International Journal of Education & the Arts

http://www.ijea.org/ **ISSN: 1529-8094**

Volume 17 Number 28 **August 7, 2016**

The Story of an Arts Integration School on English-Language-Learner Development: A Qualitative Study of Collaboration, Integrity, and Confidence

Nissa Ingraham
Northwest Missouri State University, USA

Susanne Nuttall
Northwest Missouri State University, USA

Citation: Ingraham, N., & Nuttall, S. (2016). The story of an arts integration school on English-language-learner development: A qualitative study of collaboration, integrity, and confidence. *International Journal of Education & the Arts*, *17*(28). Retrieved from http://www.ijea.org/v17n28/.

Abstract

This qualitative case study of a southwest regional elementary school used interviews, focus groups, and document collection to better understand how this arts-integrated school is meeting the needs of English-language learner (ELL) students, discerning increased test performance on state standardized tests. Data were analyzed using open coding. Key findings indicated the culture of the school includes pervasive collaboration, integrity, and confidence, allowing for expedited academic-knowledge acquisition. Little research addresses arts-integration schools with emphasis on ELL-student performance. This article explores a bounded case study of an arts-integration elementary school in the southwest United States. Researchers aimed to determine how

this newly reconceptualized school building had such a dramatic increase in student performance while maintaining a high number of ELL students. To better understand the potential influences of the school, a brief review of the literature revealed information about arts-integration schools, ELL learning, and leadership in schools.

Background

A growing trend in education in the United States is the ever-increasing number of English-language learner (ELL) students entering school buildings. The 10-year trend has shown an increase nationally by 350,000 ELL programs (National Center for Education Statistics, 2015). This increase is profound when understanding that some states do not require schools to report ELL programs unless they include 20 students or more (DESE, 2015). The number of ELL programs across the United States is increasing and not expected to decrease in the future.

Although some districts are able to fund a multitude of ELL program styles, many cannot afford sophisticated Newcomer Centers, staff-heavy ELL pull-out programs, or of even greater impact to school funding, a push-in program allowing co-teaching all day long in each classroom. Instead, districts seek ways to best allocate their scarce resources and to simultaneously meet the needs of all students, allowing for student achievement and stellar state report cards of the districts. After being made aware of an elementary school in southwest United States and its success with ELL students, we decided to analyze the school. Additionally, we immediately noted that it followed an arts-integration model of curriculum design.

Arts Integration

Empirical studies conducted to verify if arts-infusion curriculum impact students' learning vary, showing conflicting results (Sherril & McBride, 1984). However, many studies show a significant advantage gained by students involved in arts-infusion programs (Luftig, 2000; Tucson Unified School District, 2008). Another point of discussion is the title given to a school that uses the arts to teach various content-area concepts (Burnaford, Brown, Doherty, & McLaughlin, 2007). Some names allocated for such programming includes arts infusion, arts integration, and arts-based programming. For the purpose of this study, arts integration means the use of the arts as a multiple-intelligence strategy in teaching and learning content knowledge in a K–6 classroom (Burnaford et al., 2007; Gardner, 2005; Lighthouse Academies, 2013).

Through an exhaustive review of arts education, Stiegelbauer (2008) defined arts integration as a time when "an academic goal is set using the arts as a strategy" (p. 5). The underpinnings of an arts-integrated school are not necessarily focused on the medium of art, but rather focus on higher order thinking skills employed by students when they apply or analyze those facets to construct through the medium (Snyder, 2000). The relevant media are dance, art, music, drama,

and language. The integration of arts into a curriculum "provides students with a creative means of learning and/or applying skills" (Lighthouse Academies, 2013) taught in the classroom. These ideas of applying learned skills align with the new national common core standards.

Catterall's empirical and longitudinal study of the impacts of arts integration on secondary low socioeconomic status (SES) and ELL students found that those populations gain higher achievement with an arts-integration curriculum (Catterall, 2009; Catterall, Chapleau, & Iwanaga, 1999). However, those studies did not begin with students in elementary school, where it is widely accepted that ELL students can make better linguistic gains, due to their age and brain/language development (Ellis, 1997, 2008; Gentile & Miller, 2009; Lightbown & Spada, 2006). This study sought to study the effects of arts infusion on an elementary population. With a lack of research about elementary ELL students and arts integration, this qualitative research serves as a foundation for further future research.

