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AN INVESTIGATION OF A MISSISSIPPI WHOLE
SCHOOLS INITIATIVE MODEL SCHOOL

By

Robert Mamrak

A Dissertation
Submitted to the Faculty of
Mississippi State University
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Philosophy
in Educational Administration
in the Department of Leadership and Foundations

Mississippi State, Mississippi

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2009

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SCHOOLS INITIATIVE MODEL SCHOOL

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Researchers are finding that the *No Child Left Behind* legislation's mandatory testing provision has resulted in many schools reducing art instruction (Abrams, Madaus, & Pedulla, 2003). In addition to the reduction of art instruction in formal curricula, incorporation of art into classroom teaching strategies has also declined (Barksdale-Ladd & Thomas, 2000). While many schools neglect art to focus on subject areas addressed by *No Child Left Behind* mandated tests, others have embraced the arts as an instructional strategy to improve test scores (Rabkin & Redmond, 2006).

Mississippi's Whole Schools Initiative, a school improvement program that infuses art throughout the curriculum, has stimulated and enriched student learning when it is seriously and systematically implemented (Corbett, Morse, & Wilson, 2004). This study investigated the process through which art infusion is taking place in a Mississippi Whole Schools Initiative model school.

The research design was descriptive. The participating school was purposively selected. The emerging analysis of collected data directed the selection of key

informants. Observations, interviews, informal conversations, and an examination of documents and other artifacts were used to collect data.

The study found the following: (a) the school's staff felt art infusion is a more effective way to teach because it motivates students, involves parents and the community, addresses student learning styles and multiple intelligences, and enhances staff morale; (b) the site administrator was particularly concerned with hiring staff, staff development, planning, finances, and parental and community support; and (c) staff development, planning, specialists, artists in residence, fund raising, resources, parental and community support, classroom management, and instructional strategies are particularly important areas in infusing art throughout the curriculum.

Recommendations are the following: (a) making Mississippi educators aware of the potential of art infusion as a school improvement strategy, (b) including art infusion instruction strategies in teacher education programs, (c) including art infusion strategies in local school district's professional development plans (d) employing at least one certified art teacher in every Mississippi public school, (e) increasing funding for Mississippi schools addressing school improvement through art infusion, and (f) conducting further research on specific strategies for enhancing instruction through art infusion.

DEDICATION

I dedicate this work to Anna Louisa Friberg Mamrak, the measure of my dreams.
I also dedicate it to Fred Goff and Barbara Munson Goff, who instilled in me the desire to know.

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I would like to thank Dr. Jack Blendinger who convinced me to pursue this degree and introduced me to the Whole Schools Initiative. I would also like to thank Dr. Dwight Hare who saw to it that I finished. I also thank Dr. Ed Davis, Dr. John Lamberth, and Dr. Tina Scholtes for serving on my committee. I also want to acknowledge Dr. W.C. Johnson and Dr. Jerry Mathews for their advice along the way. Finally, I would like to thank Dr. Vince McGrath for caring.

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CHAPTER I
INTRODUCTION AND LITERATURE REVIEW

Throughout the 1980s and early 1990s school reform movements gravitated towards a "back to basics" approach stressing core academic areas. Driven by this approach, curriculum decisions and the funding patterns supporting them made the three Rs (reading, writing, and arithmetic) preeminent in our schools. This curriculum shift inevitably took its toll on public school support for the humanities. The visual and performing arts began to be looked at as an unnecessary luxury in many school budgets. The trend began to turn in 1994 when Congress passed the *Goals 2000: Educate America Act*, legislation recognizing the importance of the arts in education. In 2002 the *No Child Left Behind* education reform legislation went even further in establishing the arts as an integral part of American public school education (Dicket, 2003).

An analysis of the United States Department of Education's NELS:88 database of 25,000 students demonstrated that students participating in the arts at high levels outperformed those participating at low levels on every measure (Catterall, 1997). Moreover, research has indicated that participation in nearly every area of the arts has a positive impact on student achievement. A meta-analysis of studies correlating dance and student achievement found a clear correlation between dance experience and nonverbal reasoning skills (Hetland, Keinanen, & Winner, 2000). A study of second and third-grade classes demonstrated that drama and drawing significantly improved the

quality of narrative writing in comparison to a control group (Caldwell & Moore, 1993). Research involving seventh-grade learning disabled students found the visual arts to have an impact on reading. Students created collages and drawings that represented characters and ideas in the stories they were reading. The results showed an increase in the students' motivation to read as well as in their reading comprehension (Wilhelm, 1995). In a meta-analysis of 30 correlational studies a strong association between music instruction and standardized measures of reading ability was demonstrated (Butzlaff, 2000). One researcher studied the effect the arts had when integrated throughout the curriculum. Fourth, fifth, seventh, and eighth graders (2,406 students) in 18 public schools were found to score higher on measures of figural creativity, expression, risk-taking, creativity-imagination, and cooperative learning (Abeles, Burton, & Horowitz, 2000). The literature provides scarce information, however, about the *process* of integrating the arts throughout the curriculum.

In 2002 the Mississippi Arts Commission engaged the Western States Arts Federation (WESTAF) (2002) to conduct a scientific survey measuring and evaluating Mississippi residents' participation in cultural activities—especially the arts. This study, *A Look at Trends in Leisure and Cultural Participation among Mississippi Residents*, found that Mississippians rank arts and culture quite low as options for leisure time use as compared with other activities such as sports and exercise. The study also found that Mississippians were far more likely to participate in the arts when they had attained higher levels of arts education. Among its recommendations WESTAF suggested that arts funders should shift their focus from the building of arts organizations'

infrastructures and instead explore more direct approaches for building fine arts participation by targeting the broader public.

The Mississippi Arts Commission's (2003a) five-year Strategic Plan for 2003-08 references six specific goals, three of which take a direct approach to involving the state's residents in the arts. The third goal, to strengthen education in and through the arts, is the most direct. The primary strategy used to achieve this goal is the Commission's Whole Schools Initiative. The Whole Schools Initiative was launched in 1998 as a refinement of the Whole Schools Project (1991-1998), which began as a response to "back to basics" school reform. Piloted in six elementary schools throughout the state, it sought to involve every student and every teacher in integrating the arts into daily classroom instruction. The schools received grants and technical assistance to achieve this integration and to develop and deliver sequential, comprehensive instruction in dance, drama, visual arts, and music by certified arts specialists (Mississippi Arts Commission, 2000). Project evaluation results from the six schools were impressive:

- Increased standardized test scores
- Increased community involvement and support
- Increased parental involvement
- Improved overall teacher morale
- Decreased absenteeism among both students and teachers
- Decreased discipline referrals
- Transformed school environments, visually and culturally
- Increased "authentic" assessment
- Increased interdisciplinary planning

After identifying the results, the evaluation team identified four components as essential to the success of the pilot project: (a) on-going, professional development; (b) leadership support and training for principals, superintendents, and project directors; (c) continued internal and external evaluation; and (d) establishment of mentors within key groups.

These four components became foundational in the implementation of the Whole Schools Initiative.

Schools participating in the Whole Schools Initiative received a grant of up to \$15,000 for five years in order to develop and implement individualized programs driven by their own five-year strategic plan. Each plan used art teachers and visiting artists to strengthen the place of the arts as a core academic subject. Moreover, visual art, music, drama, dance, creative writing, and folk art are infused into all academic subject areas in order to improve student achievement throughout the curriculum. Each school was supported by grant funds, a program director, technical assistance in the way of strategic planning and grant writing, mentoring by field advisors and teachers already in the program, resources, and sequential professional development in the form of required summer institutes and retreats. Administrators, field advisors, and participating artists receive specialized training. The individualized programs in each participating school become part of a project evaluation by a national assessment team. Although each participating school's plan is developed individually, every plan had to address the following 10 components (Mississippi Arts Commission, 2000):

- Naming of a project director
- Creation of an advisory team
- Visit to a model Whole Schools Initiative school

- Utilization of visiting artists/consultants for classroom demonstrations
- Utilization of visiting artists/consultants for teacher training
- Release time for teachers' curriculum planning
- Purchase of arts supplies/materials
- Team participation in the Whole Schools Initiative fall retreat
- Team participation in the Whole Schools Initiative spring retreat
- Participation in the Whole Schools Initiative summer institute

Mississippi's Whole Schools Initiative received national recognition as a school reform model. It also received the United States Department of Education Arts in Education Model Development and Dissemination grant for \$1,000,000. It is the only state model that received this grant (Mississippi Arts Commission, 2001).

Review of Related Literature

Researchers are finding that the *No Child Left Behind* legislation, particularly the mandatory testing provision, is resulting in many schools offering less art instruction. Many are narrowing the curriculum in order to concentrate on the specific subject areas being tested. Less and less instruction time is being spent on skills not included in the high-stakes testing mandated by *No Child Left Behind*. The arts, in particular, have become less of a factor in the curriculum (Abrams, Madaus, & Pedulla, 2003). In addition to the reduction of arts instruction in the formal curriculum, the incorporation of the arts into classroom teaching strategies is also on the decline. Barksdale-Ladd and Thomas (2000) found that 75% of the teachers they surveyed in one northern and one southern state not only spent far less time teaching the arts when faced with the prospect

of raising high-stakes test scores, they also changed their pedagogy. They eliminated or decreased the amount of artistic, creative, hands-on instructional techniques in favor of drills, worksheets, and practice tests.

While many schools are neglecting the arts in order to focus the curriculum on subject areas addressed by *No Child Left Behind* mandated tests, others have actually embraced the arts as an instructional strategy to improve test scores (Rabkin & Redmond, 2006). These schools have made the arts part of their core curriculum. Some of these schools are integrating art activities on a regular basis throughout the school day in all subject areas. Many studies have shown high levels of art instruction and art integration strategies to be effective in improving student achievement in subject areas other than the arts. Some of them will be cited in this chapter.

This literature review is divided into four sections: (a) General Effects of Art Education on Student Achievement, (b) Effect of Specific Art Disciplines on Student Achievement including dance, drama, music, and the visual arts, (c) Arts Infusion as a School Improvement Strategy, and (d) Arts Infusion in Mississippi. The chapter concludes with a summary of the literature review. The review of literature will develop the rationale for this study.

General Effects of Art Education on Student Achievement

In 1988 the National Educational Longitudinal Study found that well-designed arts education improved test scores in schools across the nation (Department of Education, 1994). That study, conducted over a 10-year period, monitored the academic progress of more than 25,000 students. One analysis of the study found that students

with a high level of arts instruction not only outperformed students with a low level of arts instruction in every academic area, but also had a lower dropout rate and a better attitude about education in general. Moreover, these positive developments had a greater impact on students coming from a background of low socio-economic status (Fiske, 1999). That same analysis indicated that students coming from economically disadvantaged families were twice as likely to experience a low level of arts instruction as compared to the same grade level students coming from economically advantaged students.

A more recent study gave further evidence of transfer of skills and knowledge to other academic areas when a curriculum is rich in the arts (Abeles et al., 2000). The sample consisted of fourth, fifth, seventh, and eighth graders (2,406 students in all) attending 18 highly diverse public schools. Delivery of arts instruction varied from school to school. Some of the schools in the study had the arts used by grade level classroom teachers as an instructional technique in various subject areas throughout the curriculum. In other schools the arts were taught as separate subject areas by, in some cases, grade level classroom teachers, and in other cases by certified art teachers. Some of the schools were rated by various measures as being “arts rich” while some of the schools were rated as being “arts poor.” Results showed that students attending the “arts rich” schools were found to score higher on measures of figural creativity, expression, risk-taking, creativity-imagination, and cooperative learning. The study also incorporated some quantitative measures in which teacher and principal responses indicated a more positive school climate in arts rich schools, particularly in regard to encouraging teachers

to be more innovative and in establishing and maintaining a more enjoyable work environment.

Gardner's theory (Gardner, 2006) of multiple intelligences could be a key to explaining the positive correlation between student achievement and high levels of arts instruction. Moran, Kornhaber and Gardner (2006) suggest the correlation may be due to art integration engaging most of the multiple intelligences that a student uses. They contend that these multiple intelligences, while independent, interact with each other to form a person's cognitive ability. In effect, when an individual learns, he or she is using a combination of the multiple intelligences rather than any one of them at a time. According to Gardner, several of the nine intelligences (linguistic, logical-mathematical, musical, spatial, body-kinesthetic, naturalistic, interpersonal, interpersonal, and existential) that his theory has identified have an artistic component. He maintains that a commonality among the nine intelligences is that they stem from artistic tendencies.

Effect of Specific Art Disciplines on Student Achievement

The literature discussed thus far indicates that researchers have found a link between arts instruction in general and increased student achievement. Taken as a whole, it is evident that the arts have positive potential in the classroom. Many researchers, however, have focused their inquiries on the effect specific art disciplines have on student achievement. The following section of this chapter cites studies that demonstrate the effects of dance, drama, music, and the visual arts on academic achievement.

Dance

Although research in dance education is still in its infancy, existing studies indicate a clear positive correlation between non-verbal reasoning skills and dance experience (Hetland et al., 2000). Bradley (2002) reported that dance instruction has also been shown to be effective in developing creative thinking and reading skills. In regard to creative thinking, Bradley found dance to be especially helpful in the areas of fluency, originality, and abstractness. In regard to reading skills, significant improvement was shown in the areas of consonant sounds, vowel sounds, and phoneme segmentation abilities.

In another study, this one a qualitative case study involving students with behavior problems, a seven-year-old and a ten-year-old boy participated in a program that integrated dance and writing poetry. After 10 weeks during which the subjects took part in 16 50-minute sessions, both boys demonstrated increased creativity in their writing and increased interest in poetry. In addition, one of the boys gained social behavior skills (Mentzer & Boswell, 1995).

Drama

In a meta-analysis of 80 studies using drama in the classroom, Podlozney (2000) found several positive outcomes. There was a positive correlation between drama instruction and reading readiness, between drama instruction and reading achievement, between drama instruction and oral language development, and between drama instruction and writing achievement. In addition, the analysis indicated that the effect of drama instruction was even more helpful for remedial readers and students from low socio-economic status populations. An important element of Podlozney's analysis was

that there was evidence of transfer of skills or knowledge to new material. That is, students not only had a better understanding of stories enacted in the classroom, but they also demonstrated a better understanding of unrelated texts they read or heard at a later point in time.

In a 15-week study, second and third graders were shown to have made significant improvement in the quality of their narrative writing skills when drama was incorporated into the instruction (Caldwell & Moore, 1993). The researchers divided the students into three groups: a drama-based group, a drawing-based group, and a control group that used no special intervention. The drama group used a combination of pantomime, improvisation, and poetry recitation as pre-writing exercises. The drawing group drew characters, action sequences, and settings as pre-writing exercises. The control group's pre-writing exercises consisted of traditional lesson plans taken from a textbook. Repeat-measure Analyses of Variance was used across the three groups to test differences in narrative writing skills. Significant differences were found. Both the drama-based group and the drawing-based group outperformed the control group.

Music

Perhaps the most well-known claimed link between learning and the arts is the so-called "Mozart effect." Rauscher, Shaw, and Ky (1993) measured the effects of listening to Mozart's *Sonata for Two Pianos in D Major K. 448* on spatial-temporal task performance. Subjects were divided into three groups. One group listened to the Mozart sonata. Another group listened to a repetitive and relaxing piece of new-age music. The control group did not listen to music. Afterwards, the participants were given standard

abstract spatial reasoning tests. The results showed that the subjects' mean standard age scores converted into IQ scores were eight to nine points higher for the participants in the group that had listened to Mozart than for the participants in either of the two other groups. The researchers made no claim that listening to Mozart actually increased intelligence. They said that the effect was limited to spatial-temporal tasks involving mental imagery and temporal ordering. Moreover, they reported that none of the participating students experienced an effect that lasted significantly beyond the 15 minute testing period.

While passive listening studies are encouraging in regard to this "Mozart effect," studies demonstrating the effect of active musical training are even more promising. Hetland et al. (2000) found a causal effect between musical training and increased measures of spatial-temporal reasoning. Nearly 70% of the children exposed to a wide spectrum of musical training scored higher on tests of spatial reasoning over a two-year period. In addition, those students who studied traditional music notation scored even higher than those students who did not. Hetland concluded that musical training's effect on thinking skills is fertile ground for teaching for transfer.

Music teachers have often claimed that there is a positive relationship between studying music and mathematics achievement. In a meta-analysis of 25 studies, Vaughn (2000) found support for the claim. The studies were sorted into three groups: correlational, experimental-music instruction, and experimental-music listening. The correlational studies included 10 that had over 300,000 subjects each. These compared SAT mathematics scores with participation in formal high school music classes. The results showed that over a 10 year period students who took high school music classes

were more likely to achieve higher SAT mathematics scores than students who did not take high school music classes. Moreover, Vaughn's research demonstrated that musical instruction and improved mathematics achievement are not merely correlational. Her meta-analysis of the experimental groups indicated a causal relationship between music training and increased scores in mathematics.

