Arts Infused Education 2008

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Abstract

The topic of incorporating arts into the curriculum has been an issue when it comes to providing an adequate learning experience for our youth. Arts Infused Education is based on the collaborative effort of the artist and teacher to co- teach the curriculum in a core subject area. This study, the qualitative part of a mixed methods investigations involves five public schools where students were interviewed with a structured schedule of questions. The quantitative part of this investigation included classrooms observations. The results of the study indicated that Arts Infused Education has a promising mission and that further research is encouraged.

Chapter I: Introduction

Problem Statement

There have been many education programs that seem effective for school improvement but yet, there are many schools and youth that fail to achieve. Educators have many different approaches they use to teach students and students have diverse ways in which they learn. There have been many studies conducted and declared that arts integrated into the curriculum allows many students the opportunity to engage more in the lesson hence becoming more successful. Many researchers attempt to prove that by incorporating the arts into the curriculum, many children will have a better opportunity to flourish when it comes to academic achievement. However, at best we may infer that that implementing arts into the curriculum is important for investigation because it can give students and educators a diversified approach to learning the core subjects.

Elements of the problem

For many years, educators have used the same traditional approach to educating children. Unfortunately, the traditional approach seems to not work for most of our youth today. There are many budget concerns nationwide when it comes to educational funds. Educators are now viewing the arts as a subject that is not required in our schools therefore justifying the discontinuation of arts in schools. There is a lack of understanding that using art in other core subjects, through arts infused instruction, is significant. Not all children learn the same way. Providing art into the curriculum is a way we hope that children will become more engaged instead of using the pen and paper learning technique. Some children are more productive when they are approached with different learning techniques.

Purpose of the study

The purpose of this research study is to describe and explain the extent to which arts integration can affect the academic and social exchanges between the students, artists and the teachers. Students learning abilities may be increased when Gardner's multiple intelligence theory is applied to the curriculum. Therefore, the researcher will be evaluating the effectiveness of arts infused education and identifying and measuring how much arts integration can affect a child.

Research Questions

The questions are based in a review of literature and the following research questions were addressed as follows:

1. To what extent do the teacher and artist successfully or fail to constructively instruct using the technique derived from Gardner's Multiple Intelligence?

2. To what extent do the teacher and artist provide a supportive environment?

3. To what extent do the teacher and artist provide proper interaction with students?

4. To what extent do the teacher and artist provide proper engagement with students?

Definition of terms

All the terms used in this proposal are commonly understood and are taken as face value. This proposal does not need a definition of terms section because the vocabulary is already the usage of the common study.

Chapter II: Literature Review

Introduction

The researchers will provide two parts in the literature review. The first part will

a summary of Howard Gardner's eight multiple intelligences and the second part will

consist of previous research on arts infused education. The literature review of previous

researcher will only be an informative review and not an exhaustive review.

Howard Gardner's eight multiple intelligences

Howard Gardner's view of the mind suggests that there are many different sides

of cognition, meaning that people have different cognitive strengths and styles. Gardner

(1993, p.9) claims that the purpose of school is to help people reach their educational

goals that are appropriate to their scale of intelligence. The more people who are helped

to do so will become more engaged and competent.

Howard Gardner suggests that there are eight different possible pathways to

learning: Musical, Bodily- Kinesthetic, Logical- Mathematical, Linguistic, Spatial,

Interpersonal, Intrapersonal and Naturalistic intelligence.

Musical Intelligence (music smart)

Musical intelligence refers to the ability to create, understand and interpret music.

This intelligence contains sensitivity to the pitch, melody, rhythm and tone to a musical

piece. Teachers can integrate activities into their lesson that encourages students'

musical intelligence by playing and assigning musical activities like turning lessons into

lyrics. Also, including musical instruments, stereo, and multimedia are some of the tools

used when including musical intelligence in the classroom. Research also shows that

music is connected to the development of spatial reasoning- a skill that can be transferred to mathematical understanding (Eccles & Elster, 2005).

