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THE [INTEGRATED] ART OF TEACHING: EARLY CAREER ENGLISH TEACHERS' PERCEPTIONS OF INTEGRATED ARTS PRACTICES AND THEIR CREATIVE SELF-EFFICACY

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THE [INTEGRATED] ART OF TEACHING: EARLY CAREER ENGLISH TEACHERS' PERCEPTIONS OF INTEGRATED ARTS PRACTICES AND THEIR CREATIVE SELF-EFFICACY

A DISSERTATION APPROVED FOR THE DEPARTMENT OF INSTRUCTIONAL LEADERSHIP AND ACADEMIC CURRICULUM

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DEDICATION

To John, Mother, and Daddy: we're going to Disney World!

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For as long as I can remember, any time I have faced a tough situation my father has reminded me “It’s not a hill for a stepper!” I am so proud to be where I am today and proud to have continued stepping even when the hill seemed like a mountain.

The University of Oklahoma has been an institution in which I have thrived. I do not underestimate the enormous privilege I have had to enjoy so many creative opportunities, rich discussions and learning opportunities, and to forge true and valuable relationships with mentors, teachers, colleagues, and friends. I am forever grateful to my committee, a team I deeply admire. I thank my chair, Dr. Crag Hill, for his creative spirit and mentorship and for guiding me through this endeavor. I thank Dr. Neil Houser for his captivating and challenging courses where I relearned to always ask “why?”; it was from those classes that I was reacquainted with myself as an artist, and where the seeds of my study of integrating the arts were planted. I thank Dr. Priscilla Griffith for teaching me to really feel like a researcher, and for celebrating my voice in both our Oklahoma Writing Project summer and at the start of this writing process. I am truly grateful to Dr. Ben Heddy for his guidance in how to write about research; what at first seemed out of my league, I found to be a joy. Finally, I thank Dr. Lawrence Baines, who has been a steadfast mentor since the very beginning of my career as an educator, for his thoughtful wisdom, and for seeing me as a leader when I did not see it in myself.

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ABSTRACT

From teacher preparation programs, preservice and novice teachers understand the expectations and their responsibility to prepare secondary students for tests required for postsecondary opportunities. But often forgotten is the responsibility to create an atmosphere conducive to meaningful independent and collaborative learning that celebrates a spirit of play which may be accomplished through integrating the arts. Providing opportunities for students in secondary English classrooms to engage in multiple ways of learning through multiple modes (including visual art, music, drama, or dance) and expecting them to do so with a healthy level of creative self-efficacy requires scaffolding on behalf of the teacher and a strong sense of creative self-efficacy from the teacher as well.

This purpose of this study was to examine early career English teachers' perceptions of integrating the arts in their secondary English curriculum and how, if at all, their creative self-efficacy influences implementation of integrated arts instruction. A multiple case study of four early career secondary English teachers at four school sites was conducted to reveal the particularity and complexity of each teacher's situation both within and across cases.

Based on a three-interview, observation, and free-response process, themes emerged to reflect 1) anticipating creativity in curriculum and choice and 2) dealing with nuances of traditional school structures.

Implications and recommendations for findings include 1) mindfulness of and action toward secondary students' needs for creative outlets and approaches, 2) reinforcing the value of integrating the arts in teacher preparation programs, 3) cultivating and sustaining a spirit of play in secondary classrooms, and 4) encouraging early career teacher resiliency.

CHAPTER ONE

Introduction

On the anniversary of September 11th, students analyze a photograph displaying the destruction of the attack in New York City. The photograph shows a statue of a man seated on a bench, hat on head and briefcase in hand. Both the statue and the area around him are littered with debris still falling from the sky. In a quickwrite, students connect visual elements of the photograph with literary elements studied that connect with the development of short stories. Responses read aloud paint rich imagery of the day's event with the shadows cast by people rushing by. The chaotic mood is palpable in the students' descriptions.

The next day, students watch part of an episode of The Twilight Zone: The Invaders. The class notes relationships between the visual elements of the previous day's photograph, the burgeoning development of suspense in their short stories, and the creative "twist" ending shown in the short film. Prior to beginning to write their own works of fiction, student have been exposed to and worked with analyzing visual and spatial contributions to mood and imagery in a photograph, and musical and kinesthetic effects on the development of plot in a narrative.

When students begin brainstorming the drafts of their short stories, the effects of the exposure to a range of media is telling. While some students draw miniature storyboards of how their tale may take shape, others write out a series of words while others still choose a traditional outline format. All are engaged in the process of creation.

The description above is a snapshot from a few days in my middle-school English classroom. In seminal descriptions of learner-centered approaches (Dewey, 1903; Rugg and Shumaker, 1928), scenarios are illustrated in which students are actively engaged in both individualized and collaborative learning experiences, frequently working toward similar goals but in diverse approaches. Dewey acknowledges these approaches by writing that curriculum ought to be "fluid, embryonic, vital...it is continuous reconstruction (p. 11). Rugg and Shumaker describe a learner-centered classroom where students "draw and paint, read and write, make up stories and dramatize them" (p. 4). This classroom scenario shows students clearly involved in integrated arts practices.