ELL Learning

Many aspects of education can impact an ELL student's acquisition of English in a school setting. Some accepted influences can be the student's intrinsic motivation to learn the language, the student's native language and its similarities to the English language, and environmental factors that can include school-programming choices that impact basic interpersonal-communication skills and cognitive academic-language proficiency (Cowan, 2008; Ellis, 2008; Ingraham, 2013; Lightbown & Spada, 2006; Noels, Pelletier, Clement, & Vallerand, 2000). Although educators know that students generally acquire basic interpersonal-communication skills and use them in their social networks (thereby earning the nickname playground-talk), it is cognitive academic-language proficiency that schools test on standardized assessments. Students need this academic language to pass standardized assessments and to maneuver successfully through an academic day in a classroom. Schools employ different philosophies to meet the needs of ELL students to gain academic-language proficiency (Lightbown & Spada, 2006). However, basic language-acquisition understandings include, according to interactionists, the notion that the environment has a significant role in language development and acquisition (Ellis, 1997). Arts-integrated curriculum allows for student-to-student and teacher-to-student interactions whereby teachers encourage students to display their understanding of content/standards through multiple venues and means of transmitting comprehension and questions. As Vygotsky (1978), a constructivist and interactionist, and Krashen (1985), an innatist, posited, students learn from their interactions in the language; only by not being intimidated to use the language will they ever truly progress through their language to achieve proficiency.

Methodology

During a review of literature, a school in New Mexico (hereinafter called Acme School) was a high-performing school; a school with increased state-assessment student scores (Jensen, 2009). After an initial review of the school's website, and after discussion between the two researchers (one formerly a teacher for the district who did not work in the building being reviewed; the other a previous K–12 ELL teacher and a current ELL professor), this school appeared to embody increased state-assessment scores while also having a burgeoning ELL population. Upon gaining initial insight into the ideas that might contribute to the continual success of Acme School, the question remained, What is transpiring at the school to influence the ELL students' growth and academic success? To answer this question, we designed a qualitative research study that would include a review of the school's website; an analysis of the school's state testing results; interviews with administrators; focus groups with parents, teachers, and support staff; and observation field notes of the school setting. These data points allowed us to triangulate the data, resulting in a more trustworthy study (Merriam, 1998). A constant-comparative method of data analysis allowed us to adjust questions in subsequent focus groups and interviews (Creswell, 2003). Additionally, open axial coding of the data allowed for themes to emerge, thereby driving the findings of the research.

Setting

The southeast New Mexico school selected for this project is an elementary building—one of five in the district—serving kindergarten through sixth-grade students. The building population is, on average, 500 students. On average, each grade level has three sections. The average percentage of ELL students is 10%. The building is deemed 100% free and reduced-price lunch recipients, delineating all economically disadvantaged students (Dr. Shelly, personal communication, April 15, 2012).

Data Collection and Analysis

We collected and compiled various data to provide a thick, rich description of study findings. We collected data through focus groups with teachers, parents, and support staff. Additionally, we interviewed administrators. All verbal interactions were transcribed verbatim. Additionally, we captured observations of the school grounds and interactions in the school in researcher field notes. We reviewed, compared, correlated, and analyzed the statistical assessment results and online school resources. This allowed for triangulation of the data, providing valid and reliable themes to emerge as the findings of the study.

Findings

Upon completion of open axial coding, the following themes emerged: integrity, confidence, and collaboration. Each of the three themes played an integral part in students' success, as reported

by teacher, parent, and staff focus groups, by administrator interviews, and by our observations and field notes (see Table 1). We explore each theme in greater detail below.

Table 1.

Three Major Themes

Three themes	Finding Indicators
Integrity	Open communication, modeling respectful behaviors, data sharing
Confidence	BWTA, data, reinforcement
Collaboration	Morning message, BWTA, texts, notes, data boards

Note. BWTA = Breakfast With the Arts

This school is forceful in many ways. As an example of arts integration, daily congregation, including a morning message time when everyone comes together to share happy current events, thoughts, movements, songs, and dances highlight the aura of the arts integration into the common behavior expectations of the school. These include open collaboration, self-confidence, efficacy, and leadership among peers. Another weekly scheduled activity to foster confidence, collaboration, and integrity through the arts is Breakfast With the Arts (BWTA). This uncommonly normal celebration every Friday afternoon entails students presenting dances, songs, and dramas that highlight what they have been studying and learning in their classes during the past week. BWTA not only enforces the content area, but also breeds confidence and collaboration among all students, including ELL students.

