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An Investigation of Fine Arts Integration Practices in the Generalist Elementary Classroom

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An Investigation of Fine Arts Integration Practices in the Generalist Elementary
Classroom

By
Lori L. Deal-Flynn

A Dissertation Submitted to the
Gardner-Webb University School of Education
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Education

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2016

Approval Page

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Abstract

An Investigation of Fine Arts Integration Practices in the Generalist Elementary Classroom. Deal-Flynn, Lori L., 2016: Dissertation, Gardner-Webb University, Fine Arts Integration/Elementary Education/Social Cognitive Theory/Triadic Reciprocal Causation

This study focuses on the bidirectional relationship between the environment, behaviors, and personal factors and their effects on fine arts integration practices in the generalist elementary classroom. There were three driving questions for this study: (1) How do environmental factors impact fine arts integration in the generalist elementary teachers' classroom instruction; (2) How do behaviors impact fine arts integration in the generalist elementary classroom; and (3) How do teachers' personal factors impact arts integration in the generalist elementary classroom? To answer these questions a modified version of Teaching with the Arts Survey (Oreck, 2001) was used along with open-ended questions and interviews. Using the theoretical framework of Bandura's (1997a) triadic reciprocal causation theory variables for coding survey and open-ended questions, data were collected, results were analyzed, and recommendations were developed.

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Chapter 1: Introduction

Statement of the Problem

In America today, we believe education must be rigorous and challenging for student success. It is also believed success can only be documented by high standardized test score requirements in science, math, reading, and writing which take center stage, pushing the arts into the background (Charland, 2011; Crawford, Hicks, & Doherty, 2009; Davis, 2012; Eisner, 2002; President's Committee on the Arts and the Humanities [PCAH], 2011; Schramm, 1999). Fine arts integration is required by federal and state policy makers, though most non-arts teachers either do not have time or are not comfortable with the individual arts (dance, music, theater, visual) in order to include them in their daily practice; and little data exist to support or refute these reasons (Oreck, 2004).

The Research Problem

In 2010, North Carolina passed Senate Bill 66 into law that stated, “arts education is an essential component of a comprehensive, rigorous, and balanced education for all children in North Carolina’s schools” (Comprehensive Arts Education Plan, 2010). The Comprehensive Arts Education Plan is defined as “comprehensive arts education . . . that included arts education, arts integration, and arts exposure” (“Arts-based School Reform,” n.d., p. 6). Furthermore, in 2011, Senate Bill 724 was signed to mandate all teachers to be “prepared to integrate arts education across the curriculum” (North Carolina General Assembly, n.d., p. 1). Fine arts integration is defined as “an approach to teaching in which students construct and demonstrate understanding through an art form” and “a creative process which connects an art form and another subject area and meets evolving objectives in both” (The Kennedy Center, n.d., p. 1). New school reform

for elementary teachers came at a time when high stakes testing was adopted and budget cuts were made, therefore leaving many teachers feeling overwhelmed (PCAH, 2011).

This research study investigated the reasons, attitudes, and beliefs toward fine arts integration practices by generalist, elementary classroom teachers using the framework of Bandura's (1997a) triadic reciprocal causation theory (behavior, environment, and personal/affective).

PCAH (2011) published an executive summary that addressed findings related to successful arts integrated schools and curriculum. Prior to the national reports, North Carolina Public Schools completed The Basic Education Program (BEP) that defined arts instruction and its contribution to the educational development of the whole child ("BEP," n.d.). BEP exemplifies the arts as an essential part of a child's education. When the arts are integrated into the curriculum, students will develop a "sense of self-efficacy" (Stevenson & Deasy, 2005, p. 32) that will direct their own learning and interests, thus resulting in positive changes in their lives. Stevenson and Deasy (2005) conducted a study that showed how students develop higher level thinking skills, creative problem solving, and interrelationships through fine arts integrated curriculum.

The North Carolina Professional Teaching Standards (NCPTS) stated in Standard III that "teachers bring a richness and depth of understanding to their subjects beyond the content they are expected to teach and by directing students' natural curiosity into an interest in learning" allowing for student success (North Carolina State Board of Education [NCSBE], 2012, p. 10). Additionally, "teachers understand how the content they teach relates to other disciplines in order to deepen understanding and connect learning for students" (NCSBE, 2012, p. 10). These standards were developed to hold

teachers accountable for student success in the classroom and are supported by establishing policy through the North Carolina General Assembly who passed Senate Bill 724 in 2012 that requires new competence in professional learning for preservice and lateral entry teachers. The bill states that all teachers must be “prepare[d] to integrate arts education across the curriculum” (North Carolina General Assembly, n.d., p. 1).

Institutions of higher learning are responsible for preparing preservice teachers in attaining the necessary content, pedagogical and professional knowledge, and skills to teach P-12 student standards (NCATE, 2010-2012). PCAH (2011) also “encourages further development of the field of arts integration through strengthening teacher preparation and professional development” (p. vii). Oreck (2006) conducted a study of teachers in New York City and concluded that generalist teachers “articulated a variety of ways in which arts-based professional development experiences encouraged them to bring their creativity into the classroom” (p. 14). Oreck (2006) also determined that teachers need both “artistic pedagogy and an understanding of the aesthetic qualities of experience” (p. 4) in the arts.

The philosophy behind fine arts integration is defined as the “use of the arts as an instrument to stimulate learning in all subject areas” (Churchley, 2005, p. 1). Sloan (2009) stated that student motivation is increased when learning through the arts and an integrated curriculum “gives all students—not just those identified as ‘gifted and talented’—the opportunity to express their creativity and to learn critical-thinking, problem-solving, and innovation skills” (p. 1).

In order to understand teacher behaviors in the classroom, this research also determined how constructs of social cognitive theory influence fine arts integration.

Bandura (1997b) wrote, “if people believe they have no power to produce results, they will not attempt to make things happen. In social cognitive theory, a sense of personal efficacy is represented as propositional beliefs” (p. 3); therefore, self-efficacy is the motivation of teacher self-perception of competence as it relates to student achievement (Garvis, 2010). For teachers to maintain high self-efficacy, it is important for them to be provided the skills required to teach the fine arts (Road Map for Arts Education, 2006). Skills obtained through higher education can help teachers’ general content curriculum through the “use [of] the Arts in Education (AiE) approach” (Road Map for Arts Education, 2006, p. 9). Generalist educators “possess a breadth of understanding across the curriculum particularly in math, English/language arts, social studies, and science” (Richerme, Shuler, McCaffrey, Hansen, & Tuttle, 2012, p. 5). Richerme et al. (2012) also stated that preservice teacher education provides little background in the fine arts; therefore, teachers are not prepared in the areas of dance, music, theater, and visual arts. Research findings by Byo (2000) and Hash (2010) have found that generalist teachers do not feel comfortable with fine arts instruction due to their lack of preservice preparation.

With state law requiring teachers to integrate fine arts education into their core curriculum areas and little to no background in the fine arts during preservice preparation, questions arise as to what is taking place in the generalist classroom. The research findings of this study have the potential to enlighten policy makers, administrators, and teachers as to what pedagogical changes, if any, should take place through the structure of social cognitive theory to change daily practice of fine arts integration. This chapter outlines the background of fine arts integration and social cognitive theory research, the purpose of the study, research questions, nature of the study, definition of terms,

assumptions, delimitations, limitations of the study, and the significance of why this study was conducted.

Background

There has been much research and support for fine arts integration in the classroom due to how it enriches and deepens educational experiences for students (A Definition of Arts Integration, 2008). Research has also influenced government support as stated by U.S. Secretary of Education Arne Duncan in his forward written for PCAH when addressing why he believed integrating the arts into curriculum and the creative experiences gained through the arts are needed. He stated that children will become “productive and innovative participants in the workforce” (PCAH, 2011, p. 1) and develop “innovative problem-solving skills” that are needed not only in the workforce but in all academic areas (PCAH, 2011, p. 2). Researchers have reported that “integration of curriculum or interdisciplinary curriculum, has a long tradition; stretching back at least to the Progress Era” (Miller, Bender-Slack, & Burroughs, 2010, p. 37). Dewey (1964) wrote, “when science and art thus join hands the most commanding motive for human action will be reached, the most genuine springs of human conduct around, and the best service that human nature is capable of guaranteed” (p. 438). Dewey’s ideas of a unified curriculum where relationships and experiences are established among every discipline “marks the most perfect and intimate union” (p. 438). Integrating the arts into K-12 subjects (i.e., language, history, and science) can build stronger foundations that lead to a greater workforce (Gletman, 2012).

“Fundamentally, the change seems to be driven by a renewed desire to make school learning meaningful” (Parsons, 1998, p. 103). The arts guide student

understanding of the various solutions to problems. Students gain deeper understanding of knowledge that is not gained through standardized testing (Charland, 2011).

Techniques used within the arts also help teachers reach more students, providing greater learning opportunities (Oreck, 2006). Often, at-risk students have no opportunity for arts activities other than those through learning environments at school, thus making them all the more important (Beveridge, 2010).

Oreck (2006) cited Darling-Hammond and Falk (1997) who believed high-stakes testing has placed demands on the generalist teacher to meet accountability measures as therefore leaving little time for fine arts integration and “pushes teachers toward the most directive forms of drill and repetition” (p. 2). Oreck (2006) concluded that there was little priority given to arts integration; teachers who did integrate were “highly unusual people driven by their personal passions” (p. 3).

Teachers must not only have the knowledge of what to do but the motivation to do it (Bandura, 1977). “Skills can be easily overruled under circumstances that undermine their beliefs in themselves” (Bandura, 1977, p. 37). When individuals doubt themselves, they will not perform tasks in those areas that cause doubt (Bandura, 1977). Social cognitive theory is founded in the “relationships between the three major class determinates in triadic reciprocal causation” (Bandura, 1977, p. 6): behavior, internal personal factors, and the environment. For the purposes of this research, *causation* is defined as “functional dependence between events” (Bandura, 1997b, p. 5). “In this transactional view of self and society, internal personal factors in the form of cognitive, affective, and biological events; behavior; and environmental events all operate as interacting determinants” (Bandura, 1977, p. 6). As stated by Pajares (2002), Bandura

“advanced a view of human functioning that accords a central role to cognitive, vicarious, self-regulation and self-reflective processes in human adaption and change” (p. 1).

Motivation for learning skills associated with the fine arts for adult learners may also determine teacher self-efficacy (“Teachers as learners,” 2013). Self-efficacy is part of social cognitive theory as presented by Bandura (1986). Teacher self-efficacy is defined as “a judgment of his or her capabilities to bring about desired outcomes of student engagement and learning” (Tschannen-Moran & Hoy, 2001, p. 783). “Confident teachers believe that what they do can and does make a significant difference to their students’ progress and development at school and lives beyond school” (“Teachers as learners,” 2013, p. 2). Teachers who are confident in their classroom practices will be and are successful with fine arts integration which in turn increases self-efficacy. These practices are reliant upon successful past experiences (Garvis & Pendergast, 2010). Pope, Beal, Long, and McCammon (2011) concluded that preservice teachers state that “nothing quite replaced experiencing a concept firsthand” (p. 334). Little research has been conducted into past experiences of generalist teachers and self-efficacy with teaching fine arts integration (Garvis & Pendergast, 2010).

Garvis and Pendergast (2010) focused on fine arts and media integration self-efficacy as it relates to preservice training and beginning elementary teachers. According to Garvis (2010) in her Australian study, 42% of teachers felt preservice education was a main contributor to how they felt about teaching math, English, the arts, and media. Oreck (2001, 2004) found that generalist teachers and fine arts specialists needed professional development support and training to effectively integrate fine arts into their curriculum.

Though various studies have been conducted into fine arts integration, Marshall (2005, 2006), as cited by Sweet (2009), stated, “most visual arts- based integrated curricula lack *substantive integration* of the visual arts by failing to incorporate any appropriate learning standards for the visual art education component” (p. 3). Arts integration should make connections to subjects being taught and not be “fake integration” as defined by the Balanced Curriculum as

Integrating skills and concepts within and across the curriculum does not mean conducting a series of activities that only relate to a unit of instruction on a surface level and calling that true integration. Worthwhile integration allows for meaningful connections to be made across the curriculum. Singing songs about animals, for example, without any connection to science or music objectives, does not teach students anything about what they are studying. Likewise, centering “integrative themes” around topics that appeal to teachers and/or students, without connecting these topics to actual goals and objectives from the Standard Course of Study results in a series of activities that cannot be justified. (“Balanced curriculum,” 2012, p. 18)

Byo (2000) reported a need for further development in fine arts integration with non-arts specialist teachers because national music standards for public school students include “singing, playing instruments, improvising, understanding relationships between music and other disciplines, and understanding music in relation to history and culture” (p. 30) and found the responsibility of teaching these standards is often placed on the generalist elementary teacher by policy makers “regardless of limitations of time, training, interest, resources, perceived responsibility, and ability” (p. 30).

Park, Oliver, Johnson, Graham, and Oppong (2007) along with Warren Little and McLaughlin (1993), as cited by Charland (2011), believed “art integration does not occur spontaneously, but must be deliberately introduced to a faculty already deeply invested in multiple other responsibilities” (p. 2). Charland also summarized findings by Joyce and Murphy (1990), stating there is a difference between “academic success and cultural change” (p. 2) and steps toward professional development must be taken to initiate school culture change (Joyce & Murphy, 1990). Purposeful fine arts integrated learning opportunities provide students with authentic connections that transfer understanding and skills between the arts and academic subjects (Stevenson & Deasy, 2005). Research conducted by PCAH (2011) reported that schools with “arts-rich” content demonstrate success in learning especially with at-risk students. Changes must be pedagogical and not just “content-focused” to be beneficial to student learning (Charland, 2011). This research study was needed to look at using the constructs of social cognitive theory to determine how generalist elementary teachers plan and implement fine arts integration activities into their curriculum.

Purpose of the Study

The intent of this sequential, mixed-methods study was to determine how generalist, elementary classroom teachers use fine arts integration activities based on the framework of Bandura’s (1997a) triadic reciprocal causation. This study utilized portions of the Teaching with the Arts Survey (TWAS) to gather data related to triadic reciprocal causation theory (behaviors, environment, and personal factors). The constructs were also used to analyze data gathered from open-ended survey questions and teacher interviews for School System L. The reason for combining both quantitative and

qualitative data was to better understand this research problem by converging both quantitative and qualitative data and to advocate for change in teacher preparation and support through professional development needs and administrative support for fine arts integration in the classroom.

Research Questions

1. How do environmental factors impact fine arts integration in the generalist, elementary teachers' classroom instruction?
2. How do behavior factors impact fine arts integration in the generalist, elementary classroom?
3. How do personal factors impact arts integration in the generalist, elementary classroom?

Definition of Terms

Agency. "Acts done intentionally" (Bandura, 1997a, p. 3).

Arts education. "Art education can be defined functionally as learning that results in mastery of arts standards" (Richerme et al., 2012, p. 1).

Arts integration. "Is an approach to teaching in which students construct and demonstrate understanding through an art form" (The Kennedy Center, n.d., p. 1).

Causation. "1) the action of causing or producing, 2) the relation of cause to effect; causality, 3) anything that produces an effect; cause" (Dictionary.com, 2015, p. 1).

Fake arts integration. "Centering 'integrative themes' around topics that appeal to teachers and/or students, without connecting these topics to actual goals and objectives from the Standard Course of Study results in a series of activities that cannot be justified" ("Balanced curriculum," 2012, p. 18).

Interdisciplinary education. “Education that enables students to identify and apply authentic connections between two or more disciplines and/or to understand essential concepts that transcend individual disciplines” (A Definition of Arts Integration, 2008, p. 5).

Mixed-methods research. “Is an approach to inquiry that combines or associates both qualitative and quantitative forms of research. It involves philosophical assumptions, the use of qualitative and quantitative approaches, and the mixing of both approaches in a study” (Creswell, 2009, p. 230).

Self-efficacy. “Expectations of personal efficacy determine whether coping behavior will be initiated, how much effort will be expended, and how long it will be sustained in the face of obstacles and aversive experiences” (Bandura, 1977, p. 191).

Social cognitive theory. “Concerned with motivation and regulation of behavior” (Zimmerman & Schunk, 2003, p. 439).

Triadic reciprocal causation. “The relationships between the three major classes of determinants in triadic reciprocal causation. B represents behavior; P the personal factors in the form of cognitive, affective, and biological events; and E the external environment” (Bandura, 1997b, p. 6); “behavior, cognitive and other personal factors, and environmental influences all operate interactively as determinants of each other” (Bandura, 1986, p. 23).

Theoretical Foundation

The theoretical framework for this study is social cognitive theory that includes the constructs of triadic reciprocal causation and how each construct can be used to help determine and clarify to what extent teachers use fine arts integration practices in the

classroom. The Figure shows the relationships between B—behavior of the individual; P—the personal factors of cognitive, affective, and biological events; and E—the external environment (Bandura, 1997b, p. 6) and demonstrates a brief breakdown of the constructs that are discussed in more detail in Chapter 2, the Review of Literature.

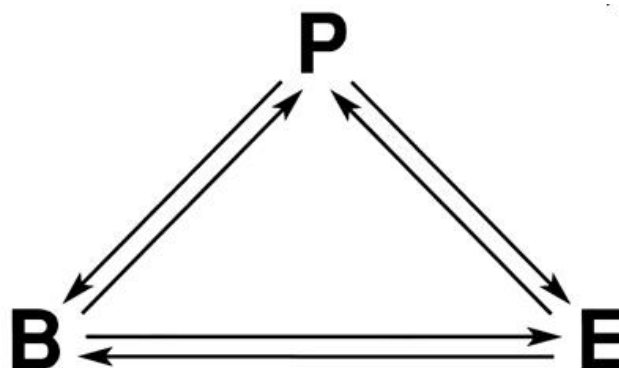


Figure. Triadic Reciprocal Causation Schematic.

The key elements of this study are the behaviors of teachers and their perceptions of fine arts integration as it applies to their perceived self-efficacy. As self-efficacy is founded in social cognitive theory (Bandura, 1997b), it is necessary to look deeper into the causes of these perceived ideas by breaking them into the relationships of triadic reciprocal causation. An in-depth discussion of the literature behind this phenomenon is included in Chapter 2, the Review of Literature.

The mixed-methods research design uses a valid and reliable instrument to measure teacher responses in the form of Oreck's TWAS combined with vetted questions related to triadic reciprocal causation (Appendix A) that allows the researcher to follow recurring themes through coded frequency matrices. Variables in this study include teacher gender, grade level, years of service, teacher age, and training (includes

preservice and professional development). The study determined the impact these variables have on teacher practices in the classroom with regard to fine arts integration. It is believed that teacher use of fine arts integration is determined by preservice preparation (Garvis & Pendergast, 2010).

Delimitations. The population for this research included 265 teachers for the initial distribution of the TWAS through Triadic Reciprocal Causation (TWAS_{TRC}) using an electronic data collection agency (SurveyMonkey). An introductory PowerPoint presentation was sent to the school system that included a link to the TWAS_{TRC} (self-reporting measurement). Permission was given by the school system superintendent to have the Director of Curriculum and Instruction forward items to each elementary school principal with a request to forward information to their staff. In order to ensure teacher understanding of the survey, a definition of art forms and terms was included in the beginning of the survey along with information concerning anonymity during reporting of data.

A focus group or participant personal interview session was scheduled using structured questions aligned with TWAS_{TRC}. Interviews were recorded and transcribed. Themes noted in the transcription were coded and placed into a matrix for frequency of themes.

Limitations. After TWAS_{TRC} (a self-reporting instrument) was electronically distributed, a period of 1 week was allowed before a second request for respondents was sent. Teacher background knowledge and lack of understanding of fine arts terms and fine arts integration may have resulted in lower response rates. A definition of art terms was included at the beginning of the survey; but if teachers did not read them thoroughly,

they may not have understood as they proceeded through the survey. By including contact information, teachers could contact the researcher for clarification and miscellaneous needs as they completed the survey.

During the interview portion of the study, teachers may have felt anxiety about being recorded. It was necessary to remind them their information and discussions would be kept confidential from their peers and superiors. A neutral location was chosen for the focus-group discussion.

Another limitation to the study was the time during the school year in which the research took place. With high stakes testing accountability being so crucial to teachers and possibly their jobs at the school, many may have felt they just could not complete one more task. It was crucial to this study that all phases were completed prior to the push for test reviews and end-of-grade testing. In the event data collection was scheduled to occur during the school system's state examination period, teacher stress and anxiety could potentially have caused them to have little interest in volunteering.

Potential contributions of this study to fine arts integration could help teachers, administrators, policy makers, and professionals understand the types of preservice training and/or professional development needed to support classroom learning through the arts as part of reculturing the school community. Other expected outcomes are teacher awareness of current practice and the potential to improve practice as needed, where to find resources, how to work with teaching artists when designing units of study, and how to deepen student learning and engagement.

The role of the researcher for this study was to collect data from volunteer teacher participants from School System L as it applied to the research problem. The researcher

in this case had a vested interest in the outcome of the study for the purposes of increasing teaching effectiveness in the postsecondary classroom as it relates to preservice elementary education teachers. The researcher is a secondary visual arts teacher who has previous experience teaching fine arts in the elementary school environment. The need for study was a felt need and personal for the researcher. As a visual teaching artist, it has been observed in previous experiences that elementary classroom teachers expect all integration to come from the fine arts teachers with little to no collaboration from the classroom teacher. The fine arts teacher has the advantage of being a specialist in the art form they teach and to have studied pedagogy for students from kindergarten through high school. Being well versed in integration practices, the specialist finds it difficult sometimes to collaborate with classroom teachers due to their behaviors and opinions toward the fine arts. This study was designed to clarify why generalist classroom teachers do not integrate the fine arts, their perceptions of the fine arts, and their self-efficacy beliefs. Permission was granted to the researcher by School System L to conduct the study. The researcher teaches in a different school system but is familiar with some aspects of School System L such as their intent to give valuable opportunities to all students through initial founding of a STEM academy for high school students, which has become a STEAM academy that includes agriculture.

As demonstrated in this chapter, the need for study of teacher beliefs, practices, and impact on student learning through the fine arts is important. Using the constructs of social cognitive theory to determine why teachers teach the way they do in the classroom will enlighten all stakeholders in the school community. A thorough discussion of the literature that supports this study is included in Chapter 2.

Chapter 2: Literature Review

In 2001, the Federal Government “reauthorized” the Elementary and Secondary Education Act (ESEA) of 1965 into No Child Left Behind (NCLB) (Public Schools of North Carolina, State Board of Education, Department of Public Instruction, n.d.). Demands on classroom teachers to meet standardized test score expectations left little time for the arts (Crawford et al., 2009). Fine arts integration has been a topic of school reform in recent years. In 2012, North Carolina passed a law requiring preservice teachers to obtain knowledge and skills in fine arts integration (North Carolina General Assembly, n.d.). The impact of this law opens the discussion for all teachers to be prepared to fully integrate the arts.

The research questions posed for this study touch on the overarching theme of how the individual and/or combined variables of triadic reciprocal causation found in social cognitive theory attribute to teaching practices when using fine arts integration. A comprehensive review of literature was unable to be conducted due to the growing research interest and literature in this area of education. Literature relevant to this study is included in this chapter with specific studies discussed at length as to clarify aspects of practice and theory. Key issues significant to this study include fine arts integration, social cognitive theory, and triadic reciprocal causation with the variables of environment, behaviors, and personal factors.

Purpose Statement

The purpose of this study was to determine to what extent elementary generalist teachers are using fine arts as a method of teaching, how behaviors of the teacher affect their teaching practices, how the teaching environment affects teaching practices, and

what personal factors are brought into the classroom that affect teaching practices.

Teacher self-efficacy beliefs determine how effective visual arts integration are presented and teacher perceptions as to the value of their use. The review of literature is used to discuss and support the research questions.

The phenomenon of this investigation is to determine to what extent generalist elementary teachers integrate fine arts instruction. School System L provides little fine arts instruction (dance, theater, visual arts) at the elementary level. Elementary schools only have a music teacher with the exception of two schools that offer music and visual art. Through personal observations at other elementary schools, the researcher has noticed that few teachers regardless of age and/or years of experience integrate the fine arts. Questions arose that could only be answered through an in-depth mixed-methods study. The hypothesis is that teachers either do not feel comfortable with teaching using the fine arts because of personal beliefs of talent or experience (personal factors), feeling there is not enough time in their daily routine to integrate due to pressure from administration and the state to meet high growth on standardized tests (environment), or lack of demonstrations of how to teach with the fine arts (behaviors) during preservice training or professional development. Personal factors, environment, and behaviors are the variables of triadic reciprocal causation that influence each other (Bandura, 1997b). By applying triadic reciprocal causation variables and social cognitive theory, the researcher was able to clarify reasons that either support or nullify the hypothesis. Previous research has used self-efficacy to determine how teacher beliefs strengthen or weaken their potential to integrate the fine arts, but little has been discussed about the variables of triadic reciprocal causation.

Research Question 1, “to what extent are generalist elementary teachers integrating the fine arts in their daily instruction,” was the overarching research phenomenon investigated.

Defining Art Education and Art Integration

To begin, it is important to determine the difference between fine arts education and arts integration and why each is important in the development of student learning. Art education is defined “functionally as learning that results in mastery of arts standards” (Richerme et al., 2012, p. 1) that includes the production of art products (dancing, theatrical performances, music, and visual arts (Davis, 2012); where arts integration “refers to the effort to build a set of relationships between learning in the arts and learning in the other skills and subjects of the curriculum” (A Definition of Arts Integration, 2008, p. 3).

Context. Since Dewey (1964) first postulated the importance of the arts in education during the Progressive Era of the 1930s, researchers have studied the power of arts education and the effects on student learning (Davis, 2012). Music was taught in the common schools in the 1830s and 1940s (Efland, 1984). Historically, art education (visual arts) has been influenced by philosophies of Jean-Jacques Rousseau (child centered pedagogy), Johann Pestalozzi (repetitive drawing practices in the classroom, Child Study Movement), Johann Friedrich Herbart (uses ideas of Pestalozzi), and Bronson Alcott (uses drawing as part of the imagination) (Hurwitz & Day, 2007). Drawing was taught in public high schools as a way to develop handwriting or to develop skills needed for technical drawing careers (Davis, 2012; Hurwitz & Day, 2007). Arts educators (dance, music, theater, and visual) have developed national standards for each

discipline in order to maintain guidance and quality of education for all children; therefore, when a school system or state board of education promises a “balanced curriculum,” they must include the arts to maintain quality standards of excellence (Efland, 1984; Hurwitz & Day, 2007); but creating a balanced curriculum is still a problem. Eisner (1987) believed schools that did not offer the arts as part of the curriculum were an “impoverished place reflecting a set of values that bodes ill for our society” (p. 1). “Although our understanding of cognition is far from complete, it is becoming apparent that there are differences between thinking with images and with abstract symbols, and that oftentimes they are interconnected” (Efland, 1984, pp. 276-277). The arts also contribute to the development of the brain in the child’s early years through engaging the senses (Sousa, 2006). “Current research shows that public investment in arts education is neither consistent nor universal, and therefore fails to meet the needs of all students” (Richerme et al., 2012, p. 2).