Some researchers have sought a link between music education and learning to read. Butzlaff (2000) conducted a meta-analysis of 30 studies. These included 24 correlational studies and 6 experimental studies. The correlational studies included 10 studies conducted by the College Board between 1988 and 1998. These studies had a sample size of over 500,000. They revealed a positive correlation between verbal SAT scores and participation in high school music performance classes. The results of the analysis of the experimental studies were also positive. While the findings were not as robust as those in the correlational studies, the experimental studies did indicate a positive causal relationship between music performance classes and increased scores on standardized measures of reading ability.

Visual Arts

The visual arts (painting, drawing, sculpture, collage, and ceramics) are often used in the classroom when classroom teachers use the arts as part of an instructional sequence in teaching non-art academic subject areas. A comprehensive six-year evaluation of the Chicago Arts Partnership in Education, a successful school reform program that infuses art throughout the entire school curriculum, found that classroom teachers incorporating art into other subject area instruction used the visual arts 41% of

the time (Fiske, 1999). Drama was incorporated the second most often (25%) followed by music (19%), dance (9%), and other forms (6%). Viewing visual art and producing visual art were both used as part of instructional strategies.

The dominance of visual art as an art integration instruction strategy is not surprising. Examples of visual art being used to enhance written text can be found in early medieval illuminated manuscripts, the earliest surviving books known to man. By providing a preview of what will be read, illustrations help readers to focus on a text. This not only encourages students to read, it also helps students access their knowledge of what they have read and remember information (DaSilva, 2000). When students create a visual art image based on the details of what they have read, the art-making process is similar to taking notes, but it is more engaging. Moreover, by using their imaginations to illustrate their interpretation of a text, students provide classroom teachers with a valuable tool to measure comprehension. According to DaSilva, “Reading the words can create an image in the mind. This is an important reading strategy and can connect art to the curriculum” (p. 40).

Visual arts elements, principles, and concepts such as line, shape, space, balance, proportion, measuring, and estimation are directly related to math objectives (Natsoulas, 2000). Throughout history both Western and eastern cultures have used mathematical principles to create patterns when weaving fabrics, to decorate places of worship and religious objects, and to beautify homes and public buildings. Various math concepts, including symmetrical relationships, are crucial in these designs.

In social studies and history classes, the visual arts have always been recognized as a crucial instructional strategy. Since art reflects the culture that produced it, art is as

much a part of the subject matter as it is an instructional tool to teach about the culture. Every society that has ever existed has produced visual art. While some cultures have existed without a written language, none have failed to produce visual art (West, 2000). Studying a culture's visual art gives students insight into that culture's beliefs and ideologies.

Since the use of the visual arts in non-art subject areas is fairly commonplace, fewer studies are available specifically for the visual arts as compared to the other art disciplines. Studies that have isolated the visual arts impact on student achievement, however, have demonstrated positive results. In a meta-analysis of correlational and experimental studies Moga, Burger, Hetland, and Winner (2000) began with over 2,700 studies before reducing that pool to 8 studies that met their criteria for isolating the effect of the visual arts on academic achievement. They found that students who participated in classes in the visual arts were more likely to score higher on standardized tests of creativity and other measures of creative thinking than students who did not participate in visual arts classes. The researchers concluded that the experimental studies provided some evidence of a causal effect of the visual arts in regard to figural creativity scores.

A visual arts education program developed by the Getty Institute for the Arts improved students' scores in reading, writing, and math (Chapman, 1998). The program, implemented in a Texas elementary school over a five-year period, showed a 12% increase in reading scores, 14% in writing scores, and a remarkable 61% in math scores as measured by the Texas Assessment of Academic Skills. Teachers in the school indicated in a survey that the program's positive effect went beyond standardized test

scores. Students' ability to understand concepts and express themselves articulately also improved.

Arts Infusion as a School Improvement Strategy

Given the positive associations that have been reported between academic achievement and specific art disciplines, it is not surprising to find school reform programs being initiated that utilize the arts. Some of these reform programs utilize all the arts infused throughout the curriculum. This section of the literature review will focus on two of these programs. One, the Chicago Arts Partnership in Education is an urban, city-wide program (Fiske, 1999). The other, the A+ Schools Program, is a state level program being used in 23 school districts throughout the state of North Carolina (Thomas S. Kenan Institute for the Arts, 2001).

Chicago Arts Partnership in Education

The Chicago Arts Partnership in Education (CAPE) was an early, successful arts infusion school reform program that began in Chicago in 1992 and was eventually implemented in nine different cities throughout the United States, Canada, and England (Fiske, 1999). Hanson, Masini, and Cronmeu (1999) provided a rich description of the program along with a comprehensive summary of the program's evaluation. CAPE was developed as a school improvement program that could address the multi-cultural needs prevalent in Chicago's public schools (53% African American, 34% Latino, 10% Caucasian, 3% Asian). Originally initiated in 14 Chicago schools, CAPE grew in six years to involve 37 of the city's public schools, 53 of its professional arts organizations, and 27 of its community organizations. The heart of the program can be found in local

partnerships in each participating school's neighborhood. The partnerships are made up of the schools' staff, local artists, parents, and community organizations. The artists team up with classroom teachers to plan instructional units (generally four to six weeks long) that use dance, drama, music, and the visual arts as part of instructional strategies to teach all subject areas at every grade level. In many cases the artists actually take part in the classroom instruction when the units they helped design are presented. The artists also participate in the teachers' professional development workshops. By getting students involved in learning through the arts on a daily basis, instruction is more student centered and hands on (Burnaford, Aprill, & Weiss, 2001).

The North Central Regional Laboratory's evaluation of CAPE's first six years reported some very positive results (Fiske, 1999). The CAPE schools were compared with 29 Chicago public schools that did not participate in the program but had similar demographics. Of the 52 standardized test scores compared, CAPE schools outscored the non-Cape schools in every single measure. The results were most impressive at the sixth grade level. In math, for instance, 60% of CAPE sixth graders scored at or above grade level compared to 28% of non-Cape sixth graders. In reading, in the program's first year, 38% of CAPE sixth graders scored at or above grade level as opposed to 30% of non-CAPE sixth graders. By the sixth year of the program that 8% advantage had grown to 14%. At the ninth grade level, students participating in the CAPE program demonstrated reading levels an average of a full year higher than students not in the program. Moreover, teacher and student surveys suggested that the CAPE program had a positive impact on areas not measured by standardized tests. For instance, respondents believed

that various aspects of school climate had improved. Teachers also saw improvement in students' motivation, decision-making, creative problem solving, and speaking.

A+ Schools Program

Another arts infusion reform initiative, the A+ Schools Program in North Carolina, was used to inform the development of Mississippi's Whole Schools Initiative, the subject of this current study (Nelson, 2001). The A+ Schools Program was piloted in 25 North Carolina schools over a four-year period spanning 1995 – 1999. Participating schools were spread geographically throughout the state. A major funding agency and collaborator in the program, the Thomas S. Kenan Institute for the Arts (2001), described and evaluated the program in an executive summary. From its inception, the A+ Schools Program was intended as a comprehensive school reform program rather than an arts-in-education program. The program was developed on the premise that instruction in the arts naturally incorporates multiple intelligences and learning styles. Thus, by integrating the arts throughout the curriculum, students would be afforded enhanced learning opportunities and improvement in instruction would be facilitated. A key to the program was that its reach went well beyond the classroom. The executive summary enumerated four essential components to program implementation. First, each participating school was required to demonstrate commitment to the reform effort at three levels: faculty, school administration, and district administration. In a large part this was evidenced by focusing staff development on arts infusion and requiring staff participation in summer institutes designed to facilitate infusing art throughout the curriculum. Second, each participating school was required to develop its own individual strategic implementation

plan from the bottom up. That is, schools were not handed a packaged program. Instead, with the help of the A+ Schools program developers, each school faculty and administration customized their program to fit their singular situation. Third, these individualized plans were required to reflect a willingness to revise and adapt to accommodate changes in circumstances and realities that were initially not considered. Finally, participating schools were required to demonstrate community support from parents, businesses, and other entities. This support included, but was not limited to, financial contributions. These four program characteristics have since been incorporated into Mississippi's Whole Schools Initiative (Mississippi Art Commission, 2000).

The results of the A+ Schools Program's evaluation indicated a positive contribution to comprehensive school improvement. Infusing the arts throughout the curriculum was shown to contribute to the entire school curriculum, to learning for all students, to instructional practices, to school culture, and to the community at large. Moreover, the fear that the program would be crippled by schools dropping out of the program as a result of new mandated state academic standards was not realized. While two of the initial 25 pilot schools did drop out, 12 other schools came onboard to replace them (Thomas S. Kenan Institute for the Arts, 2001).

Arts Infusion in Mississippi

To date, two research studies have investigated the impact of art-infused school reform in Mississippi. Both studies have focused on the Whole Schools Initiative. The first study, *An Investigation of Arts-Infused Schools in Mississippi: The Whole Schools Initiative* (Tabereaux, 2002), provided an overview of the Whole Schools Initiative's

implementation in the 26 schools then participating in the initiative. In addition to the overview, the study surveyed teachers at the participating schools to determine their attitudes toward the program and took a more in depth look at three of those schools. Tabereaux found the surveyed teachers' attitudes towards the Whole Schools Initiative to be very positive. In every response, teachers were 80% positive or better. Teachers perceived an improved school climate due to participation in the Whole Schools Initiative. They were enthusiastic about increased student interest and improved student behavior. They also reported increased collaboration among teachers in planning lessons and strong support from their principals. Moreover, 92% of the respondents felt that infusing the arts throughout the curriculum had a positive effect on student achievement. However, much more needs to be learned about how arts-infused schools are established on site in Mississippi. In recommendations stemming from that study, Tabereaux stated, "More documentation of the Whole Schools Initiative is desperately needed" (p. 109). This study seeks to provide some of that documentation.

The most recent study, *The Arts Are An "R" Too: Integrating the Arts and Improving Student Literacy (and More) in the Mississippi Arts Commission's Whole School Initiative* (Corbett, Morse, & Wilson, 2004), presented evidence supporting the conclusion that infusing the arts into the curriculum stimulates and enriches student learning when that infusion is seriously and systematically implemented. The study showed that Whole Schools Initiative schools' literacy proficiency ratings were higher than the state average and the average of a set of matched comparison schools.

One important finding of this study was that the variations in the levels of Whole Schools Initiative implementation at each school impacted student achievement. The

levels of implementation were measured in four areas: (a) the extent of arts integration in the buildings, (b) the degree to which teachers used a variety of instructional strategies, (c) the quantity and quality of opportunities teachers had to participate in arts-related professional development, and (d) the extent of coordinated effort in the buildings, such as engaging in collaborative planning and aligning the school's curriculum and instruction internally and with state standards.

Invariably, the schools with higher levels of arts infusion implementation outperformed the schools with lower levels. For instance, 75% of the Whole Schools Initiative schools with higher implementation rates met the state's literacy proficiency growth standard (Corbett et al., 2004). This percentage exceeded the state average percentage, the matched comparison average, and the average of Whole Schools Initiative schools with a low rate of arts infusion implementation.

This current study will seek to describe the process through which art infusion is taking place in a model Whole Schools Initiative school. It will focus on the site administrator's role in implementing arts infusion and on specific strategies classroom teachers use to integrate various fine arts disciplines into non-art subject area lessons. Moreover, this study will seek to provide greater in-depth information by focusing on a single school. The results should be able to provide input to schools that are seeking to improve education through the arts.

Summary of the Literature Review

The arts were formally established as an integral part of American public school education by the *No Child Left Behind* legislation in 2002. Ironically, the mandatory

testing provisions of that legislation have caused many schools to offer less art instruction by narrowing the curriculum in order to concentrate on the specific academic subject areas being tested. In addition to the reduction of arts instruction in the formal curriculum, the incorporation of the arts into classroom teaching strategies is declining in favor of drills, worksheets, and practice tests modeled after the mandated standardized tests. While many schools are neglecting the arts in order to focus the curriculum on subject areas addressed by *No Child Left Behind* mandated tests, others have actually embraced the arts as an instructional strategy to improve test scores by integrating art activities on a regular basis throughout the school day in all subject areas. This review of related literature has focused on four areas: (a) General Effects of Art Education on Student Achievement, (b) Effect of Specific Art Disciplines on Student Achievement including dance, drama, music, and the visual arts, (c) Arts Infusion as a School Improvement Strategy, and (d) Arts Infusion in Mississippi.

Generally, the effect of art education on student achievement has been positive. Students with high levels of arts instruction have outperformed students with low levels of arts instruction in every academic area. In addition, there is evidence of transfer of skills and knowledge to other academic areas when a curriculum is rich in the arts. This positive effect may be due to the artistic tendencies common among the nine intelligences identified by Gardner. In addition, researchers have been successful in documenting the effect of specific art disciplines on student achievement. Studies have shown that dance, drama, music, and the visual arts all have a positive effect on academic achievement.

Given the positive effect the arts have been demonstrated to have on student achievement, school reform programs that infuse the arts throughout the curriculum as a

school improvement strategy have been initiated. The Chicago Arts Partnership in Education has had a positive effect on student achievement in inner city schools. The A+ Schools Program, begun in North Carolina, has had a positive effect in urban, suburban, and rural areas throughout the state. In Mississippi, the Whole Schools Initiative is an arts based school reform program that began in 1998. Informed by North Carolina's A+ Schools Program, it has been shown to improve both student achievement and school climate. While two research studies have described and evaluated the Whole Schools Initiative, little information is available about the process through which art infusion is taking place in a model Whole Schools Initiative school. This current study seeks to provide this information.

Statement of Purpose

To date, two research studies have investigated the impact the Whole Schools Initiative is having on arts-infused education in the state. *An Investigation of Arts-Infused Schools in Mississippi: The Whole Schools Initiative* (Tabereaux, 2002) provided an overview of the Whole Schools Initiative in the 26 schools then participating in the initiative. In addition to the overview, the study took a closer look at three of those schools. However, much more needs to be learned about how arts-infused schools are established on site in Mississippi. Very little is known specifically about what classroom teachers are doing to incorporate the arts into their instructional strategies. In recommendations stemming from her study, Tabereaux stated, "More documentation of the Whole Schools Initiative is desperately needed" (p. 109).

The most recent study, *The Arts Are An “R” Too: Integrating the Arts and Improving Student Literacy (and More) in the Mississippi Arts Commission’s Whole Schools Initiative* (Corbett et al., 2004) presented evidence supporting the conclusion that infusing the arts into the curriculum stimulates and enriches student learning when that infusion is seriously and systematically implemented. The study showed that Whole Schools Initiative schools’ literacy proficiency ratings were higher than the state average and the average of a set of matched comparison schools. Moreover, 75% of the Whole Schools Initiative schools with higher arts infusion implementation rates met the state’s literacy proficiency growth standard. This percentage exceeded the state average percentage, the matched comparison average, and the average of Whole Schools Initiative schools with a low rate of arts infusion implementation. While the study did provide evidence of the Whole Schools Initiative’s positive impact on student achievement, it provided few specifics as to how the arts are actually integrated throughout the curriculum.

The purpose of this study was to seek to describe the process through which art infusion is taking place in a model Whole Schools Initiative school. One focus of the study was to find out why the sample school has chosen to continue infusing the arts throughout every subject area in its curriculum. Another focus of the study was to discover the Whole Schools Initiative site administrator’s role in implementing art infusion throughout the school curriculum. Finally, a third focus of the study was to gain insight about how a model Whole Schools Initiative school implements art infusion throughout its curriculum.

Justification of the Study

Unlike the previous studies of the Mississippi Arts Commission's Whole Schools Initiative, this study provides greater in-depth information on the program's implementation by focusing on a single school. The results should prove valuable to schools looking into becoming a Whole Schools Initiative school. In addition, the study should help to inform curriculum decisions of school administrators and classroom teachers who are seeking to improve education through the arts on their own. Moreover, the study provides some of the additional needed documentation that Tabereaux called for in the recommendations stemming from her initial study of the Whole Schools Initiative.

Research Questions

The focus of this study was directed by the following three research questions:

1. Why has the sample school chosen to continue infusing the arts throughout every subject area in its curriculum?
2. What is a Whole Schools Initiative site administrator's role in implementing art infusion throughout the school curriculum?
3. How does a model Whole Schools Initiative school implement art infusion throughout its curriculum?

Limitations and Delimitations

This study has been delimited by the purposively selected sample of Pin Oak Elementary School (a pseudonym). Pin Oak Elementary serves only four grade levels: kindergarten, first, second, and third grades. Moreover, Pin Oak Elementary cannot be

considered a typical Whole Schools Initiative school. It is one of the schools in the Whole Schools Initiative program designated as a model school by the Mississippi Arts Commission.

It must also be noted that findings in this study are limited to the school comprising the case study. In addition, key informant interviews may reflect the interviewees' interest in presenting a positive image of the Whole Schools Initiative in their school. Moreover, as with all field-based research, the researcher's presence may have resulted in participants behaving atypically.

Definition of Terms

For purposes of clarification, the operational definitions of several terms used in this study are presented in this section.

Art infusion – The use of instructional sequences that incorporate art forms with academic teaching objectives.

Arts poor – A low quantity of arts programming present in a school curriculum.

Arts rich – A high quantity of arts programming present in a school curriculum.

Classroom teacher – A certified teacher who teaches grade level academic subjects in a regular classroom setting.