The symbolic aspects of arts integration can be seen through a multiple lenses. This includes such aspects as parents having opportunities to talk with, get texts from, or help the teacher of their child's classes. Entering the building, one will not only see artwork on the walls (some colorful and beautiful), they will also see colorful and beautifully presented data charts for each student's progress in mathematics and reading (see Table 2). The culture is filled with high-energy people all around, from teachers modeling good manners and how to be respectful and responsible, to janitors who help students read and maintain the respectable décor of the school. Everyone is involved in the education of every single student, each person embodying and modeling for one another how to be respectful, interactive, and confident.

Table 2.

Annual Assessment Averages by Year per Subject Area

		% ELL		% all student	
Year	Assessment	Proficient	Growth	Proficient	Growth
2008–2009	Reading	26.30		49.70	
2009–2010	Reading	18.20	−8.10	49.70	0.00
2010–2011	Reading	13.40	−4.80	48.82	−0.88
2011–2012	Reading	29.03	15.63	42.92	−5.90
2008–2009	Mathematics	21.10		32.60	
2009–2010	Mathematics	27.30	6.20	40.30	7.70
2010–2011	Mathematics	34.78	7.48	45.02	4.72
2011–2012	Mathematics	38.71	3.93	40.18	−4.84

Note. ELL = English-language learner.

Integrity

Integrity is when "a person's behavior is consistent with espoused values, and the person is honest, ethical, and trustworthy. Integrity is a primary determinant of interpersonal trust" (Yukl, 2006, p. 192). As a complementary view, integrity is a means of reflecting on the 2007 book *Influencer: The power to change anything*, saying that people who have integrity are trustworthy, competent, have the "best interest [of others] in mind, … are committed to excellence, … don't manipulate or harm" (Erkens, 2008, p. 16) others, but rather help people and make decisions based on the greater good of the organization. In simplistic terms, integrity means "total honestly and sincerity; the conditions of being free from damage or defect" (*Webster's dictionary for students*, 2011, p. 223). These ideals resounded in the focus groups and interviews with all those involved with Acme School.

One parent highlighted the idea of integrity, indicating that the people who work at the school "don't look down on you." Another parent identified that school staff members have every student's best interest at heart, saying, "I feel like everyone's self-esteem is being built, and that is something that will last them their entire lives." The parents believe the staff and administrators are honest and trustworthy. One parent said,

> I think that what sets this school apart besides all of the performing arts is there is a mutual respect between the teachers and the children that I have not found anywhere […] the children are given a high level of responsibility and trust and it communicates to the kids that I am capable, that I am trusted and worthy.

Three other parents agreed with this statement, one going on to say that she "feels wanted" when she comes to the school.

The teachers highlighted how they build trust with parents by keeping parents informed about the progress their children are making. Teachers accomplish this trust through constant communication and providing continuous data to support students' progress. Additionally, teachers highlight the importance of students trusting them and their fellow peers in the classroom. One teacher noted it is important for students to know that no matter what the question, "I will be there. […] They are able to relax within the room. […] they trust you completely." Another teacher noted that students trust everyone in the school; they are

> not afraid to fail in front of others because [the students] are safe, so students know if you are an ELL student, you know you are an ELL student, the other students know you are an ELL student and special education student. You don't have to hide it, you don't have to pretend you're not that person, so if you know that [another student] needs help you can come help her. … [The students] take it upon themselves.

Many teachers, staff, and parents noted that this is a "trickle-down" effect "fostered by the leadership in the school building; [the principal] brought trust to the neighborhood." This was evident also through students' desire to perform in front of their peers at BWTA. Also, noted in researcher observation field notes, when walking with the principal, she asked a student if he would like to present his upcoming BWTA performance while in the hallway. He exuded confidence and overwhelmingly belted a touching tribute to a sibling who was dying of cancer. His fellow students and peers stopped midstride to appreciate his practice rendition, illustrating their acceptance of his work through a commonly used complementary jingle, "RED HOT, you are Red Hot!"

Openness. An organization operated through participative leadership allows followers to take part in the institution as leaders themselves, including breaking down barriers (Yukl, 2006, 2010). This participative style promotes pervasive openness including communication, commitment, and responsibility. Aligned with this notion of open communication, many ELL students have parents who do not speak English; however, someone at Acme school is always available to help translate for parents when they come. One support-staff person noted,

> there are no barriers because of their inability to speak English, to come and seek out help from support staff that will guide them, if they don't know how to speak English. They know that this school is a safe haven where they can come and not feel intimidated because of the language barrier.