During the 1920s and 1930s, the Progressive Era was concerned about the teaching of art education. It was believed that art education would unlock creativity in a child, art could be taught and each child would “unfold[ed] as a flower” when the environment and materials were in place, and art could be used as a tool to encourage a child’s creativity and allow the child to communicate nonverbally (Eisner, 1997, p. 52). During the Industrial Era, art programs were to be taught by an arts specialist; but programs were prescribed, whereas the Progressives wanted the needs and interests of the child to become part of the experience (Eisner, 1997). Certified arts educators are trained in arts specific content as well as that of “pedagogical techniques, school policies, and general education” (Richerme et al., 2012, p. 3).

Fine arts integration is not a new idea. Winslow (1938), wrote *The Integrated School Art Program* (Hurwitz & Day, 2007). The arts naturally integrate with other curricular areas such as world history, which can be distinguished with the visual images from prehistoric man through current works that depict the desolation of the 9/11 attacks in New York City. Music, dance, and theater are often used to help students gain an understanding of other cultures and languages. Eisner (2002) argued that arts help create symbols that represent the meanings of what is being taught, thus allowing higher comprehension. Integration curriculum used since the Progressive Era is helping teachers stimulate understanding of abstract concepts (Eisner, 1997) and “provides opportunities for students to explore and discover unity between the disciplines and their everyday existence” (Schramm, 1999, p. 3). Several research studies have been conducted into the offerings of “stand-alone arts programs” and fine arts integration (Sousa, 2006, para. 37). Findings indicate that when the arts are fully integrated into core curriculum subjects, the learning environment becomes ideal (Sousa, 2006). Many believe that it is the role of the non-arts educator to deliver the instruction in fine arts integration. The non-arts educator includes “generalist classroom educators at the elementary and sometimes middle school level as well as secondary specialists in non-arts content” (Richerme et al., 2012, p. 5).

Significant studies of fine arts integration. It is important to note key studies in the findings of fine arts integration such as Oreck’s (2007) research, which is the foundation for this study through the use of his TWAS. The TWAS was used to answer Research Questions 1-3 as they pertain to how generalist elementary classroom teachers integrate the fine arts into their daily teaching practices and how they are affected by Bandura’s (1997a) triadic reciprocal causation theory. Oreck (2007) discussed fine arts

integration and how the arts are an effective connection and strengthen the students' ability in "understanding processes, characteristics, and relationships" (p. 1). Oreck believed that "integration" has different meanings based on the context of the situation. One meaning is using integration as an "authentic arts experience," while the second is "specific curricular objectives that are enhanced by the arts experience" (Oreck, 2007, p. 1). Prior to this, Oreck developed the *TWAS* in 2001. The *TWAS* was used to investigate patterns and themes of fine arts integration from teacher respondents. Using the self-reporting instrument, Oreck was able to clarify attitude items, teacher interpretations of arts use, characteristics, and attitudes teachers may have that influence arts usage, demographics, and experience levels of teachers as they influence fine arts integration and usage, personal experiences, and teacher backgrounds in the arts and teacher participation in arts-based professional development.

A factor analysis was conducted to reveal four elements within the overarching theme of "attitude" which are importance, self, support, and constraints. These elements were found to be critical themes that were also supported using free response questions. The mean score (mean=4.28 of 5) for art being important in the curriculum was high and demonstrates that teachers value it. Oreck combined the elements of self-image and self-efficacy into the "self" element and relate to how the teacher views their artistic self-efficacy, loadings were .65-.75 with an alpha reliability=.79. This demonstrates that teachers believe themselves to be more creative than artistic. Oreck reported that during the short answer questions and interview sessions, teachers used the terms "creative" and "artistic" interchangeably. The construct of support involved three issues: general school support, specific supervisor support, and sense of autonomy. These were combined into a

single component with alpha reliability of .83, which Oreck found to be high. The fourth element was loaded (.42-.71) and was found to be lower in reliability. Oreck stated this was possibly due to the variety of teaching situations each teacher encountered. Some schools have far greater external demands than others in concerns of time, physical layout, and classroom obstacles. Study participants also reported little concern for noise level during arts activities and engaging students in other tasks after arts activities.

In addition to teacher perceptions of fine arts integration in the classroom, Oreck (2001) wanted to determine teacher needs for professional development. He stated that “little research on the effectiveness of these programs or the general attitudes of teacher toward such training” has been conducted (Oreck, 2001, p. 180). Many times, teachers are only allowed single-day workshops where they become inspired and excited. Most often they go back to their classrooms and do little to change their teaching practices (Oreck, 2001, 2006). He also reported that teachers have other professional development training that is mandated and have no time or opportunity to engage in learning about arts integration. It is believed that professional development that would allow teachers to develop their expertise in an art form of choice would help them build confidence and understanding of the artistic process that could cause a “ripple effect” in continuing to learn other art forms (Oreck, 2001). Teachers also responded that professional development should be ongoing and consistent; they need skills in artistic processes and help in understanding how the arts impact student learning; and administrators and supervisors should be included in professional development sessions (Oreck, 2001, 2006). “It has been shown that schools with high performance professional development integrate key dimensions that support and reinforce skill development and efficacy

beliefs” (Bray-Clark & Bates, 2003, p. 13). When teachers translate the knowledge they gain through professional development, they use professional self-regulation behaviors (Jones, 2010).

Motivation for using fine arts integration in the classroom was highest with teachers who realized their potential to meet the needs of a variety of learning styles (Oreck, 2006). Classroom teachers will need to accept fine arts into their teaching practices and attitudes toward “drill and repetition” will need removed from the classroom. Implementation of fine arts integration can meet with complications when consideration is not given to the existing school culture (Charland, 2011).

Oreck (2001) suggested that research in this area should be continued through changing the sample of teachers, changing the survey instrument, applying a variety of analytic techniques, and looking for specific issues.

Other studies into the effectiveness of fine arts integration include the DeMoss and Morris (2011) report that integration of the arts can be associated with high achievement and student success. This study used exploratory analysis to gain an understanding of what the students’ cognitive processes were when they were being instructed using arts integration. The results of this study indicate there are two areas for discussion and further research, including belief that the arts are to be taught independent from other curricular areas and integration does not support cognitive growth. This study resulted in finding that students gained knowledge from their arts integrated learning activities. Students showed demonstrated analytical and conceptual understanding of information. Student learning also was found to be deeper, positive, and personal, which differed from the non-arts integrated units of study. It was believed that the arts played a

critical role in giving meaningful connections. DeMoss and Morris (2011) also stated there is a need for further research in the areas of arts integration particularly in intrinsic learning motivation, scaffolding analytic thinking skills, democratic access to intellectual challenges and independent learning beyond school. A study by Walker, Tabone, and Weltsek (2011) was designed to integrate theater education into classrooms. Four schools were randomly chosen to integrate theater into the classroom and four schools were used as controls. Each classroom in the eight schools covered the same content using the same materials and texts with the exception of the integrated theater arts techniques. The study samples consisted of 14 teachers, 14 classrooms, and 540 students for intervention; while the control group consisted of 14 teachers, 14 classrooms, and 480 students (Walker et al., 2011). For the integration of theater arts, teachers collaborated with artists while teaching 40 drama-based lessons. These lessons were developed around district mandated literary texts and included standards to meet the themes of (1) descriptive writing and (2) exploring themes in a novel. Standardized testing was used as a summative data collection instrument. Data analysis revealed (combing Grades 6 and 7) that, of the students in the control group, only 43% passed the state language arts assessment, whereas 56% of the students in the theater arts group passed the state assessment. Math scores were also included in the analysis and found that 30% of students in the control group passed the state assessment, whereas 47% of the students in the theater arts group passed the math assessment. In order to determine sustainability of learning gained through the theater arts integration lessons, 338 seventh graders were tracked into the eighth grade. The breakdown of this group was 215 students had been part of the theater arts integrated language arts group and 123 had been part of the

traditionally taught language arts group. In 2010, 69% of the eighth graders in the control group passed the state language arts assessment and 78% of the theater arts integrated group passed the state language arts assessment. The state math assessment indicated that 35% of the control group students passed and 49% of the theater arts group passed the state math assessment. This research study confirmed the strong connection between arts integration in the curriculum and academic success in language arts and math.

Third Space: When Learning Matters was a research project conducted by Stevenson and Deasy (2005) through the Arts Education Partnership (AEP) which began in 2001 and demonstrates the inclusion of the community in fine arts integration involves all stakeholders in the students' overall success rate. The primary research question for this research was, "How do the arts contribute to the improvement of schools that serve economically disadvantaged communities?" (Stevenson & Deasy, 2005, p. 1). Case studies of 10 schools comprised of four elementary schools, two schools that are kindergarten through eighth-grade schools, two middle schools, and two high schools from various urban and rural locations in the United States. These schools serve high populations of at-risk students but demonstrate highly successful arts programs. At least half the students in each school are considered "high poverty" with family incomes below the poverty line. Each school offers "discrete" arts instruction which is defined as "arts classes are typically taught by teachers trained in an art form in undergraduate and postgraduate programs and licensed by their state to teach the arts" (Stevenson & Deasy, 2005, p. 11). The schools also offered arts integration in non-arts subjects and helped teachers of those areas develop a level of understanding and competence in an art form

that will enable them to teach it effectively in their classes, and to make what the national associations of arts teachers call “authentic connections” between the art form and the other subjects they teach (Stevenson & Deasy, 2005, p. 11).

Many of the classroom teachers in these schools have been trained to deliver arts integration, but most schools have teachers work with an artist-in-resident or the school’s arts specialists to develop quality classroom instruction. The artist-in-residence programs allow for community collaboration, partnership, and role models. The study found that elementary and middle schools usually had a higher commitment to the arts throughout the school, whereas the two high schools offered only discrete arts classes. In spite of the “departmental organization” of the high school arts programs, the communities where the high schools were located did demonstrate a high arts-centered community base (Stevenson & Deasy, 2005, p. 13). All schools included in the study, displayed artwork on the walls, played music in the halls, and used auditoriums and community settings for performances. Parents and community members attended performances and exhibitions and community arts organizations worked with students in the schools while students attended community arts exhibitions and concerts. Each school instituted a new vision as to how they could create “an image of excellence to express its values, arouse its energies, guide its actions, shape its programs, portray itself to itself and to its communities” (Stevenson & Deasy, 2005, p. 13). The case study schools allowed opportunities for non-English speaking students to be successful. Learning opportunities through the arts also created community involvement through art-based products. Student self-confidence, self-esteem, and self-efficacy grew through their learning, allowing them to find meaning through skill mastery and a sense of

accomplishment. Many students “claim[s] that the arts are the reason they come to school” (Stevenson & Deasy, 2005, p. 36). Students developed academically while using skills to interact with their world through interpretation. “The arts were the context for making these connections and provided a powerful framework in which students engaged in the processes of learning that developed their academic, personal, and social capacities” (Stevenson & Deasy, 2005, p. 36). By developing a quality arts integration curriculum, teachers, arts specialists, and artists all became teachers and learners in the development of what was best for each learner in the content area. It was found that when teachers and administrators were reluctant to the initial idea of school change, they were first engaged in arts integration through professional development. Professional development was designed to not only engage them in the arts processes but to allow them to have conversations about their arts experiences that would allow them to change their attitudes. Teaching artists also had to develop a knowledge and understanding of what arts integration is and how to work with teachers. Many believed that “the arts in and of themselves are valuable” (Stevenson & Deasy, 2005, p. 83) and had to learn to see how the arts coexist with other areas. The quality of professional development for all teachers, artists, arts specialists, and administrators was a key element to the success of the program. Programs such as Discipline Based Arts Education developed by the Getty Education Institute for the Arts and Arts Literacy developed by Brown University Education Department were used to help stakeholders design the goals of each content area.

In an article by Aprill (2010), the discussion for and against fine arts integration was called a “false dichotomy” (p. 1). Aprill is a leading arts educator who works with

Chicago Arts Partnerships in Education (CAPE). Aprill called upon all stakeholders to “stop squandering time, money, and paper on arguing” (p. 6) about whether to integrate the fine arts or not to integrate them. He also stated that schools and children are best served by both fine arts integration and direct instruction from the arts specialist teacher. Aprill also wrote that arts integration must maintain high-quality instruction with specific plans and clear goals that are developed over time to ensure depth of learning. “Rigorous approaches to arts integration not only promise to deepen thinking in other academic areas, but also promise to deepen thinking in the arts” (Aprill, 2010, p. 7). Fine arts integration programs such as CAPE, an internationally recognized program founded by Arnold Aprill (CAPE Consultants, 2013), are research-based and help teachers, fine arts teachers, and teaching artists deliver fine arts integration in a highly successful manner (Silver Image Creative, Inc., 2012) and are used by Chicago Public Schools (CPS). Amy Rasmussen is the Executive Director of CAPE and believes the arts “create a dynamic intellectual challenge while providing opportunities for all students” (Silver Image Creative, Inc., 2012, p. 224).

Studies against fine arts integration. Fine arts integration for some educators appears to be a forward movement, but some believe that integration can “morph” or “consume” a subject. The National Association for Music Education (NAfMe) has been challenging the thinking of many administrators and boards of education who believe music is just for “support” or is “supplemental” to the other subjects (Walker, 2014). Christopher Woodside of NAfMe’s Center for Advocacy and Public Affairs office stated that every time we profess that students should have access to music so that their brains become better wired to solve math equations, we provide ammunition to the camp of

education experts who proclaim that music is an interchangeable, or, even worse, expendable, classroom experience. (Walker, 2014, p. 45)

Eisner (1997) also argued against school system administrators and board of education members who believe the classroom teacher should be the one to instruct students in the fine arts and not the specialist, due to the amount of time spent with students in other areas of curriculum. Eisner stated this would lead to what is called “calendar curriculum” where the non-specialist who lacks the specific knowledge in the fine arts is only being able to teach activities that are aligned with holidays of the calendar. The non-specialist does not have the background and skills needed to teach the fine arts (Eisner, 1997). Teachers with no experience could only stimulate students in the areas of arts education, not teach; therefore, they felt inadequate (Eisner, 1997). The National Art Education Association released their Advocacy White Papers for Art Education and agreed that the arts are a vital part of each child’s learning but should not be considered a domain in which to raise standardized test scores but to become part of holistic education (Zimmerman, n.d.). Hausman (n.d.) called for a “return to the very roots from which art making emerged as a human activity” (para. 5).

Research Questions 2, “how do environmental factors impact fine arts integration in the generalist elementary teachers’ classroom instruction”; 3, “how do behavioral factors on the part of the teacher impact fine arts integration in the generalist elementary classroom”; and 4, “how do personal factors impact arts integration in the generalist elementary classroom,” are directly aligned with the variables of triadic reciprocal causation. Each of these questions aligned with questions from TWAS and were coded as variables and placed into frequency distribution tables. Data to answer research

questions 2-4 were also collected using an administrator walkthrough observation, personal interviews, and lesson plan submission from each volunteer teacher participant.

Social Cognitive Theory

This research study is founded on social cognitive theory and how the constructs of triadic reciprocity causation affect teacher attitudes and behaviors in the classroom as it pertains to fine arts integration. The variables of triadic reciprocity causation were used to develop research questions 2-4 as they helped determine why or why not specific teachers use fine arts integration. Bandura (1986), developer, researcher of social cognitive theory, and former Stanford University professor stated, “people are neither driven by inner forces nor automatically shaped and controlled by external stimuli” (p. 18). Bandura altered the name of the theory so as not to confuse it with social learning theory and other social theories of the time that were focused on environmental factors as the cause of human behavior (Pajares, 2002). Social cognitive theory also differs from theories that emphasize biology as the leading influence of social behavior. It is natural for individuals to want to control the events of their lives and ability to work in a positive direction toward their own development. Understanding positive and negative influences help us with future results. Gaining knowledge concerning those influences also helps us predict and control outcomes and “predictability fosters adaptive preparedness” (Bandura, 1997b, p. 2). When individuals are not able to predict influences that affect their lives, they become apprehensive, apathetic, and possibly desperate to prevent objectionable outcomes; therefore, the more control one exerts over environment, personal factors, and behaviors, the more they will feel they have improved their lives through character and practices. “People’s level of motivation, affective states, and

actions are based more on what they believe than on what is objectively true” (Bandura, 1997b, p. 2). Individuals have attitudes and beliefs that measure and control “their thoughts, feelings, and actions” (Pajares, 2002, p. 2). Without the belief one can produce positive results from one’s actions to achieve a desired result, little action will be taken. “Perceived self-efficacy refers to beliefs in one’s capabilities to organize and execute the courses of action required to produce given attainments” (Bandura, 1997b, p. 3; Capara, Barbaranelli, Borgogni, & Steca, 2003). Self-efficacy operates within a broad network of socio-structural influences (Bandura, 1997b). Through perceived self-efficacy, individuals have developed and mastered skills through experiences. Skill mastery grants the opportunity to find similarity or familiarity within new activities and transfer perceived self-efficacy for a potentially higher success rate. Naturally, when activities with less familiar features are encountered, the individual will likely develop increased stressors that potentially decrease success rates and perceived self-efficacy.

Rottschaefer proclaimed an “analysis of human agency operating through intentional and generative cognition as it bears on the non-intentionalist views of human behavior favored by eliminative materialists” (Bandura, 1997b, p. 5). Rottschaefer stated that people are not just onlookers of their lives but agents; people use sensory, motor, and cerebral systems to achieve goals that are meaningful and give direction to their lives (Bandura, 1997b).

Triadic reciprocal causation. According to Bandura (1997a), social cognitive theory allows human agency to work as an “interdependent causal structure involving triadic reciprocal causation” (p. 6; Pajares, 2002).

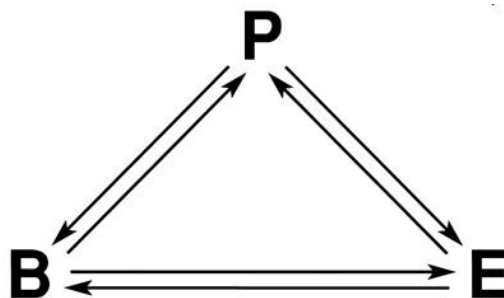


Figure. Triadic Reciprocal Causation Schematic.

The Figure shows the relationships between B—behavior of the individual; P—the personal factors of cognitive, affective, and biological events; and E—the external environment (Bandura, 1997b, p. 6).

This view of self and society for the interaction of personal factors includes cognitive, affective, and biological events; behaviors; and environmental issues to interact and influence one another. These determinants do not always have the same or equal strength when they influence each other and are related to different activities and situations. They also do not happen simultaneously (Bandura, 1986). Triadic reciprocal causation is based on the interactions between variables and how they influence each other depending on the individual, the circumstances, and activities (Bandura, 1986).

Environmental. External environmental factors for Research Question 2 are defined as the environmental system where people live and operate and include students, classrooms, and schools including administration (Moore, 2012). Teachers themselves influence the school community, teacher morale, and the school climate. Moore (2012) reported that high stress levels, demands, and pressure from the accountability of high test scores affect how teachers feel about their jobs. Stauffer and Mason (2013) also noted emphasis on high stakes testing is a contributing factor in teacher stress and

performance within the school environment.

Jennings, Frank, Snowberg, Coccia, and Greenberg (2013) conducted a program analysis for Cultivating Awareness and Resilience in Education (CARE), a teacher professional development program that helps improve teacher performance and classroom environments. Classroom environment is conducive to student learning and stems from teacher classroom management and instruction (Jennings et al., 2013). Jennings et al. also noted there have been previous studies that report links between teachers with high social and emotional confidence and positive classroom environments.

Bandura (1997b) discussed how environments are different for each individual and can take “three different forms: those that are imposed, selected, and created” (p. 163). Physical and socio-structural environments do not allow little control, but individuals can determine how they react within the environment and whether it is positive, negative, or neutral. There are also potential and actual environments that offer rewards and consequences when “it is selected and activated by appropriate action” (Bandura, 1997b, p. 163). The potential of one’s environment provides opportunities for rewards or punishments. Environments that are created through social systems allow people to have greater control; their beliefs in personal efficacy allow them to organize, create, and manage the environment (Bandura, 1997b). Individuals are drawn to environments and career choices naturally of interest to them; for example, artistic people are drawn to artistic environments.

An article by Poulos, Culberston, Piazza, and D’Entremont (2014) reported evidence of teacher collaboration being “key in driving school improvement, creating an environment for teachers to improve their practice and address diverse student needs” (p.

29). The findings of a five-school study show that when the school has established internal structures (daily schedules) that allow teachers to collaborate, provide constructive feedback to teachers, hire teachers with the same goals in mind, and create opportunities for teacher-led collaboration, learning and the school environment improve.

Behavior. Bandura (1986) stated that behavior theorists believe behavior is controlled “jointly by genetic endowment and environmental contingencies” (p. 12) that shape and determine how we act. According to Bandura (1986), behaviorist theories also state that stimulus, such as situational cues and consequences control and shape behaviors. Social cognitive theory allows the environment, behaviors, and personal factors of a person to be interactive with each other; therefore, individuals are “neither autonomous agents nor mechanical conveyers of animating environmental forces” (Bandura, 1986, p. 12).

Ferris, Lian, Brown, and Morrison (2015) conducted a study of participants using two surveys to determine how job performance is affected when employees are ostracized in the workplace. Ostracism was defined as “begin ignored or excluded by others” (Ferris et al., 2015, p. 279) and when individuals who have been ostracized have a greater tendency to become aggressive or act aggressively toward others especially those who have ostracized them, experience distress, and are less likely to be able to self-regulate their impulses. Self-regulation skills are those that guide the individual in determining how and what tasks are being assigned, evaluation of the task, determining the best course of action to complete the task, goal setting and creation of incentives, and stress management (Bandura, 1986, 1997a, 1997b; Powell, 2009). Self-regulated individuals are aware of what skills they have and what skills they lack (Zimmerman, 1990). They

also control and will accept responsibility for their learning. An example of self-regulation in theater arts is written about by Gardner (1994) when discussing young performers who realize they must learn performance skills, interaction, and engagement with the audience in order to be successful and gain deserved applause. Zimmerman (1990) defined processes within self-regulated learning: (a) awareness of processes or responses to learning outcomes and (b) using strategies developed to achieve academically. Self-regulatory learning is a “cyclic process” where students monitor their learning and react to feedback that is given by making changes in learning strategies and behaviors needed to be successful (Zimmerman, 1990, p. 5). It is important to understand that self-regulation and motivation are interdependent of each other, as individuals with high self-regulation contribute to their skill mastery and in turn build cognitive efficacy that is necessary to raise academic achievement (Bandura, 1997b; Zimmerman, 1990). Inefficacy in learning is fueled by students who are not prepared and continue to be unsuccessful, which leads to public scrutiny and teacher beliefs in low self-efficacy in the classroom.

Koch (2009) determined behavior modeling to be a major component of social learning theory. By observing others, individuals learn a variety of behaviors. “The presence of others has a great push in how people act, but in order to understand how great the social influence is, we must first examine the role of the self” (Koch, 2009, p. 3). It is also stated that behavior is not only influenced by what we see but also through self-reflection. By using forethought, individuals can motivate themselves to determine what behaviors will be used in futures situations (Koch, 2009).

In order for humans to transform throughout their lives, they must adapt to a

variety of social systems. Humans are both producers and products of the societal structure. When highly efficacious individuals are placed into situations with social constraints, they will manipulate the system in order to obtain a positive outcome, whereas low efficacious individuals are less likely to adapt to social constraints and will either become discouraged or avoid the situation entirely (Bandura, 1997a). Researchers have considered human agency as a separate contributor to human actions along with social structure (Bandura, 2006), whereas social cognitive theory rejects the duality because human agency allows intentional influence on life's outcomes by altering their actions and the environment. Bandura's (1997a) theory distinctly defines aspects of human agency that influence the "causal structure" (Bandura, 2006, p. 164). Bandura's (1986) social cognitive theory distinctly defines five human behaviors: (1) ability to symbolize or to store information from the environment for future use; (2) forethought in the ability to plan and think prior to actions, goals, and motivation to achieve goals; (3) vicarious learning through observations rather than participation; (4) self-regulatory mechanisms which allow people to behave in such a manner that is "regulated by internal standards and self-evaluative reactions to their own actions; and (5) self-reflection which allows one to analyze their capabilities in dealing with a variety of experiences" (Bandura, 1986, p. 19; Erlich & Russ-Eft, 2011; Pendergast, Garvis, & Keogh, 2011).

Personal factors. These overlapping behaviors demonstrate in part the interaction of determinants of triadic reciprocal causation. Cognitive behaviors interact with the teacher's personal factors, biological events, and the external environment that includes the classroom, the school, and community to create perceived self-efficacy in teaching fine arts integration. Reciprocal influences do not always happen

simultaneously nor do they influence in equal strength (Bandura, 1986, 1989; Pajares, 2002). For example, when personal factors in the form of emotional states or habits of thinking are functioning in a positive manner, teachers can be challenged to improve behaviors through innovative strategies and practices, which in turn alter and improve the classroom environment that determine student successes (Erlich & Russ-Eft, 2011; Pajares, 2002). Of all the factors that can increase self-efficacy, cognitive mastery of information and knowledge is the most influential (Palmer, 2010). Palmer (2010) concurred with Bandura that cognitive mastery occurs in three phases: (1) workshops (professional development) that allow the teachers hands-on inquiry through investigation; (2) observation of others teaching; and (3) teaching practice of what was learned. Tschannen-Moran and Woolfolk Hoy (2007) also reported successful teaching from cognitive mastery experiences increased teacher self-efficacy.

Self-Efficacy

The core component of social cognitive theory is self-efficacy. Self-efficacy is “people’s judgments of their capabilities to organize and execute courses of action required attaining designated types of performances” (Pajares, 2002, p. 3; Bandura, 1977, 1986, 1989, 1997a, 1997b, 2006; Erlich & Russ-Eft, 2011; Schunk, 1985). Self-efficacy is essential to every aspect of an individual’s life and is not to be confused with judgments (Pajares, 2002). Self-efficacy also allows one to predict cognitive processes, performance, and outcomes (Bong & Skaalvik, 2003). “Self-efficacy beliefs [are] characterized as the major mediators for our behavior, and importantly, behavioral change” (Henson, 2001, p. 3). Skills developed during learning phases that are perceived by the learner as difficult will motivate even the highly efficacious to persist in obtaining

knowledge or to study. If skills are perceived as less difficult, the highly efficacious will tend toward not putting much effort in learning (Bandura, 1977; Erlich & Russ-Eft, 2011). People who function with a high sense of self-efficacy are more likely to approach tasks or challenges through goal setting and skill mastery. Those with low self-efficacy will more likely shy away from tasks or challenges and will look negatively upon themselves and their deficiencies.

There are numerous studies on self-efficacy, and it is important to this research to establish parameters that can affect self-efficacy beliefs of generalist elementary teachers. Many times, highly efficacious faculty, teacher preparation programs, and professional development are factors in teacher motivation and self-efficacy (Tschannen-Moran & Hoy, 2001).