Bodily-Kinesthetic Intelligence (body smart)

Bodily Kinesthetic intelligences entail the use of using one's whole body or parts of the body. Actors, dancers and athletes center the bodily kinesthetic intelligence. Also, this form of intelligence is for individuals who use their hands to produce or transform things such as a craftsman and surgeon. Specific physical skills like coordination, balance, strength, flexibility and speed includes the bodily- kinesthetic intelligence. Bodily- Kinesthetic also uses the body solve problems and use mental abilities to manage bodily movements. Gardner also sees mental and physical activities as related (Smith, M.K., 2002).

Logical- Mathematical Intelligence (math smart)

Logical- Mathematical intelligence involves the capacity to analyze problems logically, carry out mathematical operations, use numbers effectively and investigate issues scientifically. Mathematicians, logicians, and scientists exploit logical mathematical intelligence. This intelligence includes the ability to categorization, classification, inference, generalization, calculation, and hypothesis testing. Logical-mathematical intelligence entails the ability to notice patterns, think logically and reason deductively. This intelligence is most often associated with scientific and mathematical thinking (Smith, M.K., 2005).

Linguistic Intelligence (word smart)

Linguistic Intelligence involves the use of spoken and written language, and the ability to learn different languages. This intelligence includes the use of using language

to persuade others to accomplish certain goals, using language to inform, remember information and to talk about itself. Lawyers, speakers, writers and poets are among people with linguistic intelligence.

Spatial Intelligence (art smart)

Spatial Intelligence is the potential to perceive the visual world and to manipulate based on the perceptions of the visual – spatial world.   Included are those that are sensitive to lines, color, shapes and space as well as being able to visualize capacity and to graphically represent visual and spatial ideas. Pilots and navigators as well as those of more confined areas like sculptors and architects have spatial intelligence.

Interpersonal Intelligence (people smart)

Interpersonal Intelligence is the ability to understand intentions, motivations and desires of other people and working effectively with others. Sensitivity to facial expressions, gestures, and voice allow individuals with the interpersonal intelligence to respond effectively to people. Salespeople and teachers carry an interpersonal intelligence. Interpersonal intelligence also includes the ability to maintain relationships with individuals and assume various roles within groups, such as group leaders and members (Chapman, 1993).

Intrapersonal Intelligence (self smart)

Intrapersonal intelligence involves the capacity to understand oneself. This intelligence includes an individual to have an effective working model of oneself including ones own desires, fears, and capacities and using that information to control one's own life. In Howard Gardner's view, intrapersonal intelligence involves having an

effective working model of ourselves and to use that information to control our lives
(Smith, M.K., 2005).

Naturalistic Intelligence (nature smart)

Naturalistic intelligence demonstrates expertise in the recognition and
classification of his or her environment the flora and the fauna. Using this intelligence
many individuals acquire a strong attraction to the outside world that includes animals
and nature. These individuals are aware of their surrounding and changes in their
environment. People who acquire this intelligence are interested in subjects like biology,
geology or astronomy. Gardner defines the naturalist as having the ability to use the five
senses to nature for surviving, adapting, and label one's world of nature (Chapman,
2004).

Summary of Multiple Intelligence Theory

The theory of multiple intelligences was developed in 1983 by Dr. Howard
Gardner. Gardner identifies eight multiple intelligences, Musical, Bodily- Kinesthetic,
Logical- Mathematical, Linguistic, Spatial, Interpersonal, Intrapersonal and Naturalistic
intelligence. This theory has become known for which students' posses different kinds of
learning styles and therefore they understand, learn and remember in many different
ways.

Presentation of literature

There are several constructs and sub constructs used in this research to assess the
quality of an Arts Infused curriculum. Therefore, the researcher will discuss the various
constructs as it relates to previous research.

Having a supportive environment in the classroom has been a concern to educators as well as students. It becomes obvious that if students are to achieve in the classroom, they require a supportive environment. Wong mentions that it is extremely important when staff greets students. Wong (1998) suggests that "teachers should stand at the classroom door with a big smile and a ready handshake" (p.105). The anxiety and their confrontational level are more likely to be reduced when approached. Students will feel welcomed and more at ease. Wong (1998) advises the following:

> Teachers do not need to speak loudly. The most effective teachers have a firm but gentle voice. Learn to "speak loudly" with your tone, not your volume. When you speak softly, the class listens carefully. You modulate the noise level of the class by the loudness of your voice. And on those rare occasions when you would need to raise your voice, you will have twice as much impact (p.110).