Curriculum map – A long term planning tool to help teachers begin with an end in mind and chart a course for the year. It includes competencies and objectives to be covered, thematic units that address those competencies, activities conducive to the thematic units, skills to be mastered, and resources available for teaching the units.

Specialists - A certified teacher who teaches in one specific discipline.

The sample school in this study has specialists in art, media, music, drama, and physical education.

Transfer – Instances where learning in one context assists learning in a different context.

Whole Schools Initiative model school – a school that has participated in the Whole Schools Initiative at least three years and has been designated by the Mississippi Arts Commission’s Whole Schools Director as a site where the philosophy and process of the Whole Schools Initiative can be observed and disseminated.

CHAPTER II

METHODS AND PROCEDURES

Research Design

The research design used in this study was descriptive in nature. Descriptive studies are best suited when the research goal is to delineate and understand a process and the perspectives of those involved (Merriam, 1998). The project was data driven. Since the aim of the study was to build understanding from the data, the research design adapted to the growing understanding provided by the data. The case study researcher must have “immediate touch with developing events and ongoing revelations, partly to redirect observations and to pursue emerging issues” (Stake, 1995, p. 42). The study investigated the Whole Schools Initiative in Mississippi from two perspectives. First, a statewide perspective was obtained through an examination of Mississippi Arts Commission documents and through interviewing a Mississippi Arts Commission official and Whole Schools Initiative coordinator. Second, this data was used to inform a case study which was conducted in Pin Oak Elementary School (a pseudonym) in Pin Oak, Mississippi. Pin Oak Elementary is a model Whole Schools Initiative school that has been participating in the art infusion program for ten years. Case studies are ideal for studying the dynamics of innovative educational programs where little research has been

done. Moreover, descriptive case studies are ideal for discovering how and to what extent innovative educational programs are implemented (Merriam, 1998).

A mixture of investigative techniques was used. The techniques included field observations, interviews, informal conversations, and an examination of documents and other artifacts. Data analysis began as soon as data collection started. There was a continuous, responsive interaction between data collection and analysis. The commonalities that emerged from the data were used to develop themes, identify the concepts involved, and to identify the relationships among those concepts. The analysis sought to identify the path of each participant's experience and to compare and contrast the elements of each path including common characteristics, conditions, antecedents, and consequences (Auerbach & Silverstein, 2003). The identification and comparison of these common patterns that recurred frequently in the data made it possible to develop a rich description of the process of infusing art throughout the curriculum. Moreover, that description has been firmly grounded in the data.

The Researcher

Inanimate instruments, such as questionnaires, are of secondary importance in case study research. Rather, in case study research “the researcher is the instrument” (Patton, 1990, p. 14). Such a study requires fieldwork in which the researcher spends time on site in order to experience the case being studied firsthand in its natural setting. Through interviews, observations, and document analysis the researcher investigates the case in context enabling him or her to respond to emerging data and adapt investigative techniques as necessary. Through fieldwork the researcher is better able to see the

phenomenon being studied through the participants' eyes. In order to give a thick, rich description of the phenomenon being studied, the researcher must have a good understanding of its characteristics (Yin, 2003). To gather the data for this study I regularly visited Pin Oak Elementary School over a two-year period.

My career as a professional educator has provided a background of skills and knowledge that aided me immensely in understanding the process of cross-curricular arts infusion (see Resume in Appendix A). Currently, I am the administrator of the alternative school for discipline in the Choctaw County School District in Choctaw County, Mississippi. Our school serves students with discipline problems from every school in our district. Prior to receiving a master's degree in administration, I was a public school classroom teacher for 20 years. I have taught seventh grade English, English II, English III, English IV, Art I, Art II, art history, painting, and journalism. I am certified by both the Mississippi State Department of Education and the National Board for Professional Teaching Standards. As a lifelong painter and art history enthusiast, I regularly incorporated art into my English lessons.

In addition to my experience in the field of education, I have extensive experience that greatly enhanced my ability to conduct case study research. Prior to relocating in Mississippi and entering public education, I worked first as a reporter and then as a feature columnist for the entertainment section of the *Woodbury Times*, a large daily newspaper in Woodbury, New Jersey. As an entertainment feature columnist I regularly covered the performing arts. As both a reporter and a feature columnist, I was continually involved in interviewing people, observing situations, and analyzing

documents. Naturally, the purpose of collecting data by these means was to write and publish an accurate, detailed account of the subject I was investigating.

Research Participants

Pin Oak Elementary School is located in North Mississippi and is part of the Pin Oak Public School District. The site was purposively selected. A purposively selected sample is preferable when “the investigator wants to discover, understand, and gain insight and therefore must select a sample from which the most can be learned” (Merriam, 1998, p. 61). Pin Oak Elementary School was selected as it is considered an optimal example of a Whole Schools Initiative school. The school was one of the schools in the Whole Schools Initiative program designated as a model school. To be designated a model school the Mississippi Arts Commission requires the school to have participated in the Whole Schools Initiative program for at least three years. In addition, the Mississippi Arts Commission's Whole Schools Director must recognize the school as a site where the philosophy and process of the Whole Schools Initiative can be observed and disseminated. Moreover, at the time of the study Pin Oak Elementary had achieved a Mississippi State Department of Education level five rating (Mississippi's highest rating) for four consecutive years.

At the time of the study, the school was comprised of five kindergarten classes, six first grade classes, four second grade classes, and four third grade classes. Class size averaged 16.3 students per class. The school's student population consisted of over 300 students: approximately 80 were in kindergarten, 80 in first grade, 70 in second grade, and 80 in third grade. The percentage of male and female students was 52% and 48%

respectively. African American students made up the majority of students with just over 200 in number. There were just over 100 Caucasian students. Five students were classified as either Asian American or "other." At the time of the study, 62% of the students were participating in the federal government's subsidized lunch program. The school's faculty was comprised of 30 certified teachers. The teachers' average length of classroom experience was 11 years. Ten faculty members held advanced degrees. Over 15% of the teachers were nationally certified by the National Board for Professional Teaching Standards. There was one state certified administrator, the building principal.

The sample of specific site participants was directed by the emerging analysis of collected data. The school principal was the initial participant. She was interviewed for the first time in the summer before the school term began, shortly after I received approval for the study from Mississippi State University's Institutional Review Board and from the Superintendent of the Pin Oak Public School District. The principal's selection was both a convenient and theoretical sample: convenient because she was the only certified staff member on site during the summer when data collection began, and theoretical because of her "obvious relevance to the research problem" (Merriam, 1998, p. 63). From that point I utilized what Merriam referred to as snowball sampling. Snowball sampling, one of the most common purposeful sampling forms, is a process that involves asking early research participants to refer the investigator to potential participants who have knowledge of and/or are involved in the phenomenon being studied. I started the snowball rolling by soliciting perspective participants from the principal in the course of that first interview. As an understanding of the process being studied grew, I continued the use of theoretical sampling as well in order to seek out

particular variations of the process by selecting participants according to the emerging needs of the study.

In all, 13 key informants emerged throughout the duration of the study. They included the principal, grade level classroom teachers, and arts specialists (one kindergarten teacher, two first grade teachers, one second grade teacher, two third grade teachers, two special education teachers, the visual arts teacher, the music teacher, the drama teacher, and the media specialist). The final number of participants was determined by the quality of the participants' experiences, their ability to reflect on their experiences, and the requirement for further theoretical sampling. Sampling concluded when saturation occurred as evidenced by a redundancy in the data. Pseudonyms are being used to protect the identity of participants.

Procedure

Before I began collecting any data for this study, I sought and obtained written permission from the Mississippi State University Institutional Review Board (see Appendix B). I also obtained written consent of participation from each key informant. When data collection commenced, I utilized a mixture of investigative techniques to carry out the study. These techniques included field observations, interviews, informal conversations, and an examination of documents and other available artifacts. Permission was also obtained to examine archival documents pertaining to the Whole Schools Initiative from the Mississippi Arts Commission. These documents included but were not limited to the Arts in Education Model Development and Dissemination Grant proposal submitted to the United States Department of Education, brochures and other

publications about the Whole Schools Initiative developed by the Mississippi Arts Commission, and the Mississippi Arts Commission web site.

Permission was also obtained to interview Mississippi Arts Commission staff members involved with administering the Whole Schools Initiative. These interactive face-to-face interviews struck a balance between unstructured and semistructured interview forms. In qualitative research, interviewers must be adaptable in order to “catch a wisp of insight or track down a new theme...without flexibility the qualitative interviewing model will fail” (Rubin & Rubin, 1995, p. 41). The interviews were unstructured when I suggested the topic and allowed the participant to expound on it. The interviews took on a semistructured form when I sought more specific information by introducing a topic and then guided the ensuing discussion by asking questions that were more specific in nature and suggested by the participants’ responses. In order to provide a framework to guide my questions I used an interview guide that I had developed (see Appendix C). An interview guide provides the researcher with topics to explore while enabling him “to build a conversation within a particular subject area, to word questions spontaneously and to establish a conversational style” (Patton, 1990, p. 283). The interviews sought to get additional information and explored more fully the data gleaned from the Whole Schools Initiative framework developed by the Mississippi Arts Commission and other Mississippi Arts Commission documents. To that end, I relied primarily on open-ended questions during the interviews (Gall, Borg, & Gall, 1996). The data obtained were used to develop a statewide perspective of the Whole Schools Initiative, which in turn served as a reference to inform the case study.

As researcher, I investigated the case in the role of an observer. I spent over 50 hours observing and interviewing certified staff on site at Pin Oak Elementary School while collecting my data. The case study commenced with an informal conversation with the principal followed by the study of documents and artifacts. These included but were not limited to institutional records, management records, policy statements, and lesson plans. Later that day I interviewed the principal. In order to provide a framework to guide my questions I once again used an interview guide I had developed. I relied primarily on open-ended questions during the interview. Once again, the interview struck a balance between unstructured and semistructured interview forms.

Following the interview with the principal and the examination of these documents, a classroom observation phase began. To help maintain my focus during observations, I used an observation guide that I had developed earlier (see Appendix D). During observations, I took extensive field notes. These field notes were transcribed and expanded as soon as possible, usually that same evening. The transcriptions were checked for accuracy. The transcriptions were stored on a CD-ROM. Data collected during observations were used to inform the subsequent interviews with the classroom teachers. In order to provide a framework to guide my questions I again used an interview guide I had developed. As before, I relied primarily on open-ended questions during the interviews. Once again, the interviews were interactive and struck a balance between unstructured and semistructured interview forms. Such interviews are best suited to let participants tell their story and provide the information needed to understand a process (Holliday, 2002). Questions to probe and elicit further information arose from the context of the interviews.

All of the interviews conducted during the course of the research were audio-taped and transcribed as soon as possible. To help keep the data manageable, I summarized chit-chat and conversational niceties and transcribed verbatim quotations that pertained to my research. According to Patton (1990), “the interviewer can work back and forth between interview notes and sections of the tape; only those quotations that are particularly important for data analysis and reporting need be transcribed” (p. 350). The transcriptions were then checked for accuracy. The transcriptions were stored on a CD-ROM. Subsequent observations were performed to collect additional data on information gleaned from the interviews. These observations also provided data on practices that the participants might take for granted and therefore might not have covered in the interviews. In several cases shorter, follow-up interviews were conducted to clarify and expand previously collected data.

During the process of observing and interviewing the grade level classroom teachers and arts specialists, I continued to gather and analyze pertinent documents and artifacts. These consisted primarily of student work samples, lesson plans, rubrics and other evaluation tools, and the favorite or most utilized resources used by the participants. Analyzing these documents and artifacts provided additional insights that were not obtained through the observations and interviews (Merriam, 1998).

Data were collected until saturation occurred (Merriam, 1998). This saturation was evidenced in several ways: First, it was evident when the data began to fail to offer new directions. Second, it became evident when data began to be replicated. Third, it became evident when initial data were verified in other instances. Finally, saturation became evident when interchangeable examples of data began cropping up.

Analysis

Since this project was data driven, designed to build understanding from the data by adapting to the growing understanding the data provided, data analysis began at the same time as data collection (Stake, 1995). There was a continuous, responsive interaction between data collection and analysis. I read several texts that were specific to qualitative data analysis or at least had chapters dedicated to qualitative data analysis. It soon became evident that “Because each qualitative study is unique, the analytical approach used will be unique” (Patton, 1990, p. 372). The consensus that did emerge from experienced qualitative researchers mirrored what I had learned as a newspaper reporter. First, I would have to carefully review the collected data to get an overview of what was there while delimiting the irrelevant. Next, I had to organize the data into categories that would make it easier to see and understand how it was interrelated. Finally, I would have to draw and verify conclusions from the collected data. In my view Miles and Huberman (1994) best summarized this process as data reduction, data display, and conclusion drawing and verification.

I began by rereading all the field notes I took during observations and document analysis to get an overview of the data I had collected. I wrote comments in the margins that reflected my thoughts as to what could be done with the various data. I repeated this process with the interview transcripts. I sought to allow topics and themes to emerge from the data rather than to impose my own categories. To that end, I looked for recurring patterns in the data. I looked to see where key words and phrases converged. Little by little, this led to a classification system that helped me make sense of the data I had collected.

Next, I began the process intended to give me a better understanding of the data. Several categories had already begun to emerge from the data. These categories were labeled using words that occurred in the data itself. I then began coding the data. Several readings of the data were necessary to complete the coding process. Each key respondent was assigned a number and each topic category was coded with a letter. This was a first step towards more interpretive coding. During this initial coding process 20 topics emerged from the collected data. Data coding was continuous with data collection throughout the project and became part of the reflection process as patterns in the data were identified.

The initial coding process was not complete until data collection reached the saturation point and ceased. I then looked carefully for meaningful topic clusters in relation to my three research questions: (a) Why has the sample school chosen to continue infusing the arts throughout every subject area in its curriculum? (b) What is a Whole Schools Initiative site administrator's role in implementing art infusion throughout the school curriculum? and (c) How does a model Whole Schools Initiative school implement art infusion throughout its curriculum? Clusters emerged that addressed the research questions. Further examination and comparison of the clusters revealed patterns and themes that were used to develop my conclusions.

In qualitative research, "There are no straightforward tests for reliability and validity" (Patton, 1990, p. 372). Therefore, I employed two different approaches to enhance the study's reliability and validity (Holliday, 2002). I used triangulation in two ways: methods triangulation and sources triangulation. First, I was careful to utilize multiple techniques for collecting data. The techniques included field observations,

interviews, informal conversations, and an examination of documents and other artifacts. Second, there was triangulation within methods in regard to data sources. In all, 13 key informants were interviewed and observed during the course of the research. I also sought to improve reliability and validity by having research participants review and comment on the emerging analysis. Since data analysis began as soon as data began to be collected, I was able to receive valuable feedback on my early and ongoing analysis of the data being collected.

CHAPTER III

FINDINGS AND DISCUSSION

This research investigated a Mississippi Whole Schools Initiative model school to determine how that school is infusing the arts throughout its curriculum. This chapter first gives a brief description of the school and its classrooms and then specifically addresses the three research questions.

The research was guided by three questions: (a) Why has the sample school chosen to continue infusing the arts throughout every subject area in its curriculum? (b) What is a Whole Schools Initiative site administrator's role in implementing art infusion throughout the school curriculum? and (c) How does a model Whole Schools Initiative school implement art infusion throughout its curriculum?

Pin Oak Elementary School

Pin Oak Elementary School is situated about 30 yards off a busy, residential, neighborhood street. The parking lot is to the left of the school. Behind that is a large, colorful playground. While there are a few older metal swings, the bulk of the equipment consists of colorful plastic tunnels, wobbly bridges, and many assorted items for children to climb. In front of the school there is an extra lane for busses to pull off the road to load and unload students. The walkway from the loading area to the school is lined with benches and is completely covered by a rain awning. The awnings are lined with small,

white lights that are to be used for after dark school functions. Several crepe myrtles decorate the front lawn, along with a birdhouse, and numerous multi-colored pinwheels that spin in the breeze. The front door is flanked on either side by huge, brightly painted, artificial potted flowers. Each is adorned with an artificial butterfly. The overall effect is cheery and welcoming.

The first time I walked through Pin Oak Elementary's front doors I was struck with how different it looked compared to the many Mississippi public schools I have seen. My eyes were met with a flourish of color. The floor tiles were red, orange, green, purple, and blue. The couch in the foyer was red, yellow, blue, and green with a pattern of overlapping circles that brought to mind Wassily Kandinsky's early abstract paintings. There were smaller, wooden chairs for children. These had been decoratively painted by students. There was art everywhere I looked. Student paintings lined the walls. Those on the right were done in a style pioneered by Picasso. A painting of some sky, flowers, and butterflies hung on the opposite wall. Huge, brightly colored, paper flowers hung from the ceiling like mobiles.

As I left the office area and entered the classroom halls, I walked under a green awning of the type you might see on a sidewalk café. On top of the awning, attached to the ceiling, there was a beautiful paper mache sculpture in bas relief. It spanned the hall from wall to wall. Cartoon-like, it depicted six elementary school aged children, each holding a one-word sign cumulatively saying, "Be the best you can be." In addition to having flowers, a cat, a frog, and a squirrel sitting on a basketball, the artwork evoked a clear educational theme. Scattered among the children were stacks of books, a can of

pencils, scissors, a book bag, crayons, and a few blue ribbon awards. It was incredibly inviting. The overall effect suggested a passageway into a very special place.