Quality preservice teacher training programs are important not only for the success of the teacher but for the success of future students. A study conducted by Cantrell, Young, and Moore (2003) concluded that successful preservice teacher training programs for science teachers influenced self-efficacy beliefs. When college students designed and implemented a successful lesson, feedback was given on the performance that influenced self-efficacy beliefs. Also, student achievement outcomes help determine teacher efficacy. An additional study by Bursal (2012) used the Personal Science Teacher Efficacy (PSTE) and Science Anxiety (SANX) scores to determine efficacy of preservice science teachers during a science methods course. Findings from this study indicated that preservice teachers had moderate efficacy scores at the beginning of the course; but during the instruction of how to take science knowledge and turn it into pedagogy, science teacher candidates demonstrated a gain in efficacy between the pre

and posttests (Bursal, 2012; Palmer, 2010).

Pendergast et al. (2011) determined through their study of preservice teachers that although self-efficacy beliefs are highly important, some participants in their study overestimated their abilities and inflated their perceived self-efficacy when they had no practical teaching experiences. Their findings indicated there was a decline in self-efficacy over the course of study when preservice teachers became actively involved in classroom teaching experiences. As skill mastery increased, self-efficacy increased along with satisfaction with the classroom experience. The study also indicated that “teacher self-efficacy beliefs are malleable during the beginning years of teaching and resistant to change after this period” (Pendergast et al., 2011, p. 56).

Results suggest that information from this and future studies be used by “teacher educators, school leaders, and policy makers” to “reconsider the support needed for retaining beginning teachers by promoting resilient and sustained teacher self-efficacy beliefs” (Pendergast et al., 2011, p. 56). The study also found that (1) a year-long structured initial teaching period was needed; (2) a reduction of 20% of teacher observations were needed so preservice teachers could have more hands-on experience through professional development, reflection of classroom practices, and time to meet with mentors; (3) a trained mentor for the candidate or new teacher was needed; and (4) beginning teachers need to be allowed to participate in structured professional development. Cantrell et al. (2003) found that preservice science teachers who had taken more than the required number of college science classes demonstrated high self-efficacy beliefs on the Science Teaching Outcome Efficacy survey.

Barnes (2000) conducted a comparison study of self-efficacy and teaching

effectiveness with preservice teachers over the course of two college semesters. Her findings indicated a slight decline in self-efficacy beliefs from the beginning of the first semester but stated this did not have an effect on teaching effectiveness. These findings were reported using the Teacher Self-Efficacy Scale created by Tschannen-Moran and Hoy (2001), using data collected from preservice teachers watching experienced teachers conducting instruction and using videotapes. Barnes's findings implied a slight decline in self-efficacy for preservice teachers who may have inflated their sense of self-efficacy prior to classroom experiences. There was no indication of low effectiveness in the classroom.

Allinder (1995) reported positive personal self-efficacy in teaching special education increased student achievement on end-of-year goals. Teachers with high self-efficacy were more likely to increase the number of set goals for special education students, whereas teachers with low self-efficacy were not as ambitious. Using Gibson and Dembo's (1984) Teacher Efficacy Scale to determine personal self-efficacy of teachers, Allinder divided groups into two subscales based on the analysis of data. Teachers who scored higher than the group median with personal efficacy were considered to have "high personal efficacy," with the remaining teachers to have "low personal efficacy"; while those scoring higher than the group median in teaching efficacy were placed into the "high teaching efficacy" group and the remainder in "low teaching efficacy" group. Overall, those with high personal and teaching efficacy demonstrated the ability to teach students and believe students would be successful and "indicates that teachers with high personal efficacy engage in behaviors that are different from those of teachers with low personal efficacy" (Allinder, 1995, p. 9).

Through social cognitive theory, Bandura (1977, 1986) suggested that individuals could increase self-efficacy through vicarious learning experiences. In this way, one observes a master demonstrate or model a specific pedagogical concept or skill. This is most often seen during professional development workshops or during the preservice teacher training. Through the modeling experience, the observer can feel as if he/she too can use the concept or skill in the classroom (Palmer, 2010). Limitations occur with the quality of instruction of the perceived master being observed. Oreck's (2001) research found teachers were more likely to take risks in learning new material and techniques during professional development activities. Garvis's (2010) research found beginning teachers improved their self-efficacy when professional development opportunities were given to allow for mastery learning experiences.

Further data have been collected that statistically confirm once preservice teachers have completed phases of their training, their confidence and self-efficacy increase in areas of academic content and classroom management (Bikos, Tsigilis, & Grammatikopoulos, 2011). Along with studies of preservice teacher efficacy, studies have recently been conducted that look at the collective efficacy of teachers in a school environment as it relates to job satisfaction. These studies support the hypothesis that most elementary school teachers demonstrate mid to high self-efficacy and collective efficacy beliefs and therefore are satisfied with their current teaching positions (Klassen & Chiu, 2010; Stephanou, Gkavras, & Doulkeridou, 2013). Klassen and Chiu's (2010) results also indicated that self-efficacy was affected by instructional strategies, and classroom management influenced job satisfaction. Self-efficacy varied with years of experience and gender reporting female teachers had higher levels of job and classroom

stress.

The key new finding in the study was that teachers' self-efficacy was influenced by years of experience in a nonlinear relationship, with the three factors of teacher efficacy increasing with experience for early and mid-career stage teachers and declining for teachers in the late career stages. (Klassen & Chiu, 2010, p. 747)

Huberman (1989) outlined the life cycle of teachers stating that in the early years of career, teachers undergo a process of *survival* and *discovery* where they are bridging the gap between professional ideals and classroom life. They experience self-doubt and enthusiasm. In the span of 4-6 years, they stabilize their commitment to education. During mid-career (7-18) years, they experience *experimentation* and *activism* as they reassess their career choices. Teachers with 19-30 years of experience find *serenity* but begin to lose energy and enthusiasm in exchange for a *greater sense of confidence* and acceptance. Last of all, late career teachers (31-40 years) become disengaged which can be caused either by serenity or disappointment and acerbity. Huberman's life cycle corresponds with Klassen and Chiu's (2010) findings of teacher self-efficacy peaking at year 23 and declining from that point.

Palmer (2010) stated that low self-efficacy limits the teacher's ability to be successful in the classroom. This report supports findings by Bandura (1977, 1986, 1989, 1997a, 1997b, 2006) in how individuals learn that will increase their self-efficacy beliefs. High quality mastery experiences, vicarious experiences, verbal persuasion, and physiological and affective states must be developed in order for teachers to increase their self-efficacy beliefs and can be achieved through professional development but may decline after the teacher returns to the classroom and no changes have been made to the

school daily environment (Palmer, 2010).

Capara et al. (2003) documented teacher job satisfaction as it relates to self-efficacy. This study investigated the collective-efficacy beliefs of teachers from 103 Italian junior high schools. Findings from this study suggested interventions to improve school management and functioning. Teachers with greater self-efficacy were more organized and demonstrated increased planning of new ideas and procedures to meet the needs of all their students. Skaalvik and Skaalvik (2007) developed the Norwegian Teacher Self-Efficacy Scale (NTSES) to determine collective teacher efficacy specific to Norwegian schools. The study found specific contributing factors related to teacher self-efficacy and teacher burnout.

Arts integration and self-efficacy. This research study investigated the constructs of social cognitive theory and self-efficacy as they apply to the generalist elementary teacher and fine arts integration in the classroom. Due to recent governmental mandates, all teachers are expected to understand and implement fine arts integration (North Carolina General Assembly, n.d.; NCSBE, 2012; PCAH, 2011) and bring creativity into the classroom learning environment. In order for implementation to be successful, the teacher must have a highly developed lesson plan with clear learning objectives, “comfort as a facilitator,” student readiness, and focus on the task and processes (Oreck, 2007, p. 1). Bandura’s (1977) self-efficacy theory conceptualized “expectations of personal mastery affect both initiation and persistence of coping behavior” (p. 3); therefore, teachers with little to know prior knowledge or high quality experiences with fine arts integration may be less likely to plan and implement these strategies into their daily academic pedagogy. Charland (2011) reported that

implementation of fine arts integration must require teacher readiness. His study involved an intervention beginning with pedagogical practices and whole school culture changes. Interventions were specifically designed for all stakeholders and included discussion, peer coaching, and modeling. Through a series of professional development sessions and continued support from peer coaches, faculty, and administration, the majority of teachers found fine arts integration to be part of their regular instruction and not the distraction they previously perceived it to be. By providing high quality professional development and support, teachers became confident in their abilities to change their classroom practices (Stevenson & Deasy, 2005).

Accordingly, teachers will improve self-efficacy in fine arts integration when they are engaged in learning strategies, techniques, and skills necessary for fine arts integration, reflect on the classroom practices, and observe others who model pedagogy (Garvis & Pendergast, 2011; Wizig, 2009). When individuals have negative experiences, either personal or with vicarious learning, behaviors can become fearful and defensive. If the individual does not develop coping skills to overcome fears, they will become self-protective and are highly likely not to participate in the activities (Bandura, 1977). Generalist teachers who lack self-confidence to teach fine arts, understanding their role in teaching content or standards of the fine arts were found to be low in Byo's (2000) research position on the perceived ability of generalist teachers' ability to implement national standards in music education through integration. Generalist teachers' responses indicated there was a lack of prior knowledge of the content and how to implement music standards. Generalist teachers also rejected teaching and the study of music standards due to "time [constraints], resources, training, ability, and perceived responsibility, and

interest” (Byo, 2000, p. 33), whereas findings by Bresler and Latta (2010) indicated that preservice art educators were open to learning to integrate literacy into their curriculum. “The course appeared to work best for them when readings, instructor demonstrations, and other in-class activities were not narrowly focused on academic reading and writing” (Bresler & Latta, 2010, p. 22).

Henson (2001) cited that often teacher efficacy has been related to student achievement on standardized tests as reported by Moore and Esselman (1992); Anderson, Greene, and Loewen (1988); and Ross (1992). Tests such as the Iowa Test of Basic Skills, Canadian Achievement Tests, and the Ontario Assessment Instrument Pool (respectively) have been used to document high student achievement in comparison to highly efficacious teachers (Henson, 2001).

Skaalvik and Skaalvik (2007) developed the NTSES to specifically determine teacher beliefs of self-efficacy in the Norwegian school. The NTSES instrument “contained six subscales: instruction, adapting education to individual students’ needs, motivating students, keeping discipline, cooperating with colleagues and parents, and coping with changes and challenges” (Skaalvik & Skaalvik, 2007, p. 614). The goal of the instrument was to have a 24-item scale that contained four items that measured the six subscales. Initially, the instrument was analyzed using Cronbach’s alpha for internal consistency; and second, items were analyzed using an “exploratory and confirmatory factor analysis” (Skaalvik & Skaalvik, 2007, p. 615). Using this instrument and the Maslach Burnout Inventory–Educators Survey, data were reported that demonstrated a strong correlation between teacher perceived self-efficacy and burnout (Skaalvik & Skaalvik, 2007).

The review of literature provides a condensed version of the multiple examples of studies and articles written to support the need for study. Studies regarding fine arts integration in the elementary classroom are numerous, and interest has increased over the last several years. The review of literature chapter is included to support each research question to be investigated through this study. As the literature indicates, there are many schools of thought as to why teachers include and exclude fine arts integration in their daily practices. By using social cognitive theory and triadic reciprocal causation variables (environment, behavior, personal factors), this research study narrowed factors of teacher extent in using fine arts integration in the classroom.

Bandura (1997b) believed that as individuals work in a particular environment, not only does the environment contribute to their behaviors but also to their personal beliefs and cognition. Each factor works bi-directionally to affect the other factors. With this in mind, Chapter 3 connects theory and practice through the research methodology employed. Using a mixed-methods design, the researcher investigated how teachers in School System L integrate fine arts and which of the factors of triadic reciprocal causation, if any, affect them to a greater extent.

Chapter 3: Methodology

The intent of this sequential, mixed-methods study was to investigate the factors of Bandura's (1997a) triadic reciprocal causation that determine teacher behaviors, personal factors, and environment when using fine arts integration instruction in the classroom. The need for study was a felt need based on observations in elementary classrooms from the researcher's previous experiences as an elementary visual arts teacher and instructor of fine arts integration courses to preservice elementary education teachers. The study was also based on school reform policies in North Carolina Public Schools that stated fine arts education is essential to a child's education (BEP, 1994). Senate Bill 724 passed in 2011 and dictates that all teachers should be prepared to integrate the fine arts across the curriculum (North Carolina General Assembly, n.d.). This chapter discusses the mixed-methods research design used to investigate the phenomena of teacher beliefs and behaviors in the classroom with regard to fine arts integration; furthermore, this research design aligned teacher beliefs, behaviors, and pertinent themes to social cognitive theory through Bandura's (1997b) triadic reciprocal causation variables.

Setting

Research was conducted in a Western North Carolina school district where elementary students only have access to a music specialist. At the time of data collection, two elementary schools employed a visual arts specialist, but that position has been eliminated. The school district is located in a rural county with a population of 90,912. For purposes of this study, the school district is referred to as School System L to ensure anonymity. School System L has 15 elementary schools, five middle schools, and four

traditional high school programs. The school system maintains a school for special education students with varying disabilities and a middle college program at a local community college for juniors (Grade 11) and seniors (Grade 12). At the time of the study, the average size of each elementary school was 374 students, each middle school had approximately 598 students, and each high school had an average of 785 students. Elementary school attendance was 96%. Additionally, there were 265 elementary teachers in the school system. Of this total number, 98% of elementary teachers had a clear initial or clear continuing license, 40% had completed an advanced degree including masters or doctoral degrees, and an average of 6% of elementary teachers had National Board for Professional Teaching Standards (NBPTS) certification. Teacher turnover rate was 6%, while principal turnover rate was 11%. Elementary teacher years of experience ranged from 10% 0-3 years, 30% 4-10 years, and 60% 10+ years, demonstrating the low turnover rate.

Research Design and Rationale

This research answered the questions of (1) how do environmental factors impact fine arts integration in the generalist elementary teachers' classroom; (2) how do teacher behaviors impact fine arts integration in the generalist elementary classroom; and (3) how do teachers' personal factors impact arts integration in the generalist elementary classroom? The study was based in social cognitive theory and the constructs of triadic reciprocal causation that include "behavior, internal personal factors in the form of cognitive, affective, and biological events, and external environment" (Bandura, 1997b, p. 6).

A mixed-methods research design was chosen to provide "rich insights into

various phenomena of interest that cannot be fully understood using a quantitative or a qualitative method” (Venkatesh, Brown, & Bala, 2013, p. 21). Mixed-methods research design has evolved since 1959, when Fiske and Campbell (1992) developed the “multitrait-multimethod (MTMM) method” (p. 393) that converges or triangulates data from quantitative and qualitative sources. By using more than one method of data collection and multiple ways to analyze data sources, there is a “high degree of validity and reliability in the quantitative analysis” (Venkatesh et al., 2013, p. 23).

Table 1

An Investigation of Fine Arts Integration Practices in the Generalist Elementary Classroom Methodology Describes how Data were Collected and Analyzed

Research Question	Data Collection	Collection Method	Analysis
1. How do environmental factors impact fine arts integration in the generalist, elementary teachers' classroom instruction?	Self-reporting survey.	Survey was distributed to all elementary schools in School System L using SurveyMonkey (an online electronic data collection tool). (Appendix A)	Items in TWAS related to the environment variable of triadic reciprocal causation theory were coded (1, 2, 8, 10, 11, 13, 15, 17, 18, 20, 22)
	Using <i>TWAS</i> and TRC.		Each environmental item was compared to demographic items from survey questionnaire (1, 2, 3, 4, 5, 6, 7, 8, 9) and analyzed using Spearman's rho correlation coefficient.
			Each environmental item was paired with the others and analyzed using Spearman's rho correlation coefficient in SPSS.
			Each environmental item from the survey questionnaire was compared to items coded as behaviors (12, 16, 19, 21, 23, 24, 25, 26, 27, 28, 29) and analyzed using Spearman's rho correlation coefficient in SPSS.
			Each environmental item from the survey questionnaire was compared to items coded as personal factors (3, 4, 5, 6, 7, 9, 12, 14, 16, 19, 21)
	Personal interviews	After initial data analysis from TWAS/TRC was conducted, further questioning was necessary. Items were created from data that aligned with TRC. One participant agreed to meeting in person, two were given an e-mail version to complete. (Appendix A)	Personal interviews were transcribed and coded for recurring themes related to environment. Themes were placed into a frequency table. Items 3, 6, 7, 8, 9, and 10 were coded as environmental.

(continued)

Research Question	Data Collection	Collection Method	Analysis
2. How do teacher behaviors impact fine arts integration in the generalist, elementary classroom?	Self-reporting survey.	Survey was distributed to all elementary schools in School System L using SurveyMonkey (an online electronic data collection tool). (Appendix A)	Items in <i>TWAS</i> related to the behavior variable of triadic reciprocal causation theory were coded (12, 16, 19, 21, 23, 24, 25, 26, 27, 28, 29)
	Using <i>TWAS</i> and TRC.		<p>Each behavior item was compared to demographic items from the survey questionnaire (1, 2, 3, 4, 5, 6, 7, 8, 9) and analyzed using Spearman's rho correlation coefficient.</p> <p>Each behavior item was paired with the others and analyzed using Spearman's rho correlation coefficient in SPSS.</p> <p>Each behavior item from the survey questionnaire was compared to items coded as environmental (1, 2, 8, 10, 11, 13, 15, 17, 18, 20, 22) and analyzed using Spearman's rho correlation coefficient in SPSS.</p> <p>Each behavior items from the survey questionnaire was compared to items coded as personal factors (3, 4, 5, 6, 7, 9, 12, 14, 16, 19, 21)</p>
	Personal interviews	After initial data analysis from <i>TWAS</i> and TRC was conducted, further questioning was necessary. Items were created from data that aligned with TRC. One participant agreed to a meeting in person, two were given an e-mail version to complete. (Appendix A)	Personal interviews were transcribed and coded for recurring themes related to behaviors. Themes were placed into a frequency table. Item 1 was coded as a behavior.

(continued)

Research Question	Data Collection	Collection Method	Analysis
3. How do teachers' personal factors impact arts integration in the generalist, elementary classroom?	Self-reporting survey.	Survey was distributed to all elementary schools in School System L using SurveyMonkey (an online electronic tool). (Appendix A)	Items in <i>TWAS</i> related to the personal factors variable of triadic reciprocal causation theory were coded (3, 4, 5, 6, 7, 9, 12, 14, 16, 19, 21).
	Using <i>TWAS</i> and TRC.		<p>Each personal factor item was compared to demographic items from the survey questionnaire (1, 2, 3, 4, 5, 6, 7, 8, 9) and analyzed using Spearman's rho correlation coefficient in SPSS.</p> <p>Each personal factor item was paired with the others and analyzed using Spearman's rho correlation coefficient in SPSS.</p> <p>Each personal factor item from the survey questionnaire was compared to items coded as environmental (1, 2, 8, 10, 11, 13, 15, 18, 20, 22) and analyzed using Spearman's rho correlation coefficient in SPSS.</p> <p>Each personal item from the survey questionnaire was compared to items coded as behaviors (12, 16, 19, 21, 23, 24, 25, 26, 27, 28, 29) and analyzed using Spearman's rho correlation coefficient in SPSS.</p> <p>Open-ended items from the <i>TWAS</i> and <i>TRC</i> survey questionnaire (30, 31, 32, 33, 34, 35, 36) were analyzed for recurrent themes and placed in a frequency distribution table.</p>
	Personal interviews	After initial data analysis from <i>TWAS</i> and <i>TRC</i> was conducted, further questioning was necessary. Items were created from data that aligned with TRC. One participant agreed to a meeting in person, two were given an email version to complete (Appendix A).	Personal interview was transcribed and coded for recurring themes related to personal factors. Themes were placed into a frequency table. Items 2, 4, and 5 were coded a personal factors.

Note. The theoretical framework for this research study is based on Triadic Reciprocal Causation theory developed by Bandura (1997a). The survey questionnaire used to collect data were developed based on the *TWAS* (Oreck, 2001). Table 2 displays research questions, data collection tools, collection methods, and data analysis methods.

Quantitative data for this study were gathered using questions from TWAS developed by Oreck (2001) combined with vetted questions written by the researcher that aligned with triadic reciprocal causation. Qualitative data were collected from personal interviews of participants in order to explore details of “program, event, activity, process” (Creswell, 2009, p. 13) of one or more participants for the duration of the research timeframe.

The research design was developed to use an electronically distributed PowerPoint presentation introduction to the research study, which included a link to the survey found in SurveyMonkey. The presentation allowed teachers in School System L to become informed about the need for study and the research design. After 24 hours, a letter of invitation to participate in the research that also included the link to the survey was sent. By sending this electronically, participant responses were automatically collected and calculation of data analysis could be conducted earlier than through paper-pencil formats. A process for distribution of electronic items was developed through collaboration with School System L administration. Each electronic data collection tool was forwarded from the researcher to the Director of Curriculum and Instruction who in turn forwarded it to the 15 elementary school administrators. It was the responsibility of the administrator to forward data collection instruments to their staff. Selected questions from TWAS (Oreck, 2001) (Appendix A) were combined with questions designed specifically for the variables of triadic reciprocal causation (Appendix A). TWAS was developed by Oreck (2001) for his research dissertation at the University of Connecticut (Appendix A). “The *TWAS* was directly adapted from two previously validated instruments – the Arts in the Classroom Survey (ACS) (ArtsConnection), and the Teacher

Background Questionnaire (Baum, Owen, & Oreck, 1991)” (Oreck, 2001, p. 67). TWAS uses a 5-point Likert-type scale for 23 response items and eight frequency items.

Personal demographic information, background characteristics, and personal experience characteristics items were included through 24 additional categorical and ordinal items. Two additional open-ended questions were included to clarify and identify candidates for further research. Content validity of the TWAS was established prior to pilot testing the original version that contained 30 attitude items and eight frequency items. Experts in arts education, professional developers, classroom teachers, content specialists, and a psychometrician rated each item stem for relevance prior to distribution of the pilot. Five of the items were rewritten and 10 items were dropped resulting in 28 items for the final content.

Construct validity was established through pilot testing a sample group of teachers (n=70) who were involved in arts integration training.

Using Principal Component’s analysis and an Eigen value greater than one criteria, four components were identified. These components were identified as importance (alpha reliability=.91), self-efficacy/self-image (alpha reliability=.88), support (alpha reliability=.71) and constraints (alpha reliability=.50). (Oreck, 2001, p. 70)

Additional items (10, 11, 30, 31, 32, 33, 34, 35, and 36) were developed by the researcher and vetted for reliability by leaders in the fields of education, visual art education, and psychology. Recommendations by the psychologist stated the questions were specific to the variables of social cognitive theory.

For this research study, the population sample size was initially 265 elementary teachers (n=265). To ensure each response was confidential, each respondent was coded with an alpha-numeric combination identifier. In the event a non-classroom teacher (including but not limited to Exceptional Children, English as a Second Language, or visual or performing arts) responded, these data were removed from the population. Incomplete survey responses were also removed from the data. Original responses were printed as raw data and hard copies were used for data input into SPSS.

Initial data from respondents were analyzed using Spearman's rank correlation coefficient to determine strength in the relationships of the variables of triadic reciprocal causation and teacher responses. Reports were created using descriptive research as a type of quantitative data collection that characterizes a sample or population and specific variables (Gall, Gall, & Borg, 2007). To further investigate and clarify data, bivariate statistics was conducted to determine relationships between two or more variables. Nominal data included current school location, grade level currently teaching, educational background, and gender which were placed in frequency distribution tables. Ordinal data were analyzed using frequency reporting for teacher years of service and range of age. Open-ended items (30, 31, 32, 33, 34, and 35) were coded for frequency, and percentages were used to report data.

A 5-point Likert-type scale was used to determine importance and intensity. Respondents reported their attitudes and potential concerns while using fine arts integration, which align with TRC variables of environment (13, 15, 17, 18, 20, 22) and personal factors (12, 14, 16, 19, 21). Items (12, 16, 19, 21, 23, 24, 25, 26, 27, 28, and 29) are aligned with the TRC variable of behaviors. Items 10 and 11 were presented as

“check all that apply” to allow the respondent to describe their classroom learning environment and their school/school system environment respectively.

Bivariate statistics was used to analyze the relationships between two variables and reported through percentages. The null hypothesis for this study was no difference in the relationship between the environment, behavior, and personal factors that influence teacher use of fine arts integration on a daily basis as it relates to gender, age, and years of service. The research hypothesis was there is a positive relationship between teacher use of fine arts integration and gender, age, and years of service (Hatch, 2011).

Research Questions 1-3 are aligned with the characteristics of triadic reciprocal causation that influence and are influenced by the environment, behaviors, and personal, which are embedded in social cognitive theory (Bandura, 1997b). Research Question 1 asks how environmental factors impact fine arts integration in the generalist elementary teachers' classroom instruction. Data collection for these questions (1, 2, 8, 10, 11, 13, 15, 17, 18, 20, and 22) were reported to SPSS from respondents and coded as variables and placed into frequency distribution tables. Interval data were reported using percentages. Spearman's rank correlation coefficient was used to determine the strength of the relationships of data results. Behavior data (12, 16, 19, 21, 23, 24, 25, 26, 27, 28, and 29) was compared to demographic data (1, 2, 3, 4, 5, 6, 7, 8, and 9) for individual teachers. Data sets were compared to those with similar demographic information as well as those teachers with different demographic information.

To further investigate environmental factors as they pertain to Research Question 1, interviews were conducted at a place and time convenient to the teacher respondents who volunteered. Interview items were determined based on the initial data results and

used to clarify recurring themes. Items and responses were recorded, transcribed, and then coded for themes as they pertain to the environment.

Research Question 2, how do teacher behaviors impact fine arts integration in the generalist elementary classroom, was aligned with triadic reciprocal causation that is embedded in social cognitive theory. Data collected from respondents from the initial survey, items 1-9 for demographics and prior experiences and specifically questions 12, 16, 19, 21, 23, 24, 25, 26, 27, 28 and 29, align with behaviors.

Research Question 3, how do personal factors impact arts integration in the generalist, elementary classroom, was investigated through results of the *TWAStTRC*. Teacher demographics, prior experience, and training responses were tallied, coded, and then placed into a frequency table to compare nominal and ordinal data. Personal interview responses were recorded, transcribed, and then coded for recurring themes. These data were placed into a frequency table and compared to previous nominal and ordinal data from the *TWAStTRC*. The positive relationship should support the research hypothesis that teachers with prior knowledge and proper training are more likely to integrate the fine arts into their daily curriculum, whereas a negative relationship supports the null hypothesis if there is no relationship between the teachers' prior knowledge and training in fine arts integration that impacts their daily use in their curriculum.

Limitations. There were limitations to this study beginning with the use of a self-reporting instrument (*TWAStTRC*). Survey distribution needed to be aligned with the school calendar so it did not infringe upon the teacher by creating an addition task. The *TWAStTR* was expanded to include additional demographic information from teachers. The survey contains 37 items and was distributed via SurveyMonkey so

responses could be reported directly to SPSS for aggregation. Due to the content of the survey with regard to fine arts, a definition of terms was added to the beginning of the survey to help with clarification of terms. If teachers felt the survey was too long or not something they were interested in, the necessary response rate could be lowered. Also, some participants may not have answered truthfully for fear their responses would be shared, specifically the first question that asked in which school participants currently taught. To additionally ensure security and anonymity of information, at no time were digital data stored on “Cloud” space. Hard copies of raw data have been placed into a locked cabinet.