Another support-staff person noted the parents "are very comfortable with us and know that they can get the assistance they need." Another person noted that

> there is only one classroom [in the entire school] that I know where there's a sign on the door that says, "Please knock before entering." Then right underneath that […] it says, "So we can greet you the right way."

This impression of openness was clearly visible in all environments around the school. The children were not inhibited by visitors or normal physical and scheduled boundaries. This was evident when a group of students welcomed visitors through oral greetings in the hallway and asked if they needed assistance. Additionally, we witnessed a BWTA performance group choose to miss a conventional recess to come inside and practice for their upcoming presentation.

Respect. Being respectful includes listening to others' ideas without being condescending toward those ideas or the people who express them (Clark, 2003). This sentiment resounded through all of the interviews and focus groups. Teachers sensed respect from their leaders, staff, students, and parents. Also, parents found school personnel were willing to listen to their ideas and want their input. Additionally, the staff felt relevant to the entire process, acknowledging that their contributions are appreciated and their ideas are embraced.

As we walked the halls of the school, we noticed multiple symbols of respect. Students routinely stopped to pick up any paper or trash they encountered on the floors, even if it was not in their pathway. We also observed that this was reinforced by the principal and teachers, acknowledging students making this effort by saying, "thank you for picking up our school." Additionally, we observed another symbolic idea that reinforced the idea of respect in the public areas: looking everyone in the eye and saying hello, voluntarily helping others with the doors or helping them carry something heavy, and holding doors open for others. Students, staff, teachers, and administrators performed these tasks voluntarily. As Schein (1990, 1996) noted in a work on culture of organizations, symbols, or "observable artifacts," affirmations are commonly accepted assumptions of a culture that exists in an organization. Hogan and Coote (2014) agreed. As we noted these observations repeatedly in all categories of people in the organization, we assumed these were expected behaviors of the pervasive culture in the school: a culture of respect.

Confidence

Confidence is the innate "with-it-ness" that allows one to take risks. This "with-it" paradigm is in evidence in the school culture of Acme School. We also saw confidence in the unbridled inner faith depicted in BWTA performances, and represented in students serendipitously helping peers in the classroom, teachers uninhibited in their delivery systems, and parents supporting the school's philosophy of arts integration.

An enrichment mind-set means fostering intellectual curiosity, emotional engagement, and social bonding (Jensen, 2009). Teachers at Acme School have certainly welcomed a collective mind-set, eschewing "those poor kids" and embracing "our gifted kids" (Jensen, 2009). The BWTA occurs each Friday. The school embraces grade levels and individual students at this weekly celebration of varied talent. All audience members receive a program detailing performances and how each aligns with state standards. Along with a crowded house of parents, administrators, and public supporters, we reveled in a reader's theater depicting John Henry, two interpretations of quality literature, and a counting character event of *The Man in the Mirror* by Michael Jackson. All were moved emotionally when the third-grade students, dancing to the Jackson song, wheeled out their paraplegic classmate whose upper body was swaying to the syncopation. An individual student shared a project, including illustrations that encapsulated content, demonstrated through an artistic endeavor. We were told that this display of confidence was her first stage appearance.

As demonstrated by BWTA, teachers elicited confidence in being able to change instruction to meet the needs of their students. One teacher stated, "I'm speaking on a personal basis, but [the principal] gives me motivation and boosts my morale and just does amazing things even for my own confidence." Another added, "an ELL student who is struggling with a written part in the classroom is amazing on stage. It's all right with him; if he needs a little help in [the classroom], because he is a master of the stage."

Students with a champion's mindset demonstrate an attitude of success and are confident they can change and learn new behaviors (Jensen, 2009). Research field notes of multiple grade levels validated this attitude of success in the ELL population. In one kindergarten class, students were on the edge of their carpeted areas to present a show-and-tell that was segmented particularly with the ELL student in mind. Students with their prized possessions stood in front of three placards that denoted the concepts of "I see," "I think," and "I wonder." ELL students were encouraged by their teacher posing the questions and were eager and secure to share. In another kindergarten class, a Hispanic volunteer was giving instruction on how to shape a Native American bowl from clay. We witnessed volunteers numerous times assisting ELL students with gestures. At one moment in the interaction, a volunteer began chanting the Acme School theme song, "Great job, good job, a very good job." The child being highlighted glowed with sense of accomplishment.