As I passed under the awning I approached a brick wall that was painted in an Impressionistic style with flowers and an archway. It was like looking into a garden. In each of the school's wings the floor tiles had two colors: a neutral beige and a more colorful hue like red, blue, or green. The colorful tiles ran the length of the hallways in parallel lines. Where the hallways met the intersecting colors formed a checkerboard. The walls in every hall were adorned with student artworks. These included paper mache masks, collages, drawings, and paintings. The most impressive were large, Jackson Pollock-like drip and splatter paintings that students had done with an artist in residence the previous year.

The wall outside the cafeteria was decorated with a themed mural appropriate for the location. The painting looked like a Parisian sidewalk café. There were tables with tablecloths and flowers on them, chairs, potted plants, and orange trees. The mural also depicted a cafe display case with croissants and baguettes. It was in an Impressionist style using soft but bright colors. The wall outside of the library also had a thematic, adult-executed mural. This brightly painted mural looked like a shop front with an awning and flowers. A sign featuring a teddy bear, a rabbit, and a Dr. Seuss hat said, "Pin Oak Book Store." One of the library doors was painted like the entrance to a bookshop with a sign that said, "Open." It was like being in a shopping mall.

The library itself was inviting. It too had a great deal of student art decorating the walls. Up a ramp to a second level there was a reading area arranged like a living room with a couch and carpets so students could sit on the floor. Instead of blinds the windows

were decorated with little balls of fur or cloth on fishing line creating a very unusual, colorful, creative, bead effect. Against one wall there was stadium seating on levels, like an amphitheatre, enabling students to sit three tiers up while a teacher instructed from the floor in front of them. The library was filled with books and had 15 computers.

Pin Oak Elementary School's Classrooms

The individual classrooms at Pin Oak Elementary were as colorful and cheerful as the school's hallways. Every classroom door had the teacher's name on it incorporated into an artwork. No two were alike. One that I particularly liked had the letters of the teacher's name formed out of small, painted rulers. Each room had tile floors. Several rooms had identical 9' x12' rugs colored in squares of red, orange, blue and purple. While I was on site I frequently saw students sitting together on these rugs during group instruction.

Every room had several colorful, educational charts and posters. Naturally, they varied by grade level. One kindergarten room, for instance, displayed the alphabet and geometric shapes. It also had illustrated counting aids from 1-20 (12 cats, 13 lollipops, 14 ice cream cones, etc.). A first grade room had a counting poster as well, but it was in three languages: English, French, and Spanish. A second grade room had a poster I especially liked that seemed to be for the teacher's benefit as much as her students'. It was a quote attributed to Elbert Hubbard which read, "The object of teaching a child is to enable him to get along without his teacher." There was another poster that referred to writing as "painting with words." One of the third grade rooms had grammar charts including the parts of speech.

During the course of my observations I came to think that most of Pin Oak's teachers had taken the Hubbard quote to heart. Frequently I saw the school's young students get out of their seats to get supplies or move to a learning center without direct supervision. In the course of a second grade observation I saw three different students who had finished their desk work get out of their seats, move to the computer area, log in by themselves, and take Accelerated Reading quizzes. More than once I was surprised to see a student get up out of his or her seat, take a hall pass from a hook, and go to the restroom without asking permission. When I asked teachers about this after class I was told that the students seldom if every abuse the freedom to go to the restroom without asking. During my observations I seldom saw a student off task.

Most of Pin Oak Elementary's classrooms had tables for students to sit at rather than individual desks. The teachers told me the tables are preferable because they are more conducive to group work, something they have their students do quite a bit. They also said the tables are much better than individual desks for completing art projects.

Why Pin Oak Elementary Continues to Infuse the Arts Throughout the Curriculum

Pin Oak Elementary School has been part of the Whole Schools Initiative for the past 13 years. Some of the teachers working at the school at the time of this study were already on staff when Pin Oak made the transition to art infusion. Some of the teachers came to the school after art infusion had been implemented, having begun their careers in schools that were not involved in art infusion. Some of the newer teachers began their teaching careers at Pin Oak Elementary, so art infusion techniques have always been part of their pedagogy. Every teacher with whom I spoke, regardless of previous teaching

experience, was very positive about the differences between this Whole Schools Initiative school and schools that do not infuse art throughout the curriculum. They liked teaching with art infusion strategies because they felt it is a more effective way to teach. My investigation to determine why they felt this way revealed four primary factors. Those four factors included: (a) student motivation, (b) parental and community involvement, (c) addressing student learning styles and multiple intelligences, and (d) staff morale.

Student Motivation

The first time I walked through the halls of Pin Oak Elementary I was struck with the feeling that this was a fun place to be. In nearly every interview I conducted teachers affirmed my initial feeling. A 16-year veteran teacher told me:

They did not use art infusion in my previous job. I didn't know about it. I love it! Not only do the children love it, as far as teaching, it's so much fun to teach this way. It's fun to teach and it's fun to learn.

Another said, "It just makes the students more involved and more enthusiastic. It's more fun for them. It makes them want to learn. It makes them want to do it. It just works really well."

One teacher told me how drama made a dramatic difference in a student's reading comprehension. The child was able to read the words on a page but read in a monotone without regard for punctuation. An art infusion reading strategy using dramatic dialogue made a big difference. "When she got to drama she just stood out," she said. "I asked her to think about how the character would act, how she would feel. I told her to read it as though she were the character. It really started just clicking with her."

Many teachers were enthusiastic about art infusion's ability to engage students of varied backgrounds and abilities, including at risk students. A third grade teacher said, "One thing about the arts, it involves everybody. Slow learners to your remediation children. It involves everybody." She told me about a student she had who was repeating the third grade after having failed it the year before with another teacher. She described the girl, Sally (a pseudonym), as an "angry loner." In Sally's second year in the third grade, the school put on an opera set in Kenya. Sally got a leading part, that of the mother. The teacher said that the child's whole attitude changed:

I've seen her mother around town. She's in the sixth grade now and her school work, her academics are much more successful now, her self-confidence in knowing what a valuable person she is. I feel it was definitely the opera that helped her come through.

The Special Education teachers felt their students benefited from art infusion projects. They recalled a math art infusion strategy in particular. The school secured a small grant to develop a math garden. Teams of students designed and planted a garden in one of the school's outdoor courtyards. The students did the measuring necessary to provide correct spacing for the plants. Concrete walkways were poured throughout the garden. The walkways were embedded with beads to aid students in counting from one to 20. Stepping-stones were spaced to aid students in counting to 40 by twos. Bricks edging the flowerbeds were painted with math word problems on the front with the answers painted on the back. Of course, there were student art pieces placed throughout the garden. In regard to one student in particular, a Special Education teacher said, "His self-esteem and his confidence went up so high. He began to believe in himself. We saw

him make a lot of progress academically and behaviorally because he felt like, ‘I can do something, and I can be a part of this team.’” The principal also felt the rock garden was successful in reaching at risk students. “Some students who might have had some behavioral issues, if we could get them involved in something like that (the math garden) they feel good about themselves and their confidence level rises and the behavioral issues go down.”

One teacher expressed the opinion that art is able to motivate students because it is something new and different in their lives. She said:

You expose the children to things they might not get exposed to otherwise. Especially children from low socio-economic levels. You have the chance to expose them to a strength they may not even know they have. They find themselves, their self-esteem just skyrockets.

Parental and Community Involvement

To the staff at Pin Oak Elementary, the school has a very positive level of parental and community involvement that can be largely attributed to art infusion. The school sends a newsletter, which always highlights art infusion activities, home with students every Friday. Every Parent Teacher Organization (PTO) meeting features students performing or displaying art infusion activities. Grade level plays are frequently presented at PTO meetings. One teacher, clearly enthused about the level of parental support, estimated the average attendance at meetings to be around 150 parents with just over 300 students enrolled. She said, “We have great community involvement here! At every PTO meeting we have something. Either singing, or a grade presents a play, and

we have great parental support.” In addition to the newsletter and art presentations at PTO meetings, Pin Oak Elementary regularly schedules art related events throughout the year.

Addressing Student Learning Styles and Multiple Intelligences

As a classroom teacher for over 20 years, one thing I was always concerned with was accommodating students’ different learning styles and multiple intelligences. Designing lessons that addressed tactile, kinesthetic, visual, and auditory learners was always a challenge. The teachers I interviewed at Pin Oak Elementary said that while they are well aware of the need to address students’ varied learning styles and multiple intelligences, art infusion made the task far less challenging. Most told me that they never took the time to develop plans that specifically addressed learning styles and multiple intelligences, because art infusion just naturally takes care of that. One put it this way:

In education we talk about learning styles, and we do learning style inventories and everything, and then we have to make a real conscious effort to develop learning activities that will address that. But with the Whole Schools concept of art integration, it just comes naturally.

Another added, “We don’t necessarily say, ‘Let’s develop this for this learning style,’ because, when you’re doing music, dance, drama, visual arts, and creative writing you’re gonna hit those learning styles.”

One teacher explained that working with several different art forms was important in order to accommodate different learning styles. She stated:

It's not just the visual arts that we do. We do music. We teach the alphabet through songs. We do poetry, drama, learning through acting things out. So much of what these children have trouble with is a memory connection. The activities help these concepts stick in their heads. These methods help with their long-term memory.

She also said that she did not think in terms of learning styles or multiple intelligences when planning instruction.

Nearly every teacher interviewed was convinced that the hands-on aspect inherent in art infusion strategies is beneficial to their students. Several said that art infusion specifically helps retention. This comment was typical.

Getting your hands in the paint or getting your hands in the clay and learning about China that way is better than sitting and listening to somebody talk to you about China. I don't think they'll forget as easily some of the Chinese symbols and Chinese culture things we cover.

Pin Oak Elementary's special education teachers were especially enthusiastic about the tendency of art infusion strategies to incorporate multiple learning styles and how that benefited their students. As one stated, "Any child with a learning disability or some other type of special education need learns so much better through multi-sensory approaches. They need to feel it and they need to hear it to get it."

Staff Morale

During the course of my research I was impressed with the enthusiasm and camaraderie among the staff. From my initial interview with the principal it was evident

that morale was very high at Pin Oak Elementary. She attributed the teachers' high morale to the Whole Schools approach:

They're so proud of what their students do. The product they see.

They're proud of the success the school has achieved. They are looked upon now as trainers of new teachers in this process. I've seen fewer absences of teachers. When they plan out a lesson, and they have these activities they have planned, they don't want to miss it. They don't want to leave it to a substitute. They're just happier. And they work together.

We're a team. It has promoted such a team concept.

Teacher after teacher echoed the principal's comments. Repeatedly they spoke of a feeling of camaraderie and teamwork. They said that teachers and students alike felt more relaxed and confident and happy to be there than they did at other schools in their experience. A first grade teacher expressed it like this. "We're a team. We're a first grade team. A first grade family. We tell our students that, and they see that we are. They're part of it. And then we're a school family. We're all about working together."

Many teachers told me that communication among grade level teachers and even across grade levels was better than what they had experienced in other schools.

Moreover, they attributed it to the Whole Schools Initiative. They explained that successful cross-curricular art infusion requires extensive cooperative planning which requires teamwork. One teacher was quick to point out that while being a Whole Schools Initiative school is challenging and does make planning even more important, the program does not increase a teacher's workload. She said:

People who don't do art infusion almost always think it's extra work. It's not. Where people miss the boat with art infusion is not realizing that art isn't separate. They say, 'How do you have time to do the art on top of everything else?' We're not doing art on top of everything else. We're *using* art to teach. It's not extra. It is *how* you teach your concepts.

Not a single teacher I interviewed said she felt infusing the arts into her lessons increased her workload.

Another way the Whole Schools Initiative program enhances camaraderie and teamwork is through the overnight institutes and retreats that teachers are required to attend. One veteran teacher said that these events are instrumental in nurturing team spirit. She explained:

Part of that (staff morale) is when you go off to the institutes for a week. When you're in your classroom all the time there's not that much time to get to know one another. But when you go off to the institutes for a week you get to know each other so much better. You have a chance to bond.

The Site Administrator's Role in Implementing Art Infusion

Pin Oak Elementary's principal has been at the helm since the Whole Schools Initiative was instituted at the school. She is an enthusiastic advocate of the program and plays a vital role in its successful implementation. My research revealed five areas she was particularly concerned with as an administrator of a school infusing the arts throughout the curriculum. These areas included: (a) hiring staff, (b) staff development, (c) planning, (d) finances, and (e) parental and community support.

Hiring Staff

Pin Oak Elementary's principal told me that having the right staff in place is crucial to having a successful art infusion program. She is always careful to find applicants that will fit in well with the Whole Schools Initiative. One of the principal's concerns is that infusing art throughout the curriculum is a new idea to most applicants. She expressed discouragement that education colleges do not do more in the area of art infusion.

Mississippi State University, for example, offers one arts related teacher education course. That course, Creative Arts: Elementary/Middle School (EDE 3443) explores musical and artistic elements utilizing a variety of multicultural music, dance, drama, and aesthetic visuals. While the course is about art and does include art activities, it does not deal with using art to support non-art subject areas. None of the classroom teachers I interviewed had an art background, but several had taken the aforementioned course offered at Mississippi State University. One teacher said that while a background in art would be helpful in a Whole Schools Initiative classroom, it is not necessary:

An art background is an asset, but I don't think it's necessary. I think as long as you're open to it and enjoy it and are willing to learn you really don't have to have a background. If you have a visual art person at your school it's not a necessity. It's just kind of a bonus.

Most applicants to teach at Pin Oak Elementary have had little experience with or preparation for art integration. Many have never even heard of the concept.

The principal deals with this initially by making certain that each applicant understands that the Whole Schools Initiative is part of her staff's daily work before the

applicant makes it to the interview stage. In lieu of experience she looks for enthusiasm and potential. She is always careful to make certain that new teachers understand art infusion and are committed to learning how to do it well. The principal stated:

I'm very concerned about compatibility with the Whole Schools Initiative. They know up front that art infusion will be part of their daily preparation and teaching. I look for excitement about the Whole Schools program. I look for commitment to devote extra time. Will they commit to art integration? Will they commit to a week-long summer institute? Will they commit to working with specialists?

She added that a benefit of experience with art infusion over a long period of time is the ability to hire teachers who are most likely to thrive in the program.

The principal pointed out, however, that she does less hiring than at some schools because teacher turnover is very low. She referenced one teacher who left to help start an art infusion program in another school. She mentioned another that left when art infusion was first instituted at Pin Oak Elementary. That teacher had been at the school a long time and did not want to change her teaching methods. "Some older teachers look at the Whole Schools program as additional work and resist," she said, "but, when they see that art infusion is going to be required the vast majority buy into it. Those that don't will transfer or retire."

The principal said that one of the biggest challenges to starting a Whole Schools Initiative School is getting skeptical teachers who are already in place on board: "Making people realize it's important can be the hardest thing." She has found that the best way to approach that challenge is to be helpful without being overbearing. She said it is

important not to force feed art infusion lessons on reluctant teachers. Her approach is to find out what the teacher wants to accomplish with the lesson. Once that has been done, she finds it is better to suggest ideas rather than give them lessons outright. She felt that letting the teachers develop the strategies themselves goes a long way to getting them to buy into the concept of art infusion.

One classroom teacher who was also on staff when the Whole Schools Initiative came to the school said this:

Getting some teachers to buy into it, that can be hard. Many teachers who have been teaching a particular way for years don't like to change. But once they see the retention of the skills is much higher when you infuse the arts – it's just unbelievable how well they retain, how well they learn, how quickly they pick up on skills - once teachers see that they're sold.

She added that some veteran teachers take to art infusion techniques almost immediately.

One unusual aspect of hiring personnel for the administrator in a Whole Schools Initiative site is in the selection of artists in residence. These are professional artists in the fields of dance, dramatic and literary arts, visual arts and crafts, and music. They come into the school for one full week and work with the teachers and students. When selecting artists in residence the principal takes care to be sure that the visiting artist is willing to go beyond working with the students. Each must be able to help the classroom teachers learn techniques that they can use in the classroom after the artist has gone. Before an artist is invited, he or she must also agree to conduct an after school professional development session with the staff.

Staff Development

A major component of the Whole Schools Initiative is staff development. In addition to their own on-site staff development programs, Whole Schools Initiative schools have access to training offered in conjunction with the Mississippi Arts Commission. Each year a two-day retreat is offered in the Spring and Fall. A full week Summer Institute is offered each year as well. Participants are eligible to receive continuing education credits to apply toward Mississippi teacher certification requirements. The principal encourages teachers new to Pin Oak Elementary to attend as many retreats and institutes as possible, but she requires every teacher to attend at least one per year.

Since the spring and fall retreats are held while school is in session, not all teachers can attend at the same time. The principal ensures, however, that the entire staff has the opportunity to benefit from retreats and institutes even though only a small portion of the staff is able attend. This is accomplished by requiring teachers who do attend to share what they learned in a staff presentation when they return.