Delimitations. School System L is a large school system; and in order to gain permission to conduct research, it should be noted that School System L would be allowed to see the final results but no identifiers of teachers who participated. This established trust with the teachers and allowed School System L to gain information about possible reform programs or professional development to improve student successes in the classroom.

Barry Oreck tested TWAS for validity and reliability. Even though it is a self-reporting instrument, the addition of the definition of terms helped teachers understand and be clear about what the art forms were as they proceeded through the survey. Also, by adding detailed demographic (nominal and ordinal) questions, the information provided by teachers helped the researcher pinpoint relationships within School System L that were positive or negative that can be used to improve teacher and student success. A PowerPoint presentation was created as an introduction to the study. A letter of explanation of the study and encouragement for voluntary participation was sent along

with the survey. The letter stated that all participation was voluntary, no demographic information would be shared with administration or the school system, hard copies would be redacted and securely stored, and digital files would be saved to an external hard drive with no access to “the Cloud.” Anonymity was ensured in order to build a foundation of trust between the researcher and the teacher participants. The survey was distributed as soon as School System L’s IRB approval was obtained; in the event data collection began when most schools were administering any standardized tests or benchmark exams, it was stressed to teachers to try and complete the survey during their evening hours at home. To ensure a high participation response, a reminder was sent after the first week to the school system and the teachers about participation.

Personal interviews were conducted at a location convenient for the teachers. The researcher used a recording application and transcribed the conversations. To ensure each teacher was not identified during the research study, they were given an alpha-numeric identifier that is unique and in no way can be traced back to the teacher.

The timeframe for this research began when permission to conduct research was granted by School System L (mid-May). Upon approval, the initial survey distribution occurred. After the period of 1 week, a reminder was sent to the system to encourage respondents and participation. At the end of the second week, the survey was closed and the data collected from the survey were analyzed. Respondents who volunteered to continue participation in the research were contacted to set up appointments for personal interviews.

This chapter outlined the methodological framework of the research investigation. Phase one described the distribution of the questionnaire in order to gain an overall

picture of the school system and how teachers use fine arts integration. Phase two described how interviews were used to inform the research and gain detailed narrow focus of a random sample of teacher participants. Phase two of the study was also aligned with social cognitive theory and triadic reciprocal causation.

In the following two chapters, the findings of the investigation are presented and discussed. Chapter 4 includes data from the survey and findings from the personal interviews. Chapter 5 presents discussions of the findings as they support or nullify each of the research questions.

Chapter 4: Results

The purpose of this study was to determine how the variables of Bandura's (1997a) triadic reciprocal causation (behaviors, environment, and personal factors) affect generalist, elementary classroom teachers and their use of fine arts integration practices. Research questions for this study included (1) How do environmental factors impact fine arts integration in the generalist, elementary teachers' classroom instruction; (2) How do behavioral factors on the part of the teacher impact fine arts integration in the generalist elementary classroom; and (3) How do personal factors impact arts integration in the generalist, elementary classroom? This chapter includes a description of the setting, demographics, data analysis, and results. Each component of triadic reciprocal causation is summarized and compared to determine relationship strength using Spearman's rho correlation coefficient. In order to prove or disprove Bandura's theory as it applies to this research each component, environment, behavior, and personal factors needed to be compared to each other to determine the bidirectional strength using Spearman's rho correlation coefficient through SPSS data analysis software along with frequency data comparisons and qualitative data gathered from open-ended questions as part of the self-reporting survey and interviews conducted after the survey needed to be analyzed.

Setting

School System L is located in Western North Carolina. School System L has 15 elementary schools, all of which have music education with a music educator. School System L has suffered from local and state budget cuts over the last several years; however, a visual arts position was added to one elementary school, taught by a certified visual arts teacher, and then cut during the 2015-2016 school year.

Data collection occurred during the latter part of May into early June of 2015. This time of the school year was hectic with state assessments being conducted at all levels of public education. Teachers were also preparing their classrooms for summer break by cleaning and placing items into storage, while also completing student examinations and record keeping.

Demographics

For this study, criteria were developed for participants prior to the distribution of the initial data collection instrument. Teachers must have taught in one of the 15 elementary schools in School System L and must have taught in a regular K-5 classroom. Guidance counselors, Special Education teachers, fine arts specialists, English as a Second Language teachers, support staff, and administrators who responded to the survey did not meet participation criteria for this study and were excluded. An introduction to the research study was sent to the school system in the form of a PowerPoint presentation. After 1 day, a formal request to participate in the survey was forwarded to all school administrators in School System L for distribution to their faculty members. At the end of 1 week, reminder emails were sent to the schools in order to encourage a higher response rate. The survey was left open for response gathering for approximately three weeks, with reminders being sent once a week. The initial population size to receive the survey was $n=265$ teachers of which 42 responded. After reviewing responses, only 26 teachers met criteria for further study, resulting in a 10% ($n=26$) response rate.

The following table shows the demographic information for each of the participants.

Table 2

Participant Demographics

ID	School Code	Grade Level	Ed. Back-ground	Add. Degree/Cert.	Gender	YOS	Age	Personal F/A Practice	Fine Arts @ School
K6001	1	3rd	M.A.	No	F	5-9 yrs.	40-44 yrs.	n/a	Music
P6301	1	2nd	B.A.	No	F	20-24 yrs.	45-49 yrs.	Visual Arts	Music
A6601	1	5th	B.S.	Yes	F	5-9 yrs.	40-44 yrs.	Visual Arts	Music
H4801	1	1st	B.A.	No	F	5-9 yrs.	35-39 yrs.	Music	Music
M6501	1	4th	M.S.	Yes	F	15-19 yrs.	35-39 yrs.	n/a	Music
F2101	1	2nd	M.S.	No	F	5-9 yrs.	30-34 yrs.	n/a	Music
H9602	2	1st	M.S.	Yes	F	15-19 yrs.	45-49 yrs.	Music, Visual Arts	Music
F1102	2	2nd	B.S.	No	F	20-24 yrs.	40-44 yrs.	n/a	Music
T1002	2	3rd	B.S.	No	F	20-24 yrs.	45-49 yrs.	n/a	Music
Y4503	3	1st	B.A.	Yes	F	25-29 yrs.	50-54 yrs.	n/a	Music
G2803	3	5th	B.A.	No	F	20-24 yrs.	40-44 yrs.	Music	Music
D9504	4	2nd	M.A.	Yes	F	15-19 yrs.	50-54 yrs.	n/a	Music
B9554	4	4th	M.A.	Yes	F	20-24 yrs.	45-49 yrs.	Music	Music
E6105	5	5th	M.A.	Yes	F	10-14 yrs.	35-39 yrs.	n/a	Music

(continued)

ID	School Code	Grade Level	Ed. Back-ground	Add. Degree/ Cert.	Gender	YOS	Age	Personal F/A Practice	Fine Arts @ School
C6555	5	5th	M.A.	Yes	F	10-14 yrs.	30-34 yrs.	Visual Arts	Music
L8708	8	5th	M.A.	Yes	F	10-14 yrs.	35-39 yrs.	Music	Music
E4009	9	K	B.A.	Yes	F	10-14 yrs.	40-44 yrs.	Dance	Music
G3310	10	2nd	M.A.	No	F	10-14 yrs.	50-54 yrs.	n/a	Music
N6011	11	3rd	B.S.	No	F	25-29 yrs.	61 yrs.	Music, Visual Arts	Visual Arts
S4011	11	4th	M.A.	Yes	F	10-14 yrs.	35-39 yrs.	n/a	Music
N4511	11	5th	B.S.	No	F	5-9 yrs.	30-34 yrs.	Music, Visual Arts	Music
S1112	12	2nd	Ed.S.	Yes	F	20-24 yrs.	50-54 yrs.	n/a	Music
R1114	14	1st	B.A.	No	F	10-14 yrs.	45-49 yrs.	Music	Music
M5514	14	4th	B.A.	Yes	F	10-14 yrs.	35-39 yrs.	Dance	Music
T5215	15	4th	M.S.	No	F	10-14 yrs.	45-49 yrs.	n/a	Music
K3215	15	1st	M.A.	No	F	25-29 yrs.	60+ yrs.	n/a	n/a

Note. Data collected from the self-reporting instrument *TWASiTRC*.

Frequency statistics were collected and analyzed through SPSS to determine participant demographics. Demographics used in the research study included current teacher grade level, age range, years of service, gender, and educational background. Grade-level frequency results show two (7.7%) kindergarten teachers, five (19.2%) first-grade teachers, six (23.1%) second-grade teachers, two (7.7%) third-grade teachers, five

(19.2%) fourth-grade teachers, and six (23.1%) fifth-grade teachers responded to the survey with the highest percent equal between second- and fifth-grade teachers at 23.2% (6) each. The highest percent of age range was evenly distributed between 45-49 years old at 6 (23.1%) and 50-54 years old at 6 (23.1%). The highest percentage of respondents for years of service was 10-14 years at 9 (34.6%). All participants who met criteria were female. Teacher educational background data reported 11 (42.3%) participants hold an M.A. and 13 (50%) respondents hold no other certifications. Teachers were asked to report if their schools had one or more fine arts teachers (dance, theater, music, visual arts). Survey item eight results report that 23 responses (88.5%) indicate there are music teachers; two (7.7%) reported their school had visual arts, and one (3.8%) reported they had no fine arts specialists. There were no responses for theater or dance specialists.

Quantitative Components

Environment. Research Question 1 asked, “how environmental factors impact fine arts integration in the generalist, elementary teachers’ classroom instruction?” Data collected from the self-reporting TWAS^tTRC survey documented specific quantitative results from items 1, 2, 8 (demographic environment), 10, 11, 13, 15, 17, 18, 20, and 22; which were coded to align with the environment determinate of triadic reciprocal causation theory. Items 10 and 11 asked the teacher to report information that described their classroom environment as structured from information used for teacher observations and items from Learner-Centered Schools principles (McCombs & Whisler, 1997), which were also used for the school system environments. “The physical aspects of your room include room arrangement, seating, bulletin boards and black/white board displays and

physical climate” (Young, 2002, p. 1). Other aspects of the classroom environment that were investigated were student behaviors (classroom management), display of student work, and establishment of an inviting space that allows access to materials, books, and examples of a variety of fine arts that will promote fine arts integration. For the purposes of this study, the environment also included but was not limited to administrative support, classroom management, school system emphasis on fine arts integration, colleague support and recognition, community support, state and local funding for programs and resources, testing, and grade level. Table 3 shows responses that met criteria for inclusion per school in School System L.

Elementary School Response Frequency Data

School Name	Frequency	Percent
School One	6	23.1%
School Two	3	11.5%
School Three	2	7.7%
School Four	2	7.7%
School Five	2	7.7%
School Six	0	0
School Seven	0	0
School Eight	1	3.8%
School Nine	1	3.8%
School Ten	1	3.8%
School Eleven	3	11.5%
School Twelve	1	3.8%
School Thirteen	0	0
School Fourteen	2	7.7%
School Fifteen	2	7.7%
Total	26	

Note. Frequency data for School System L was reported in the form of a questionnaire to SPSS for calculation. School names are generically reported to ensure anonymity of school system and participants. There were generated in a random order after reporting of participants.

The highest number of responses was from School One, 6 (23.1%). Information concerning the research study was sent electronically to a designated system contact. The designee in-turn electronically sent information to each elementary school principal who was asked to forward the information to their faculty. As indicated in Table 3, there were three schools that had no respondents to meet criteria or did not respond. Table 4 displays the frequency of responses meeting criteria per grade level.

Table 4

Grade Level Frequency

Grade Level	Frequency	Percent
Kindergarten	2	7.7%
First Grade	5	19.2%
Second Grade	6	23.1%
Third Grade	2	7.7%
Fourth Grade	5	19.2%
Fifth Grade	6	23.1%

Note. Frequency data for grade level was collected using a self-reporting questionnaire and calculated using SPSS.

As previously stated, second and fifth grade teachers had the highest percentage of respondents who met criteria for inclusion in the research study. Table 5 displays data reported in regard to school environment and having a fine arts teachers in either dance, music, theater, and/or visual arts.

Table 5

Item 8–Does your school have one or more of the following fine arts teachers?

Fine Arts Area	Frequency	Percent
Dance	0	0%
Music	23	88.5%
Theater	0	0%
Visual Arts	2	7.7%
None of the above	1	3.8%

Note. Frequency data were reported using a self-reporting questionnaire.

Item10 asked teachers to indicate which of the following characteristics described their classroom environment. Each descriptor was presented, and teachers were allowed to choose “all that apply” as it described the classroom environment. Table 6 displays the frequency data for each characteristic as it pertains to the research study.

Table 6

Item 10–Classroom Characteristics

Item Stem	Yes	No	N
Student artwork displayed	20 (26.9%)	6 (23.1%)	26
Examples of math, reading, and writing displayed	19 (73.1%)	7 (26.9%)	26
Background music	15 (57.7%)	11 (42.3%)	26
Video clips to demonstrate an art form	11 (42.3%)	15 (57.7%)	26
Art materials available for student use	13 (50.0%)	13 (50.0%)	26
Art centers or stations	4 (15.4%)	22 (84.6%)	26
Famous works of art on the walls	4 (15.4%)	22 (84.6%)	26
Clear Learning Goals – Common Core displayed	13 (50.0%)	13 (50.0%)	26
Clear Learning Goals – Integrated arts activities	3 (11.5%)	23 (88.5%)	26
Books about fine arts	23 (88.5%)	3 (11.5%)	26

Note. Table 6 Environment – Classroom Characteristics data collected from TWAStrc.

According to the data, the most commonly reported classroom environment practice is to display student artwork, 20 (76.9%) teachers. The least common practice in classroom environment characteristics was display of clear learning goals for integrated arts activities and having books about fine arts each at 3 (11.5%). Teachers also reported that 13 (50%) classrooms have art materials for students to use any time and 13 (50%) do not. The highest ranking least common practice was art centers or stations for student use at 22 (84.6%).

Item 11 asked teachers to identify their perceptions of the school system environment as it applies to fine arts integration. The question format was similar to that of the classroom environment with the addition of those concerning administration, financial support, and community involvement.

Table 7

Item 11–School System Characteristics

Item Stem	Yes	No	N
Display student artwork	20 (76.9%)	6 (23.1%)	26
Administrative support of fine arts integration	5 (19.2%)	21 (80.6%)	26
Collaborative discussions of fine arts integration	4 (15.4%)	22 (84.6%)	26
Support of special fine arts programs	9 (34.6%)	17 (65.4%)	26
Professional development of fine arts integration	2 (7.7%)	24 (92.3%)	26
Performance in dance, music, and theater from state and local resources	6 (23.1%)	20 (76.9%)	26
Community involvement in fine arts activities	7 (26.9%)	19 (73.1%)	26
Artist-in-Residence programs	1 (3.8%)	25 (96.2%)	26

Note. Table 7 data were collected from TWASStRC survey.

The teacher work environment is just as important to the teacher as is the classroom environment as it affects teacher behaviors and personal, biological tendencies (Bandura, 1997b). The “environment constraints are considered as antecedents of the adaptation dynamics” (Bandura, 1997b, p. 179). The resulting data indicate that 21 (80.8%) teachers perceive there is no administrative support for fine arts integration in School System L. Teachers, 24 (92.3%), reported there is no support of professional development for fine arts integration in School System L. Data also support teacher perceptions of the school system environment as not supportive of collaborative discussions of fine arts integration, 22 (84.6%); support of special fine arts programs, 17 (65.4%); no support for performances in dance, music, and theater from state and local recourses, 20 (76.9%); no community involvement, 19 (73.1%); and no artist-in-residence programs, 25 (96.2%). However, teachers did report School System L supports displaying student artwork with a 76.9% (20) positive response rate.

Results from survey items 13, 15, 17, 18, 20, and 22 with regard to the teaching environment were summarized through frequency distribution tables using SPSS. Item responses were recorded using a 5-point Likert scale with rankings of strongly disagree, disagree, neither agree nor disagree, agree, and strongly agree.

Item 13, “I feel that I do not have enough time to teach the arts along with the rest of the curriculum” results indicate that 13 (50%) teachers strongly agree and 9 (34.6%) agree they are under time constraints to teach only their core curriculum and have little time to incorporate the arts.

Table 8

Item 13–Frequency Results

Responses	Frequency	N
Strongly Disagree	1 (3.8%)	26
Neither Agree nor Disagree	3 (11.5%)	26
Strongly Agree	22 (84.6%)	26

Note. Data collected from TWASStRC Survey.

Items 15, 18, and 20 investigate teacher perceptions of the classroom environment with regard to student behaviors. Item 15 responses, 21 (81.0%), strongly disagree there were concerns that music, dance, and theater activities are too noisy or disruptive for the classroom. Item 18 deals with the amount of space to be used for movement in the classroom with an equal frequency, 11 (42.3%) teachers strongly disagree and 15 (57.7%) strongly agree with the statement. Additionally, responses to item 20 do not believe students have trouble concentrating on other work after an arts activity, reporting 15 (57.6%) strongly disagree while 3 (11.5%) strongly agree.

Table 9

Item 15, Item 18, and Item 20 Frequency Data

Item	Frequency	N
15. I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.		
Strongly Disagree	21 (81.0%)	26
Neither Agree nor Disagree	2 (7.7%)	26
Strongly Agree	3 (11.5%)	26
18. I do not have enough space to use movement effectively in the classroom.		
Strongly Disagree	11 (43.3%)	26
Neither Agree nor Disagree	2 (7.7%)	26
Strongly Agree	15 (57.7%)	26
20. My students have trouble concentrating on other work after an arts activity.		
Strongly Disagree	15 (57.6%)	26
Neither Agree nor Disagree	8 (30.8%)	26
Strongly Agree	3 (11.5%)	26

Spearman's rho correlation coefficient was used to determine the bidirectional relationships between the triadic reciprocation causation of Bandura's theory using SPSS. For this study Spearman's Rank will use the following: 0-0.2 (no relationship), 0.21-0.44 (weak), 0.45-0.65 (moderate), 0.66-0.85 (strong), and 0.86-1.0 (very strong). Items 15, 18, and 20 were aligned with the environment variable for the survey and are questions from the original version of the TWAS by Oreck (2001). By comparing these questions, the strength of the variable relationship can be determined.

Table 10

Environment Correlations

Environ. Item 1	Environ. Item 2	N	Correlation Coefficient
I 15- I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.	I 18- I do not have enough space to use movement effectively in the classroom	26	.552**
I 15- I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.	I 20-My students have trouble concentrating on other work after an arts activity.	26	.445*
I 18- I do not have enough space to use movement effectively in the classroom.	I 20- My students have trouble concentrating on other work after an arts activity.	26	.524**

Note. Correlation significance was reported using SPSS. Significance was **0.01 or *0.05 level (2-tailed).

These data sets report only significant relationships from the survey data when comparing the environment to the environment, for items 15 to 18, 15 to 20, and 18 to 20. Table 10 displays a statistically significant relationship between (I15) teachers' concern that music, dance, and theater activities are too noisy or disruptive for the classroom, (I18) teachers not having enough space to use movement effectively in the classroom; and (I20) my students have trouble concentrating on other work after an arts activity. A Spearman's rank-order correlation was run to assess the relationships between each pair of items. Items 15 and 18 show preliminary analysis showed the relationship to be monotonic, as assessed by visual inspection of a scatterplot. There was a moderate positive correlation between classroom noise and disruptions and having enough space to use movement activities, $r_s(24)=.552$, $p<.01$. Interestingly, the frequency data for these

two questions show that for question 15, 22 (81.0%) strongly disagree they are not concerned about noise or disruptive behavior in the classroom when music, dance, and theater activities are conducted, while only 3 (11.5%) strongly agree. For item 18, 11 (42.3%) strongly disagree they do not have enough space for movement activities while 15 (57.7%) strongly agree they do not have enough space. Items 15 and 20 show preliminary analysis of a monotonic relationship that was visually inspected through a scatterplot. There was a weak positive correlation between teacher concerns about music, dance, and theater activities being noisy or disruptive for the classroom and students having trouble concentrating on other work after an arts activity, $r_s(24) = .445$, $p < .05$. Frequency data were reported for each of these items showing for item 15, 22 (81.0%) strongly disagree they are concerned about noise and disruption in the classroom during music, dance, and theater activities, and (I20) 15 (57.7%) strongly disagree their students have trouble concentrating on other work after an arts activity. The final data set for items 18 and 20 showed a moderate positive correlation between not having enough space to use movement activities in the classroom and students having trouble concentrating on other work after an arts activity, $r_s(24) = .524$, $p < .01$. Frequency data results showed for item 18 that 15 (57.7%) strongly agree they do not have enough space for movement activities with 11 (42.3%) who strongly disagree there are no special issues. Item 20 frequency data showed 15 (57.7%) strongly disagree there are no issues with student concentration after and arts activity, while three (11.5%) strongly agreed there are concentration issues for students after an arts activity.

Items 17 and 22 of the survey relate to the environment of the school through support of administration in teacher creativity and innovation. Responses to item 17, 15

(57.7%) strongly agree their supervisor encourages teacher creativity. Item 22, 19

(73.1%) strongly agree their school is supportive of innovative teaching approaches.

Table 11 displays frequency data for items 17 and 22.

Table 11

Item 17 and Item 22 Frequency Data

Item	Frequency	N
I-17 My supervisor encourages teacher creativity.		
Strongly Disagree	5 (19.2%)	26
Neither Agree nor Disagree	6 (23.1%)	26
Strongly Agree	15 (57.7%)	26
I- 22 In general, my school is supportive of innovative teaching approaches.		
Strongly Disagree	2 (7.7%)	26
Neither Agree nor Disagree	5 (19.2%)	26
Strongly Agree	19 (73.1%)	26

Spearman's rho correlation coefficient was used to determine the relationship strength between items 17 and 22 as they relate to the teaching environment based on the perception of the respondent to administrative support. The following table displays data from the correlation.

Table 12

Item 17 and Item 22 Correlation Coefficient - Environment/Administrator Support

Environ. Item 1	Environ. Item 2	N	Correlation Coefficient
I 17- My supervisor encourages teacher creativity.	I 22- In general, my school is supportive of innovative teaching approaches.	26	.601**

Note. Data displayed using Spearman's rho correlation coefficient in SPSS. Significance **0.01 (2-tailed).

A preliminary analysis of a monotonic relationship shows a moderate correlation, $r_s(24) = .601$, $p < .01$, for the pairing of item 17 (my supervisor encourages teacher creativity) and item 22 (in general, my school is supportive of innovative teaching approaches).

Summary data reported for the environment variable of Bandura's (1997a) triadic reciprocal causation theory for this research were used in conjunction with data to support or nullify Research Question 1, how do environmental factors impact fine arts integration in the generalist, elementary teachers' classroom instruction.

Environment and Behavior Quantitative

Environment, behaviors, and personal factors are the major determinates of triadic reciprocal causation theory. This structure of determinates does not mean that all are present at the same time, nor does it mean they act with equal strength. The relationship between determinates is bidirectional in nature, meaning they influence each other during different circumstances and activities. In order to answer Research Questions 1-3, relationship strength must be determined when each of the components are compared to each other. Quantitative data were correlated using SPSS testing with Spearman's rank-

order correlation coefficient. Table 13 reports relationship strength between environment and behavior coded questions from the survey. Results show those with significance in relationship strength. Questions coded as environmental (1, 2, 8, 13, 15, 17, 18, 20, and 22) were correlated with questions 12, 16, 19, 21, 23, 24, 25, 26, 27, 28, and 29, which were coded as teacher behaviors. There were no significant relationships correlated using questions one and two with the other questions.

Table 13

Environment and Behavior Correlation Coefficient

Environ. Item	Behavior Item	Correlation Coefficient	N
I 2- What grade level do you teach?	I 25- How often do you lead music activities with your students?	-.577**	26
I 13- I feel that I do not have enough time to teach the arts along with the rest of the curriculum.	I 24- How often do you show a videotape of a dance to your students?	-.425*	26
I 15- I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom	I 19- I feel confident in my ability to facilitate visual arts activities.	-.434*	26
I 15- I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.	I 26- How often do you lead a theater activity with your students?	-.577**	26
I 15- I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.	I 28- How often do you read or watch a tape of a play with your students?	-.522**	26
I 22- In general, my school is supportive of innovative teaching approaches.	I 26- How often do you lead a theater activity with your students?	.491	26

Note. Environmental and Behavior Correlations found in this table use a significance of either **0.01 or *0.05 level (2-tailed) as reported using SPSS.

Spearman's rank-order correlation coefficient was used in SPSS to compare data pertaining to the environment and behaviors of teacher participants. Data for significant correlations were found between grade level taught (item 2) and how often teachers lead

music activities with their students (item 25) and show a slightly above moderate negative relationship $r_s(24) = -.577$, $p < 0.01$. Corresponding frequency percentages for these survey items were 6 (23.1%) respondents taught second grade and 6 (23.1%) respondents taught fifth grade, while 16 (61.6%) never led music activities with their students. Item 13, "I feel that I do not have enough time to teach the arts along with the rest of the curriculum" was correlated with item 24, "how often do you show a videotape of a dance to your students" and shows a statistically significant low to weak negative relationship $r_s(24) = -.425$, $p < 0.05$. The highest percentage of responses to item 13 was 22 (84.6%) strongly agree they feel there is not enough time to teach the arts along with the rest of the curriculum, and the highest frequency of responses for item 24 was 21 (80.0%) never show a videotape of a dance to their students. Survey item 15, "I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom" was correlated with item 26, "How often do you lead a theater activity with your students?" The negative relationship was moderate in strength $r_s(24) = -.577$, $p < 0.01$. Further investigation with comparison of these questions using their frequency data shows that 21 (80.8%) strongly disagree they are concerned with noise and disruptive behavior and 19 (73.0%) reported they never lead theater activities. There was a significant negative moderate correlation between items 15 and 28 $r_s(24) = -.552$, $p < 0.01$. Frequency comparisons for item 15 reported 21 (80.8%) strongly disagree that noisy and disruptive behavior is a concern when using music, dance, and theater activities, but 23 (88.4%) teachers never read or watch a play with their students. The correlation between items 22 and 26 shows moderate statistical significance with $r_s(24) = .491$, $p < 0.05$. When compared to frequency data reported, 19 (75.1%) strongly agree their school

(environment) is supportive of innovative teaching approaches; but 19 (73.0%) responses to item 26 never lead theater activities with their students.

Environment and Personal Factors Quantitative

Personal factors include cognitive activity, teacher education background, years of service, age, confidence, feelings, and personal experiences with the fine arts. “People who credit their successes to personal capabilities and their failures to insufficient effort will undertake difficult tasks and persist in the face of failure” (Bandura, 1997a, p. 123).