Using non verbal language is all that is just as effective as verbal language. For example, a nod, a smile, a stare, a frown, a raised eyebrow, or a gesture is all that is needed most of the time without disturbing the classroom. Body language can speak volumes and by using non verbal language minimizes distractions in the classroom (Wong 1998).

Starting the session and ending the session on time is important for youth because they need to get the full amount of instructional time. When students are given the appropriate amount of instructional time they will not feel either rushed or bored when involved in classroom activities. All of their activities should be explained clearly in a way where youth can understand so that they are not left feeling confused.

Students need to be involved in supportive active engagement (Burnaford, Aprill and Weiss (2001) suggest that education must allow children to engage with themselves and it should help them recognize and develop their own capabilities. When children are encouraged to try new skills their potential becomes increased when they are exposed to art activities as well as book work.   We can think about our experiences in all the ways we have them- visually, in sound, in movement and in touch as well as through words and numbers. All young people have academic abilities; for some this is their real strength. But they also have other abilities, which may be expressed through music, art, sport, design, and dance and in other ways (Burnaford et al. 2001).

When classroom instruction has the balance between concrete and abstract instruction, it provides children the best way to learn the lesson. Children often learn at best by being absorbed in tasks that require the use of skills and ideas, rather than by learning them in a detached way.   There becomes great achievement when there is a balanced curriculum (Burnaford et al. 2001).

Horowitz (2005) claims that positive work habits could motivate and actually have students learn to love what they are doing in the classroom. When teachers and artist develop a curriculum that can strengthen both the students and the program, it adds value. Staff support in the classroom allows students to improve overall. Burnaford et al. (2001) claims that motivation is born out of success. When students find what they are good at when it comes to education then their overall academic success improves.

Hume (2006) mentions that when the teacher and artist become actively involved, they learn more about their students and how to work with them. Teachers and artists

begin to see the strengths in their students and begin to build on his or her strengths accordingly.

When students hear supportive language and constructive criticism, teachers noticed a high level of student participation including those who did not work well with others. Focusing more on successful work than a successful grade gives students the proper encouragement (Hume 2006).

Teacher, artists and students interaction in the classroom can enhance the learning level in working with the arts. Horowitz (2005) claims that the comfort level and the confidence level when integrating arts into the classrooms lead to a more successful collaboration between artists and teachers. When the artist and teachers comfort and confidence level rises, students' learning skills will begin to expand.

Teachers, artist and the students' ability to incorporate art allowed the students to gain more control of the lesson. Students were able to take ownership in school projects, and by interacting with other students. When the teachers describe the climate of the classroom it was evident that students had shared control in the lessons. Oreck (2006) claims that students who demonstrated flexibility, were able to control themselves, and learned to work together on group projects when art was introduced in the classroom.

Classroom teacher and artist involvement in the classroom is what makes Arts Infused Education successful. DeMoss and Morris (2002) explain that when the teacher and artist participate equally in the classroom, good communication, and a willingness to negotiate is exhibited. Also, the connection and reinforcement of each other's instruction, modeling coordination along with cooperation and mutual support are demonstrated as well.

Students should be able to set goals and make plans in the classroom. It is important for youth to feel a sense of belonging.   Deutsch, (1962); Johnson & Johnson, (1989) mentioned the importance of group involvement when it comes to setting goals and making plans. Students feel that they can reach their learning goals when others in the group also reach their goal.

Youth should have various opportunities to make choices based on their interests. When students make choices based on their interests, the students work becomes personally and culturally relevant to them. It allows them to express their own ideas and therefore they follow a sense of ownership because they are constantly engaged Hume, (2006).