Planning

Virtually every staff member I interviewed agreed that providing adequate time for teacher planning is an essential component in developing a successful Whole Schools Initiative school. The principal was emphatic on that point during our first interview. She said, “The Whole Schools Initiative requires more planning. You have to plan well to be able to integrate arts into the curriculum. Especially if you’re a new teacher.”

She requires teachers' lesson plans to be completed a week in advance. The principal does not require that all teachers prepare their plans in the same format. She feels that imposing one lesson plan template on the entire staff tends to frustrate teachers, so she allows some flexibility in that regard. Still, every teacher in a particular grade level, although not required to, tends to use the same form. The teachers work together to arrive at a consensus as to what that form will be. The principal's only stipulation is that each form includes the basics, such as objectives and procedures. Teachers do not have to specifically designate when an art infusion strategy is used. There is no "art infusion" box to check. The procedures cited in the lesson plan make it obvious when art infusion strategies are employed. The principal sets no minimum number of art infusion activities to be done per week.

The principal sees to it that the master schedule is arranged in such a way that specialists (music, art, drama, physical education, media, and Spanish) enable grade level classroom teachers to plan together. Every student in a particular grade level goes to the specialists' rooms at the same time, allowing the teachers in a particular grade level to have the same period free for common planning time. The principal summed up the importance of group planning like this. "I don't think we could be successful without common grade level planning time; We constantly update units to eliminate what failed, share what worked, and bounce new ideas off each other."

Time is also provided for grade level teachers to plan together with the specialists. This planning takes place during professional development each Wednesday after school from 3:15 to 5:00 pm. One week the art specialist will meet with the first grade teachers while the music specialist meets with the third grade teachers and so on. The pairings of

specialist and grade level change systematically from week-to-week. In this way each group of grade level teachers gets to plan with an area specialist on a regular, rotating basis.

When the whole Schools Initiative was initially implemented at Pin Oak Elementary the principal developed a school wide curriculum map. She explained that the curriculum map is a long term planning tool intended to help teachers begin with an end in mind and chart a course for the year. It includes competencies and objectives to be covered, thematic units that address those competencies, activities conducive to the thematic units, skills to be mastered, and resources available for teaching the units. The principal told me she believed curriculum mapping might be the single most important element in the school's success in infusing art throughout the curriculum. One teacher reflected that opinion saying, "Curriculum mapping is crucial to what we do. We know exactly where we're going."

The curriculum at Pin Oak Elementary, or at any Mississippi Whole Schools Initiative school, is based on the Mississippi Department of Education K-12 Curriculum Framework. Pin Oak's curriculum, however, is supplemented by additional competencies and objectives adopted by the local school district.

Finances

As a model Whole Schools Initiative school, Pin Oak Elementary no longer receives the Whole Schools Initiative grant money. The principal said that sustaining the program without these funds is a constant challenge. She and every teacher I interviewed acknowledged that art infusion is more expensive to implement than other instructional

strategies. The principal cited three primary reasons for this. First, art activities by their very nature use consumable materials. Second, art specialists add to the staff payroll. Third, the artists-in-residence are paid for their services. The Pin Oak Elementary principal meets the challenge of funding art infusion in many ways.

As in all Mississippi public schools, each classroom teacher at Pin Oak Elementary gets money from the Educational Enhancement Fund (commonly known as one cent money) at the beginning of each year. Whole Schools Initiative teachers, however, get the same as other teachers in their districts (\$220.00 the year this research was conducted) even though they spend more. The principal stretches this money to some degree by buying in bulk and subsequently sharing the materials among all teachers. Another helping factor, she said, was that her textbook expenditures tend to be lower than those in non-Whole Schools Initiative sites because art infusion strategies rely less heavily on textbooks. Also, some valuable resources like fine art posters, library books, and videos are not consumable and accumulate over time. Moreover, she said that since art infusion is a priority, they are willing to do without other things when necessary.

Since the school's eligibility for Whole Schools Initiative grants has expired, Pin Oak Elementary has been actively applying for other grants. The Mississippi Arts Commission and the National Endowment for the Arts have proven to be good sources for them. The local community has also been helpful. Local businesses have been willing to donate returned and damaged items. In addition, the Parent Teacher Organization has made frequent donations, especially when asked to do so for specific projects.

The most reliable source of the extra funding necessary to sustain art infusion at Pin Oak Elementary, however, is fundraising. The principal has established three annual school wide events to raise funds and materials to facilitate art infusion instructional strategies: (a) a silent auction, (b) a sale of student art reproductions at Christmas, and (c) an art festival. These three events are discussed in detail later in this chapter.

Despite the challenge of funding art infusion now that their Whole Schools Initiative grant has run out, she was emphatic in stating that she would not consider abandoning art infusion despite the extra expense. She added that her students' "parents would not stand for it."

Parental and Community Support

The principal and several teachers told me that parental and community involvement is an important aspect to the success of the Whole Schools Initiative program. Pin Oak Elementary's principal sees to it that that support is actively cultivated. In addition to a weekly newsletter and regularly scheduled Parent Teacher Organization meetings, she has established regular, yearly, one night special events that are well attended by parents and the community in general. One of the most successful is called Family Fun Night. On that night the students' families are invited to the school to participate in hands-on art activities in their students' classrooms. The art activities are always tied into whatever particular country is being emphasized at that grade level.

The school's biggest single night art infusion event of the year is the annual Art Fair. More so than Family Fun Night, the Art Fair draws a large number of adults who do not have children attending Pin Oak Elementary. Elected officials and other

community leaders are always well represented. The Art Fair showcases the art works the students have produced in the course of the year. In addition to a variety of student performances throughout the evening, visual art is displayed everywhere you look. The principal said that the Whole Schools Initiative has been instrumental in increasing parental and community involvement in the school.

Parents are so much more involved. Things like the opera we did and the Art Festival have caused involvement to grow. Our PTO has grown. They're very proud of what Pin Oak has accomplished. They see how it (the Whole Schools Initiative) has helped their children. They would not want this to go away. They would fight to keep it.

How Pin Oak Elementary Has Infused the Arts Throughout the Curriculum

Discovering how Pin Oak Elementary goes about infusing art throughout the curriculum was one of the goals of this research project. I found that many aspects of the school's day to day operation was similar to the operation of schools I have been involved with in the course of my career in Mississippi's public education system. The data that emerged, however, revealed nine areas that provided insight as to exactly what this Whole Schools Initiative model school does to be successful in art infusion. These areas included (a) staff development, (b) planning, (c) specialists, (d) artists in residence, (e) fund raising, (f) resources, (g) parental and community support, (h) classroom management, and (i) instructional strategies.

Staff Development

Staff development is a major component of the Whole Schools Initiative. Pin Oak Elementary provides regular in-house staff development to its teachers. In addition to these on-site programs, the school takes advantage of training offered to Whole Schools Initiative schools through the Mississippi Arts Commission. Each year in the spring and fall a two-day retreat is offered. In the summer a full week institute is available. Teachers who attend can receive continuing education credits to apply towards state teacher certification renewal. Every teacher at Pin Oak Elementary attends at least one Mississippi Arts Commission staff development program each year. Those who attended a particular program always present what they learned to the rest of the staff in a subsequent in-house staff development session.

For instance, at one recent fall retreat eight teachers attended. They split up into four pairs, and each pair of teachers went to one of the four training tracks being offered at the retreat. At a subsequent in-house staff development session each pair of teachers set up a different training stations to share what they had learned. The staff rotated from station to station. That particular retreat dealt with art techniques that could be used in the classroom. One of the techniques involved dipping tissue paper into watered down glue. The paper can then be shaped before it dries into a permanent form. After the technique was shared during in-house staff development, it was used throughout the school. The kindergarten used the technique to simulate leaves and bark on trees. The second grade used the technique in a mural. Third graders used it in portraits. Different grade levels have since used the technique in collages. In-house staff development at Pin

Oak Elementary is generally hands-on. When art infusion techniques are presented teachers actually do the activities rather than just talk about them.

When staffers are not sharing training they received at the retreats and institutes, the school's specialists present ideas to the staff. The art specialist, for example, sometimes introduces new media and materials to the staff, explaining their properties and the best way to use them. At other times she gives insight as to how a complicated art process can be broken down into simple steps the students can manage. During my on-site research the art specialist was preparing a staff development presentation in direct response to staff requests. Still in the development stage, it was to eventually address southern culture and heritage including the African American and Native American experience. She was working in conjunction with the music specialist. At that point they were identifying relevant artists and appropriate activities.

I attended a Mississippi Arts Commission two-day fall retreat. It was comprised of four different training tracks. I concentrated on sessions that illustrated art infusion strategies to use in math instruction. Two activities used to teach fractions were very interesting. One, utilizing dance/movement, uses nothing more in the way of materials than several equal lengths of rope. One student stands in the middle of the room acting like the center or hub of a wheel and holds one end of the ropes. The other students circle the first while holding the other end of the ropes forming what looks like spokes on a wheel. The instructor then moves the students on the perimeter into positions to illustrate fractions of the circle they have formed. The presenter explained that the activity was not intended to provide an art infusion strategy just for that particular lesson. The goal was

to teach a technique that could be used to infuse art into other lessons. The same method, for example, was used to illustrate angles and other geometric concepts.

Another fraction strategy I saw utilized visual art. In this case, students make mock pizza pies out of colored construction paper. Fractions are taught by cutting the paper pizzas into portions. The presenter explained how the strategy could be expanded. She spaced cut out paper olives and pepperoni slices on the pizza, for example, to illustrate a lesson on percentages.

Training sessions change at each retreat and institute. Some retreats and institutes are arranged by subject area, some by art techniques, and some by theme. One Pin Oak Elementary teacher spoke enthusiastically about a session she had attended based on the Holocaust. It utilized visual art, music, drama, and dance. Several teachers told me about a summer institute put on a few years ago in conjunction with the Metropolitan Opera Guild of New York. Teachers learned how to put on a student opera while teaching curriculum objectives from various subject areas. Subsequently, Pin Oak Elementary staged its own opera. Students were the performers and stage managers. They also designed and painted the sets, created the costumes, and did the make-up.

Planning

The teachers who took part in this study all agreed that extensive planning is essential to art infusion. Moreover, they were of the opinion that planning was especially difficult and time consuming for those new to the concept. They felt, however, that with experience, the curriculum map, and the help of ones' peers it soon becomes second nature. Many said that although they often got ideas out of school, they seldom had to

spend time planning lessons at home. A relatively new teacher said, “After awhile it’s not hard. It’s second nature to think in terms of art infusion. It doesn’t take any longer once you get the hang of it.” A veteran of infusing the arts throughout the curriculum said, “People think its extra work. It’s not. When I sit down to write my lesson plans I don’t think this is an extra activity I have to do. It’s just part of my everyday life.”

The principal does not require all teachers to use the same lesson plan format. By choice, however, each grade level uses the same template. All the kindergarten teachers, for instance, use a lesson plan form provided by the school district. They do so because it provides a good fit with their guided reading and learning center activities. One side of the form is filled out identically for all five kindergarten classes, while the other side is available for individualized ideas.

Pin Oak’s teachers agree that a key to successful art infusion is common grade level planning time. One teacher put it succinctly. “Common planning time is very, very important. Schools (doing art infusion) have to allow common planning time.” The teachers I interviewed agreed that while it may be possible to do art infusion without common planning time, it would be much more difficult. One teacher stated, “It’s not just one person planning art activities here. It takes everybody.” The school is able to provide common planning time through careful scheduling of the area specialists (art, media, music, drama, and physical education). All of the students at the same grade level are in a specialist’s class at the same time. This allows all the teachers in a given grade level to have the same planning period.

When the teachers from each grade level come together to plan they use the curriculum map as a starting point. In addition, each teacher brings his or her own ideas

and insights to the session. Strategies gleaned from the Whole Schools Initiative retreats and institutes, original ideas, and ideas from other sources are all on the table. Given that much input, identifying activities and resources conducive to teaching each unit's themes and objectives is made easier. Because of the curriculum map and the group's brainstorming, each class at a particular grade level is usually covering the same material and using the same activities at the same time. This is not required, however. If an individual teacher desires to try out a new idea that the others are reluctant to try, she is free to do so. If the strategy is successful the other grade levels teachers may decide to use it the next time that lesson is taught.

Grade level classroom teachers have the opportunity to plan with the specialists on a rotating basis. Sometimes the specialists just point the teachers to appropriate resources. Sometimes they help teachers come up with activities that address the unit themes and objectives. Because of the curriculum map, each specialist knows what teachers will be covering in their classrooms in the coming weeks. In addition to discussing what each teacher can do in the regular classroom, the specialists and teachers discuss what activities students can do in the specialists' rooms to supplement what they are doing in their regular classrooms. Pin Oak's art specialist indicated that flexibility and communication are important to her effectiveness. She explained, "Some teachers have in their mind what they want to do and they just need a little bit of assistance. Others need everything. Which artists are appropriate. What medium. From beginning to end. There's a lot of communication here. A lot of e-mailing back and forth."

The teachers I interviewed expressed that the communication between teachers, facilitated by planning together, is vital. One of Pin Oak's long-time veteran teachers

said, “Before we started this (art infusion) we were not working together at all. It was complete competition. When we started this we started working as a team, and we started getting this going. That has helped us.” She went on to say that without that teamwork, art infusion would not be successful: “We have a wonderful team. That is part of the success. If you don’t have a group of teachers that are willing to work together, then it’s not going to work. We all feel like family here.”

Curriculum mapping is an important planning tool at Pin Oak Elementary. It helps teachers chart a course for the year by including competencies and objectives to be covered, thematic units that address them, activities conducive to the thematic units, skills to be mastered, and resources available for the units. The school’s curriculum map is organized into three 12-week thematic units per year for each grade level. The units are different for each grade. In addition, the curriculum map designates three different artists to be concentrated on at that grade level. There is also an emphasis on a particular country.

For instance, in kindergarten each class has units on social and self-awareness, symbols, and order. The unit on social and self-awareness covers community helpers, the family, and the home. The symbol unit deals with the symbols of Thanksgiving and Christmas as well as other symbols. The unit on order concentrates on sequences, both natural and man-made. For example, students study the evolution of a tadpole to a frog and the sequential order of the presidents of the United States. The country emphasized in kindergarten is Japan. The kindergarten classes concentrate on the Japanese print-maker Houkasi, the French pointillist painter Georges Seurat, and French modernist

painter Jean Dubuffet. The French artists were chosen because younger children can relate to their relatively simple style.

The value of a curriculum map was recognized when Pin Oak Elementary first became a Whole Schools Initiative school. One teacher who was there at the beginning said:

When we first started we realized that we really needed to do more of the curriculum mapping. We saw we had a problem with overlapping. We needed to be sure the kids didn't get an overload of Van Gogh or an overload of Picasso. We wanted to maintain a variety.

To develop the curriculum map they began with whole staff planning sessions during staff development time. Their first step was to compile a list of the competencies and objectives mandated in the Mississippi Department of Education Curriculum Framework along with those added by the local district. Then, with the help of Mississippi Department of Education employees and local artists, they brainstormed thematic units that matched up well with the competencies and objectives to be covered. Although the curriculum map is reviewed each year, the units and artists do not change on a regular basis. Rather, the map evolves, expands, and changes slowly through a process of tweaking. Activities and resources are added as their value to the map is ascertained.

Although the curriculum map effectively prevents instruction from overlapping from grade to grade, it helps teachers from different grade levels overlap and integrate activities. For instance, when third grade students were creating roads out of different media as part of an art infusion project, kindergarten teachers got their students involved.

The third graders created the roads, and the kindergarteners created the cars to go on them.

Ironically, the curriculum map does not deal specifically with art competencies and objectives prescribed by the Mississippi Department of Education. At the K-3 level these competencies concentrate on students using a variety of materials in dealing with a wide range of subject matter, symbols, meaningful images, and visual expressions to reflect their ideas, feelings, and emotions. Pin Oak's teachers told me that they do not worry about Mississippi's art competencies because all of them are just naturally covered in the process of infusing art throughout the curriculum.

Teachers mentioned other benefits to curriculum mapping. For instance, the staff is not particularly concerned about state mandated testing. They attributed this to the curriculum map. Since all of the art infusion activities have previously been tied to the Mississippi Department of Education Curriculum Framework, following the curriculum map is how they prepare for standardized tests. One teacher summed up what most said. "It's a non-issue. We don't have to sit here and drill, drill, drill. It's being taught all year long. We make sure every skill is covered." Teachers do, however, go over and review tests structured similarly to the state mandated tests in the week before the tests are given. This is done not so much to cover content as to familiarize students with the format they will be facing on the standardized tests.

Pin Oak Elementary's specialists, while not specifically charged with teaching the curriculum, also depend heavily on the curriculum map. The media specialist, for example, said she relies on it heavily when selecting resources to be used throughout the school. "It is so good for me because I can look at it and see areas that we're weak on,

particular units where we need more materials so I know what areas to work on when I purchase.”

Specialists

Area specialists are an important part of Pin Oak Elementary’s Whole Schools Initiative program. The school employs specialists in music, art, drama, physical education, media, and Spanish. Grade level teachers told me that the specialists are vital to the curriculum mapping process. They provide the necessary expertise in helping teachers identify resources (books, music, artworks, etc.) used in art infusion activities. Teachers also said that the specialists are invaluable in helping them plan activities. Some less experienced teachers need them to suggest activities while others need a little help in fine-tuning their plans.