Bidirectional relationships between the environmental questions of the survey were correlated with the personal factors questions. Items 12, 14, 16, 19, and 21 are coded specifically to align with personal factors. These items overlap with the items coded for behavior because “feel confident” was used in the question composition.

Table 14

Environment and Personal Factors Correlation Coefficient

Environmental Item	Personal Factors Item	Correlation Coefficient	N
I 2- What grade level do you teach?	I 7- What is your age range?	-.433*	26
I10g- Characteristics of your classroom-CLG for integrated arts activities posted in the room	I 6- What are your current years of service?	.423*	26
I 15- I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.	I 19- I feel confident in my ability to facilitate visual arts activities.	-.434*	26
I 20- My students have trouble concentrating on other work after an arts activity.	I 32d- Observe arts integration- only when my students have participated in a fine arts class with a fine arts teacher.	.393*	25
I 20- My students have trouble concentrating on other work after an arts activity.	I 32f- Observe arts integration – other	-.433*	26
I 22- In general, my school is supportive of innovative teaching approaches.	I 12- I feel confident in my ability to facilitate dance activities.	.564**	26

Note. Environmental and Personal Factor correlations found in this table use a significance of **0.01 or *0.05 level (2-tailed) as reported using SPSS.

Only six significant pairings were reported using environmental and personal factors. Survey items two and seven show a weak negative significance $r_s(24) = -.433$, $p < 0.05$. The highest frequency for grade level is 6 (23.1%) for second grade and 6 (23.1%) for fifth grade each for question two. Survey item seven, age-range the highest frequency 6 (23.1%) for 35 to 39-year olds and 6 (23.1%) 40 to 44-year olds. Item 10

was posed to learn more about how the teacher structures the classroom environment and allowed participants to check all that applied from a list of descriptors. Survey item 10G–Clear Learning Goals posted for integrated arts activities was correlated with item six, what are your current years of service, and showed a weak positive significance of $r_s(24)=.423$, $p<0.05$. Frequency data for question 10G was 23 (88.5%) participants do not post Clear Learning Goals for integrated arts activities, while frequency data responses for item six, current years of service, show the highest was 9 (34.6%) with 10-14 years of service.

Item 15, I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom, was correlated with item 19, I feel confident in my ability to facilitate visual arts activities, and shows a statistically significant weak negative relationship $r_s(24)=-.434$, $p<0.05$. Frequency data for each item 15 reported 21 (80.8%) strongly disagree that music, dance, and theater activities are too noisy or disruptive for the classroom environment with 18 (69.2%) strongly agree they are confident in their ability to facilitate visual arts activities.

Significant correlations were reported with item 20, my students have trouble concentrating on other work after an arts activity and item 32-d and item 32-f. The first correlation of item 20 and 32-d were statistically significant with a weak positive relationship, $r_s(24)=.393$, $p<0.05$. Frequency data showed 15 (57.6%) strongly disagree their students have trouble concentrating on other work after an arts activity, while item 32-d reported four (53.8%) participants have only observed arts integration when their students have participated in a fine arts class with a fine arts teacher. Frequency data results for item 20 and 32-f were repeated at 15 (57.6%) strongly disagree their students

have trouble with concentration after arts activities and six (23.1%) have not observed fine arts integration in another capacity.

Item 22, in general, my school is supportive of innovative teaching approaches, was correlated with item 12, I feel confident in my ability to facilitate dance activities, and shows positive moderate statistical strength of $r_s(24) = .564$, $p < 0.01$. Frequency data for item 22 were strongly agrees their school is supportive of innovative teaching and 12 (46.1%) strongly agree an in their confidence to facilitate dance activities.

Bandura (1997a) believed successful vicarious learning models would motivate individuals to gain information needed to increase their personal factors, but a complex system must be in place to support successful changes. Observing models alone will not enhance the development of personal factors that are connected to behavioral changes.

Environment Qualitative Data

The theoretical foundation of this study was Bandura's (1997a) triadic reciprocal causation determinates of social cognitive theory. Descriptors of the environment for this study include teacher classroom, classroom management, school and school system environment, administrator support, and colleague support. Bandura stated environment takes three forms: "those that are imposed, selected, and created" (Bandura, 1997a, p. 163). The imposed environment is the physical and the socio-structural part of our lives and includes things that are beyond control. How one reacts can be positive, negative, or neutral. The selected environment can be positive or negative and is dependent upon behaviors of people, while the created environment only exists through the social systems people create and enable.

Open-ended items were placed at the end of the survey and precoded as

environment. Questions were vetted prior to the distribution of the survey. Item 31 asked how students responded to an integrated lesson prepared by the teacher. These responses include student participation and classroom management that can affect teacher self-efficacy (personal factors) and whether or not they teach using fine arts integrated activities (behaviors). An inductive approach was used to analyze qualitative data to determine emergent themes as they relate to Research Question 1 and are presented in the following table.

Table 15

Environment Themes – Item 31

Environment Themes	Responses
Student Behaviors	Positively They loved it Complain Have other students do part of it for them Relaxing Needy Receptive Engaged Did not do it
Off Topic	Variety

Note. Data collected using self-reporting survey TWAS/TRC using SurveyMonkey.

Teacher responses were both positive and negative about student response the fine arts integrated lessons.

K6001, “The students loved this lesson and were very engaged.”

A6601, “They loved it!”

H9602, “In the past, my students have always responded very favorably and with a lot of excitement.”

M5514, “They love the arts, sadly there isn’t much time for them because of all the common core expectations.”

B9554, “Widely varied. Most students were receptive, but there would always be one or two who resisted full participation, either because they felt their abilities were lacking or they felt it was a waste of time.”

Survey item 34 was posed to determine teacher perception of school environment in response to their use of fine arts integration in the classroom. According to Bumpers Huffman and Kiefer Hipp (2003), supportive conditions from colleagues and administrators are important to professional learning organizations. Stevenson and Deasy (2005) stated that collegiality is important in school activities. Inductive data analysis was used to determine additional themes as they apply to question 34 and the environment. The following table shows data results.

Table 16

Environment Themes Item 34

Environment Themes	Responses
Colleague/Administrator Support	I have not done so Encouraged Critical Good Supportive No response Question how I have time Appreciated Compliment the work No different Do not care Disappointed
Off Topic	Comes down to test scores

Note. Data collected using a self-reporting instrument TWAStTRC using SurveyMonkey.

The following are examples of teacher responses.

T5215, “They want to know how I find the time.”

C6555, “They are supportive.”

L8708, “Mrs. X encourages alternate teaching styles. She loves the kids to get up and move.”

For the less-than-supported teachers, response examples are as follows:

B9554, “There isn’t usually any different attention brought to it than any other part of my job.”

M6501, “It has to be balanced. Everyone likes it but it comes down to test scores.”

Environment Interview Qualitative Data

In addition to the open-ended responses of the self-reporting survey instrument, participants were asked to participate in an interview or focus-group discussion of the research (Appendix B). Each participant in the survey was contacted to set an interview session time. Only one participant (S1112) agreed to participate in the face-to-face interview, which was recorded and transcribed. Two participants (K6001 and A6601) agreed to the interview but asked for it to be conducted via email. The participants were emailed the items, which were returned to the researcher. Each question was precoded to align with a variable from triadic reciprocal causation theory. The following table is used to report the responses from those items (3, 6, 7, 8, 9, and 10 were coded as environment).

Table 17

Environmental Themes - Interview

Environment Themes – Interview	Responses
Administration support – school	Encouraged Supportive They do not care
Administration support – system	Teachers are not comfortable
Changes to classroom	Materials Enriching programs Space No carpet
Changes to School System L	Satellite arts programs Tracking students using fine arts in the learning process Showcase fine arts Art teachers for elementary schools Having a voice a teacher Professional Development
Planning	With my teammate Collaboratively with other faculty members Alone

Note. Qualitative data collected from interviews with items precoded for triadic reciprocal causation theory variables.

Summary

Research Question 1 asked how environmental factors impact fine arts integration in the generalist, elementary teachers' classroom instruction. Using a self-reporting instrument created in part with the TWAS (Oreck, 2001) items that aligned with the environmental factors of triadic reciprocal causation theory developed by Bandura (1997a) and open-ended response items developed by the researcher that also align with

triadic reciprocal causation theory, along with interviews of three participants, it is acceptable to state that teacher environment alone cannot be used to determine if fine arts integration is used in the classroom; therefore, the null hypothesis must be rejected in support of the need for a bidirectional relationship between environment, behaviors, and personal/affective factors.

Behavior

Research Question 2 asked how behavioral factors on the part of the teacher impact fine arts integration in the generalist elementary classroom. Bandura (1997a) determined behaviors as outcomes of experiences that have either a positive or negative outcome. Individuals have personal standards for their behaviors, which they regulate by their “self-sanctions” (Bandura, 1997a, p. 22). Individuals behave in ways that give them self-satisfaction and will self-censure or avoid behaviors that cause them negative results or feelings of self-dissatisfaction (Bandura, 1997a).

Behavior Quantitative Data

Personal practice of one or more fine arts forms may be a contributing factor in teaching practices. Summary data of survey item nine reports two (7.7%) teachers dance, seven (26.9%) personally practice music, four (15.4%) are involved in visual arts, and 13 (50.0%) respondents do not practice any of the art forms. If asked about participating in any additional art forms, 23 (88.5%) responded to none; one (3.8%) for music; and two (7.7%) for visual arts. It is interesting to note there is no correlation with this population of teachers between the offerings of fine arts at their schools and their personal practice. Spearman’s rho correlation coefficient shows a positive weak relationship between having a fine arts teacher at school (I8) and practicing an art form (I9), $r_s(24) = .213$,

$p > .05$.

Survey items 12, 16, 19, 21, 23, 24, 25, 26, 27, 28, and 29 are aligned with teacher behaviors. Items 12, 16, 19, and 21 were used as behavior and personal variables of triadic reciprocal causation due to the wording of the statement. Behaviors use the verb “facilitate” as an indicator for the behavior coding, and “ability to facilitate” was used for coding of personal factors. This allowed for deeper investigation of Bandura’s theory.

Table 18

Behavior Frequencies

Behavior Item	Frequency	N
I 12-I feel confident in my ability to facilitate dance activities.		
Strongly Disagree	9 (34.6%)	26
Neither Agree nor Disagree	5 (19.2%)	26
Strongly Agree	12 (46.1%)	26
I 16- I feel confident in my ability to facilitate music activities.		
Strongly Disagree	8 (30.8%)	26
Neither Agree nor Disagree	5 (19.2%)	26
Strongly Agree	13 (50.0%)	26
I 19-I feel confident in my ability to facilitate visual arts activities.		
Strongly Disagree	5 (19.2%)	26
Neither Agree nor Disagree	3 (11.5%)	26
Strongly Agree	18 (64.2%)	26
I 21- I feel confident in my ability to facilitate theater activities.		
Strongly Disagree	7 (26.9%)	26
Neither Agree nor Disagree	3 (11.5%)	26
Strongly Agree	16 (61.5%)	26
I 23-How often do you lead a movement activity with your students?		
Never	8 (30.8%)	26
Once a month	5 (19.2%)	26
Daily	14 (50.0%)	26
I 24-How often do you show a videotape of a dance to your students?		
Never	21 (80.8%)	26
Once a month	2 (7.7%)	26
Daily	3 (11.5%)	26
I 25-How often do you lead music activities with your students?		
Never	16 (61.6%)	26
Once a month	2 (7.7%)	26
Daily	8 (30.7%)	26

(continued)

Behavior Item	Frequency	N
I 26- How often do you lead a theater activity with your students?		
Never	19 (73.0%)	26
Once a month	7 (26.9%)	26
Daily	0	26
I 27- How often do you actively listen to a piece of music with your students?		
Never	15 (57.7%)	26
Once a month	5 (19.2%)	26
Daily	6 (23.1%)	26
I 28-How often do you read or watch a tape of a play with your students?		
Never	22 (84.6%)	26
Once a month	4 (15.4%)	26
Daily	0	26
I 29-How often do you study works of art with your students?		
Never	23 (88.5%)	26
Once a month	2 (7.7%)	26
Daily	1 (3.8%)	26

Summary data results for item 12, “I feel confident in my ability to facilitate dance activities,” indicate that 12 (46.1%) strongly agree with the statement, while nine (34.7%) strongly disagree. Similarly, item 16 responses showed 12 (50.0%) strongly agree they feel confident in their ability to facilitate music activities. Comparatively for item 19, 18 (69.2%) strongly agree they feel confident in their ability to facilitate visual arts. Item 21 reported 16 (61.5%) strongly agree they feel confident in their ability to facilitate theater activities.

Data reported for survey items 23, 24, 25, 26, 27, 28, and 29 showed teacher responses to how often they conduct specific activities in the classroom with the highest percentage response. Survey item 23 asked how often they lead a movement activity

with their students, and responses were equal with eight (30.8%) never and 13 (50.0%) daily. Item 24 specifically asked teachers how often they show a videotape of a dance to their students, and 21 (80.8%) never show videotapes of dances. Item 25 asked how often do you lead music activities with students, and 16 (61.6%) responded never, while eight (30.7%) lead music activities daily. Item 26, how often do they lead theater activities with students, reported 19 (73.0%) never. For item 27, how often they actively listen to a piece of music with students, 15 (57.7%) responded never. For item 28, how often do they read or watch a tape of a play with students, 24 (88.4%) responded never. For item 29, how often do they study works of art with students, 23 (88.5%) responded never.

Spearman's rank-order correlation was run to access the relationship between questions coded as being behaviors. The following table reports the correlation coefficient findings for these pairings.

Table 19

Behavior Correlations

Behavior Item 1	Behavior Item 2	N	Correlation Coefficient
I 12- I feel confident in my ability to facilitate dance activities.	I 16- I feel confident in my ability to facilitate music activities.	26	.321
I 12- I feel confident in my ability to facilitate dance activities.	I 19- I feel confident in my ability to facilitate visual arts activities	26	.466*
I 12- I feel confident in my ability to facilitate dance activities.	I 21- I feel confident in my ability to facilitate theater activities.	26	.431*
I 12- I feel confident in my ability to facilitate dance activities.	I 23- How often do you lead a movement activity with your students?	26	.179
I 12- I feel confident in my ability to facilitate dance activities.	I 24- How often to you show a videotape of a dance to your students?	26	.067
I 12- I feel confident in my ability to facilitate dance activities.	I 25- How often do you lead music activities with your students?	26	-.064
I 12- I feel confident in my ability to facilitate dance activities.	I 26- How often do you lead a theater activity with your students?	26	.557**
I 12- I feel confident in my ability to facilitate dance activities.	I 27- How often do you actively listen to a piece of music with your students?	26	.442*
I 12- I feel confident in my ability to facilitate dance activities.	I 28- How often do you read or watch a tape of a ply with your students?	26	.249
I 12- I feel confident in my ability to facilitate dance activities.	I 29- How often do you study works of art with your students?	26	.024
I 16- I feel confident in my ability to facilitate music activities.	I 19- I feel confident in my ability to facilitate visual arts activities.	26	-.047
I 16- I feel confident in my ability to facilitate music activities.	I 21- I feel confident in my ability to facilitate theater activities.	26	-.018
I 16- I feel confident in my ability to facilitate music activities.	I 23- How often do you lead a movement activity with your students?	26	.016
I 16- I feel confident in my ability to facilitate music activities.	I 24- How often do you show a videotape of a dance to your students?	26	.267
I 16- I feel confident in my ability to facilitate music activities.	I 25- How often do you lead music activities with your students?	26	.385

(continued)

Behavior Item 1	Behavior Item 2	N	Correlation Coefficient
I 16- I feel confident in my ability to facilitate music activities.	I 26- How often do you lead a theater activity with your students?	26	-.003
I 16- I feel confident in my ability to facilitate music activities.	I 27- How often do you actively listen to a piece of music with your students?	26	.088
I 16- I feel confident in my ability to facilitate music activities.	I 28- How often do you read or watch a tape of a play with your students?	26	.478*
I 19- I feel confident in my ability to facilitate visual arts activities.	I 21- I feel confident in my ability to facilitate theater activities.	26	.164
I 19- I feel confident in my ability to facilitate visual arts activities.	I 24- How often do you show a videotape of a dance to your students?	26	.272
I 19- I feel confident in my ability to facilitate visual arts activities.	I 25- How often do you lead music activities with your students?	26	.220
I 19- I feel confident in my ability to facilitate visual arts activities.	I 26- How often do you lead a theater activity with your students?	26	.479*
I 19- I feel confident in my ability to facilitate visual arts activities.	I 27- How often do you actively listen to a piece of music with your students?	26	.332
I 19- I feel confident in my ability to facilitate visual arts activities.	I 28- How often do you read or watch a tape of a play with your students?	26	.418*
I 19- I feel confident in my ability to facilitate visual arts activities.	I 29- How often do you study works of art with your students?	26	.132
I 21- I feel confident in my ability to facilitate theater activities.	I 23- How often do you lead a movement activity with your students?	26	-.003
I 21- I feel confident in my ability to facilitate theater activities.	I 24- How often do you show a videotape of a dance to your students?	26	.068
I 21- I feel confident in my ability to facilitate theater activities.	I 25- How often do you lead music activities with your students?	26	-.065
I 21- I feel confident in my ability to facilitate theater activities.	I 26- How often do you lead a theater activity with your students?	26	.594**
I 21- I feel confident in my ability to facilitate theater activities.	I 27- How often do you actively listen to a piece of music with your students?	26	.053
I 21- I feel confident in my ability to facilitate theater activities.	I 28- How often do you read or watch a tape of a play with your students?	26	.414*

(continued)

Behavior Item 1	Behavior Item 2	N	Correlation Coefficient
I 21- I feel confident in my ability to facilitate theater activities.	I 29- How often do you study works of art with your students?	26	-.084
I 23- How often do you lead a movement activity with your students?	I 24- How often do you show a videotape of a dance to your students?	26	.160
I 23- How often do you lead a movement activity with your students?	I 25- How often do you lead music activities with your students?	26	.299
I 23- How often do you lead a movement activity with your students?	I 26- How often do you lead a theater activity with your students?	26	.229
I 23- How often do you lead a movement activity with your students?	I 27- How often do you actively listen to a piece of music with your students?	26	.454*
I 23- How often do you lead a movement activity with your students?	I 28- How often do you read or watch a tape of a play with your students?	26	.074
I 23- How often do you lead a movement activity with your students?	I 29- How often do you study works of art with your students?	26	.337
I 24- How often do you show a videotape of a dance to your students?	I 25- How often do you lead music activities with your students?	26	.355
I 24- How often do you show a videotape of a dance to your students?	I 26- How often do you lead a theater activity with your students?	26	.179
I 24- How often do you show a videotape of a dance to your students?	I 27- How often do you actively listen to a piece of music with your students?	26	.198
I 24- How often do you show a videotape of a dance to your students?	I 28- How often do you read or watch a tape of a play with your students?	26	.186
I 24- How often do you show a videotape of a dance to your students?	I 29- How often do you student works of art with your students?	26	.166
I 25- How often do you lead music activities with your students?	I 26- How often do you lead a theater activity with your students?	26	.208
I 25- How often do you lead music activities with your students?	I 27- How often do you actively listen to a piece of music with your students?	26	.080
I 25- How often do you lead music activities with your students?	I 28- How often do you read or watch a tape of a play with your students?	26	.129
I 25- How often do you lead music activities with your students?	I 29- How often do you study works of art with your students?	26	.334

(continued)

Behavior Item 1	Behavior Item 2	N	Correlation Coefficient
I 26- How often do you lead a theater activity with your students?	I 27- How often do you actively listen to a piece of music with your students?	26	-.019
I 26- How often do you lead a theater activity with your students?	I 28- How often do you read or watch a tape of a play with your students?	26	.645**
I 26- How often do you lead a theater activity with your students?	I 29- How often do you study works of art with your students?	26	.296
I 27- How often do you actively listen to a piece of music with your students?	I 28- How often do you read or watch a tape of a play with your students?	26	-.070
I 27- How often do you actively listen to a piece of music with your students?	I 29- How often do you study works of art with your students?	26	-.030
I 28- How often do you read or watch a tape of a play with your students?	I 29- How often do you study works of art with your students?	26	.541**

Note. Behavior correlations found in this table use a significance of **0.01 or *0.05 level (2-tailed) as reported using SPSS.

The data reported in the previous table shows pairings of items asked using the *TWAStTRC* survey. Each item was rated on a Likert-scale using data input of 1-5. For items 12, 16, 19, and 21, choices for each input were (1) strongly disagree, (2) disagree, (3) neither agree nor disagree, (4) agree, and (5) strongly agree. Survey items 23, 24, 25, 26, 27, 28, and 29 were given input choices of (1) never, (2) rarely, (3) once a month, (4) once a week, and (5) daily. There were few statistically significant positive relationship pairings found, but item pairing of 12 and 19 demonstrate a moderate positive significance with $r_s(24)=.466$, $p<0.05$. Frequency data for each of these items reported, item 12, 12 (46.1%) strongly agree they are confident in their ability to facilitate dance activities and for item 19, 18 (69.2%) strongly agree they are confident in their ability to facilitate visual arts activities. Items 12 and 21 have a weak positive correlation of $r_s(24)=.431$, $p<0.05$. Frequency data reported responses to 12 were 12 (46.1%) strongly

agree they are confident in the ability to facilitate dance activities. Item 21 frequency reports 16 (61.5%) strongly agree they are confident in their ability to facilitate theater activities. The pairing of items 12 and 26 show a moderate positive relationship of $r_s(24)=.557$, $p<0.01$. Frequency data reported for item 12, 13 (50.0%) strongly agree to their confidence in their ability to facilitate dance activities, while item 26 reported 19 (73.0%) never lead theater activities with their students. Significant correlation was reported a weak positive relationship in the pairing for items 12 and 27 with $r_s(24)=.442$, $p<0.05$. Frequency comparisons of these responses indicate 12 (46.1%) strongly agree they are confident in their ability to facilitate dance activities, while 19 (73.0%) never actively listen to a piece of music with their students.

Pairing survey item 19, I feel confident in my ability to facilitate visual arts activities, and item 21, I feel confident in my ability to facilitate theater activities, reported a moderate positive significant correlation of $r_s(24)=.478$, $p<0.05$. Frequency data results for item 19 showed 18 (69.2%) strongly agree in their confidence to facilitate visual arts activities. Frequency data for item 21 reported 16 (61.5%) strongly agree in their confidence ability to facilitate theater activities. When comparing item 19 and item 26, how often do you lead a theater activity with your students, there was a statistically significant moderate positive relationship of $r_s(24)=.479$, $p<0.05$. Frequency data reported for item 19, 18 (69.2%) strongly agree they feel confident in their ability to facilitate visual arts activities. Frequency data for item 26 reported 19 (73.0%) teachers never lead theater activities with their students. There was a statistically significant weak positive relationship between item 19 and item 28, how often do you read or watch a tape of a play with your students; $r_s(24)=.418$, $p<0.05$. Frequency data comparisons report 18

(69.2%) respondents strongly agree in being confident in their ability to facilitate visual arts activities for item 19. Frequency data reported for item 24 (88.4%) never read or watch a tape of a play with their students.

Survey item 21, I feel confident in my ability to facilitate theater activities, when correlated with item 26, how often do you lead a theater activity with your students, reported a moderate positive significance of $r_s(24)=.594$, $p<0.01$. Further comparison of frequency data shows 16 (61.5%) strongly agreed they were confident in their ability to facilitate theater activities, while 19 (73.0%) never lead theater activities with their students. There was also a positive, significant correlation reported between survey item 21 and item 28, how often do you read or watch a tape of a play with your students, with a weak positive significance of $r_s(24)=.414$, $p<0.05$. Frequency data for item 21 was 16 (61.5%) strongly agree they feel confident in the ability to facilitate theater activities. Frequency data for survey item 28 reported 24 (88.4%) teachers never read or watch a tape of a play with students.

Survey item 23, how often do you lead a movement activity with your students, and item 27, how often do you actively listen to a piece of music with your students, showed a moderate positive significance of $r_s(24)=.454$, $p<0.05$. Frequency data comparisons for these two items reported eight (30.8%) teachers rarely lead movement activities and 13 (50.0%) daily; however, item 27 reported 15 (57.7%) teachers never actively listen to a piece of music with students.

Survey item 26, how often do you lead a theater activity with your students, was correlated with item 28, how often do you read or watch a tape of a play with your students, and shows a strong statistically significance of $r_s(24)=.645$, $p<0.01$. Frequency

data for item 26 reported 14 (53.8%) teachers rarely lead theater activities, while 15 (57.7%) teachers never read or watch a tape of a play with their students.

The final behavior correlations that show statistical significance were survey item 28, how often do you read or watch a tape of a play with your students, and item 29, how often do you study works of art with your students, which reported $r_s(24) = .541$, $p < 0.01$. Frequency data showed 15 (57.7%) teachers never read or watch a tape of a play with students (item 29), while 15 (57.7%) never study works of art with their students (item 29).

Behavior and Personal Factors Quantitative Data

Research Question 2 asks how teacher behaviors impact fine arts integration in the generalist, elementary classroom. To determine the bidirectional strength SPSS was used to analyze data using Spearman's rho correlation coefficient. Results pairing the strongest bond are reported in Table 20, beginning with behavior and personal factors. The wording of some questions has created an overlap between behaviors and personal factors with "ability to facilitate" being the behavior verb and "feel" being used as personal factors or affective.

Table 20

Behavior and Personal Themes

Behavior Items	Personal Factor Items	Correlation Coefficient	N
I 19- I feel confident in my ability to facilitate visual arts activities.	I 12- I feel confident in my ability to facilitate dance activities.	.466*	26
I 21- I feel confident in my ability to facilitate theater activities.	I 19- I feel confident in my ability to facilitate visual arts activities.	.478*	26
I 24- How often do you show a videotape of a dance to your students?	I 32- Observe arts integration – only during preservice education training	.433*	26
I 26- How often do you lead a theater activity with your students?	I 12- I feel confident in my ability to facilitate dance activities.	.557**	26
I 26- How often do you lead a theater activity with your students?	I 19- I feel confident in my ability to facilitate visual arts activities.	.479*	26
I 26- How often do you lead a theater activity with your students?	I 21- I feel confident in my ability to facilitate theater activities.	.594**	26
I 27- How often do you actively listen to a piece of music with your students?	I 12- I feel confident in my ability to facilitate dance activities.	.442*	26
I 28- How often do you read or watch a tape of a play with your students?	I 19- I feel confident in my ability to facilitate visual arts activities.	.418*	26
I 28 – How often do you read or watch a tape of a play with your students?	I 21- I feel confident in my ability to facilitate theater activities.	.414*	26

Note. Behavior and Personal Factors correlations found in this table use a significance of **0.01 or *0.05 level (2-tailed) and reported using SPSS.

