the fol	lowing
would say:		T	1		1	
You?	0	8	4	0	1	13
School Leaders?	0	1	9	2	1	13
Your arts						
organization's	0	5	7	1	0	13
administrators?						
Q60 Students expert than how they learn						
You?	2	7	4	0	0	13
School Leaders?	0	2	10	1	0	13
Your arts						
organization's	2	4	7	0	0	13
administrators?						
Q61 Students need	basic musical	skills (i.e.: te	echnical, theory) i	n order to	understand	how music
connects to the oth	er arts and co	itent areas. V	What do you thinl	k the follow	ving would s	ay:
You?	3	6	1	2	1	13
School Leaders?	0	4	7	2	0	13
Your arts						
organization's	1	5	4	3	0	13
administrators?						
Q62 Students bene	fit most when	they engage	in music experien	ces that he	lp them reve	al cultural
and societal values	rather than th	ose that help	them gain indivi	dual know	ledge in imp	roving
their human condit	tion and qualit	y of life. Wh	at do you think th	e followin	g would say:	
You?	0	4	7	2	0	13
School Leaders?	0	3	9	1	0	13
Your arts						
		I .	1	ı	1	1
organization's	0	5	6	2	0	13

Q63 Students experience more profound, spiritual, emotional, and meaningful music when they have higher levels of musical skills. What do you think the following would say:								
You?	2	3	2	4	2	13		
School Leaders?	1	1	5	6	0	13		
Your arts organization's administrators?	1	3	4	4	1	13		
Q64 Music is personal in that it encompasses mind, body, and feeling; it is not a universal need or practice. What do you think the following would say:								
You?	4	4	3	1	1	13		
School Leaders?	0	2	8	2	1	13		
Your arts organization's administrators?	0	5	6	1	1	13		
Q65 Music naturally	provides kn	owledge of tr	ansfer into other	disciplines	s of study; it	does not		
need to be explicitly taught. What do you think the following would say:								
You?	0	6	3	0	4	13		
School Leaders?	0	6	7	0	0	13		
Your arts organization's administrators?	0	6	4	2	1	13		

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