The specialists are utilized as a “pull out” program. That is, students leave the regular grade level classroom and go to the specialists’ room. Each student in a particular grade level goes to a specialist at the same time allowing the grade level classroom teacher to have crucial common planning time. The specialists construct lessons that support and enhance what is being taught in the grade level classrooms. For example, since the kindergarten classes’ emphasized country is Japan, the specialists include Japanese art forms when working with kindergarten students. They also teach the skills and concepts students will need when doing art infusion activities in the regular classroom. Students do not get grades in the specialist areas.

In the case of the art specialist those concepts includes the elements of art (line, shape, form, space, color, and texture) and the principles of design (rhythm, movement,

balance, proportion, variety, emphasis, and unity). All grade levels at Pin Oak Elementary do self-portraits in different styles (expressionistic, pop art, etc.) as part of units dealing with self-awareness. To facilitate this, early in the year the art specialist teaches students the dimensions of the human face and how to incorporate that knowledge into portrait drawing. Like all the specialists, the art specialist is actively involved in advising grade level classroom teachers:

I feel like I'm basically another resource, like the media center. Teachers come and they want to know what artists and prints would go with what they're doing in their classrooms. And, I show teachers different techniques they can use with their kids.

The drama specialist teaches from a long-term plan that spans the four-year period a student typically spends at Pin Oak Elementary. She begins in kindergarten with simple pantomime. By the third grade students are working on the audition process. By the time students leave the school they have had experience in costuming, make-up, sets, lighting, and special effects. Throughout the process, the drama specialist said one of her goals is to help the students gain self-confidence in speaking in front of people. The skill is used frequently in presentations and oral reports in their regular classrooms. The drama specialist felt that drama works especially well with at risk students. "Drama works really well with kids on a lower learning level and kids with low self-esteem. They feel like there is something they can do just as well as everybody else," she said. The drama specialist also helps each grade level produce plays every year that are performed for the PTO and students in the other grade levels. The plays always compliment what the students are learning in their regular classrooms. When the second

grade was learning about government systems they put on a play called *Our City, Our State, and Our Country*. When another grade was studying Japan they adapted a Japanese fairytale into a play.

The media specialist at Pin Oak Elementary is what most non-Whole Schools Initiative schools would call their librarian. As a media specialist, however, she does more than teach library skills and check out books. “Before I was just concerned with trying to teach something about the library. Now I try to follow exactly what that particular grade is doing, the unit that they’re studying.” She also helps classroom teachers select books, videos, and other materials to supplement their classroom lessons.

Specialists need not be too much of a financial burden to Whole Schools Initiative sites. Not all of the specialists at Pin Oak Elementary are full time employees. The art specialist, for instance, spends half her time at Pin Oak and the other half at another school in the district. During the week that she is at Pin Oak, each student is in her room for one hour. The drama specialist works only one week per month at the school. Each class comes to the drama specialist for one hour during that week. The media specialist is a fulltime staff member. Each regular class in the school comes to her room once every week. The use of specialists on a rotating, non consistent schedule creates gaps, but the school’s commitment to common planning time for teachers is maintained. Available specialists fill in the gaps to ensure common planning time.

Artists- in-Residence

Another important aspect of the Whole Schools Initiative is the Artist-in-Residence component. In this program artists who have been screened by the Mississippi

Arts Commission are invited into the school to work with the staff and students for a full week. The Arts Commission maintains a roster of professional artists active in four fields: dance, dramatic and literary arts, visual arts and crafts, and music. Currently there are 98 artists on the roster. The commission also maintains a separate Arts Education Demonstration roster made up of professional artists and art educators who devote a major portion of their time practicing, performing, or teaching their discipline to educators. Currently, there are 18 artists on this roster. To be included, each had to present the Arts Commission with lesson plans, a video of a student presentation they did in a school, and a video of a teacher training session they conducted. The artists' fees, which are negotiable and set by the artist, are paid by the school.

To ensure that the students get maximum benefit from each resident artist, Pin Oak's principal requires that each teacher's lesson plans are coordinated with the residency. Also, in the week before the visit, classroom teachers cover key vocabulary, concepts, and skills that will prepare the students for the artist's lessons. In the week after the residency, lesson plans are checked to ensure that each class has followed up on what was learned during the week. Every artist invited for a residency at the school also conducts an after school professional development session with the staff.

Pin Oak Elementary hosts at least two, but sometimes three, artists-in-residence each year. As a team the staff selects the artists for a given year at a staff meeting. The decision is made based on classroom needs and who is available. In the past they have utilized painters, potters, puppeteers, and a Choctaw Indian dance troupe. One of the resident artists last year made a lasting impression on staff and students alike. He was a wheelchair confined abstract artist specializing in the drip and splatter technique

pioneered by Jackson Pollock in the 1940s. The school was able to get local hardware stores to donate cans of paint that they had not been able to sell. They collected enough free paint for every student in the school to produce a five by seven inch painting. In addition, each grade level worked on a large canvass group painting. These group paintings came out extremely well. They have become part of the school's permanent art collection and currently adorned walls throughout the building.

Fund Raising

In order to meet the challenge of providing the consumable art supplies necessary in a Whole Schools Initiative school, Pin Oak Elementary conducts three school wide projects each year. Two of the projects raise money to purchase art supplies. The third project acquires art supplies directly.

One project, a silent auction, has proven to be very popular with the community. Student artwork, some of it produced specifically for the auction, is sold to the highest bidder. The artwork offered takes many forms. One year, for instance, students decoratively painted tables, chairs, clocks and other household items to be bid on. These sold especially well. The principal said she was pleasantly surprised to see how much people were willing to bid on certain pieces that they particularly liked or pieces that were done by a particular student.

The fundraiser that brings in the most money each year is one that I have seen used by art departments in schools that do not infuse art throughout the curriculum. The project is scheduled to culminate around Christmas. Well in advance, each student selects a visual artwork that he or she has created earlier in the year. Most often it is a

piece they produced with the art specialist. The school contracts with a company to turn these student artworks into Christmas gifts. The artworks are reproduced on five by five inch tiles, coffee mugs, computer mouse pads, t-shirts, magnets, tote bags, greeting cards, and various other items. Parents, grandparents, friends, and neighbors can order the items from the students in time for delivery by Christmas. On average, this fundraiser earns the school at least \$1,500.00 each year.

Pin Oak Elementary also holds an annual art festival. While this event does not actually raise money, it has been extremely helpful in providing consumable art infusion supplies. Instead of charging a fee to attend the festival, everyone attending must pay their way in with a donation of art supplies. In advance of the festival, teachers compile a list of needed supplies (paint brushes, paper, paints, crayons, etc). Attendees must donate at least one of the items to enter.

In addition to these three annual projects, individual classes and the student council undertake smaller efforts. The student council, for example, has been successful with Crazy Hat Day. On that day students are allowed to wear silly hats to school, but they must pay \$1.00 for the privilege.

Resources

Although the principal and each teacher I interviewed affirmed that art infusion strategies are more expensive to implement than traditional strategies, I found that the supplies and resources that they relied on most heavily were not very different than those found in typical elementary classrooms. The cost difference seems to lie in the frequency with which consumable resources are used.

Not surprisingly crayons, construction paper, glue, paints (watercolor and tempura), brushes, music compact disks, and the like were frequently mentioned as the kinds of supplies teachers used most often. Several mentioned the importance of buying high quality supplies. They said that using quality supplies helps their students realize that expectations are high and also gives students greater respect for their work.

Ultimately, they said, the students are more successful. One teacher told me that she used expensive oil pastels rather than crayons when she can afford to do so. She said, “You can do more with pastels. You can rub and blend the colors. It gives the students a more authentic art experience.”

Another teacher said she saved money by using found objects. She stressed the importance of thinking creatively and keeping an eye out for scraps and bits of things that could be incorporated into an art project. The drama specialist said she never thinks about saving money because she has no money to spend. There is no budget for drama. She explained:

I don't use a whole lot of stuff. I use regular children's books to act out stories. Shel Silverstein poems for them to memorize. We do lots of charades. You don't have to have any special resources for that. It's possible to do an entire year of elementary drama just using books out of your school library.

Some teachers, however, did mention resources that, while not specific to art infusion strategies, are less likely to be seen in schools not involved in the Whole Schools Initiative. Field trips, for instance, are more art centered. Trips to the local community theatre group performances and trips to see traveling ballet troupes were cited as

examples. Also, the media specialist said she probably buys more art related books than a school not involved in art infusion. She takes care to order books related to units specified in the curriculum map, especially monographs on emphasized artists. She also looks for books that offer ideas for using art throughout the curriculum.

To my surprise the teachers I interviewed agreed unanimously, the single most essential resource for art infusion was fine art posters. One teacher explained:

The prints, especially for the younger kids, it gets them talking. You can show them a book where they're sitting, but with a print everybody in the class can look up and see a print and get involved in the discussion.

Currently, Pin Oak Elementary has 156 fine art posters in its collection (see Appendix E). They are filed alphabetically by artist and kept in the art specialist's room. The art specialist orders the posters from catalogs and a few online sources. When ordering posters she is guided by the curriculum map. She said that her first priority is making sure that the map's themes and emphasized artists are adequately covered. Some posters come in thematic groups. Others are purchased individually by artist. Many of the posters have teaching guides printed on the back.

Parental and Community Support

Pin Oak Elementary actively seeks the support of its students' parents and the community at large. One way teachers get parents involved is by designing homework assignments that require the students' parents to participate.

In the first grade, for instance, a specific unit on family is taught. It is designed to get students' parents and even their siblings involved. It is a cross curricular unit that

requires family input to complete the various assignments. Social studies objectives are addressed by having students discuss, draw, and write about their family members' role in the community. Language arts objectives are addressed when students read a book by Nina Pellegrini called *Families Are Different* with their parents. Math comes into play when students create Venn Diagrams to show the relationships among nuclear families, extended families, the first grade family, and so on. Fractions are studied by having students fold pieces of construction paper into the number of sections corresponding to their family size. The unit culminates with all six first grades contributing squares that make up a first grade family quilt. The individual squares are a take home family project for students to do around their own kitchen tables with their own families.

An example of a project the school did to get the community involved concerned the town's history. Students made audio tape recordings of interviews they conducted with townspeople. The residents told stories of their lives in the town including any special events that they recalled from the town's past. Students listened to each other's recordings and subsequently took a field trip visiting many of the locations mentioned in the recordings. During the field trip students photographed some of the sites they visited. They made paintings from the photographs when they returned to the classroom.

Classroom Management

When I first became certified to teach k-12 art after having been an English teacher for a few years, I found my biggest challenge to be in the area of classroom management. In my experience, art classrooms by their very nature are more prone to disruption than an academic classroom. In an art class it is necessary for students to be

out of their seats. There are materials to be gathered, paint brushes to be washed, scraps to be discarded, and any number of other reasons restless students can think of to get out of their seats. I found having a class full of students painting at the same time to be problematic.

One way that grade level classroom teachers at Pin Oak Elementary deal with this situation is through the use of learning centers. Although every student in the art specialist's room paints or works on art at the same time, this is not generally the case in the regular grade level classrooms. Painting, for instance, usually occurs at a painting learning center. In this way, there are seldom more than four students painting at one time. In order to help students stay on task teachers set time limits for art infused projects. The deadlines leave little time for students to waste. Typically, when students finish other class work early they are permitted to go to a learning center and put in additional time on artistic projects.

Far from adding to classroom management problems, Pin Oak's teachers feel that art infusion helps them to keep students motivated and on task. One classroom teacher stated, "I have less behavior problems when I'm doing an art activity than when I'm not. When I'm doing a paper and pencil lesson I have more trouble getting them to stay on task." Another teacher said, "They want to do it. It (art) is a real motivator. They know they need to cover certain material before they can do the art activity." Another commented on the positive effect art infusion has on small group activities:

The kids work in small groups often. They learn to work as a team.

Different kids are in charge of different aspects of the task. The materials

are set out and everybody has a job. The kids enjoy it. It may be noisier than regular class, but the kids get the job done.

All the teachers who participated in the study felt that art infusion strategies lessen their discipline problems rather than add to them. A veteran teacher said, “It cuts down on discipline problems. A lot of the behavior problems I’ve seen come from children that want to move. They need to move. They need some excitement going on.”

The drama specialist also said that activities that allow students to move about some reduced discipline problems. She explained:

Students who in a regular classroom setting might be labeled as behavioral problems, students who can’t seem to sit still, usually in drama, they’re my best kids. They’re the ones who are most free and open and dramatic, and it gives them an outlet in the school where they’re really good at something. The same things that get them in trouble in the regular classroom make them stand out in drama. It gives them a sense of self-worth.

Instructional Strategies

Virtually every teacher I interviewed told me that they believed that educators unfamiliar with art infusion have many misconceptions about the concept. Foremost is the notion that art activities are used in every lesson. This is far from the case. At Pin Oak Elementary the highest estimate a teacher gave me was that she used art activities in her lessons 85-90% of the time. The lowest teacher estimate was 40-45% of the time. Every teacher at Pin Oak still uses worksheets, textbook exercises and other traditional instructional techniques. Frequently teachers require that students are successful using

the traditional strategies before allowing them to do an art activity meant to enhance the lesson. One teacher said:

People think that an art activity would take away from the academics, but it really doesn't. They (students) want to do the art activity so they really focus on the concept so they can understand it and be successful on the worksheet. Because if they're not successful, they can't do the activity.

Teachers also told me that there is a general misconception that art infusion requires an art activity. "Using art in the classroom doesn't always mean producing art. That's something, when you talk to a lot of teachers about it, they think you're going to be actually making something, but that's not always the case." Another teacher said, "It's not always producing art. There are lots of skills and objectives you can teach by just looking at art."

Several of the lessons I observed or was told about used the fine art prints archived in the art specialist's room. The simplest of these was a lesson on adjectives. The teacher displayed various prints while the students came up with adjectives to describe the painting. She told me she has used this strategy successfully with students either individually at their desks, in small groups (as was the case during my observation), or in a whole class brainstorming session. Another art infusion strategy that used fine art prints taught the four sentence types: declarative, imperative, interrogative, and exclamatory. The teacher used a Charles Russell painting of a cowboy on a horse as a setting to help students brainstorm the sentence types in response to her questions. She asked questions like, "What is happening in the picture?" "What might the cowboy tell

the horse to do?” “What might the cowboy ask the horse?” “What might the cowboy shout?”

A more elaborate lesson using fine art prints was described in an interview. The lesson began with Gilbert Stuart’s famous portrait of George Washington. When the painting was displayed, the teacher led the class in a whole group discussion. They speculated as to why Washington was having his portrait done, how he might have been feeling at the time, and anything else in which the students showed interest. The activity was then repeated with other paintings of presidents. Eventually each student picked a president and researched his life before, during, and after his presidency. Students wrote essays about their chosen president. They also made their own charcoal drawing of the president they had chosen and displayed the drawing to their classmates as part of an oral report that culminated the project. While this project was technically a social studies lesson, what really impressed me was that it also addressed five of the Mississippi Department of Education’s key strands for language arts: reading, writing, listening, speaking, and research.

Teachers use visual art to enhance lessons in many ways. Sometimes the strategy is as simple as having students draw or paint a picture to illustrate their favorite scene in a story. At other times students write an alternate ending to a story and illustrate the alteration. In one lesson on the use of quotation marks the students began by reading “The Sky Is Falling” by Katie Knight. Each student then created his or her own character who thought the sky was falling. Students then wrote a short dialogue between their invented character and a character that actually appeared in the story. Once the dialogue was correctly punctuated, each student incorporated the dialogue into a comic strip that

they illustrated themselves. The teacher who explained this project said the activity really motivated the students:

They knew that in order to draw the comic strip they needed to get their writing done. They will work so hard on that writing in order to draw. They'll get that writing correct because they want to draw. So they do listen and focus.

A third grade social studies lesson was in a unit called "Symbols of National Pride." One activity had students create American flags out of construction paper. They wrote the words to the Pledge of Allegiance on the red stripes. Definitions of key words were written on some of the white stripes directly below the words defined. Explanations of what the stars and stripes represented were written on some of the other white stripes.

Several teachers told me that they use dramatic readings to enhance lessons. One strategy has students read sentences using different voices. For example, a passage might be read in a baby's voice or in an elderly person's voice. Teachers said that this strategy was very effective in getting the students active and involved in the reading. One teacher explained, "It really helps bring things to life for children. It makes it more interesting and much more exciting for them." Another teacher felt that the strategy was especially effective with students who do not read well or lack good verbal skills. She said, "Drama works really well with kids on a lower learning level because they feel like there is something they can do just as well as everybody else." She added that while the strategy is easy and costs nothing, it had never occurred to her to use it until she became involved in art infusion.