Only nine pairings between behaviors and personal factors indicated significant relationship strength. Items 19 and 12 show a moderate positive, strength relationship of $r_s(24)=.466$, $p<0.05$. Frequency data for item 19 reported 18 (64.2%) strongly agree in their confidence to facilitate visual arts activities. Frequency for survey item 12 reported 12 (46.1%) strongly agree in their confidence to facilitate dance activities. There was a statistically significant relationship between items 21 and 19 showing a moderate positive strength $r_s(24)=.478$, $p<0.05$. Frequency data for item 21 reported 16 (61.5%) strongly

agree in their confidence in how they feel about facilitating theater activities; and for item 19, 18 (64.2%) strongly agree they feel confident in facilitating visual arts activities. A weak positive relationship strength between questions 24 and 32, $r_s(24)=.433$, $p<0.05$, was reported. Item 24 frequency data reported 21 (80.8%) never show a videotape of a dance to students, while three (11.5%) only observed fine art integration during preservice education training. Items 26 and 12 were paired to show a statistically significant relationship that was moderate positive, $r_s(24)=.557$, $p<0.01$. Frequency data for each of these reported 19 (73.0%) never lead a theater activity, and 12 (46.1%) strongly agree they feel confident in their ability to facilitate dance activities. Items 26 and 19 show a moderate positive strength relationship, $r_s(24)=.479$, $p<0.01$. Item 26 frequency data reported 19 (73.0%) never lead theater activities, and 18 (64.2%) strongly agree in their confidence to facilitate visual arts activities. Survey items 26 and 21 were paired using Spearman's rank-order correlation and show a moderate positive relationship strength, $r_s(24)=.594$, $p<0.01$. Frequency data results from item 26 reported 19 (73.0%) respondents never lead theater activities with their students, and item 21 reported 16 (61.5%) respondents strongly agree they feel confident in their ability to facilitate theater activities. Correlations between items 27 and 12 show a statistically significant relationship of weak positive strength, $r_s(24)=.442$, $p<0.05$. Frequency data indicates 15 (57.7%) respondents never actively listen to music with their students as reported for item 27, while 12 (46.1%) strongly agree they feel confident in their ability to facilitate dance activities. Correlation between items 28 and 19 show a weak positive strength relationship, $r_s(24)=.418$, $p<0.05$. Frequency data for item 28 reported 22 (84.6%) respondents never read or watch a tape of a play with their students, and 18

(64.2%) strongly agree they feel confident in their ability to facilitate visual arts activities. Items 28 and 21 were analyzed using Spearman's rank-order correlation to access the relationship with results of a weak positive strength relationship, $r_s(24)=.414$, $p<0.05$. Frequency data reported 22 (84.6%) never read or watch a tape of a play with their students, and 16 (61.5%) strongly agree they feel confident in the ability to facilitate theater activities.

Table 21

Behavior and Environmental Correlation Coefficient

Behavior Item	Environment Item	Correlation Coefficient	N
I 19- I feel confident in my ability to facilitate visual arts activities.	I 15- I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom	-.434*	26
I 24- How often do you show a videotape of a dance to your students?	I 13- I feel that I do not have enough time to teach the arts along with the rest of the curriculum.	-.425*	26
I 25- How often do you lead music activities with your students?	I 2- What grade level do you teach?	-.577**	26
I 26- How often do you lead music activities with your students?	I 15- I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.	-.577**	26
I 26- How often do you lead a theater activity with your students?	I 22- In general, my school is supportive of innovative teaching approaches.	.491*	26
I 28- How often do you read or watch a tape of a play with your students?	I 15- I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.	-.522**	26

Note. Behavior and Environmental correlations found in this table use a significance of **0.01 or *0.05 level (2-tailed) using SPSS.

Spearman's rank-order correlation coefficient was reported using SPSS to determine relationship strength between pairing behavioral and environmental questions from the survey distributed to teachers in School System L. The most significant pairing

results are reported in Table 21 above. The strongest pairings are items 25 and 2 with a moderate negative correlation coefficient of $r_s(24) = -.577$, $p < 0.01$ and items 26 and 15 reporting the same correlation coefficient. Frequency data for item 25 reported 16 (61.6%) never lead music activities with their students, with six (23.1%) respondents who teach second grade and six (23.1%) who teach fifth grade.

Behavior Qualitative Data

Research Question 2, how do teacher behaviors impact fine arts integration in the generalist, elementary classroom, is a determinate of triadic reciprocal causation theory. Behaviors determine outcomes of experiences and can be positive or negative. For the purpose of this research study, behaviors include planning, teaching, or facilitating fine arts integrated lessons or units. “Human behavior is partly regulated by the social reactions it evokes” (Bandura, 1997a, p. 22) which can be interpreted as external rewards and punishments. Individuals will behave based on their personal standards unless forced to adopt those of others (Bandura, 1997a). Behaviors create a sense of pride if the outcome results are those expected or positive and increase a person’s feelings of self-worth (self-efficacy or personal factors) or can decrease self-worth and create a feeling of self-devaluation; thus, the determinates of behavior and personal factors have created a bidirectional relationship. Item 30 asked participants what their expected outcomes were when they implemented a fine arts integrated lesson or unit. Behaviors are determined by outcome experiences. Teacher expectations of a particular outcome will depend on how well they are able to perform in a situation.

Table 22

Behavior Themes – Item 30

Behavior Themes	Responses
Implemented expectations	Movement Discussion, draw a picture of it, write about it Gain confidence Collaboration Be creative Reiterate a concept Self-confidence builder Appreciation of the art Complete the activity Look good Create meaning Connections
Off Topic	I haven't done this

Note. Behavior themes collected from responses to open-ended item 30 of the TWAStTRC using SurveyMonkey.

The following are expanded responses from teacher participants.

M6501, “Mostly to reiterate a concept visually. I have also used it to for those that need to distress or shine in a way they usually can’t. I use mostly art and sometimes use it to teach working through frustration.”

M5514, “To let their creativity guide them.”

B9554, “For the students to have an appreciation of the art being presented.”

T1002, “I have not done this.”

F2101, “That they complete the activity and that it looked good, meaning they didn’t just scribble but took care in completing the project.”

Behavior Interview Qualitative Data

In addition to open-ended survey items, interviews were conducted with three participants from the original survey. Each participant was contacted via email and asked

to meet for an interview or focus-group session. Only one participant attended the scheduled session, while only two of the participants from the original survey agreed to an interview using email for communication. The participant (S1112) who spoke face-to-face with the researcher was recorded and the interview was transcribed. The two participants (K6001 and A6601) who agreed to the email interview were sent the questions, and they were returned completed. The table below displays the themes from item 1 of the interview which asked, “What art form do you use most often with your students? (music, dance, theater, visual arts).”

Table 23

Behavior Themes–Interview

Behavior Themes–Interview	Responses
Art form used most with students	Music Visual Arts

Summary

Research Question 2 asked how teacher behaviors determine the use of fine arts integration. Using quantitative and qualitative data sources, it is acceptable to state that teacher behaviors alone cannot be used to determine if fine arts integration is used in the classroom; therefore, the null hypothesis must be rejected in support of the need for a bidirectional relationship between behaviors, environment, and/or personal/affective factors.

Personal Factors

Research Question 3 asks how teachers’ personal factors impact arts integration in

the generalist, elementary classroom. “Evidence indicates that teachers’ beliefs in their instructional efficacy partly determine how they structure academic activities in their classrooms and shape students’ evaluations of their intellectual capabilities” (Bandura, 1997a, p. 240). Moreover, triadic reciprocal causation views personal factors to include cognitive, affective, and biological events that affect and are affected by behaviors and the environment through a bidirectional relationship.

Table 24

Personal Factors – Frequency

Personal Factor Item	Frequency	N
I 12- I feel confident in my ability to facilitate dance activities.		
Strongly Disagree	9 (34.6%)	26
Neither Agree nor Disagree	5 (19.2%)	26
Strongly Agree	12 (46.1%)	26
I 14- I consider myself an artist.		
Strongly Disagree	14 (54.0%)	26
Neither Agree nor Disagree	5 (19.2%)	26
Strongly Agree	7 (26.9%)	26
I 16- I feel confident in my ability to facilitate music activities.		
Strongly Agree	8 (30.8)	26
Neither Agree nor Disagree	5 (19.2%)	26
Strongly Agree	13 (50.0%)	26
I 19- I feel confident in my ability to facilitate visual arts activities.		
Strongly Disagree	5 (19.2%)	26
Neither Agree nor Disagree	3 (11.5%)	26
Strongly Agree	18 (69.2%)	26
I 21- I feel confident in my ability to facilitate theater activities.		
Strongly Disagree	7 (26.9%)	26
Neither Agree nor Disagree	3 (11.5%)	26
Strongly Agree	16 (61.5%)	26

Summary data from the survey questionnaire includes responses from item 14, “I

consider myself an artist,” and items 16, 19, and 21 that include the “ability to facilitate” as part of the question stem. Open response items (30, 31, 33, 34, 35, and 36) were included in the survey questionnaire to allow participants the opportunity to explain in their own words their feelings and beliefs. Additionally, item 32 asks teachers, “In what context, if any; have you ever observed other teachers using fine arts integration in their teaching practices?” Responses are reported in Table 27 to show vicarious learning opportunities for participants.

Responses to item 14 with the highest percentage were teachers 14 (53.8%) strongly disagree with the statement, “I consider myself and artist.” Item 32 responses include never, only during my preservice training, only during my beginning teacher years (1-4), only at a workshop or professional development, only when my student have fine arts classes, and other. The highest responses were “only when my students have fine arts classes” 10 (38.5%) and four (15.4%) other. Participants were given an opportunity to explain their choices with an open-ended response text box labeled “other observation opportunities” to collect more data. The highest percent was none at 16 (61.5%); workshop or professional development, three (11.5%); students having fine arts classes, three (11.5%); and in other subject areas, 4 (15.4%). There was no indication of what “other subject” areas teachers had observed.

By using open-response items, in-depth information can be gathered from participants to help clarify facts. A coded frequency matrix was used to tabulate these items. These were aligned with the variables of triadic reciprocal causation so as to keep a clear view of the research without adding bias to responses. Item 30 asked, “When you have implemented a fine arts integration lesson/unit plan, what were your expectations

for the students?”

Table 25

Survey Item 30 Frequency

Responses to Item 30	Frequency
Connections to the core subject	9
Creativity	6
Other	2
Fun	1
Movement	1
Product	1
Success	1
Collaboration	1

Note. Item 30 was open-ended; therefore, all responses of participants (n=26) were counted for categorical data.

As indicated with responses to item 30, there were nine responses from participants (n=26) who reported fine arts integration activities were planned with making connections between the core subject area and a fine arts form. Teachers also stated they planned their activities around student creativity (six responses), while five teachers had students participate in activities for the sake of creating art. Interestingly, there were three responses from participants who do not plan fine arts integrated activities.

Teacher H9602 stated,

I haven’t. I usually integrate art activities with my core subjects; however, this year, our administrator considered it a waste of valuable instructional time. I haven’t, therefore been able to sing, dance, or do creative art activities this year as I have in the past.

Not only does this response document the inferred sadness of this teacher but

demonstrates an example of the bidirectional relationship between the need for a supportive environment in the school for both teachers and students and the personal beliefs of worth and self-efficacy of the teacher; i.e., “a waste of valuable instructional time.”

When teachers were asked in survey item 31, how students responded to their fine arts integrated activities, 11 responses report that students “love it,” while one response indicated they were not allowed to teach fine arts integrated activities, and three responses show students complained about the activity and one stated students lacked confidence in their abilities. Again, there were responses of “not allowed to do these activities” and “I do not do these activities.”

Table 26

Survey Item 31 Frequency

Responses to Item 31	Frequency
They love it	11
Enjoyed it	5
Variety of responses	2
Complaints	2
Positive	2
Engaged	1
Relaxing	1
Lack of confidence	1
Not allowed to do these activities	1
I do not do these activities	1
n/a	1

Note. Item 31 was open-ended; therefore, all responses of participants (n=26) were counted for categorical data.

Teacher P6301 stated,

Sometimes they would ask a neighbor to draw it or do a part of it for them. Some

would complain that they couldn't or didn't know how to draw a circle, or how to cut something, etc. They lack confidence in doing something that is not a patterned assembly project.

Student responses to arts integrated activities not only impact the personal self-efficacy of the teacher, who may believe after this session they have not met the goals they set out to meet, but also it impacts the environment of the classroom through negative student behaviors or classroom management situations. Where P6301 indicated a negative response, teacher R1114 stated, "They especially enjoy singing and dancing."

Survey item 32 asked participants to inform the research as to whether or not they had observed another teacher using fine arts integration in the classroom and in what context.

Table 27

Survey Item 32 Frequency

Item	Frequency	N
I 32-In what context, if any; have you ever observed other teachers using fine arts integration in their teaching practices?		
Never	6 (23.1%)	26
Only during my preservice education training	3 (11.5%)	26
Only during my beginning teacher years (1-4)	1 (3.8%)	26
Only at a workshop or professional development	2 (7.7%)	26
Only when my students have fine arts classes	10 (38.5%)	26
Other	4 (15.4%)	26
I 32 – other observation opportunities		
None	16 (61.5%)	26
Workshop or professional development	3 (11.5%)	26
Students having fine arts classes	3 (11.5%)	26
In another subject area	4 (15.4%)	26

Note. Item 32 collected ordinal data which were organized into a frequency distribution matrix using SPSS. Data collected for "other" are reported separately.

As reported in Table 27, 14 (53.8%) responses show participants have only observed fine arts integration when a fine arts teacher was instructing their students. Teachers were able to check “all that applied” to them specifically for this item; therefore, the total responses are higher than the participant number. It is also interesting to note that only three (11.5%) indicate preservice teaching experiences and six (23.1%) have never observed another teacher using integration in the classroom.

Survey item 33 asked, “how do you feel when planning a fine arts integrated lesson?” This was an open-ended response item. Table 28 displays the frequency for this item.

Table 28

Survey Item 33 Frequency

Responses to Item 33	Frequency
Excited	5
I enjoy it	4
Creative	2
Inadequate	2
Cannot let anyone know	2
Like planning anything else	2
I do not do these activities	2
Great	1
Nervous	1
Not confident	1
OK	1
Unsure	1
Intimidated	1

Note. Item 33 was open-response; therefore, all responses were coded for participants (n=26).

Teacher G3310 stated, “Intimidated and unsure because I am not refined in that area myself”; while teacher F2101 stated, “Nervous at times that the activity would be a waste of instructional time.” Teacher S1112 had the most shocking response: “I feel as though I can’t let anyone know that I’m teaching those lessons. However, I know that the children will enjoy learning about and creating.” There were positive statements about planning for fine arts integration: H4801, “I get excited because some children who are not academic show their true colors through the arts” and R1114, “I enjoy music and utilize songs to teach or support various academic subjects.”

Survey item 34 asked participants how other teachers and administrators in their schools make them feel when they implement a fine arts integrated lesson or unit into their core curriculum. Table 29 displays the results of I34 and how teachers feel when

implementing integrated arts lessons or units.

Table 29

Survey Item 34 Frequency

Responses to Item 34	Frequency
Supportive	6
I do not do these activities	4
They do not care	3
Encouraged	2
Criticized	2
Not allowed to do these activities	2
Appreciated	2
No time and it is not practical	2
Test scores are more important	1
Disappointed they did not acknowledge	1
Good	1
Just part of my job	1

Note. Item 34 is an open-ended response; therefore, all responses were counted from participants (n=26).

While six teachers responded they felt supported by other faculty members and administration, teacher R6301 commented,

Disappointed because rarely does anyone comment on it. Often, teammates do not want to do it or want everyone's to look alike. Once I was told to give explicit steps for children on how to cut the paper and what color to use to make a turkey feather for some paper turkeys we were making for Thanksgiving. I want the children to use whatever color they wanted and cut it how they thought it should look. I didn't want them to all look the same.

There were also other elaborations to the question that were positive and negative.

Teacher F2101 stated, "They don't really make me feel one way or the other. They compliment our work when we are finished"; and G2803 stated, "They appreciate the

opportunities kids have to express themselves creatively.”

Bandura (1997a) stated that personal efficacy must be driven by mastery of skills that are developed over time. Self-motivation to attain positive self-efficacy requires hours of work and sacrifices of time to ensure continued success. Item 35 asked respondents what motivators they have or would need in order to teach using fine arts integration in their classrooms. Table 30 displays frequency of comments.

Table 30

Survey Item 35 Frequency

Responses to Item 35	Frequency
Children’s interests	6
Administration support	6
Resources, workshops, materials	5
Experiences in learning	3
Time, flexibility in schedule	3
Co-teacher (collaboration, someone with arts experiences)	2
I like to integrate	1
Only if mandated and tested	1
Benefits	1
Less stress on testing	1

Note. Item 35 is an open-ended response; therefore ,all responses were counted from participants (n=26).

As shown in Table 30, 12 participants responded they believe children’s interests and administrative support would motivate them to use fine arts integration. Teacher H4801 stated, “A resource of lesson helping tie the arts and common core together”; and teacher K6001 stated, “I love fine arts and I feel that it helps to engage student learning so I feel that I am motivated to teach fine arts, but because I am in a testing grade I feel the pressure to integrate these lessons in core subject areas.” S112 stated, “educating children about the world outside of a test and computer” were motivators.

The following table displays data from the final survey question as it related to additional information from participants. Seventeen responded “no.”

Table 31

Survey Item 36 Frequency

Responses to Item 36	Frequency
No	17
Need fine arts teachers	4
Need time in my day	4
Need emphasis on the arts (theater club, school plays)	3
Funding	2
Not allowed to do these activities	2
Less pressure for test scores	1
Administration	1

Note. Item 36 is an open-ended response; therefore, all responses from participants (n=26) were counted.

In addition to the short responses in Table 31, teachers elaborated in the comment area. Teacher T1002 states, “there is not enough time to add anything else to my day”; and teacher M5514 stated, “Need funding in the school system. We did have an art teacher this year three times, which was nice. We need art more than three times though.”

Others believe there needs to be support from administrators; and teacher H4801 stated, “I would love to see a greater emphasis on the arts, but with all the pressure on teachers to get kids to pass Reading and Math tests, it is sadly often overlooked.”

Personal Factors and Behavior Quantitative Data

Research Question 3 asked “how does teachers’ personal factors impact arts integration in the generalist, elementary classroom.” Pairing of questions from the survey coded as personal factors with those coded as environmental and then those coded as

behavioral were correlated using Spearman's rho in SPSS to determine the strength of relationships. Relationships with significant results are reported in the table below.

Table 32

Personal Factors and Behavior Correlations

Personal Factor Items	Behavior Items	Correlation Coefficient	N
I 12- I feel confident in my ability to facilitate dance activities.	I 19- I feel confident in my ability to facilitate visual arts activities	.466*	26
I 12- I feel confident in my ability to facilitate dance activities	I 21- I feel confident in my ability to facilitate theater activities.	.431*	26
I 12- I feel confident in my ability to facilitate dance activities	I 26- How often do you lead a theater activity with your students?	.557*	26
I 12- I feel confident in my ability to facilitate dance activities	I 27- How often do you actively listen to a piece of music with your students?	.442*	26
I 19- I feel confident in my ability to facilitate visual arts activities.	I 21- I feel confident in my ability to facilitate theater activities.	.478*	26
I 19- I feel confident in my ability to facilitate visual arts activities	I 26- How often do you lead a theater activity with your students?	.479*	26
I 19- I feel confident in my ability to facilitate visual arts activities	I 28- How often do you read or watch a tape of a play with your students?	.418*	26
I 21- I feel confident in my ability to facilitate theater activities.	I 26- How often do you lead a theater activity with your students?	.594**	26
I 21- I feel confident in my ability to facilitate theater activities.	I 28- How often do you read or watch a tape of a play with your students?	.433*	26
I 32- Observe arts integration context – only during preservice education training.	I 24- How often do you show a videotape of a dance to your students?	.433*	26

Note. Personal factors and behavioral correlations found in this table use a significance of **0.01 or *0.05 level (2-tailed) as reported using SPSS.

Spearman's rho correlation coefficient did not report significant relationships between demographic (personal factors) data (current school, grade level, education background, years of service, or age range) when compared to behavior-coded items.

Items 12 and 19 reported a moderate positive correlation coefficient of $r_s(24)=.466$, $p<0.05$. Frequency data for item 12 reported 12 (46.1%) strongly agree in their ability to facilitate dance activities, while for item 19, 18 (69.2%) strongly agree in their ability to facilitate visual arts activities. Items 12 and 21 were significantly correlated and data reported $r_s(24)=.431$, $p<0.05$ with moderate positive relationship strength. Frequency data for item 12 reported 12 (46.1%) strongly agree they feel confident in their ability to facilitate dance activities, while item 21 reported 16 (61.5%) strongly agree they feel confident in their ability to facilitate theater activities. Items 12 and 26 were correlated using Spearman's rank-order correlation coefficient with a moderate positive relationship of $r_s(24)=.557$, $p<0.05$. Frequency data for item 12 reported 12 (46.1%) strongly agree they are confident in their ability to facilitate dance activities. Survey item 26 reported 19 (73.9%) never lead a theater activity with their students. Survey item 12 was paired with item 27 showing a weak positive strength relationship of $r_s(24)=.442$, $p<0.05$. Frequency data results reported that for item 12, 12 (46.1%) strongly agree they feel confident in their ability to facilitate a dance activity, while item 27 reported 15 (57.7%) never actively listen to a piece of music with their students. Survey items 19 and 21 have moderate positive strength relationship, $r_s(24)=.478$, $p<0.05$. Frequency data for item 19 reported 18 (64.2%) strongly agree they feel confident in their ability to facilitate visual arts activities and survey item 21 reported 16 (61.5%) strongly agree and they feel confident in their ability to facilitate theater activities. Items 19 and 26 demonstrate a moderate positive strength relationship, $r_s(24)=.479$, $p<0.05$. Frequency data reported for item 19 showed 18 (64.2%) strongly agree in their confidence ability to facilitate visual arts. Frequency data for item 26 reported 19 (73.0%) never lead theater activities with

their students. The pairing on survey items 19 and 28 show a weak positive relationship strength, $r_s(24)=.418$, $p<0.05$. Survey item 19 frequency data reported 18 (64.2%) strongly agree in their confidence to facilitate visual arts activities. Frequency data for item 28 reported 22 (84.6%) never read or watch a tape of a play with their students.

Table 33

Personal Factors and Environment Correlations

Personal Factor Items	Environment Items	Correlation Coefficient	N
I 6- What are your current years of service?	I 10g- Characteristics of your classroom – CLG for integrated arts activities posted in the room	.423*	26
I 12- I feel confident in my ability to facilitate dance activities.	I 22- In general, my school is supportive of innovative teaching approaches.	.564**	26
I 19- I feel confident in my ability to facilitate visual arts activities.	I 15- I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.	-.434*	26
I 32d- Observe arts integration context – only when my students have participated in a fine arts class with a fine arts teacher	I 20- My students have trouble concentrating on other work after an arts activity.	.393*	26
I 32f- Observe arts integration context – other	I 20- My students have trouble concentrating on other work after an arts activity.	-.433*	26

Note. Personal Factor and Environment correlations found in this table use significance of **0.01 or *0.05 level (2-tailed) as reported using SPSS.

A Spearman's rank-order correlation was run to access the relationships between personal factors and environmental coded items from the survey. There was a statistically significant relationship between item 6, what are you current years of service,

and item 10-g, characteristics of your classroom, clear learning goals for integrated arts activities posted in the room. Preliminary analysis showed the relationship to be monotonic as assessed by visual inspection of a scatterplot. There was weak positive relationship strength of $r_s(24)=.423$, $p<0.05$. Frequency data for survey item 6 reported the highest six (23.1%) participants have 20-24 years of service; and for item 10-g, 23 (88.5%) respondents do not post Clear Learning Goals for integrated arts activities in the classroom.

Correlations between items 12 and 22 show a moderate positive relationship, $r_s(24)=.564$, $p=0.01$. Frequency data for each item reported 12 (46.1%) strongly agree they feel confident in their ability to facilitate dance activities, while 19 (73.1%) strongly agree that in general, their schools are supportive of innovative teaching approaches. Items 19 and 15 were paired for correlation and showed a weak positive relationship, $r_s(24)=-.434$, $p<0.05$. Frequency data for item 19 reported 18 (69.2%) strongly agree they feel confident in their ability to facilitate visual arts activities. Survey item 15 reported frequencies of 21 (81.0%) strongly disagree they are concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.

There was also a low, positive relationship between item 32-d, observe arts integration context, only when my students have participated in a fine arts class with a fine arts teacher and item 20, my students have trouble concentrating on other work after an arts activity, reporting a weak positive relationship correlation coefficient, $r_s(24)=.393$, $p<0.05$. Frequency data show for item 32-d, 10 (38.5%) teachers responded yes to having only observed fine arts integration when their students have participated in a fine arts class with a fine arts teacher. Item 20 frequency data shows 15 (57.6%) strongly

disagree students have trouble concentrating on other work after an arts activity.

Personal Factor Qualitative Data

Research Question 3, how do teachers' personal factors impact arts integration in the generalist, elementary classroom, includes gender (all respondents were female), age, years of service, education background, motivation (internal and external), and feelings concerning fine arts integration. Open-ended survey questions that were vetted and coded as personal/affective allow for a deeper understanding of the individual teacher and how they feel. Cognitive abilities (personal factors) control thoughts, which can affect courses of action (behaviors). If cognition is low, self-efficacy can be low, which in turn causes undesired feelings.

Qualitative data for Research Question 3 gathered from the self-reporting questionnaire includes items 33 and 35. Item 33 asked participants how they feel when planning a fine arts integrated lesson.

Table 34

Personal Factor Themes Survey Item 33

Personal Factor Themes	Responses
Feelings when planning fine arts integrated lessons	Creative Excited Good Not Applicable No Response Like planning anything else Nervous Great I enjoy it Intimidated Inadequate Unsure I feel that the focus must be on core subject
Off Topic	I enjoy music and utilize songs to teach or support various academic subjects

Note. Personal Factor themes were collected from open-response item 33 using a self-reporting instrument *TWASiTRC* using SurveyMonkey.

Below are response examples from teacher participants.

G3310, “Intimidated and unsure because I am not refined in that area myself.”

G2803, “Excited.”

K6001, “I feel that the focus must be on a core subject in order to justify the time spend teaching fine arts.

F2101, “Nervous at times that the activity would be a waste of instructional time.”

N6011, “Inadequate.”

Survey item 35 asked participants what motivates or would motivate them to teach using fine arts integration in their classrooms. Motivation and self-efficacy influence activities and how we acquire information and skills (Bandura, 1997a). The

table below shows themes that participants reported that would motivate them in using fine arts integration.

Table 35

Survey Item 35 Themes of Motivation

Motivation Themes	Responses
Internal	Love of the arts Love seeing excited children Not sure Learning Less stress
External	Flexibility in daily schedules Profession Development Integration into lesson plans Benefits Administrator support Mandated or tested subject area
Off Topic	

Note. Motivation themes from item 35 were reported using a self-reporting instrument *TWAS/TRC* using SurveyMonkey.

Statements below are the elaborated comment examples from teacher participants.

E4009, “Children’s interests.”

R1114, “Having more flexibility in daily schedules.”

T1002, “If it were mandated or became a tested subject.”

N4511, “Less stress on testing.”

L8708, “I enjoyed the Hobey Ford workshop. I would like to see different types of integration.”

F2101, “Knowing that it was ok to do and we weren’t wasting time.”