In first grade, the same air of risk-taking was evident. All students in this community were tasked to contribute to an event to add to an open-ended story. Teachers assisted two ELL students to use known vocabulary that contributed to the plot of the creative narrative with boldness. We observed this strand of student confidence with assertiveness in the second-grade class through a charade activity of the leveled spelling list. Additionally, we observed it in the third grade by a

student jumping up to help an ELL student describe fear from a Dali study. Then we witnessed it in a fourth-grade class by an ELL learner in charge of narrating the story of John Henry while accompanying the rest of a garage band on a bucket.

As earlier referenced in the Integrity thread, while we were passing down the hallway, a student randomly approached and began singing a tribute to a sibling with cancer. The administrator of the building reminded the student to make eye contact. The reminder referenced the collectively read and implemented book by Clark (2003), which says making eye contact is not only a way to show confidence, but also an important way to show respect. The student proceeded to inform the impromptu audience there would be a repeat performance of this solo on Friday at BWTA, spontaneously saying "school is funner here!" This student's ability to summon up or construct self-identity shows successful learning (Ellis, 1997).

A core group of parents stated the reason their children liked this school was because they were not embarrassed to ask questions. One parent articulated this by saying the child likes school, because the "teacher will say, 'you feel confident and ask me questions, no matter how many time you gotta ask, because we will not move on until you get it.'" This is true for all students including ELL students.

Collaboration

Little (2007) noted that collaboration in education "promotes student achievement." Little explained that collaboration is "teachers' joint efforts to generate new knowledge of practice and their mutual support of each others' professional growth" (p. 55). Although Little investigated how teachers collaborate with each other, we found they also collaborate with parents, support staff, and administrators. This is supported by Wang's (2009) idea of collaboration, made possible through friendships. As teachers, parents, and administrators mentioned in focus groups, collaboration is an integral part of the Acme School community.

Collaboration among all stakeholders of the school transpires with great regularity. People identified collaboration with such words as interactive, exemplified by the way the principal began the morning by meeting parents and students at the main doors of the school and joining them for their announcement time in the lunch room. Announcement time was an opportunity for all stakeholders to stay current with events in the school day-to-day operations and birthdays, and a time when the school community gets everyone "woken up" for the day, as one parent noted. Another parent stated that the morning time is a time to establish the "tone for the day"; the principal begins the day, then it is "a domino effect. It trickles down the rest of the day." Whereas mornings begin with the morning message, the week concludes with BWTA every Friday. BWTA is an opportunity for teachers, support staff, students, and administrators to showcase what students have been learning during the week through multiple mini performances

written and performed by various classes. Mainstream teachers, dance teachers, music teachers, support staff, and students choreograph these performances, and the same groups perform them. Students invite parents and family members to the performance, communicated beforehand through notes home or electronic communication, informing families which classes and specific students will be performing. This process articulates the constant communication and collaboration that exists on a weekly and daily basis in the school community.

Additionally, parents shared the multitude of ways teachers, support staff, and administrators share information with them and the students. One parent said,

> They [teachers, support staff, administrators] see us here [at school] and they'll just say, "Can we talk for a minute?" If they have to they'll write letters but I think most of the parents are here at one point or another and they'll just come and talk to you.

Another parent added, "I also get texts," and another reaffirmed saying, "Yeah, I do too." Parents explained that sometimes communication is about students' "academics"; sometimes it is about what their children need to "work on" for class; and sometimes it is to invite parents into the school to volunteer for a morning to "help read with the students." A teacher substantiated these parental notations: "I communicate a lot with the parents too and tell them where the students are at […] really communicating with the parents so they feel like they can support the student at home." Another teacher reiterated this collaboration with parents, saying, "Pretty much all my parents have been very active in their students work and their success and so it makes it easier. They come ready to say, 'What can I do to help?'"

Teachers also noted they display student data on data boards in their rooms so parents, students, support staff, teachers, and administrators all stay abreast of the progress the class and students are making on a daily/weekly basis. One teacher noted teachers do not "hide things" like data and student progress; instead they have the "we are all in this together" approach. As can be seen through the multiplicity and duplication of the thoughts conveyed by all stakeholders, it is important for everyone involved in the school community to stay informed and to work together. Everything that is done is in "the best interest of the kids."