For example Winner and Hetland (2002) describes the writing process and how developing ones own thoughts and putting them into words can become difficult tasks for some students. Incorporating an arts infused activity with a writing lesson may seem difficult but studies show that the two can actually complement each other. When students are allowed to link their writing with a relevant drawing of their choice, their work may show improvement in their reading and writing skills. Horowitz (2005) mentions that the writing process has a powerful connection between what students present in their writings and the arts. This is also a way for students to expand their vocabulary when expressed in an arts infused classroom.

The Arts Infused curriculum provides students the opportunity to reflect on what has just been performed or created. Reflection through arts infused gives students meaningful connection to their own experiences. Oreck (2006) explains how students are given the opportunity to provide feedback on the activities, when teachers allow students

to truly explore and make discoveries, actively engaging in problems solving and arriving

at unique solutions students are more likely to offer feedback on the activity and engage

in reflection.

       Upitis (2003) claims how the arts motivated children through emotional, physical,

cognitive and social benefits of learning through the arts. These various benefits led

children constantly reference the importance of physical movement and being able to

create objects with ones hands, and also by using the body to sing, dance and act.

<center>Summary of Literature</center>

       The constructs discussed in the above literature all explain how these components

support an arts infused education. Also, this literature review also supports the theory

that when the arts are integrated into various core subjects such as science, math, social

studies and language arts, academic achievement and personal growth are attained. Due

to time constraints, the researcher has chosen to focus on one construct. The data on the

one construct will be presented in chapter 4.

Chapter III: Methodology

Research Design

The researcher will be involved in a non participant observation in the south east region in Michigan. The investigation will be evaluated by using a quantitative descriptive research in which the research will describe and explain whether arts infused education is successful. In addition, the researcher will conduct follow up focus groups to confirm or refute what the researcher observed in arts infused instruction. Using both qualitative and quantitative methods of research, data will be collected during the 2007-08 academic years from two sources.

a. Focus groups with students: Marygrove College graduate students in education, trained by professionals in the arts infused program, will conduct a focus group with students in 2007-08 academic years in each of the classrooms using patterned behavior descriptive structured interview questions. The schedule of question will be used for all interviewees there will be no variations between the interviewees and the interviewers. The focus group will be audio taped.

b. Classroom observations: Marygrove College graduate students in education will observe classrooms. The rationale for the observation is to assess and evaluate the quality of the arts infused program is delivered. Marygrove students will observe the classroom for one hour.

Theoretical Framework

Gardner's Theory of Multiple Intelligences is the foundation for Arts infused education. Gardner's eight multiple intelligences will be used as the underlying

theoretical framework for this study. Howard Gardner developed the theory of Multiple

Intelligences, this theory suggests that the traditional idea of intelligence in regards to

I.Q. testing is far too limited. Instead, Gardner suggests that there are eight different

intelligences that people need to take into account when dealing with mental power and

that not all students learn and retain information the same way. The theory suggests that

educators need to present their lesson in a variety of ways so that each student has the

opportunity to learn in a way that is unique to their learning style.

Learning through the arts is an approach where teachers, artists, and students

work together to develop units of study that meet the provincial curriculum guidelines

while, at the same time, incorporating the arts Upitis (2003). Each student is unique and

has a different learning style. In order to get the most out of an education, teachers need

to develop a curriculum that benefits the learning styles of all children. There are many

studies that have shown that by implementing arts into the classroom, children gain better

access to the information given. The teacher and the artists work together collaboratively

to provide a safe and conducive environment for their students.

Sampling

The researcher will use a fixed effects model. There will be five participating

schools of 4th and 5th graders in the southeast region of Michigan. The number of

students will be purposefully sampled. There was a one hundred percent approval from

the parents of the students to participate in the study. The researcher will be conducting

interviews in the focus group using a structured schedule of questions. However, the

researcher will not use information from the focus group. The focus group questions

were used two years ago and were found inappropriate and not consistent with the

variables used in this research.

Variables

The researcher will be generating data based on student, teacher and artist

relations regarding the Arts Infused Education program. The variables to be measured

are:

1. Supportive Environment variables.

2. Interaction variables.

3. Engagement variables.

Included in the three variables provided above, there are sub variables provided.