H9601, “Support of the integration by my administrator. I don’t want to be observed the next day because they thought I was “goofing off” as was the case this year when my children did dioramas of fairytale character and setting.

Personal Factor Interview Qualitative Data

In addition to open-ended questions on the survey, interviews were conducted with teachers. In the beginning, a focus group was to be developed and participants were to engage in discussion of each question. Contacts were made and a central location was obtained for the focus group to meet. Only one participant (S1112) attended the meeting and continued with an interview situation. The interview was recorded and transcribed verbatim. Further attempts were made to conduct the focus-group discussions. Emails were sent to all participants with responses from K6001 and A6601 who agreed to complete the questions via email. Each participant (K6001 and A6601) returned the interview via email so responses could be included in the research study. The interview instrument contained 11 items each vetted prior to distribution and were written based on data reported from the survey. Each item was precoded as a determinate for Bandura's (1997a) triadic reciprocal causation theory with items 2, 4, and 5 coded for personal factors. The table below reports the data based on the coded themes of triadic reciprocal causation theory.

Table 36

Personal Factor Interview Themes

Personal Factor Themes – Interview	Responses
Comfort using art forms	Not familiar with some of the ones I do not use Just need time Not a dancer or singer
Feel about self when using fine arts integration	Successful Guilty Good
Off Topic	

Note. Personal Themes data were collected using an interview.

Summary

In this study, the variables of environment, behaviors, and personal/affective as the foundation for Bandura's (1997a) triadic reciprocal causation, were investigated in School System L looking only at generalist, elementary classroom teachers and their use of fine arts integration. School System L only offers music classes at the elementary level with a certified music teacher. Research Question 1 was posed to determine how the environment (classroom [time, space, resources, student behaviors], school, school system, community) affected whether or not teachers integrated fine arts into their classroom teaching strategies.

Research Question 3 asked how personal factors determine the use of fine arts integration in the classroom. By using quantitative and qualitative data sources, it is acceptable to state that personal factors alone cannot be used to determine if fine arts integration is used in the classroom; therefore, the null hypothesis must be rejected in support of the need for a bidirectional relationship between personal factors, environment, and behaviors.

The results of the mixed-methods research design lends itself to a gathering of a variety of data results to determine how and why teachers use or do not use fine arts integration in the classroom setting. Chapter 5 interprets the findings of the data through confirmation or disconfirmation and how the data relate to the literature in Chapter 2. There is also a discussion of limitations and delimitations to the overall study and recommendations for future research studies.

Chapter 5: Conclusions

The purpose of this research study was to investigate how the factors of Bandura's (1997a) triadic reciprocal causation affect teacher use of fine arts integration in the generalist, elementary classroom. Furthermore, the study asked whether the factors of environment, behavior, and personal factors contribute to the use of fine arts integration individually or whether they work together in a bidirectional relationship as prescribed by Bandura. The study was developed from personal observations from years as a visual arts educator having worked at the elementary level and as an adjunct professor teaching fine arts integration to preservice educators. Though there are many books and papers written on the subject, having firsthand experiences with classroom teachers led the researcher to want to examine classroom practices more thoroughly.

This study was conducted in a North Carolina school system (School System L) that only offers elementary music education. School System L employs no dance, theater, nor visual arts educators. At the time of data collection, there was a visual arts teacher in the school system; but by the time of the study's publication, that position had been eliminated. Data were collected using the self-reporting instrument TWAS, created by Oreck (2001), with additional open-ended questions vetted by experts in the fields of education and psychology along with individual interviews conducted with three of the participants in the study. Survey and interview items were precoded for each of the triadic reciprocal causation determinates of environment, behavior, and personal factors to answer each of the research questions: (1) How do environmental factors impact fine arts integration in the generalist, elementary teachers' classroom instruction; (2) How do teach behaviors impact fine arts integration in the generalist, elementary classroom; and

(3) How do teachers' personal factors impact arts integration in the generalist, elementary classroom? Each item corresponds with an overarching theme (environment, behaviors, personal factors) and was analyzed using SPSS to determine frequency of answers from respondents, then paired (environment-behavior, environment-personal factors, behavior-environment, behavior-personal factors, personal factors-environment, and personal factors-behavior) using Spearman's rho correlation coefficient through SPSS to determine significant relationship strength for each pair. The survey version used for this research contained a total of 36 items. The first nine items of the survey asked respondents about demographic information which included elementary school placement, grade level taught, educational background with additional certifications, gender, current years of service, age range, if the school had one of the fine arts taught by a fine arts educator, and if the participant currently practiced one of the fine arts forms. Items 10 and 11 asked the respondent to choose from a list of descriptors for their classroom and the school/school system. Items 12 through 29 are from the original TWAS survey by Oreck. Participant answers are rated on a 5-point Likert-type scale. Open-ended items 30 through 35 are aligned with the determinates of triadic reciprocal causation; and item 36 asked if there was additional information they would like to share pertaining to fine arts integration in the classroom, school, or school system.

Three interviews were conducted and coded for themes of frequency which included subcategories of student behaviors (reaction), colleague support, administration (school) support, administration (system) support, classroom environment (size, time, materials, resources), planning time for the environment, implemented expectations, using fine arts integration, using a fine art form for behaviors, self-efficacy, motivation,

prior knowledge, and comfort for personal factors.

Interpretation of Findings

Research Question 1 was posed to determine if the environment of the generalist, elementary classroom teacher determined their use of fine arts integration practices.

Perceptions were obtained by using Bandura's (1997a) triadic reciprocal causation theory to align Oreck's (2001) TWAS along with open-ended questions and personal interviews, teachers' classroom environments, school and school system environments. There were a total of eight items from the survey that directly investigated the environment.

Spearman's rho correlation coefficient was conducted to compare environmental factors to each other to determine if the environment alone is a determinate of why a teacher uses fine arts integration. Of the eight items, only three pairings showed a statistically significant relationship: item 15, "I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom," and item 18, "I do not have enough space to use movement effectively in the classroom"; item 15, "I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom," and item 20, "My students have trouble concentrating on other work after an arts activity"; and item 18, "I do not have enough space to use movement effectively in the classroom," and item 20, "My students have trouble concentrating on other work after an arts activity."

The classroom environment is considered the teachers' created environment. Within a created environment, some individuals will become "enmeshed mainly in its punishing and debilitating aspects" (Bandura, 1997a, p. 163) which can affect the way they organize and manage within said environment. Bandura (1997a) also stated that individuals have the ability to "select, construct, and negotiate environments partly on the

basis of their efficacy beliefs” (p. 294). Survey item 10 listed descriptors of the teaching environment that could be helpful in using fine arts integration practices or enhancing the classroom environment overall. Teachers reported their classroom environment had displays for student artwork; examples of math, reading, and writing activities; background music playing while students work; video clips to demonstrate ideas or concepts; art materials for students to use at any time; Clear Learning Goals for Common Core posted; Clear Learning Goals posted for fine arts integration; arts centers or stations; famous works of art on the walls; and books about the fine arts for students to use. The descriptor “books about fine arts available for students” was checked most often at 88.5% (23) frequency for yes; and the descriptor “Clear Learning Goals (CLG) posted in the room for all students to use (Fine Arts)” showed the highest frequency, 23 (88.5%), of being used the least. Circumstances throughout our lives determine our perspective of our environment and how we react or do not react to it. People either take advantage of a situation or let opportunities pass. By exercising our personal control over our environment, we can increase “levels of personal agency, ranging from cognitive construal agency to selection and activation agency to creative agency” (Bandura, 1997a, p. 163). Social environments attribute to social behaviors, either positive or negative. For example, teachers create a personal environment within the classroom that allows them control over student learning activities, décor, procedures for daily activities, etc. The classroom is but a small part of the overall school environment. The school is considered a social environment which dictates expectations of performance, teacher behaviors, and student learning outcomes. Teachers who exhibit high self-efficacy within the social environment of the school are more likely to have high self-efficacy

beliefs within the classroom, which in turn will influence their creative agency (teaching practices). In contrast, the teacher who has low self-efficacy within the social environment is more likely to be less efficacious in the classroom.

The school environment may be perceived as supportive or hostile depending on the school and administrator, as stated by A6601: “In the past I have been criticized for it (fine arts integration). That is why I worked it into a research project.” The school system environment was perceived as not very supportive of the arts because there are no offerings for students at the elementary level: “I think every elementary school needs an art teacher or at least a teacher assistant to teach art,” as stated by (P6301), and (H4801), “I would love to see a greater emphasis on the arts, but with all the pressure on teachers to get kids to pass Reading and Math tests, it is sadly often overlooked.” Statements similar to the proceeding examples from open-ended items conflict slightly with survey data. Items 17 and 22 indicate supervisor support and encouragement as frequency results for item 17 reported six (23.1%) neither agree nor disagree, five (19.2%) strongly disagree, and 15 (57.5%) strongly agree their supervisor encourages teacher creativity. Survey item 22, “in general, my school is supportive of innovative teaching approaches,” had two (7.7%) strongly disagree; five (19.2%) neither agree nor disagree; and 19 (73.1%) strongly agree. When item 17 and item 22 were analyzed using Spearman’s rho, there was a significant correlation coefficient of $r_s(24) = .601, p < 0.01$ which demonstrates a moderate positive relationship strength. This indicates the two variables move in the same direction; in other words, the higher value of x correspond with a higher value of y.

Little was stated about parent/community support except that parents enjoy what students do in the classroom. State and local budget cuts have affected the school system

offerings so additional positions are not hired for the fine arts. Teachers believe testing is the priority of the school/school system; therefore, they do not integrate fine arts on a regular basis: M6501, “It [curriculum] has to be balanced. Everyone [community and administrators] likes it but it comes down to test scores”; and (H9602), “This year, our administrator considered it a waste of valuable instructional time. I haven’t, therefore been able to sing, dance or do creative art activities this year as I have in the past.” Teachers also stated there was not enough time to plan or classroom space to allow these activities.

Further analysis was conducted by pairing environmental items with those coded as behavior with a total of 99 pairings. Only six pairings resulted in a significant correlation coefficient. As displayed in Table 10 in Chapter 4, all correlations show a moderate, positive, or negative significance for each of the pairings. The highest significances reported were between items 2 and 25 with a moderate negative correlation coefficient $r_s(24) = -.577, p < 0.01$ and items 15 and 26 also with a moderate negative correlation coefficient $r_s(24) = -.577, p < 0.01$. Frequency data for item 15 reported 21 (80.8%) strongly disagree, two (7.7%) neither agree nor disagree, and three (11.5%) strongly agree they are concerned that music, dance, and theater activities are too noisy or disruptive for the classroom; and for item 21, seven (26.9%) strongly disagree, three (11.5%) neither agree nor disagree, and 16 (61.5%) strongly agree in their confidence ability to facilitate theater activities; while item 26 reported 19 (73.0%) never lead theater activities with their students.

Environmental factors were also paired with coded personal factor items. There were a total of 45 pairings with six having a significant correlation coefficient.

Relationship strengths were low to medium, positive, and negative. The highest correlation coefficient reported was between items 22 and 12 with a moderate positive, $r_s(24) = .564$, $p < 0.01$. Comparing data results to frequencies, it was reported for item 22 that two (7.7%) strongly disagree, five (19.2%) neither agree nor disagree, and 19 (73.1%) strongly agree that in general, their school is supportive of innovative teaching strategies. Survey item 12 frequency data reported that nine (34.6%) strongly disagree, five (19.2%) neither agree nor disagree, and 12 (46.1%) strongly agree that they feel confident in their ability to facilitate dance activities.

Interviews were conducted with three participants. A total of 11 items were posed which included six about the environment. Item 3 asked how teachers planned and with whom. Two of the three responded they planned with a grade-level teammate unless they were in a teaching situation where they were the sole teacher of a particular grade level. The third respondent (S1112) stated, "I plan alone. There are only two of us." She continued to discuss her planning environment as one of negativity between her and her coworker. She also plans fine arts integrated units with no collaboration from the music teacher at her school.

After analyzing the initial survey data and open-ended items, some results indicated that administration was not supportive of fine arts integration or they did not allow teachers to include the fine arts in their teaching strategies. The interviewees were asked to add their thoughts on the topic of administrative support (not limited to local school administration but could include system administration and state administration). K6001 stated, "I have been lucky in this area. Our administration encourages vertical and integrated planning." She stated that though there were high expectations for student

learning, the school principal encouraged teachers to “make learning fun and engaging for our students” and that her thoughts for those responses on the survey were that “some people won’t do anything ‘extra’ unless they are forced to.” Teacher A6601 stated that as long as the fine arts focused on the standards being taught, it (fine arts integration) should be allowed. Again, teacher S1112 stated, “Truthfully, in my experience; they do not give a flip.” She continued to state that her administrator only believed in test scores and that she had never gotten “true support from an administrator.”

Participants were asked if they had spoken to other elementary teachers about how they feel concerning administrator support of fine arts integration, and they all stated they had not but now they were going to start those conversations. A6601 believed that “some teachers are not comfortable stepping outside their comfort zone.”

When asked about the physical environment of their classroom and if they would make any changes that would encourage them to use fine arts integration, teacher S1112 stated she would love to have more space and a room without carpet; teacher K6001 stated she would change the school or system environment by adding enrichment programs after school; and teacher A6601 stated that she felt she did a great job using fine arts integration in her classroom and that she would continue to keep supplies in her classroom for students to use.

Item 10 of the interview asked participants what changes they would make to the school they worked in and/or within the school system to encourage fine arts integration. Teacher A6601 stated additional teachers would be added for the arts. Teacher K6001 stated, “If a few schools were to satellite a fine arts program and the progress of the students were tracked, this would be an excellent way to showcase how fine arts can

promote the learning process.” Teacher S1112 stated that she would make fine arts integration mandatory and add workshops for best practices.

Item 11 asked teachers if there was any additional information regarding fine arts integration they would like to add, and there was none.

The interview process was enlightening. Two of the three participants were very positive in the tone they used when answering the questions and were excited to be part of the research study; while one participant (S1112), though excited about being able to use her voice to discuss how she used the arts, tended to get off topic periodically and would begin discussing the negativity of her teaching situation. This particular individual teaches second grade and has 20-24 years of service. Her classroom environment was described as having student artwork hanging on the walls; examples of student math, reading, and writing displayed; she plays background music while students work on assignments; she uses video clips to demonstrate an idea or concept of an art form as needed; she posts her Clear Learning Goals for students concerning Common Core standards; and she has a variety of books on fine arts for students to explore. During the interview, she stated that she likes to use visual arts, theater, music, and dance but preferred to use music the most with her students. She uses music as a memory cue but does not limit students to just singing but using body movements. S1112 stated that she planned her lessons alone and did not collaborate with the other second-grade teacher at her school because “she doesn’t think I know a lot.” More than once during the interview, S1112 stated that she did her own thing and that she did not believe she had support from administration; she also felt the push for high test scores was the driving factor behind administrator decisions.

S1112's negative feelings toward her perceived working environment could be a result of previous ostracism (personal/affective) from colleagues since she tends to work alone (behavior) instead of collaborating with others. S1112 demonstrates a positive self-efficacy in her daily teaching practices. She sets goals for herself and her students and is an example of someone who uses "cognitive self-regulation" (Bandura, 1997a, p. 7), in that she has achieved reflective thought and regulates her skills and knowledge.

Given the same environmental conditions, people who have the ability to exercise many options and are adept at regulating their own motivation and behavior will have greater freedom to make things happen than will those who have limited means of personal agency. (Bandura, 1997a, p. 7)

Data results substantiate that environment alone is not the only influence of teaching practices. Bandura's (1997a) triadic reciprocal causation theorizes that each determinate has a bidirectional influence with the other determinates; therefore, Research Question 1 can be answered by stating that the environment, though important to the teacher and the students, is not the sole contributing factor in determining why teachers use or do not use fine arts integration in their teaching practices.

Research Question 2 was posed to determine how behavioral factors on the part of the teacher impact fine arts integration in the generalist, elementary classroom. Behavior is not based specifically on rewards and punishments. Bandura (1997a) used the example of children from poor or neglectful home lives who become resilient by creating environments which allow them to withstand the circumstances at home. Through changing behaviors, the environment became tolerable. Survey items 12, 16, 19, 21, 23, 24, 25, 26, 27, 28, and 29 were coded to align with behaviors. Spearman's rho

correlation coefficient was used to establish the relationship strength for each pairing with a total of 55 pairings. The highest correlation coefficient demonstrating a moderate positive relationship bond was between items 26 and 28 with $r_s(24) = .645$, $p < 0.01$ which shows each corresponding variable moved in the same direction. Item 26 asked how often teachers lead a theater activity with students with frequency data reporting 19 (73.0%) never, seven (26.9) once a month, and zero (0.0%) daily. Item 28 asked how often they read or watched a tape of a play with students with frequency data reporting 22 (84.6%) never, three (11.5%) once a month, and zero (0.0%) daily. Also, looking for additional comparisons, the frequency data for item 21 which asked, "I feel confident in my ability to facilitate theater activities," reported seven (26.9%) strongly disagree, three (11.5%) neither agree nor disagree, and 16 (61.5%) strongly agree in their confidence levels. This comparison brings about the questions of if they are confident in their abilities to facilitate theater activities, why are they not pursuing this avenue of integrated activities?

The second highest correlation coefficient was between item 21, "I feel confident in my ability to facilitate theater activities" and item 26 "How often do you lead a theater activity with your students?" with a moderate positive correlation coefficient of $r_s(24) = .594$, $p < 0.01$. Item 21 reported frequency data of seven (26.9%) strongly disagree, three (11.5%) neither agree nor disagree, and 16 (61.5%) strongly agree with their ability to facilitate theater activities. Survey item 26 reported frequencies of 16 (61.6%) never, seven (26.9%) once a month, and zero (0.0%) daily lead theater activities with students.

When comparing teacher behaviors with their environmental factors, the highest correlation was found between two sets of items (25 and 2, and 26 and 15). Each pair

reported a moderate negative correlation coefficient of $r_s(24) = -.577$, $p < 0.01$ which means that the corresponding variables move in opposite direction due to negative, medium to high relationship strength. When compared to frequency data, item 25 reported 16 (61.6%) never, two (7.7%) once a month, five (19.2%) once a week, and eight (30.7%) daily lead music activities with students. Survey item 2 reported equal distribution between second- and fifth-grade teachers at six (23.1%).

Frequency data for item 26, “how often do you lead a theater activity with your students,” reported 19 (73.0%) never, seven (26.9%) once a month, and zero (0.0%) daily. Frequency data for survey item 15 reported 21 (40.8%) strongly disagree; two (7.7%) neither agree nor disagree; and three (11.5%) strongly agree there is a concern that music, dance, and theater activities are too noisy or disruptive for the classroom. In summarizing these data sets, questions arise again as to why teachers are rarely leading music or theater activities if they are not concerned about the noise in the classroom.

When coding the items for the survey, the wording of each item was taken into account. Items 12, 14, 16, 19, and 21 were used as behaviors due to wording of “ability to facilitate.” These items were also used as personal factor questions because the word “feel” was used. When comparing these items to each other, only two sets reported a significant relationship: items 12 and 19, a moderate positive relationship $r_s(24) = .466$, $p < 0.05$; and items 12 and 21, a weak positive $r_s(24) = .431$, $p < 0.05$.

Interview item 1 was coded for behavior asking each participant, “What art form do you use most often with your students? (music, dance, theater, visual art).” K6001 and S1112 stated they used music most often to stimulate memory tricks, while A6601 used visual arts most often. K6001 stated, “I have used lyrics and music videos as

examples for poetry and figurative language. There are many opportunities to explore a variety of genres and cultural differences through reading and social studies.” Using music integration is also supported by frequency data from survey item 16: eight (30.8%) strongly disagree, five (19.2%) neither agree nor disagree, and 12 (50.0%) strongly agree they feel confident in their ability to facilitate music activities. Frequency data for survey item 8 reported 23 (88.5%) participants have a music specialist teaching at their school, one (3.8%) none of the above, and two (7.7%) have a visual arts teacher, thus concluding School System L supports music education in the elementary schools.

The study of behaviors in animals align with Bandura’s theories on behavior and environment, such as those of Hogan (2014), who stated “the causes of behavior include stimuli, the internal state of the animal, [and] the effects of the various types of experience the animal has had during its development” (p. 109). The environment and the ability to perform or “behave” within a situational context can also influence personal factors such as self-efficacy, knowledge, or cognition. Self-motivation is part of one’s cognitive activity and is guided by the anticipation of the outcome as driven by forethought (Bandura, 1997a).

Data from the self-reporting instrument *TWAStRCT* and personal interviews demonstrate the bidirectional influences of each factor upon the others based on the situation of the participant. The environment in which one lives and works is not only determined by past experiences (behaviors) but also by their judgments (personal) and actions (behaviors). Bandura (1997a) stated, “reciprocal causation does not invite an infinite regression of causes, because individuals originate actions from their experiences and reflective thought rather than merely undergo actions a implants of the past” (p. 8).

Research Question 3, “How do teachers’ personal factors impact arts integration in the generalist, elementary classroom,” is dependent upon people’s conceptions of themselves, their experiences with fine arts integration, the opportunities they have had in learning how to integrate fine arts, and judgments from others and themselves.

Survey data were collected through coded items 14, 12, 19, 21, 32, 33, and 35 along with data gathered from personal interviews. Items 12, 19, and 21 look at feelings of the participants; item 32, vicarious learning experiences; and items 33 and 35 are open-ended.

Survey item 14 gives consideration to the importance of being an “artist” and in order to review the impact on fine arts integration and the self-perception of the individual teacher. Item 14 asked participants to consider herself an artist. Frequency data for item 14 reported 14 (53.8%) strongly disagree, five (19.2%) neither agree nor disagree, and seven (26.9%) strongly agree to their perception into their artistic abilities. Item 14 had no significant correlation coefficients with other survey items.

Spearman’s rho correlation coefficient was used to determine relationship strength between personal factors when compared to each other and relationship strength when personal factors were compared to the environment and behaviors. There were a total of 10 pairings from the Likert-type scale items.

Statistically significant relationships were determined between item 12, “I feel confident in my ability to facilitate dance activities,” and item 19, “I feel confident in my ability to facilitate visual arts activities,” with moderate positive correlation coefficient $r_s=.466$, $p<0.05$. Frequency data of this pairing show (item 12) nine (34.6%) strongly disagree, five (19.2%) neither agree nor disagree, and 12 (46.1%) strongly agree in their

confidence with ability to facilitate dance activities. For frequency data for item 19, five (19.2%) strongly disagree, three (11.5%) neither agree nor disagree, and 18 (64.2%) strongly agree in their confidence ability to facilitate visual arts activities. Pairing items 12 and 21 show a weak positive relationship significance of $r_s=.431$, $p<0.05$. This pairing's frequency data reported nine (34.6%) strongly disagree, 45 (19.2%) neither agree nor disagree, and 12 (46.1%) strongly agree they are confident in their ability to facilitate dance activities; while for item 21 frequency data, seven (26.9%) strongly disagree, three (11.5%) neither agree nor disagree, and 16 (61.5%) strongly agree they feel confident in their abilities to facilitate theater activities. No significance was found between items 12 and 32.

Pairing items 19 and 21 reported a moderate positive relationship significance of $r_s(24)=.478$, $p<0.05$. For frequency data reported for item 19, five (19.2%) strongly disagree, three (11.5%) neither agree nor disagree, and 18 (64.2%) strongly agree they are confident in their ability to facilitate visual arts activities. Frequency data for item 21 reported seven (26.9%) strongly disagree, three (11.5%) neither agree nor disagree, and 16 (61.5%) strongly agree they are confident in their abilities to facilitate theater activities. Oddly, 15 (57.7%) rarely study a work of art with their students, and 22 (84.6%) read or watch a tape of a play with their students. There were no theater or visual arts teachers employed at any of the schools at the time data were obtained; and zero practice theater as a personal art form, but four (15.4%) practice visual arts. There were no significant correlations between item 19 and item 32.

Survey item 32 asked in what context, if any, did teachers observe other teachers using fine arts integration in their teaching practices. Of the respondents, six (23.1%) had

never observed anyone, three (11.5%) only during their preservice training, one (3.8%) only during their beginning teaching years (1-4), two (7.7%) only at a workshop, and 10 (38.5%) only when their students were with their fine arts teachers. Further probing of these situations concluded that four (15.4%) had observed these teaching practices in another subject area. There was no relationship significance found when item 32 was correlated with other survey items. Observational learning experiences or vicarious learning can be used to increase self-efficacy. Bandura (1997a) believed through effective modeling, one could judge their personal adequacy.

Teachers use experiences and knowledge to accomplish tasks they set for themselves and their students. If they believe they have gained knowledge and skills needed to be capable, they raise their self-efficacy belief levels and are more likely to undertake and implement fine arts integration activities and learning into the core subjects. “Individuals tend to select tasks and activities in which they feel competent and confident and avoid those in which they do not” (Pajares, 2002, p. 5). One such way individuals learn is through observation of others. Bandura (1977, 1986) called this modeling theory or vicarious learning. Observation is one of the many ways in which we learn and acquire skills, but there are stages of development that occur that contribute to how we use observations and if acquisition of skills and knowledge is successful. Bandura (1997b) also stated, “seeing people similar to themselves succeed by perseverant effort raises observers’ beliefs that they, too, possess the capabilities to master comparable activities” (p. 3).

Items 33 and 35 were open-ended and allowed respondents to explain their feelings about planning fine arts integrated activities (I33) and what motivates them to

teach using fine arts integration (I35). Responses varied but included,

M6501, "Great, but exhausted after we do it" (I33); "Having cool art supplies" (I35).

H4801, "I get excited because some children who are not academic show their true colors through the arts" (I33); "A resource of lessons helping tie the fine arts and common core together" (I35).

T1002, "I do not plan this" (I33); "If it were mandated and became a tested subject" (I35).

E6105, "I have not done so." (I33); "A co-teacher who specializes in the fine arts" (I35).

When personal factor data were correlated with environmental factor data, the highest significance was between items 12 and 22 with moderate positive correlation coefficient $r_s(24)=.564$, $p<0.01$. The environmental influences affect people, not only their behaviors. The highest significance between personal factors and behaviors was the pairing of items 21 and 26 with a moderate positive correlation coefficient of $r_s(24)=.594$, $p<0.01$.

Interview items 2, 4, and 5 were coded for personal factors. Item 2 asked if the participant was uncomfortable with using other art forms from the one they usually use in the classroom. K6001 stated, "I don't feel uncomfortable using art forms to enhance learning"; "I either research it on my own in order to be able to explain it to the students"; and "we explore and learn about together." A6601 stated, she was not a singer or dancer but was willing to use the art form as necessary; and S1112 stated she was not uncomfortable with the other art forms.