This sentiment of collaboration as an important factor in student success is not a rarity; many researchers have noted that through collaboration, more knowledge is possible. Nonaka (1994) shared the spiral-learning theory, saying that through learning and sharing of information, greater learning is created. Erkens (2008) said teachers who collaborate understand that "the work of teaching is far too complex and the work of learning is far too important for us to confine student achievement with the limitations of [the teacher's] expertise" (p. 13). Erkens was reflecting on collaborative teachers working in learning communities. At Acme School this atmosphere abounded with students, parents, staff, teachers, and administrators, thereby taking the concept a

step farther.

Making Meaning of the Phenomenon

Just as a timely transition from an egg to a butterfly, the metamorphosis at Acme School is nevertheless just as phenomenal. As a way of making meaning of the results from Acme School, we used the analogy of the metamorphosis that occurs in the lifecycle of a butterfly to relate the change that occurs in the Acme school that allows ELL students to attain high achievement.

Egg: Integrity

As the butterfly begins its lifecycle as an egg, so does the ELL student at Acme School commence his/her internalization of integrity. As the egg needs nurturing to thrive and progress to the next stage, it must have solid integrity to remain on its leaf. This is imperative to its survival. During the egg's time on the leaf, it grows and develops inside of itself, much as the ELL student is beginning to adjust to a new English environment. This evolution transpires through the ELL student understanding his/her worth in this newfound world. The trusting interactions among teachers, students, support staff, and families fosters this understanding. Understanding materializes from the nurturing that occurs, the openness and acceptance that is expected, and the respectful interactions that transpire, all of which result in heightened self-worth and self-esteem.

Caterpillar: Collaboration

The next stage is the caterpillar. Just as its job is to eat, and eat, and eat in order to grow, an ELL's job at Acme School is to collaborate, collaborate, and collaborate. Collaboration takes place through multiple means: face-to-face interactions, texts, e-mails, data-board displays, data journals, letters, notes, and phone calls. Teachers and students not only use these methods as collaborative tools, but model them on a regular basis using them among teachers, support staff, administrators, and families. Feeding is fortification, fostering, boosting, and nourishment. Corresponding to the caterpillar needing to eat food to enhance its development, the ELL student must feed on a diet of collaboration consisting of fostering relationships, bolstering friendships, and nourishing the soul.

Cocoon: Confidence

Just as in the cocoon stage, from the outside it appears nothing is happening, big changes are happening inside. Similarly, the ELL learner is adjusting and growing in confidence, allowing an attitude of success to emerge, risk-taking to evolve, and flourishing and thriving and prosper. The student attains heightened motivation and accomplishes flexibility. This is the ultimate time of protection and the fostering of previous skills. The cocoon clings and anchors with a thin

thread to the branch that has supported it, much like the ELL student adheres to the Acme School philosophy of confidence.

Butterfly: ELL Achievement

Just as the metamorphosis is completing, the beautiful and transformed creature, the butterfly emerges. This conversion is similar to the transformation that has occurred to the ELL student at Acme School. The ELL student has changed from a person who cannot understand or comprehend the world around him/her, and cannot achieve success on the measurement-tool allocated to him/her—the state standardized assessment—to emerge as a pervasively confident student who can achieve greatness. The cycle is never ending, with new eggs appearing on the leaves of knowledge, just as new students join the Acme School daily.

Implications

Multiple implications arise from this study, affecting several populations and professions. Some of those include school administration, mainstream teachers, ELL teachers, and ELL program coordinators.

School Administrators

As school leaders, administrators have the power to drive organizational decision making, including what philosophy the school will follow. Resource allocation can be a driving force behind making curricular changes and leading curricular and philosophical charges (Bolman & Deal, 2003). As administrators have multiple ELL students in the building, this study helps highlight the school's growth potential, based on use of this arts-integration school philosophy and various leadership styles.

Mainstream Teachers

Teachers working in mainstream classrooms can assess the potential implications of using arts-integration strategies to impact all students in the classroom, but in particular, ELL students. Even if there is no school-wide adoption of an arts-integration philosophy, students could experience expedited scholastic growth with or without language differences and disorders by the mainstream teacher using various arts-integration strategies. If students are learning all items through multiple strategies and intelligences, arts integration could provide a well-rounded classroom curriculum that meets the needs of all students. In a high-stakes-testing society, implications of expedited student scholastic growth could include retention of one's job and, if there is a merit-pay incentive, increased pay. Additionally, as many teachers are not in the profession for the pay, this curricular decision could help students realize their greatest potential.