1. Supportive Environment variables: Staff provides a welcoming atmosphere,

   Session flow, Activities support active engagement, Staff support in building new

   skills, Staff support youth in building new skills.

2. Interaction variables: Partner with adults

3. Engagement variables: Youth have opportunities to reflect.

Methods of Data Generation

The researcher will be a non participant observer in classrooms in which the

teacher and artist are collaboratively engaging in Arts Infused Education. Following the

classroom observation, the researcher will audio tape the focus groups. The researcher

will use a structured schedule of interview questions for the focus group. The purpose of

conducting a follow up focus group with students will be to serve as a cross reference

check to the classroom observations to either confirm or refute the information generated.

Data analysis procedure

The researcher will analyze data using basic descriptive statistics. The researcher will

present the mean of the observations. For the focus groups the researcher will review

transcripts in order to identify consistencies in the students' comments. Each week

additional data and will be entered and weekly debrief of what was observed that week.

The data will be generated by a statistical spreadsheet using Microsoft Excel. After the

results have been properly viewed, analyzed and interpreted, the researcher will

determine if Arts Infused Education program is effective and if student achievement is

the result of the program.

Ethics and Human Relations

The researcher will assign fictitious names and will hold no discussion about the

research. All data will be strictly confidential and maintained for three years. The

participants are participating willfully and are able to withdraw at any time and remain

confidential. They will be told that they are going to be asked some questions about their

work in this class. They will be told they can say whatever they want because nobody

will know your name. They will be told they do not have to participate if they do not

want to.

Timeline

Data generation will be from February 2008 to mid-March from in 2008. The

researcher will conduct analysis and write up data by mid- March in 2008. The

conclusion will be determined on April 26, 2008.

Summary

The research will be conducted at five Detroit Public Schools that are engaged in the arts infused education program. Implementing the arts with core subjects such as math, science, social studies and language arts, is proven to be a large factor in determining student success and motivation. This research will determine whether arts infused education is valuable to students, teachers and the artist. Arts infused education can help increase academic achievement along with a supportive learning environment.

Chapter IV: Presentation of data

Introduction

The purpose of this research study is to describe and explain how arts integration can affect the academic and social exchanges between the students, artists and the teachers. Data was collected by Marygrove College graduate students that were trained as outside observers.   The scores for criteria are 0, 1, or 2, zero representing minimal performance, 1 representing median performance, and 2 representing optimal performance. Microsoft Excel was used to calculate the results for this research.

Presentation of data

Having a supportive environment in the classroom is imperative when it comes to students feeling comfortable and welcomed. Wong suggests that it is extremely important for staff to greet students with a smile. When staff greets students in the classroom their anxiety level decreases as well as their defiance when approached. The researcher looked for supportive evidence of teachers providing a welcoming atmosphere in response to how staff greet youth. Table 1 was utilized to test the degree to which staff greeted youth.

Table 1: Supportive Environment: Staff provides a welcoming atmosphere
Staff greet youth

Response	Number
2= Strongly Observed	n= 10
1 = Moderately Observed	n = 0
0= Not Observed	n= 3
Mean = 1.8	

The preceding are the results of the data collected regarding the Supportive environment construct, staff greet youth: There were 10 observers who strongly observed staff greeting youth, 0 moderately observed and 3 were not observed at all. The mean score of staff greeting youth was 1.8.

Teachers who do not speak loudly but speak loudly with their tone and not volume makes the class listen carefully. When teachers use non negative and warm tones, students will feel more welcomed and at ease. When teachers and staff use negative tones and languages, sometimes students feel the need to confront the situation and react negatively. To attain a supportive environment, a teachers tone and language is imperative to students comfort level in the classroom. Table 2 was utilized to test the degree to the staff's tone of voice and language.

Table 2: Supportive Environment: Staff provides a welcoming atmosphere

Staff tone of voice and language

Response	Number
2= Strongly Observed	n= 9
1= Moderately Observed	n= 0
0= Not Observed	n= 2
Mean = 2	

The preceding results of the data collected regarding a supportive environment, staff tone of voice and language. Nine strongly observed staff using warm tones and respectful language. Zero was moderately observed and 2 observers observed staff using negative tones and languages. The mean was a score of 2.