Music and dance (movement) are also regularly used as art infusion strategies at Pin Oak Elementary. These infusion activities range from the typical alphabet songs students sing to learn the alphabet to lessons where students write their own songs and make up dances to go with them. In a kindergarten class I observed students singing songs that taught them to spell the names of colors. Counting, the multiplication tables, and other math concepts are also learned through songs. In one interview I was told about a small group activity where students rewrote poems as rap songs that they performed for the class in song and dance. One innovative strategy I observed had students up on their feet using hand movements to signify punctuation marks. For instance, students would slam their fists into their open palms to signify the abrupt stop of a period. Jumping up in the air with their arms stretched straight up indicated an exclamation point. After class the teachers said this had been very effective for her. She said, “They (students) love to move and they love to make noise, so this is a very productive thing.”

In nearly every case the art infusion strategies I observed or was told about were used to enhance rather than completely replace more traditional instructional strategies. Student assessment, for instance, is usually done using more traditional methods such as a paper and pencil test. It is far more common for Pin Oak’s teachers to use an art activity to teach and review than it is for them to use an art activity to test. When art is used for assessment, most often it is part of an assessment rubric. In those cases the art is always weighted less heavily than the content.

One thing that each research participant told me was that coming up with art infusion instructional strategies is well worth the effort. Moreover, it gets easier with time. One teacher put it this way:

To me, it's not really that challenging. It's not hard. It just takes time to plan. A lot of people are just scared of it. They think it'll be something hard to do, but once you get in a habit of incorporating arts into your curriculum you won't want to do anything else.

Discussion of Related Literature

The purpose of this study was to investigate the process through which art infusion is taking place in a whole Schools Initiative model school in Mississippi. Three research questions were posed for the study and each is addressed below.

Why Has the Sample School Chosen to Continue Infusing the Arts Throughout Every Subject Area in Its Curriculum?

The findings revealed that the staff at the model school felt that art infusion is a more effective way to teach because it motivates students, involves parents and the community, addresses student learning styles and multiple intelligences, and enhances staff morale. In regard to the second question the findings revealed that the site administrator was particularly concerned with hiring staff, staff development, planning, finances, and parental and community support. In regard to the final question the findings revealed that the following areas were particularly important in infusing art throughout the model schools curriculum: staff development, planning, specialists, artists in residence, fund raising, resources, parental and community support, classroom

management, and instructional strategies. The relationship between these findings and the available literature are discussed in the following section.

The literature provided ample reasons for infusing art into academic instruction. Tabereaux (2002) found that teachers involved in Mississippi's Whole Schools Initiative were enthused about increased student motivation. Fiske (1999) found student motivation also improved in The Chicago Arts Partnership in Education art infusion study. Teachers at Pin Oak Elementary also felt that using the arts in their classrooms motivated their students. One teacher said, "It makes them want to learn."

The staff at Pin Oak Elementary attributed the school's positive level of parental and community involvement largely to art infusion. The literature shows that parental and community involvement is a benefit of, and crucial to the success of, art infusion programs. Hanson, et al. (1999) have reported that partnerships with staff, local artists, parents, and community organizations are at the heart of the Chicago Arts Partnership in Education's successful program.

Moran, et al. (2006) have suggested that art integration may be successful because it engages most of the multiple intelligences that a student uses. The Thomas S. Kenan Institute (2001) reported that North Carolina's A+ Schools Program was developed on the premise that instruction in the arts naturally incorporates multiple intelligences and learning styles, thereby improving instruction. The teachers at Pin Oak Elementary agreed that art infused instructional strategies naturally addressed varied learning styles and multiple intelligences.

Enthusiasm and staff camaraderie was evident during my visits to Pin Oak Elementary. The principal cited good staff morale as a benefit of the Whole Schools

Initiative. “They’re just happier,” she said. Abeles, et al. (2000) found arts rich schools fostered more positive school climates, particularly in regard to establishing and maintaining a more enjoyable work environment.

What Is the Whole Schools Initiative Site Administrator's Role in Implementing Art Infusion Throughout the School Curriculum?

I found no established literature base dealing specifically with the administrator’s role in implementing an arts infusion program. Some of the themes that emerged in my research regarding the administrator’s role, however, can be related to the literature found on arts infusion school improvement strategies.

Hanson et al. (1999) in their study of the Chicago Arts Partnership in Education found that staff development (sometimes in conjunction with professional artists), co-operative planning and parental and community involvement were all important components of that program’s success. The Thomas S. Kenan Institute (2001) reported that staff development, including participation in week-long summer institutes, and parental and community involvement were also vital to the success of North Carolina’s A+ Schools Program. Corbett, et al. (2004) cited arts related professional development as an important aspect of Mississippi’s Whole Schools Initiative. Pin Oak Elementary’s principal was particularly concerned with each of these areas, and was actively involved in each of these areas.

How Does a Model Whole Schools Initiative School Implement Art Infusion Throughout Its Curriculum?

I found no established literature base specifically targeting how schools implement art infusion throughout a curriculum. Indeed, the lack of such a literature base

motivated this research. A purpose of this study was to provide insight into the process through which art infusion takes place. Some of the themes that emerged in my research, however, can be related to the literature that was found.

As mentioned earlier, Hanson et al. (1999), The Thomas S. Kenan Institute (2001), and Corbett et al. (2004) all cited the importance of arts related staff development to successful art infusion programs. Pin Oak Elementary's teachers repeatedly told of art infusion strategies they learned in staff development (especially the spring, fall, and summer retreats) that subsequently became part of their pedagogy.

The study revealed the importance the staff placed on planning, especially having common planning time. The principal put it succinctly, "I don't think we could be successful without common grade level planning time." Corbett et al. (2004) found collaborative planning a common element in the most successful schools participating in Mississippi's Whole Schools Initiative. The same study cited the importance of aligning the curriculum with state standards. Doing that alignment was one of Pin Oak Elementary's first concerns when the staff initially developed its curriculum map.

Some of the research participants indicated that using art infusion strategies had a positive effect on reducing student behavior problems. Mentzer and Boswell (1995) in a study involving two students with behavior problems found that one of the students gained social behavior skills.

Finally, my research found that Pin Oak's teachers frequently infused visual art into reading lessons. Sometimes they used fine art reproductions to introduce a story. At other times they had students illustrate their interpretation of a text with paintings and

drawings. DaSilva (2000) called this an important strategy for connecting art to the curriculum.

CHAPTER IV

SUMMARY, IMPLICATIONS, AND RECOMMENDATIONS

This study sought to describe the process through which art infusion is taking place in a model Whole Schools Initiative school. Chapter IV presents a summary of the relevant literature and of the study, implications of the study, and recommendations stemming from the study.

Summary

Researchers are finding that many schools are reducing art instruction in their formal curricula in order to focus on subject areas addressed by *No Child Left Behind* mandated tests. In addition to the reduction in art courses, the incorporation of art into classroom teaching strategies has also declined. Contrary to this trend, some schools have embraced the arts as an instructional strategy to improve test scores. In Mississippi, The Whole Schools Initiative is a nationally recognized school reform model that seeks to involve every student and every teacher in integrating the arts into daily classroom instruction.

Studies have shown that arts rich schools regularly outperform arts poor schools in standardized tests. Some researchers have focused their inquiries on the effect specific art disciplines have on student achievement. The Literature Review in this study showed

a positive correlation between student learning and instruction in dance, drama, music, and visual art.

The Literature Review in this study referenced three comprehensive school reform models that utilize art infusion as an instructional strategy throughout a school's entire curriculum. The Chicago Arts Partnership in Education is an arts infusion school reform program that has been successful in an inter city school system. The A+ Schools Program, a full curriculum art infusion program in North Carolina, has produced positive results in urban, suburban, and rural schools. In Mississippi, an art infusion school reform model called The Whole Schools Initiative has been effective.

Prior to this research, two studies have investigated the Whole School Initiative's impact in Mississippi. The first study, *An Investigation of Arts-Infused Schools in Mississippi: The Whole Schools Initiative* (Tabereaux, 2002), provided an overview of the Whole Schools Initiative's implementation in the participating schools. Tabereaux also provided a more in depth look at three of those schools. She also surveyed teachers at the participating schools to determine their attitudes toward the program. Teachers responding to her survey expressed very positive attitudes. In every response, teachers were 80% positive or better. They perceived an improved school climate due to participation in the Whole Schools Initiative, were enthusiastic about increased student interest and improved student behavior, reported increased collaboration among teachers in planning lessons, and indicated strong support from their principals. Moreover, 92% of the respondents felt that infusing the arts throughout the curriculum had a positive effect on student achievement.

The most recent study, *The Arts Are An “R” Too: Integrating the Arts and Improving Student Literacy (and More) in the Mississippi Arts Commission’s Whole School Initiative* (Corbett et al., 2004) showed that Whole Schools Initiative schools’ literacy proficiency ratings were higher than the state average and the average of a set of matched comparison schools. The study also found that the impact was most positive in schools with a higher level of art integration, a wider variety of art infusion instructional strategies, and a higher quantity and quality art-related professional development. It also found that the extent of coordinated effort in the schools, such as engaging in collaborative planning and aligning the school's curriculum and instruction internally and with state standards, increased the program's positive impact.

The purpose of this study was to seek to describe the process through which art infusion is taking place in a model Whole Schools Initiative school. The study's focus was directed by three research questions: (a) Why has the sample school chosen to continue infusing the arts throughout every subject area in its curriculum? (b) What is a Whole Schools Initiative site administrator’s role in implementing arts infusion throughout the school curriculum? and (c) How does a model Whole Schools Initiative school implement art infusion throughout its curriculum?

The research design used in this study was qualitative and descriptive. The research was data driven. Therefore, the design adapted to the growing understanding that the emerging data provided. The data was collected through a combination of investigative techniques. These included field observations, interviews, informal conversations, and an examination of documents and other artifacts. Data collection began with an examination of Mississippi Arts Commission documents pertaining to The

Whole Schools Initiative and an interview with the Mississippi Arts Commission's Whole Schools Initiative coordinator. This data informed a case study which was conducted in Pin Oak Elementary School (a pseudonym) in Pin Oak, Mississippi.

Pin Oak Elementary School was purposively selected. The school is considered an optimal example of a Whole Schools Initiative school, having been designated by the Mississippi Arts Commission as a model school in the program. The school principal was the first participant at the site. During that initial interview I solicited perspective participants for subsequent interviews and classroom observations. As an understanding of the process being studied grew, I selected additional participants according to the study's emerging needs. Thirteen key informants eventually participated in the study. Data was collected until it failed to offer new directions, began to be replicated and verified in other instances, and when interchangeable examples of data began to emerge.

Data analysis began at the same time as data collection. A continuous, responsive interaction between data collection and analysis informed the study. When data collection ceased, I reviewed the collected data to get an overview of what was there while delimiting irrelevant data. Next, I organized the data into categories that facilitated my understanding and made it easier to see how the data was interrelated. Finally, I drew and verified conclusions from the data I had collected.

While collecting data I asked participants to review and comment on the emerging analysis. This helped to enhance the study's reliability and validity. Reliability and validity were also enhanced through methods triangulation and sources triangulation. A variety of methods were employed to collect data, and the 13 key informant sources were utilized.

I found the environment of Pin Oak Elementary School to be very colorful and inviting. The halls displayed a great deal of student art. Having taught high school level studio art classes for several years, I was impressed with the quality of the art produced by Pin Oak's young elementary school students. In addition to the student art, the hallway walls were decorated with several colorful murals painted in an Impressionist style. The school's classrooms were also bright and cheerful

My research found several reasons the staff at Pin Oak Elementary has chosen to continue infusing art throughout the curriculum. Of these, four were mentioned most frequently. The staff felt that art infusion helped to motivate the students by making learning fun. One teacher said, "It just makes the students more involved and more enthusiastic." The staff also felt that art infusion offered good opportunities to enhance parental and community involvement and that art infusion naturally addressed students' different learning styles and multiple intelligences. I was impressed with the high level of staff morale at the school. The staff attributed their high morale to art infusion. The principal said this about her teachers, "They're just happier. And they work together. We're a team. It (art infusion) has promoted such a team concept."

The principal said that while her responsibilities were generally the same as those of principals in other schools, there were certain areas of special concern because of art infusion. She was concerned with hiring staff that fits in well with the Whole Schools Initiative concept. Since art infusion strategies are new to most of the applicants she sees, she said she looks for applicants that are "open to it and enjoy it and are willing to learn..." She is also concerned with providing quality, arts related staff development for her teachers, and seeing to it that they have time to plan together within grade levels.

Involving parents and the community is another of her concerns. She spoke of the importance of having their support of the art infusion strategy. That support is manifested, among other ways, by helping to provide the extra finances consumable art supplies require. Finding those finances was an ongoing concern.

Discovering how Pin Oak Elementary School infused art throughout its curriculum was an important focus of this study. The data revealed many areas important to that task. Staff development, planning, and the use of specialists are three interrelated areas that facilitate the school's art infusion strategy. Staff development at Pin Oak Elementary is usually art related. In addition to weekly in house professional development, staff members attend spring, summer, and fall sessions sponsored by the Mississippi Arts Commission. Art infusion techniques learned during these training opportunities are used in planning lessons and in the school's curriculum map, a year long general plan that includes competencies and objectives to be covered, and thematic units that address them, activities conducive to the thematic units, skills to be mastered, and resources available for the units. Planning is also facilitated by the school's area specialists (music, art, drama, physical education, media, and Spanish). Every student in a given grade level goes to a specialist's room at the same time, which allows for common grade level planning time. Many Pin Oak teachers felt that planning with the other teachers at their grade level was essential to art infusion. The principal put it succinctly, "I don't think we could be successful without common grade level planning time."

Artists in residence are another component in the school's art infusion program. For an entire week, professional artists come to the school to produce artwork with

students and to conduct an after school staff development session. The study found that the resources needed for art infusion were not much different than those found in typical elementary classrooms. An exception was that Pin Oak Elementary has compiled an archive of fine art posters that are heavily utilized in art infusion strategies. Beyond that, the primary difference was in the quantity of art supplies consumed. To deal with the extra consumption the school holds three art related fundraisers each year, buys supplies in bulk, and applies for grants. The fundraisers are successful in part due to the parental and community support the school nurtures.

Pin Oak's teachers use a wide variety of art infusion strategies. In some of the strategies students produce art, but in others students are involved in looking at and talking about art. The teachers see the art techniques employed as a means to achieve learning objectives rather than ends unto themselves. Specific techniques are regularly incorporated into different strategies. When using art infusion techniques Pin Oak's teachers usually have students work in small groups at learning centers to facilitate classroom management.

Implications

Infusing the arts throughout the curriculum is a viable school improvement strategy. A workable model has been provided in Chicago by the Chicago Arts Partnership in Education and in North Carolina by the A+ Schools program. The Whole Schools Initiative has provided the model in Mississippi. Art infusion has positively impacted student achievement and behavior. Learning in and through the arts has the potential to improve school environments, pedagogy, and overall effectiveness.

The effect of the Whole Schools Initiative is apparent in the climate of Pin Oak Elementary School. The school is bright, cheerful, and wonderfully inviting. The joy of learning and teaching is palpable. The students exhibit confidence and motivation. In the course of two years of on-site visits I seldom saw a student off task. The staff emanates a sense of pride in being a part of something special and much bigger than themselves. Their eagerness to share what the school is doing is infectious.

Teamwork is a vital element in the school's successful implementation of art infusion strategies. At Pin Oak Elementary the realization is evident that the staff, students, parents, and the community at large are all essential to a successful school. The sense that "we're all in this together" is unmistakable. The staff continually shares ideas and adapts and improves them in the process. Rather than seeking specific strategies to apply to singular circumstances, teachers see art infusion strategies as tools to be used in varied situations in order to achieve varied objectives. Art infusion is never seen as an end but as a means to an end.

While this research has revealed several areas that contribute to Pin Oak Elementary's success in implementing the arts throughout the curriculum as a comprehensive school improvement strategy, a few appear essential. Foremost is the aforementioned teamwork. The importance of collaborative planning and curriculum coordination facilitated by the curriculum map cannot be overstated. The map also facilitates two other vital components: (a) a sequential curriculum that is appropriate to the students' cognitive development and is aligned to the competencies and objectives mandated in the Mississippi Department of Education Curriculum Framework, and (b) integrated, thematic units that provide continuity across different subject areas. Finally,

school improvement through cross curricula art infusion would not be effective without ongoing, high quality professional development. The continued input of techniques and instructional strategies provided at spring and fall retreats, summer institutes, and in house staff development are indispensable.

Recommendations

The following recommendations are based on the findings and implications of my investigation into the process through which art infusion is taking place in a model Whole Schools Initiative school. Recommendations are for current practice and for further research.

First, I recommend that Mississippi educators be made aware of the potential of art infusion programs as a school improvement strategy. A review of the available literature found sufficient evidence that the arts can improve education. Successful programs such as the Chicago Arts Partnership in Education, the A+ schools Program, and especially the Whole Schools Initiative should be brought to the attention of school boards and superintendents statewide. In the current climate of school reform in Mississippi it is likely that some schools would be interested in art infusion. While the strategy may not appeal to everyone, it is a viable option that should be on the table.