ELL Teachers

From this study, ELL teachers can review how they are working with ELL students and with their colleagues in schools. As the study illustrates, ELL students have great scholastic growth potential when learning through this multiple-intelligence curricular design. This concept could be explored further through more research by using the arts-integration model in an ELL pull-out design to verify if results are comparable to those in this school-wide arts-integration adoption. As ELL teachers are not the resource allocators for the building or district, they are not able to mandate a school or building-wide adoption. However, as ELL teachers do tend to be advocates for their students, they could be leaders in their buildings or districts and discuss the implications of adopting an arts-integration model.

ELL Program Coordinators

As ELL program coordinators work not only with ELL and mainstream teachers, but also with administrators in their districts, they have a unique opportunity to more substantially impact ELL students' instruction and language acquisition. This study showed growth in ELL students on statewide standardized assessments over time. This growth appears to be more rapid than the generally accepted 5- to 10-year average language-acquisition rate. With this consideration, ELL coordinators could advocate for district-wide mainstream or ELL adoption of an arts-integration curriculum.

Higher Education Institutions

Further exploration of this topic could be accomplished by conducting a longitudinal and generalizable large-scale study. This study could serve as a pilot study for a large-scale study in an urban school district with multiple buildings, all using the arts-integration model. Although much of the information is dedicated to ELL-proficiency gains, a multitude of educational leadership styles impact learning in this study. This diversity could be the basis for further educational leadership research.

Conclusions

This study has illuminated great potential in the influence of a school model, leadership, and organization. Because this was a case study, it may not be generalizable. However, it does provide a premise for additional research in the areas of arts integration and ELL pedagogy and proficiency gains.

References

Bolman, L. G., & Deal, T. E. (2003). *Reframing organizations: Artistry, choice, & leadership.* San Francisco, CA: Jossey-Bass.

Burnaford, G., Brown, S., Doherty, J., & McLaughlin, H. J. (2007). *Arts integration, framework, research & practice: A literature review.* Retrieved from http://www.sjsu.edu/people/susan.verducci/courses/ca177/s1/Arts%20Integration%20Framework,%20Research%20&%20Practice.pdf

Catterall, J. S. (2009). *Doing well and doing good by doing art.* Los Angeles: The AEP wire.

Catterall, J. S., Chapleau, R., & Iwanaga, J. (1999). *Involvement in the arts and human development: General involvement and intensive involvement in music and theater arts.* Los Angeles: Imagination Project at UCLA Graduate School of Education and Information Studies.

Clark, R. (2003). *The essential 55.* New York: Hyperion.

Cowan, R. (2008). *The teacher's grammar of English.* New York: Cambridge University Press.

Creswell, J. W. (2003). *Research design: Qualitative, quantitative, and mixed methods approaches* (2nd). Thousand Oaks, CA: Sage.

Department of Elementary Secondary Education. (2015). *Educating linguistically diverse students: Requirements and practices.* Retrieved from: http://dese.mo.gov/sites/default/files/qs-ell-Educating-Ling-Diverse-Stu-2015.pdf

Ellis, R. (1997). *Second language acquisition.* London: Oxford University Press.

Ellis, R. (2008). *The study of second language acquisition.* Oxford: Oxford University Press.

Erkens, C. (2008). The new teacher leader: Transforming education from inside the classroom. In C. Erkens et al. (Eds.), *The collaborative teacher: Working together as a professional learning community* (pp. 11–30). Bloomington, IL: The Solution Tree.

Gardner, H. (2005, May). *Multiple lenses on the mind.* Paper presented at the ExpoGestion Conference, Bogota, Columbia.

Gentile, B. F., & Miller, B. (2009). *Foundations of psychological thought: A history of psychology.* Thousand Oaks, CA: Sage.

Hogan, S., & Coote, L. (2014). Organizational culture, innovation, and performance: A test of Schein's model. *Journal of Business Research, 67,* 1609–1621. doi:10.1016/j.jbusres.2013.09.007

Ingraham, N. (2013). Perceived ethnolinguistic vitality of the English as a second language teacher: A qualitative look at middle and high school Hispanic students' preference. In L. Anglada & D. Bengas (Eds.), *Views on motivation and autonomy in ELT: Selected papers from the XXXVII FAAPI conference* (e-Book, pp. 46–52). Buenos Aires, Argentina: Asociación de Profesores de Ingles Zona Andina y Línea Sur.

Integrity. (2011). In *Webster's dictionary for students* (p. 223). Springfield, MA: Federal Street Press.