Non verbal language speaks volumes and can sometimes be more effective that

verbal language. When a teachers use non verbal language such as smiling, friendly

gestures and making eye contact, distractions in the classroom are kept to a minimum.

The environment in the classroom becomes less of a distraction and keeps the students

more focused on the teacher when he/she is teaching the lesson. Table 3 was utilized to

test the degree to which staff provided was welcoming atmosphere with respect to staff

smile, friendly gestures and eye contact.

Table 3: Supportive Environment: Staff provides a welcoming atmosphere

Staff smile, friendly gestures and eye contact

Response	Number
2= Strongly Observed	n= 15
1= Moderately Observed	n= 0
0= Not Observed	n= 2
Mean =1.9	

The preceding are the results of the data collected regarding the Supportive

environment construct, staff smile, friendly gestures and eye contact. There were 15

observers who strongly observed staff members who displayed a positive demeanor.

Zero observers moderately observed staff smile, use friendly gestures and making eye

contact. Two observers observed staff that used negative demeanors. The mean score

was a 1.9.

Starting and ending a class session on time is imperative. Students need to get the

most out of their instructional time. It is important for student to get the most out of a

class session and to not feel rushed or hurried. When instructional time is limited, as in

all classrooms, teachers should get the students in a routine everyday so that students

know what to expect when they enter the classroom. Having a daily routine in the

classroom allows class time to be more productive. Table 4 was utilized to test the

degree to which the session flow of the lesson was utilized appropriately in regards to the

start and end time of the class session.

Table 4: Supportive Environment: Session Flow

Start and end on time

Response	Number
2 = Strongly Observed	n= 11
1= Moderately Observed	n= 4
0= Not Observed	n= 2
Mean =1.5	

The preceding are the results of the data collected regarding the Supportive

Environment dealing with the session flow in regards to starting and ending on time.

Eleven observers strongly observed staff members starting and ending on time. There

were 4 observers who observed staff either starting on time or ending on time, not both.

Two observers observed staff not starting nor ending on time. The mean was 1.5.

Having enough materials and supplies in the classroom is essential when is comes

to learning. For students to get the most out of their learning experience they need the

appropriate amount materials and supplies.   When students lack the amount of supplies,

they lack in learning as well. Table 5 was utilized to test the degree to which there were

enough materials and supplies for all youth.

Table 5: Supportive Environment: Session Flow

Enough materials and supplies for all youth

Response	Number
2= Strongly Observed	n= 12
1= Moderately Observed	n= 1
0= Not Observed	n= 0
Mean =1.9	

The preceding are the results of the data collected regarding a supportive

environment: session flow regarding enough materials and supplies for all youth. Twelve

observers strongly observed that staff provided all materials and supplies for youth. One

observer moderately observed that not all students received supplies and materials. Zero

observers did not observed staff providing enough materials and supplies for youth.

All activities should be explained clearly in a way where youth can understand so

that there will be no feeling of confusion. The repetition of explaining the activities is

extremely important for youth. When staff repeats the explanation of activities students

can pick up on what was misunderstood the first time they heard the explanations. This

also helps improve a students overall learning skills because they are being taught to

follow what was taught. Table 6 was utilized to test the degree to which staff explained

activities clearly.

Table 6: Supportive Environment: Session Flow

Staff explains activities clearly

Response	Number
2= Strongly Observed	n= 15
1 = Moderately Observed	n= 2
0 = Not Observed	n= 0
Mean =1.9	

The preceding are the results of the data collected regarding a supportive environment: session flow regarding the staff explain activities clearly. Fifteen observers strongly observed the staff explaining activities clearly. Two observers moderately observe staff explaining activities clearly. Zero observers did not observe staff explaining activities at all. The mean score was 1.9.

When activities are incorporated into the lesson, there needs to be enough time for the activity to be completed. To get the most out of an activity, students should not be rushed or bored. The intentions of incorporating activities into a lesson are for the students to grasp the material better and to learn in a way that engages the student. Table 7 was utilized to test the degree to which staff provided an appropriate time for activities.