I also recommend that art infusion instructional strategies be included in teacher education programs. This study found that teaching through the arts is a powerful learning strategy. Even in schools that do not use an across the curriculum art infusion plan, the strategies described in this study would be a valuable tool for classroom teachers to have in their repertoire. As an advocate of art infusion strategies, I would like

to see a separate course dedicated to such techniques required of all undergraduate education majors. At the very least, however, the techniques should be included in the preservice course Creative Arts: Elementary/Middle School (EDE 3443) offered at Mississippi State University.

Given that few educators already serving in Mississippi's classrooms were instructed in art infusion strategies in their teacher education programs, I recommend that art infusion strategies be included in local school districts' professional development plans. Again, even though a teacher's school may not infuse art across the curriculum, infusion strategies would be a valuable addition to a teacher's instructional toolbox.

Another recommendation is that each public school in Mississippi employs a certified art teacher. Mississippi's State Department of Education has required at least one fine arts credit for each high school graduate since 1998. Some schools meet that requirement without actually offering a visual art course. Some do so with credits for band, chorus, or music appreciation. Others offer a credit in drama, a course which is usually taught by a certified English teacher. Research cited in the literature review demonstrated the positive benefits to students receiving instruction in the visual arts. Moreover, a certified art teacher could be a valuable resource to classroom teachers interested in infusing art into some of their lessons.

I also recommend increasing funding for Mississippi public schools that are addressing school improvement through full curriculum art infusion. While this research indicates the positive benefits of infusing the arts throughout a school's curriculum, it also revealed that art infusion that is seriously and systematically implemented can be more expensive than traditional instructional strategies. The additional cost could have

the effect of causing schools or districts that are considering art infusion as a school improvement strategy to reject the strategy. Even though the Mississippi Arts Commission does offer some funding for schools participating in the Whole Schools Initiative, that funding is only available for five years. Moreover, the funding offered through the Whole Schools Initiative is in the form of a matching grant. Some schools and districts considering art infusion as a school improvement strategy may not be in a position to provide their share of the funds.

Finally, I recommend that further research be conducted on specific strategies for enhancing instruction through art infusion. That research should investigate two areas: (a) it should identify and describe art infusion strategies that are being utilized in classrooms and (b) it should seek to measure the relative effectiveness of those strategies that are being used.

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APPENDIX A
RESEARCHER'S RESUME

Robert Mamrak

2385 Weir-Salem Road
Weir, MS 39772

(662) 285-2011
bmamrak@yahoo.com

- EDUCATION:**
- Doctor of Philosophy (anticipated May 2009)**
Educational Leadership
Mississippi State University, Mississippi State, MS
Dissertation Title: An Investigation of a Mississippi
Whole Schools Initiative Model School
 - Master of Science (August 2003)**
Educational Leadership
Mississippi State University, Mississippi State, MS
 - Teacher Certification (May 1987)**
Mississippi State University, Mississippi State, MS
 - Bachelor of Science (May 1973)**
Communications
Rowan University, Glassboro, NJ

- EXPERIENCE:**
- Director**
Choctaw County Alternative School
Ackerman, MS (2006 - present)
Responsible for directing all activities in
this alternative school for discipline. Duties include direct
supervision of certified and uncertified assistants, subject
area tutors, and students. Also administer the in-school
dropout prevention GED program.

- Teacher/Department Head**
Choctaw County Schools
Ackerman, MS (1987 - 2006)
Taught English (7th, 10th, 11th, 12th grades), Art I, Art II,
Introduction to the Fine Arts, Painting, Journalism, and
Speech. Chaired committee to develop state mandated
school improvement plan. Received National Certification
in 1998.

Pastor

New Zion Baptist Church

Weir, MS (1987 - Present)

Have served as Pastor of this 167 year-old Southern Baptist Church longer than any previous leader. Administered a building program that rebuilt and doubled the size of a facility destroyed by fire. Building was completed debt-free in less than two years.

Owner/Manager

Home Rentals, Inc.

Livingston, NJ (1978 - 1986)

Owned and operated this real estate agency located in the suburbs of New York City. Specializing in rental property, the agency employed five licensed Realtors and a full support staff.

Columnist/Reporter

The Woodbury Times

Woodbury, NJ (1972 - 1977)

Worked way up through several positions eventually attaining position of featured entertainment columnist specializing in popular music. Column was syndicated nationally through the Harte-Hanks Newspaper Group, the owner of the newspaper.

APPENDIX B
INSTITUTIONAL REVIEW BOARD FOR THE PROTECTION OF
HUMAN SUBJECTS IN RESEARCH APPROVAL



July 11, 2006

Robert Mamrak
Rt. 1, Box 166
Weir, MS 39772

RE: IRB Study #06-132: An Investigation of a Mississippi Whole Schools Initiative Model School

Dear Mr. Mamrak:

The above referenced project was reviewed and approved via expedited review for a period of 7/10/2006 through 6/15/2007 in accordance with 45 CFR 46.110 #7. Please note the expiration date for approval of this project is 6/15/2007. If additional time is needed to complete the project, you will need to submit a Continuing Review Request form 30 days prior to the date of expiration. Any modifications made to this project must be submitted for approval prior to implementation. Forms for both Continuing Review and Modifications are located on our website at <http://www.msstate.edu/dept/compliance>.

Any failure to adhere to the approved protocol could result in suspension or termination of your project. Please note that the IRB reserves the right, at anytime, to observe you and any associated researchers as they conduct the project and audit research records associated with this project.

Please refer to your docket number (#06-132) when contacting our office regarding this project.

We wish you the very best of luck in your research and look forward to working with you again. If you have questions or concerns, please contact me at jmiller@research.msstate.edu or by phone at 662-325-5220.

Sincerely,

A handwritten signature in black ink, appearing to read "R. Hare", written over a horizontal line.

R. Dwight Hare
Chairman

cc: W. C. Johnson

Office of Regulatory Compliance

P. O. Box 6223 • 8A Morgan Street • Mailstop 9563 • Mississippi State, MS 39762 • (662) 325-3294 • FAX (662) 325-8776

APPENDIX C
INTERVIEW GUIDE

Interview Guide

1. Discussion of the origins of the Whole Schools Initiative.
2. Understanding the level of the Mississippi Arts Commission's involvement with the Whole Schools Initiative.
3. Discussion of Whole Schools Initiative funding during and after participating schools' initial grants.
4. Discussion of how infusing the arts throughout a school's curriculum improve learning.
5. Discussion of the Spring Retreat, Fall Retreat, and Summer Institute.
6. Understanding the designation and role of a Whole Schools Initiative model school.

APPENDIX D
OBSERVATION GUIDE

Observation Guide

1. Physical layout of classroom.
2. Classroom climate and appearance.
3. Classroom management.
3. Lessons presented and instructional techniques.
4. Examples of art infusion and resources used.
5. Student engagement.

APPENDIX E
FINE ART POSTER INVENTORY

Fine Art Poster Inventory

Artist	Artwork	Nationality
Anderson, Walter	<i>Chinese Nightingale</i>	USA
Anderson, Walter	<i>Fall Woods</i>	USA
Anderson, Walter	<i>Moon</i>	USA
Anderson, Walter	<i>Tiger</i>	USA
Anonymous	<i>18th Century Novice</i>	Italy
Anonymous	<i>Cave Paintings</i>	France
Anonymous	<i>Dancing Ganesha</i>	India
Anonymous	<i>Elephant with Riders</i>	India
Anonymous	<i>Enthroned Buddha</i>	India
Anonymous	<i>Great Mosque</i>	Mali
Anonymous	<i>Marriage Procession Vase</i>	Greece
Anonymous	<i>Rock Garden</i>	Japan
Anonymous	<i>Royal Tiger Hunt</i>	India
Anonymous	<i>T'ang Dynasty Horse</i>	China
Bates, David	<i>Grassy Lake</i>	USA
Bearden, Romare	<i>Block</i>	USA
Beaver, Fred	<i>Seminoles Preparing Food</i>	USA
Bellows, George	<i>Dempsey and Firpo</i>	USA
Bierstadt, Albert	<i>In the Mountains</i>	USA
Biggers, John	<i>Upper Room</i>	USA
Bingham, Georges	<i>Boatmen on the Missouri</i>	USA
Bingham, Georges	<i>Fur Traders Descending the Missouri</i>	USA
Bonnard, Pierre	<i>Open Window</i>	France
Bosin, Blackbear	<i>Prairie Fire</i>	USA
Bravo, Lola	<i>Generacion en Generacion</i>	Mexico
Brueghel, Pieter	<i>Children's Games</i>	Netherlands
Brueghel, Pieter	<i>Wedding Dance</i>	Netherlands
Burchfield, Charles	<i>Gateway to September</i>	USA
Calder, Alexander	<i>Cow</i>	USA
Calder, Alexander	<i>Pregnant Whale</i>	USA
Cameron, James	<i>Colonel and Mrs. James Whiteside</i>	USA
Cassatt, Mary	<i>Baby Bill in His Cap and Shift</i>	USA
Cassatt, Mary	<i>Susan Comforting the Baby</i>	USA
Cassatt, Mary	<i>Woman with Dog</i>	USA
Cezanne, Paul	<i>Mount Sainte-Victoire</i>	France
Cezanne, Paul	<i>Still Life</i>	France
Chagall, Marc	<i>I and the Village</i>	Russia
Chihuly, Dale	<i>Cobalt, Turquoise Seaform Set</i>	USA
Cohran, Anna	<i>Stormy Waters</i>	USA
Constable, John	<i>Wivenhoe Park</i>	England

Corinth, Louis	<i>Tree at Walchensee</i>	Germany
Cornoyer, Paul	<i>Plaza after the Rain</i>	USA
Cumming, Michael	<i>Springtime in Memphis: At Night, 1979</i>	USA
Dasburg, Andrew	<i>Chantet Lane</i>	France
Da Vinci, Leonardo	<i>Mona Lisa</i>	Italy
Degas, Edgar	<i>Ballet Dancer Facing Inward</i>	France
Degas, Edgar	<i>Dancers Adjusting Their Slippers</i>	France
Degas, Edgar	<i>Little Fourteen Year-Old Dancers</i>	France
Degas, Edgar	<i>Portrait of Estelle Musson Degas</i>	France
De Kooning, Elaine	<i>Baseball Players</i>	USA
Del Prado, Marina	<i>Madre y Nino</i>	Bolivia
Demuth, Charles	<i>Figure Five in Gold</i>	USA
Duffy, Raoul	<i>Mediterranean Scene</i>	France
Durer, Albrecht	<i>Young Hare</i>	Germany
Fish, Janet	<i>Hunter's Vase</i>	USA
Fish, Janet	<i>Orange Lamp and Oranges</i>	USA
Forbes, Elizabeth	<i>Will o' the Wisp</i>	USA
Frankenthaler, Helen	<i>Blue Atmosphere</i>	USA
Friedrich, Casper	<i>Tree with Crows</i>	Germany
Ghirlandaio, D.	<i>Old Man and His Grandson</i>	Italy
Goya, Francisco	<i>Don Manuel Osorio de Zuniga</i>	Spain
Gwathmey, Robert	<i>Marketing</i>	USA
Hammons, Robert	<i>Door</i>	USA
Haozous, Bob	<i>Ozone Madonna</i>	USA
Henri, Robert	<i>La Madrilenita</i>	USA
Henri, Robert	<i>Pet</i>	USA
Hicks, Edward	<i>Peaceable Kingdom</i>	USA
Hoffman, Hans	<i>Scintillating Blue 38-30</i>	Germany
Hokusai, Katushika	<i>Eagle in a Snowstorm</i>	Japan
Hokusai, Katushika	<i>Great Wave of Kanagawa</i>	Japan
Homer, Winslow	<i>Breezing Up</i>	USA
Homer, Winslow	<i>Cotton Pickers</i>	USA
Homer, Winslow	<i>Snap the Whip</i>	USA
Homer, Winslow	<i>Sunset, Saco Bay</i>	USA
Hopper, Edward	<i>Ground Swell</i>	USA
Hopper, Edward	<i>Nighthawks</i>	USA
Hopper, Edward	<i>Tables for Ladies</i>	USA
Inness, George	<i>Etretat</i>	USA
Jimenez, Louis	<i>Vaquero</i>	USA
Johns, Jasper	<i>Ventriloquist</i>	USA
Johnson-Calloway	<i>Hope Street: Church Mothers</i>	USA
Jones, Lois Mailou	<i>Esquisse for Ode to Kinshasa</i>	USA
Kirchner, Ernst	<i>Forest with Brook</i>	Germany
Kirchner, Ernst	<i>Hockey Players</i>	Germany
Kirchner, Ernst	<i>Sertig Valley</i>	Germany

Klimt, Gustav	<i>Portrait of Adele Bloch-Bauer</i>	Austria
Lawrence, Jacob	<i>Apartment</i>	USA
Lawrence, Jacob	<i>Parade</i>	USA
Lee-Smith, Hughie	<i>Confrontation</i>	USA
Leyster, Judith	<i>Jester</i>	Netherlands
Louis, Morris	<i>Portrait of Tranquility</i>	USA
Luks, George	<i>Allen Street</i>	USA
Magritte, Rene	<i>Return</i>	France
Maldonado, Alex	<i>S.F. to N.Y. in One Hour</i>	Mexico
Matisse, Henri	<i>Interior with Egyptian Curtain</i>	France
Matisse, Henri	<i>Jazz</i>	France
Monet, Claude	<i>Water Lilies (Nymphaeas)</i>	France
Moore, Henry	<i>Family Group</i>	England
Morisot, Berthe	<i>Cradle</i>	France
Moroles, Jesus	<i>Granite Weaving</i>	Mexico
Morris, George	<i>Arizona Altar</i>	USA
Nevelson, Louise	<i>Cascades Perpendiculars XXVII</i>	USA
O'Keeffe, Georgia	<i>Jimson Weed</i>	USA
O'Keeffe, Georgia	<i>Pelvis IV</i>	USA
O'Keeffe, Georgia	<i>Ranchos Church</i>	USA
Parrish, David	<i>Royal Chevy</i>	USA
Picasso, Pablo	<i>Artist's Son</i>	Spain
Picasso, Pablo	<i>Baboon and Young</i>	Spain
Picasso, Pablo	<i>Construction: Guitar</i>	Spain
Picasso, Pablo	<i>Seated Harlequin</i>	Spain
Prendergast, Maurice	<i>Central Park</i>	USA
Prendergast, Maurice	<i>Swans</i>	USA
Rauschenberg, Robert	<i>Reservoir</i>	USA
Rembrandt van Rijn	<i>Man with Helmet</i>	Netherlands
Rembrandt van Rijn	<i>Self Portrait (1659)</i>	Netherlands
Remington, Frederic	<i>Turn Him Loose, Bill!</i>	USA
Ringgold, Faith	<i>Church Picnic</i>	USA
Ringgold, Faith	<i>Tar Beach</i>	USA
Roesen, Severin	<i>Nature's Bounty</i>	USA
Rouault, Georges	<i>Heads of Two Clowns</i>	USA
Rousseau, Henri	<i>Jungle: Tiger Attacking a Buffalo</i>	France
Rousseau, Henri	<i>Self Portrait</i>	France
Rousseau, Henri	<i>Surprised! Storm in the Forest</i>	France
Schapiro, Miriam	<i>In Her Own Image</i>	USA
Searles, Charles	<i>Dancer Series</i>	USA
Segal, George	<i>Couple on Two Benches</i>	USA
Segall, Lasar	<i>Bananal</i>	Brazil
Seurat, Georges	<i>Afternoon at La Grande Jatte</i>	France
Seurat, Georges	<i>Circus</i>	France
Seurat, Georges	<i>Sunday on La Grande Jatte</i>	France

Shinn, Everett	<i>Actress in Red Before a Mirror</i>	USA
Smith, Jaune	<i>Buffalo</i>	USA
Spenser, Lilly	<i>Young Husband, First Marketing</i>	USA
Stella, Frank	<i>Gobba, Zoppa, and Collotorto</i>	USA
Stuart, Gilbert	<i>George Washington</i>	USA
Sully, Thomas	<i>Torn Hat</i>	USA
Tanguy, Yves	<i>Rock Place</i>	France
Tanner, Henry	<i>Banjo Lesson</i>	USA
Thiebaud, Wayne	<i>Football Player</i>	USA
Thomson, Tom	<i>Jack Pine</i>	Canada
Traylor, Bill	<i>Figures, Construction</i>	USA
Van Gogh, Vincent	<i>Landscape at Arles: the Orchard</i>	Netherlands
Van Gogh, Vincent	<i>Postman Roulin</i>	Netherlands
Van Gogh, Vincent	<i>Roadmenders</i>	Netherlands
Van Gogh, Vincent	<i>Room at Arles</i>	Netherlands
Van Gogh, Vincent	<i>Starry Night</i>	Netherlands
Van Gogh, Vincent	<i>Sunflowers II</i>	Netherlands
Vasarely, Victor	<i>Tridem-K</i>	Hungary
Velazquez, Diego	<i>Prince Balthazar - Carlos on a Pony</i>	Spain
Vermeer, Johannes	<i>Little Street</i>	Netherlands
Vlaminck, Maurice	<i>Thatched Cottages</i>	France
Whistler, James	<i>Study in Grey and Black: Artist's Mother</i>	USA
Yazzie, Steven	<i>Fear of a Red Planet: Relocation/Removal</i>	USA