Jensen, E. (2009). *Teaching with poverty in mind.* Alexandria, VA: Association for Supervision and Curriculum Development.

Krashen, S. (1985). *The input hypothesis: Issues and implications.* New York: Longman.

Lightbown, P., & Spada, N. (2006). *How languages are learned* (3rd ed.). Oxford: Oxford University Press.

Lighthouse Academies. (2013). *What is arts integration.* Retrieved from http://www.lighthouse-academies.org/model/arts

Little, J. (2007). Professional communication and collaboration. In W. Hawley (Ed.), *The keys to effective schools: Education reform as continuous improvement* (pp. 51–66). Thousand Oaks, CA: Corwin Press.

Luftig, R. F. (2000). An investigation of an arts integration program on creative thinking, academic achievement, affective functioning, and arts appreciation of children at three grade levels. *Studies in Art Education, 41,* 208–227. doi:10.2307/1320378

Marks, H. M., & Louis, K. S. (1999). Teacher empowerment and the capacity for organizational learning. *Educational Administration Quarterly, 35,* 707–750. doi:10.1177/0013161X99355003

Merriam, S. B. (1998). *Qualitative research and case study applications in education.* San Francisco, CA: Jossey-Bass.

National Center for Education Statistics. (2015). *Digest of education statistics.* Retrieved from: https://nces.ed.gov/programs/digest/d14/tables/dt14_204.20.asp

Noels, K., Pelletier, L., Clement, R., & Vallerand, R. (2000). Why are you learning a second language? Motivational orientations and self-determination theory. *Language Learning, 50,* 57–85. doi:10.1111/0023-8333.00111

Nonaka, I. (1994). A dynamic theory of organizational knowledge creation. *Organization Science, 5,* 14–37. doi:10.1287/orsc.5.1.14

Schein, E. H. (1990). Organizational culture. *American Psychologist, 45,* 109–111. doi:10.1037
/0003-066X.45.2.109

Schein, E. H. (1996). Culture: The missing concept in organizational studies. *Administrative Science Quarterly, 41,* 229–240. doi:10.2307/2393715

Sherril, C., & McBride, H. J. (1984). An arts integration intervention model for children with severe handicaps. *Mental Retardation, 22,* 316–320.

Snyder, S. (2000). *Vision of a model arts-integrated school.* Retrieved November 2, 2013, from http://www.aeideas.com/text/articles/artsintegrated.cfm

Stiegelbauer, S. (2008). *The arts and afterschool programs: A research synthesis.* Austin, TX: National Partnership for Afterschool Learning.

Tucson Unified School District. (2008). *OMA program model.* Retrieved from http://www.tusd1.org/contents/depart/oma/index.asp

Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes.* Cambridge, MA: Harvard University Press.

Wang, Q. (2009). Design and evaluation of a collaborative learning environment. *Computers and Education, 53,* 1138–1146. doi:10.1016/j.compedu.2009.05.023

Yukl, G. (2006). *Leadership in organizations* (6th ed.). Upper Saddle River, NJ: Pearson Prentice Hall.

Yukl, G. (2010). *Leadership in organizations* (7th ed.). Upper Saddle River, NJ: Pearson Prentice Hall.

About the Author

Dr. Nissa Ingraham is currently Assistant Professor and program coordinator for the Teaching of English to Speakers of Other Languages graduate program at Northwest Missouri State University, U.S.A. She has taught kindergarten through graduate level TESOL, Spanish, and French courses and researched in the areas of TESOL teacher collaboration, captioning for the English as a Second Language and Spanish as a Foreign Language classrooms, and ESL ethnolinguistic vitality. Dr. Ingraham was a Fulbright Scholar, selected to work in Argentina with the Ministry of Education and other various TESOL education programs. She has presented, live, and worked in a variety of countries including: Canada, France, Spain, Mexico, Argentina, and Panama. Her passion resides in working with individuals to help ensure the best quality education across the globe.

Mrs. Susanne Nuttall is currently an instructor at Northwest Missouri State University, U.S.A. She has taught kindergarten through undergraduate level preservice teacher courses and researched in the area of literacy. Mrs. Nuttall was first runner-up New Mexico teacher of the year and was a National Board Certified Teacher. In her 45 years of experience, Mrs. Nuttall has presented nationally for various educational groups. Her passion lies in making a difference in the lives of all learners.

International Journal of Education & the Arts