Table 7: Supportive Environment: Session Flow

Appropriate time for activities

Response	Number

2 = Strongly Observed	n= 12
1 = Moderately Observed	n= 5
0= Not Observed	n= 0
Mean =1.7	

The preceding are the results of the data collected regarding a supportive

environment: session flow regarding appropriate time for activities. Twelve observers

strongly observed that there was enough time youth were not rushed or bored. Five

observers moderately observed that the activity was appropriately times. Zero observers

did not observed youth either rushed or bored. The mean score was 1.7.

Summary

When observer's monitored staff as providing a welcoming atmosphere, the

majority of what was seen was strongly observed. Most observers gave staff a strongly

observed observation when staff greeted students. For staff tone of voice and language,

the majority scored was strongly observed. The highest score of strongly observed out of

the variables of staff providing a welcoming atmosphere was staff smile, friendly

gestures and eye contact.

Observers witness the session flow variables to be generally scored as strongly

observed. Staff beginning and ending the lesson on time was scored as strongly observed

with four observed who scored as moderately observed. Supplying enough material for

youth received a majority of strongly observed leaving one observer to score as

moderately observed. There were a large number of observers who scored staff

explaining activities clearly was strongly observed with two observers who moderately

observed the staff member clearly explaining activities. Observers felt the appropriate

time for activities was strongly and moderately observed.

Chapter V: Summary, Conclusions and Recommendations

Introduction

This chapter will provide the reader with a summary of the entire research on Arts Infused Education. The researcher will provide a brief overview of all the activities that were involved from start to finish. Next, the chapter will move on to what was concluded by the researcher based on what was found in the literature and the data provided. Following the conclusion, the chapter will close by giving suggested recommendations for future research.

Summary

As the review of literature stated, there are many indicators that are present for Arts Infused Education to become a successful program. When Arts Infused Education is welcomed into the classroom, it is essential that collaboration is present for the program to become successful. As previous research indicated, the collaboration between the artist and teacher contribute to making AIE a success.   When collaboration is integrated into the curriculum, students are more responsive to the different type of learning styles of each teacher.

When the arts are integrated into the classroom, students are allowed to become more engaged and active. Students who are more active and engaged are able to express their creativity. Students will learn to become more independent thinkers when exposed to more than one way to learn a subject therefore being able to reach academic success.

The research was conducted at five public schools that were participants in the AIE program. The research design included classroom observations and focus groups to determine whether AIE is successful.

The difficulties faced with the instruments and sampling were that the instrument used for the focus groups were inconsistent and outdated. The questions used two years prior are inconsistent with the variables used in this research and should not have been used. Therefore, the data from the focus group is void. The sampling was problematic because the classes were not observed equally and proportionally. Over 50% of the data came from 1 school. Losing arts in school would be taking a step backwards when it is continued to be thought of as a subject that does not have to be taught. As stated earlier, the purpose of this research is to describe and explain the extent to how arts integration can affect the academic and social exchanges between students, artists and the teachers. The research performed thus far indicates that learners are very engaged in learning when arts are incorporated into the classroom.

<div align="center">Conclusion</div>

The results in this mixed method quantitative study lacked consistency. The data indicates a strong correlation that the students and artists exhibited a supportive and welcoming environment, and proper engagement in the classroom. However, in order for Arts Infused Education to become successful as stated earlier, both the teacher and artist needed to be present and collaboratively working together. Even though the lack of teacher and artist's collaboration was not presented, Arts Infused Education has a promising mission that should be taken into consideration.

Recommendations

There are many reasons as to why arts should be incorporated into core curriculum lessons. When arts is incorporated into the curriculum, it gives students the opportunity to express themselves while allowing them to learn in a different matter far from the traditional lecture learning style. This approach allows more students engagement and achievement. In order for Arts Infused Education to become success, the teacher and artists should have a definite understanding of what Arts Infused Education is and how it can become effective in the classroom. In terms of future research, the method of data generation is inadequate at best and there was no activity to measure the teacher and artist collaborated in Arts infused Instruction. The observations were more instructive than a collaborative effort.

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