Interview item 4 asked participants to explain their personal experiences with planning lessons that use fine arts integration. This item was posed after the initial data from the survey to determine the correlation between personal factors and the

environment in which they occur. Planning lessons and/or units of study are daily activities for teachers. The teachers' role in education is to deliver content information in a way each student learns on a daily basis. During the Progressive Era, art education provided training of teachers who worked at the elementary level. "For a teacher who did not understand much about art and who felt incompetent in its production, the belief that her role was essentially one of stimulating but not one of teaching must have been reassuring" (Eisner, 1997, p. 51). Bandura (1997a) stated that personal efficacy is affected by "mood-based recollection" (p. 111). Bandura also summarized that our successes and failures are stored as memories and will determine our accomplishments and failures. A planning model for CAPE schools is based on a partnership between classroom teachers, arts teachers, and/or artists-in-residence (Aprill, 2010).

K6001 gave the example of using contemporary music videos to teach about Memorial Day. There was also a study of the lyrics to the song that met reading standards for the grade level; she did not indicate if she planned alone or with a colleague. A6601 stated that she had previous experience with visual arts and that she uses this at least once a week in science, social studies, or reading to meet objectives. She did not state if she planned alone or with others. S1112 stated she plans her integrated lessons using a work of art she has researched. She plans her lessons around the work of art that meets the standards she teaches.

Interview item 5 asked how each teacher felt about herself when planning with fine arts integration: S1112, "I feel really good about it because I see what it does for them"; K6001, "I sometimes feel guilty, for taking 'time away' from test prep"; A6601, "I love using art and feel good seeing the students get excited."

Bandura (1986) stated that people make choices and contribute to their own behavior. These choices are “reflective cognitive activity, through which self-influence is largely exercise” (Bandura, 1986, p. 39). There are choices and responsibility for each choice.

Limitations of the Study

There were limitations to this study. The method of data collection used was a self-reporting instrument that may have led respondents to answer what they thought the researcher wanted to hear and not what was actually happening. Teacher participants were informed that their identity would be secure through the use of an alpha-numeric identifier but may not have trusted the researcher to follow through. Teachers were also asked to participate in a focus group to further discuss information gathered from the survey. This too would have made some teachers feel as though they could be singled out later or identified. Another limitation to the research was the time of year the survey was distributed and the way it was distributed. The school system allowed the survey to be distributed using their email system. The researcher sent an email with the link to the survey to the curriculum coordinator who in turn emailed the information to all of the elementary school principals. Further distribution of information was at the discretion of the school principal in forwarding all information. This method of distribution may have led to the low response rate of 10% (n=26).

Teachers were given the initial survey when the school system was beginning to ready students for end-of-grade testing and teachers were more occupied with review of information and testing. The limitation for the interviews arose from the time of year also. School had ended and many participants in the survey portion of the research were

out of town and could not meet for the focus group.

Recommendations

Findings of this study suggest a number of issues to be investigated through future research. These lines of research include but are not limited to (a) expanding and/or altering the sample of teachers, (b) investigating specific issues that arose from the current results, (c) replicating the study, and (d) developing stronger preservice training for non-arts certified educators.

Expanding the sample. The current sample of teacher respondents was relatively small for this type of study. By expanding the sample size not only in number but to also include male teachers will show a deeper understanding of the school system, and the issues of fine arts integration practices at the elementary level could be investigated. By changing the sample to a different school system, either one with a comparable demographic or one that is dissimilar, the research can be used comparatively to determine what fine arts integration practices, if any, are used and the reasons behind their use (environment, behaviors, and personal factors).

Investigating specific issues. Specific issues were found that need further investigation, such as why teachers state they are comfortable with their knowledge of fine arts (dance, music, theater, and visual arts) but they rarely use activities in their classrooms that will enhance student learning. An investigation into the beliefs of the generalist, classroom teacher and their opinions as to what is and is not fine arts integration activities and how those activities should be taught in the classroom should be developed. Many teachers stated they played background music while students worked on projects and assignments. This is passive learning; there is no interaction with the

music or no in-depth learning about the piece being played, which is purely for environmental aspects. Also, teachers stated many times that they are expected to have student work samples in visual arts look the same or use patterned assignments, which do not engage the learner in skill mastery.

Replication of the study. Replication studies are used to check for error and to support the null hypothesis due to the small sample size of the population. Choosing a school system with similar demographics as School System L for a replication study could prove enlightening and bring about conversations of change if data are similar to what was reported in this study. In light of the limitations and small sample size of this study, changing distribution methods of the data collection instruments to fit the needs of the teachers would be necessary. These changes would ensure higher response rates.

Developing stronger preservice certified educator programs. Data from survey item 32, “in what context, if any, have you ever observed other teachers using fine arts integration in their teaching practices,” reported only three (11.5%) had experience during their preservice education training. Generalist education majors have a broad background in core academic areas with minimal expertise of training in the arts that would allow them to provide standards-based fine arts instruction (Richerme et al., 2012). It is recommended that general education, non-arts majors be taught the benefits of collaboration with fine arts specialists and how the arts impact student learning.

Implications

The implications of this study and the positive impact it will have on School System L is to begin conversations between district administration and teachers as to (a) the importance of fine arts integration, (b) the need for professional development in fine

arts integration, and (c) administrative and system support for fine arts integration in the elementary schools. The importance of fine arts integration is supported by teacher desires to include fine arts in their practices through the support of school and district administration. Teachers need to feel “appreciated” (Y4503, 2015) and not made to feel as if they were “goofing off” (H9602, 2015). Teachers also need professional development in order to understand what fine arts integration is, how to use the standards, and clarifying objectives that align with Common Core standards in the classroom. Using methods of modeling and strong coaching (personal factors) support for individuals will improve their self-efficacy and personal factors. All stakeholders (environment) are invested in student learning within each school, and administration support is the key to any successful program, having a school district (environment) encourage teachers to step outside the comfort zone (behaviors) and try new things that challenge them.

By emphasizing the importance of fine arts integration, School System L can create an environment that stimulates learning through professional development (personal factors) and challenges each educator to improve his or her classroom practices (behaviors). Teaching behaviors that are nurtured (environment) by administration create a higher self-efficacy (personal factors) on the part of the teacher, which in turn influences teaching practices (behaviors).

Conclusion

Teachers should be empowered every day they step into the classroom. Daily challenges should be met head-on with the knowledge needed to help every student succeed. Daily struggles between enriching activities and test-based objectives create

loss of interest, negativity, competition, and isolation within the school community. The school environment needs to be one of support for teachers and exciting for students where their successes are celebrated and their differences are held in high regard.

Schools should never be dismal because they have been created that way but vibrant and unique because leaders have worked to eliminate apathy and mistrust among staff.

Teachers should feel confident to try new approaches to ensure student learning and find support when needed from colleagues and administrators. When teachers feel their environment is positive and supportive, they are more willing to respond with changes in behaviors such as implementing fine arts integration.

Much of the time and attention now given to the preparation and presentation of lessons might be more wisely and profitably expended in training the child's power of imagery and in seeing to it that he was continually forming definite, vivid, and growing images of the various subjects with which he comes in contact in his experience. (Dewey, 1964, p. 436)

This study provided a glimpse of evidence that supports Bandura's (1997a) triadic reciprocal causation theory. It is important to have the three determining factors in place (environment, behaviors, and personal factors) for teachers to use fine arts integration in their repertoire. Reciprocity of these factors does not mean they are of equal influence or "symmetry in the strength of bidirectional influences" (Bandura, 1986, p. 24).

Teachers must recognize their skill set, be willing to undertake new challenges, foster positive collegial support, create an environment of learning, and implement new styles of teaching content. Cognition can be increased through learning processes, but there must be an active process of retention of information for knowledge to positively

reinforce self-efficacy. Bandura (1997a) stated that oftentimes people are motivated to be successful through the observation of others in similar situations as themselves but become “discouraged from pursuing courses of behavior that they have seen often result in adverse consequences” (p. 90).

Teachers in this study were hindered by lack of knowledge of fine arts integration or perceived ability using one or more of the fine arts. They felt pressured to meet high-stakes standardized test levels to demonstrate student growth and felt there was not enough time, resources (financial and materials), or help in learning how to effectively use the arts. There were no teachers who stood out from the sample as exceptional in their use of fine arts integration or their proficiency in skill. Since all participants who met criteria were female, there was no indication as to whether male teachers use fine arts integration in their teaching strategies. Teachers did agree there was a need for more fine arts in all elementary schools, particularly visual arts.

Teachers in this study indicated there were a need for administrative support from their school principal and the school system. They did not have community support other than parent appreciation for display of work in the school/classroom and what was sent home. There were no artist-in-residence programs offered to them or large programs funded by the system.

“The teaching of art in American schools has seldom been and is not now a central aspect of school programs” (Eisner, 1997, p. 1); this is a time to step outside of the box and change our thinking of what the arts can do for student learning. It is hoped that this study will aid in planning and research for future fine arts integration professional development and opening conversations concerning reculturing schools.

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Appendix A

Data Collection Instruments

Teaching with the Arts through Triadic Reciprocal Causation Survey

Welcome to My Survey

Thank you for participating in this survey. Your feedback is important. The information provided in this survey will be used to gather information as it regards to the use of fine arts integration practices in the generalist elementary classroom. All information collected will only be reviewed by the researcher and no names will be used in reporting of data collected. By taking this survey you give permission to use your responses in the dissertation research.

Definitions for each of the fine arts forms is provided below clarity as needed as you consider your responses.

Dance- to move your body in a way that goes with the rhythm and style of music that is being played

Music - the art or skill of creating or performing music, ordering tones or sounds in succession, in combination, and in temporal relationships to produce a composition

Theater Arts - entertainment in the form of a dramatic or diverting situation or series of events, the art or activity of performing a role in a play

Visual Arts - the arts created primarily for visual perception, as drawing, graphics, painting, sculpture, and the decorative arts

Teaching with the Arts through Triadic Reciprocal Causation Survey

This questionnaire asks you to consider the role of the arts in your curriculum and school. Please answer all of the questions honestly and completely. Choose an answer even if a specific item seems obvious or does not seem relevant to your current position or practice. Your responses will be kept strictly confidential and will not be reported on an individual basis.

*** 1. What is the name of your current elementary school?**

- ☐ Elementary School 1
- ☐ Elementary School 2
- ☐ Elementary School 3
- ☐ Elementary School 4
- ☐ Elementary School 5
- ☐ Elementary School 6
- ☐ Elementary School 7
- ☐ Elementary School 8
- ☐ Elementary School 9
- ☐ Elementary School 10
- ☐ Elementary School 11
- ☐ Elementary School 12
- ☐ Elementary School 13
- ☐ Elementary School 14
- ☐ Elementary School 15
- ☐ Other (please specify)

2. What are your current years-of-service?

- ☐ 0-4 years
- ☐ 5-9 years
- ☐ 10-14 years
- ☐ 15-19 years
- ☐ 20-24 years
- ☐ 25-29 years
- ☐ 30+ years

3. What grade level do you teach?

- ☐ Kindergarten
- ☐ 1st grade
- ☐ 2nd grade
- ☐ 3rd grade
- ☐ 4th grade
- ☐ 5th grade
- ☐ Other (please specify)

4. What is your educational background? (highest level acquired)

- ☐ Bachelor's of Science (B.S.)
- ☐ Bachelor's of Arts (B.A.)
- ☐ Master's of Science (M.S.)
- ☐ Master's of Arts (M.A.)
- ☐ Other (please specify)

5. Do you have additional certifications? Please specify additional degrees and certifications. (You may enter n/a)

6. What is your gender?

- ☐ Male
☐ Female

7. What is your age range?

- ☐ 20-24 years old
☐ 25-29 years old
☐ 30-34 years old
☐ 35-39 years old
☐ 40-44 years old
☐ 45-49 years old
☐ 50-54 years old
☐ Other (please specify)

8. Does your school have one or more of the following fine arts teachers?

- ☐ Dance
☐ Music
☐ Theater Arts
☐ Visual Arts
☐ None of the Above

9. Do you currently practice an art form? (i. e. take a dance class, paint, draw, play in a band, sing in a choir)

- ☐ Dance
☐ Music
☐ Theater Arts
☐ Visual Arts
☐ None of the Above

10. Which of the following characteristics describe your classroom learning environment?

- ☐ student artwork hanging on the walls
- ☐ examples of student math, reading, and writing displayed
- ☐ playing background music while students work on assignments
- ☐ video clips being used to demonstrate an idea or concept of an art form
- ☐ art materials available for students to use at any time
- ☐ stations or centers for students to learn about various art forms
- ☐ famous works of art hanging on the walls of your classroom
- ☐ Clear Learning Goals posted in the room for all students to use (Core Curriculum)
- ☐ Clear Learning Goals for integrated arts activities posted in the room for all students to use
- ☐ various books on the fine arts available for students to explore

11. Which of the following characteristics describe your school/school system environment? (These questions pertain only to the elementary school (K-5) levels.)

- ☐ student artwork displayed throughout the school building and/or central office
- ☐ administrative support of fine arts instruction
- ☐ teacher discussions and/or collaborative planning of fine arts integrated instruction
- ☐ school/school system support of special fine arts programs (includes funding and approval)
- ☐ school system offerings of professional development in fine arts integration practices
- ☐ school/school system wide performances in dance, music, and theater from state and local resources
- ☐ community involvement in fine arts activities held within the school
- ☐ artist-in-residence programs at your school

Teaching with the Arts through Triadic Reciprocal Causation Survey

The following questions refer to your own attitudes and potential concerns about the arts in the curriculum. Please respond to the following statements based on how strongly you agree or disagree with the assertion:

Agreement Scale:

1 = Strongly Disagree

2 = Disagree

3 = Neither Agree Nor Disagree

4 = Agree

5 = Strongly Agree

To what extent do you agree with the following statements?

12. I Feel confident in my ability to facilitate dance activities

Strongly Disagree	Disagree	Neither Agree Nor Disagree	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* 13. I feel that I do not have enough time to teach the arts along with the rest of the curriculum.

Strongly Disagree	Disagree	Neither Agree Nor Disagree	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* 14. I consider myself an artist.

Strongly Disagree	Disagree	Neither Agree Nor Disagree	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* 15. I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.

Strongly Disagree	Disagree	Neither Agree Nor Disagree	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* 16. I feel confident in my ability to facilitate music activities.

Strongly Disagree	Disagree	Neither Agree Nor Disagree	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

17. My supervisor encourages teacher creativity.

Strongly Disagree	Disagree	Neither Agree Nor Disagree	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

18. I do not have enough space to use movement effectively in the classroom.

Strongly Disagree	Disagree	Neither Agree Nor Disagree	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

19. I feel confident in my ability to facilitate visual arts activities.

Strongly Disagree	Disagree	Neither Agree Nor Disagree	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

20. My students have trouble concentrating on other work after an arts activity.

Strongly Disagree	Disagree	Neither Agree Nor Disagree	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

21. I feel confident in my ability to facilitate theater activities.

Strongly Disagree	Disagree	Neither Agree Nor Disagree	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

22. In general, my school is supportive of innovative teaching approaches.

Strongly Disagree	Disagree	Neither Agree Nor Disagree	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Teaching with the Arts through Triadic Reciprocal Causation Survey

The following questions ask you to estimate how frequently, on average; you use various art forms and different types of artistic activities in your classroom.

Frequency Scale

1 = Never

2 = Rarely

3 = Once a month

4 = Once a week

5 = Daily

How frequently do you:

* 23. Lead a movement activity with your students?

Never

Rarely

Once a month

Once a week

Daily

☐
☐
☐
☐
☐

* 24. Show a video tape of a dance to your students?

Never

Rarely

Once a month

Once a week

Daily

☐
☐
☐
☐
☐

* 25. Lead music activities with your students?

Never

Rarely

Once a month

Once a week

Daily

☐
☐
☐
☐
☐

* 26. Lead a theater activity with your students?

Never

Rarely

Once a month

Once a week

Daily

☐
☐
☐
☐
☐

* 27. Actively listen to a piece of music with your students?

Never

Rarely

Once a month

Once a week

Daily

☐
☐
☐
☐
☐

* 28. Read or watch a tape of a play with your students?

Never

Rarely

Once a month

Once a week

Daily

☐
☐
☐
☐
☐

29. Study works of art with your students?

Never

☐

Rarely

☐

Once a month

☐

Once a week

☐

Daily

☐

Teaching with the Arts through Triadic Reciprocal Causation Survey

The following questions are open-ended. Please answer truthfully. Your responses are very important to the clarification of the data collected. At no time will your identity be reported individually and will be held in the strictest of confidence.

- * 30. When you have implemented a fine arts integration lesson/unit plan, what were your expectations for the students?

- * 31. How did your students respond to your integrated lesson?

- * 32. In what context, if any; have you ever observed other teachers using fine arts integration in their teaching practices?

- ☐ Only during pre-service education training
- ☐ Only during my beginning teacher years (1-4)
- ☐ Only at a workshop or professional development
- ☐ Only when my students have participated in a fine arts class with a fine arts teacher
- ☐ Never
- ☐ Other (please specify)

- * 33. How do you feel when planning a fine arts integrated lesson?

- * 34. How do other teachers and administrators in your school make you feel when you implement a fine arts integrated lesson or unit?

35. What motivates you or would motivate you to teach using fine arts integration in your classroom?

36. Are there other issues concerning fine arts integration in your classroom, school, or school system you would like to discuss today?

Teaching with the Arts through Triadic Reciprocal Causation Survey

Thank you for your time in answering this questionnaire. Your information is very important to this research study. Please be reassured that your information will be kept confidential. No individual names or schools identifiers will be used in reporting this data. I may contact you with the information you provided at a later date if further clarification is needed.

37. Please complete the contact information requested below. This information will not be shared and will only be viewed by the researcher. Thank you again for your participation in this dissertation research study.

Name

Email Address

Phone Number

Interview Items

An Investigation of Fine Arts Integration Practices in the Generalist Elementary Classroom

- 1. What art form do you use most often with your students? (music, dance, theater, visual arts)**
- 2. Do you feel uncomfortable using the other art forms? Do you feel uncomfortable using visual art, dance, theater, or music, the one(s) you use less often?**
- 3. How do you plan your daily lessons? For example, do you plan with a grade level team, a mentor, an administrator, a curriculum coach, or alone?**
- 4. What are your personal experiences in planning lessons that use fine arts integration? For example, describe how often you have planned integrated lesson, did you plan alone, with a group, and/or what resources did you use?**
- 5. How do you feel about yourself when you use fine arts integration with your students?**
- 6. For my survey, some results indicated that administration does not allow teachers to integrate or support teachers using integration of the arts. What are your thoughts?**
- 7. Have you spoken to other elementary teachers from your school system about how they feel concerning administrator support of fine arts integration?**

- 8. Have any of your colleagues in your school vocalized or inferred that they would use fine arts integration more with administrative support?**
- 9. What changes if any, do you think could be made in your classroom environment to encourage you to use more fine arts integration?**
- 10. What changes if any, do you think could be made in your school or school system to encourage others to use fine arts integration?**
- 11. Is there anything else you would like to add about fine arts integration in your school, school system, and/or your classroom?**

Teaching with the Arts Survey

The Role of Dance, Music, Theater, & Visual Arts in Your Classroom

This questionnaire asks you to consider the role of the arts in your curriculum. Please answer all of the questions honestly and completely; if you leave any blanks your data is automatically excluded from the analysis. Choose an answer even if a specific item seems obvious or does not seem relevant to your current position or practice (i.e. frequency of teaching music if you are a music teacher). Your responses will be kept strictly confidential and will not be reported on an individual basis. A small percentage of respondents will be asked to participate in a voluntary follow-up interview.

Name _____ Phone # (optional) _____

School _____ City _____ State _____

Grade/Class _____ Specialist? Y / N if yes, what subject? _____

Gender (please circle): Female / Male Age: _____

Ethnicity (please circle): African American / Latino / White / Asian / Other

of Students in Class (avg.) _____ # of Years Teaching _____

Do you currently practice an art form?

Which art form(s)? _____

How frequently do you practice? _____

Have you received extended instruction or performed in an art form in the past, either as a child or as an adult?

Which art form(s)? _____

For how long? _____

What is the highest academic degree you have earned? _____ Major _____

Approximately how many staff development workshops of any kind have you attended this year? _____

Have you attended any arts workshops for teachers in the past 12 months? Yes / No

If yes, was your attendance voluntary? Yes / No

Did the workshop(s) focus on a specific art form? Which art form?

Visual / Music / Dance / Theater / Literary / Media / other _____

Which (if any) in-service staff development workshops (arts or other subject) have you found to be most helpful in your teaching practice?

How would you characterize the arts instruction in your school?

Inadequate Adequate Excellent

Dance

Theater

Music

Visual Arts

The following questions ask you to rate the importance of using various art forms and types of artistic activities as part of the classroom curriculum to help students learn and communicate what they know.

IMPORTANCE SCALE

1 = not important

2 = of little importance

3 = somewhat important

4 = important

5 = very important

How important do you find it to for your students to:		<div> <div>←</div> <div>not important</div> <div>very important →</div> </div>				
6.	view a video tape of a dance (e.g. to study a culture, concept, or time period)?	1	2	3	4	5
7.	listen to a piece of music (e.g. to study a culture, concept, or time period)?	1	2	3	4	5
8.	engage in dance activities (e.g. create a short movement study to explore natural processes such as the water cycle, or the movement of planets)?	1	2	3	4	5
9.	read or attend a play (e.g. to study a culture, concept, or time period)?	1	2	3	4	5
10.	engage in music activities (e.g. create a sound score to accompany a story, write and sing a song in the style of a different time period)?	1	2	3	4	5
11.	look at works of art (e.g. to study a culture, concept, or time period)?	1	2	3	4	5
12.	engage in theater activities (e.g. play a role from a piece of literature, write a play with characters students developed)?	1	2	3	4	5
13.	engage in visual arts activities (e.g. draw a cartoon of a current political situation, create a storyboard of the major events of a book)?	1	2	3	4	5

The following questions ask you to estimate how frequently, on average, you use various art forms and different types of artistic activities in your classroom.

FREQUENCY SCALE

- 1 = never
 2 = rarely
 3 = once a month
 4 = once a week
 5 = daily

<i>How frequently do you:</i>	<i>never</i>				<i>daily</i>
14. lead a movement activity with your students?	1	2	3	4	5
15. show a video tape of a dance to your students?	1	2	3	4	5
16. lead a music activity with your students?	1	2	3	4	5
17. lead a theater activity with your students?	1	2	3	4	5
18. actively listen to a piece of music with your students?	1	2	3	4	5
19. read or watch a tape of a play with your students?	1	2	3	4	5
20. study works of art with your students?	1	2	3	4	5
21. lead a visual arts activity with your students?	1	2	3	4	5

The following questions refer to your own attitudes and potential concerns about the arts in the curriculum. Please respond to the following statements based on how strongly you agree or disagree with the assertion.

AGREEMENT SCALE

1 = strongly disagree

2 = disagree

3 = neither agree nor disagree

4 = agree

5 = strongly agree

To what extent do you agree with the following statements?	<i>strongly disagree</i>	1	2	3	4	5	<i>strongly agree</i>
22. I feel confident in my ability to facilitate dance activities.		1	2	3	4	5	
23. I feel that I don't have enough time to teach the arts along with the rest of the curriculum.		1	2	3	4	5	
24. I consider myself an artist.		1	2	3	4	5	
25. I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.		1	2	3	4	5	
26. I feel confident in my ability to facilitate music activities.		1	2	3	4	5	
27. My supervisor encourages teacher creativity.		1	2	3	4	5	
28. I don't have enough space to use movement effectively in the classroom.		1	2	3	4	5	
29. I feel confident in my ability to facilitate visual arts activities.		1	2	3	4	5	
30. My students have trouble concentrating on other work after an arts activity.		1	2	3	4	5	

Dr. Barry A. Oreck

XXXXXXXXXXXX

Dear Dr. Oreck,

My name is Lori L. Deal-Flynn and I previously wrote to you in 2012 regarding the use of *The Teaching with the Arts Survey*. I am a Doctorate of Education candidate at Gardner-Webb University, Boiling Springs, North Carolina. At that time, I requested to use a few of the questions from your survey for my research. At this time, I would like to ask permission to use your entire survey in a digital format to gather data concerning integration of the fine arts with a selected school system in North Carolina, entitled *An Investigation of Fine Arts Integration in the Generalist Elementary Classroom*. I will credit your survey through citations in my research and would gladly share summary data information with you if requested.

I will be changing the demographic information by deleting ethnicity. I have restructured your survey in SurveyMonkey for distribution to said school system. I am including a copy of the survey format I plan to use with this letter.

Please feel free to contact me if you have any questions about my research and the use of your survey.

Thank you in advance for your time and consideration. I look forward to hearing from you.

Sincerely,

Lori L. Deal-Flynn, M.A. Art Ed., NBPTS
XXXXXXXXXXXX

Lori,

Yes it is fine to use the TWAS in this format. I had thought of creating a survey monkey of it myself and certainly think it is a useful way to present it and analyze it. I will be interested in the results you get. Are you just administering it once or are you using a pre-post design?

My one suggestion is that you might want to explain the question “do you currently practice an art form” a little more. I found that people tend to think of practice an art form as some sort of serious involvement like playing in a band or performing in front of an audience. In my research I wanted to know about any involvement so an i.e. such as “take a dance class, play an instrument, paint or draw, write poetry, etc.” might draw out more response. Just a thought. Good luck -- I’ll look forward to hearing how it goes.

Barry

Barry Oreck, Ph.D.

Consultant in Arts and Gifted Education Research and Professional Development
XXXXXXX

Appendix B
Interview Processes

In May 2015, you completed an online survey regarding fine arts integration in the classroom. I would like to invite you to participate in a follow-up session or phone interview that will add rich information to my data collection. I would like to remind you that all information that would identify you, your school, and/or school system will be kept anonymous during the reporting of data. Our conversations will be recorded but you will be given a personal identifier that only I will be able to decode.

I know your summer break is precious time spent with family and friends that gives you the well deserved break before another school year begins. I will be at the **Burke County Library - Morganton** on Wednesday July 23rd at 10:00am. If you would like to participate in this session please respond to this e-mail invitation or call my cell number XXXXXXXXXXXXX.

Thank you in advance for your help.

Sincerely,
Lori Deal-Flynn, Gardner-Webb University

Interview
July 21, 2015

Participant:

1. What art form do you use most often with your students? (music, dance, theater, visual art)
2. Do you feel uncomfortable using the other art forms? Do you feel uncomfortable using visual art, dance, theater, or music, the one(s) you use less often?
3. How do you plan your daily lessons? For example, do you plan with a grade level team, a mentor, an administrator, a curriculum coach, or alone?
4. What are your personal experiences in planning lessons that use fine arts integration? For example, describe how often you have planned integrated lessons, did you plan alone, with a group, and/or what resources did you use?
5. How do you feel about yourself when you use fine arts integration with your students?
6. For my survey, some results indicated that administration does not allow teachers to integrate or support teachers using integration of the arts. What are your thoughts?
7. Have you spoken to other elementary teachers from your school system about how they feel concerning administrator support of fine arts integration?
8. Have any of your colleagues in your school vocalized or inferred that they would use fine arts integration more with administrative support?
9. What changes if any, do you think could be made in your classroom environment to encourage you to use more fine arts integration?
10. What changes if any, do you think could be made in your school or school system to encourage others to use fine arts integration?
11. Is there anything else you would like to add about fine arts integration in your school, school system, and/or your classroom?

Thank you for your time in answering these questions.