During these class periods students were not only working on the development of suspense and plot for individual short stories but also identifying and analyzing the composition, usage, and effect of visual and aural elements from photography and motion film.

Realizing Creative Capacities

If any student, young or old, were asked to choose an activity or lesson they remember enjoying during their time spent in school, the answers would widely vary. One constant, perhaps, might be that the activity was not a traditional one. More specifically, the lesson may be one that did not "feel" like learning and involved creativity on the part of the student; perhaps the lesson even helped them discover something new about themselves or allowed them to communicate in an original way. According to Nussbaum (2011), "human dignity and progress are rooted in each individual's capabilities, including those that are central to creativity: being able to use the senses, imagine, think, and reason, and to have the educational opportunities necessary to realise these capacities" (p. 348). Creativity, while undeniably valuable to students and a significant element and privilege of teaching, is forefront in arts integrated teaching practices. Arts integrated teaching, which "may provide instruction in visual arts, music, dance, or drama, perhaps integrating these four disciplines" notably for most teachers integrates the arts into the general curriculum (Rooney, 2004, p. 1). The significance of incorporating the arts (music, dance, drama, visual art, poetry, to name a few) into non-arts instruction cannot be underestimated. Davis (2008) finds:

> Students turn to the arts for opportunities that other subjects do not provide—to make something out of paint or pencil and paper or clay or to structure a performance of music or drama to fill a space in the world with something they

have created from their own ideas uniquely implemented by artistic resources. (p. 47)

Arts integrated teaching allows for "new outcomes for learning that are hybrids of performance in arts and academics" as students use the arts to understand non-arts content, and vice versa (Davis, 2008, p. 16). Several models exist for incorporating the arts in non-arts content areas, which will be discussed later in further depth. Characteristic of this approach is that "what we typically 'shush' (voices) or ask to keep still (hands and bodies) become tools for learning in an arts integration lesson;" the focus of arts integration is not on technical artistic ability, but rather on honing meaningful ways to understand information no matter what students' cognitive proclivity (Lynch, 2007, p. 36). For the purposes of this research arts integrated teaching practices will be used to characterize teaching practices that intertwine the arts with non-arts content, ideally blurring the lines between the subjects and enhancing the learning experience.

Contextualizing Integrated Arts

Much of it may be attributed to my affinity for my own English teachers and eventually finding myself in the role of English teacher, but I remember most fondly the creative, arts integrated activities that took place in my English classes. In elementary school, my class used modeling clay to form three dimensional maps of Narnia and we learned then performed the steps of an Irish jig to practice rhythm and complement folklore read in English class. In middle school my peers and I constructed costumes and role-played our patron saints in a living museum, and in high school we painted illuminated panels and tried our hands at shoe cobblery while reading *The Canterbury Tales.* Arts integrated approaches have definitively shown positive correlations with literacy skills across disciplines (Barton, 2014; Barton & Freebody, 2014; Hynds, 2014; Landay & Wootton, 2012; McDonald & Fisher, 2006; Narey, 2008; Olshansky,

1995; Witherell, 2000). However, the English classroom seems a rich atmosphere for arts integrated practice. In the last few years I have worn many hats as an educator: 8th grade English teacher, English curriculum writer and field researcher, arts integration instructor, leadership and educator role in the Oklahoma Council of Teachers of English affiliate, and professional development facilitator. In each of these I have observed the reactions of and roles of students and teachers as arts are integrated into English practices and beyond.

In my own classroom, the community and relationships between students were strengthened when the arts were integrated. Whether on collaborative or individual multimodal works incorporating traditional writing, music, movement, or visual works, the opportunity for students to showcase their creativity and stand out, give, and reciprocate admiration for their peers. For some of my students for whom reading and writing was difficult, these types of projects and activities provided them an opportunity to show what they knew and succeed in ways they had previously struggled. This is not to say that arts integrated experiences were where all students were the strongest; many students expressed themselves best through traditional means. However, the exercises that integrated the arts certainly left a strong impact. Reflected in students' enthusiasm, whole-class buy-in, and even in moments captured for the yearbook were the processes of drawing body biographies, painting Rorschach-style inkblots when reading *Flowers for Algernon*, analyzing music through the TPCASTT method, dressing in costume and role playing as Greasers and Socs after reading *The Outsiders*, and joining my lunch art club to engage in whatever exercise my preservice arts integration students had done in their own class. Adorning my classroom walls were years of student artifacts and photos from the processes of various arts integrated lessons, creating an ever evolving gallery that continually kept the arts in my students' minds.

Despite my positive experiences as a student with learning through the arts, through my roles in education I have witnessed perspectives that differ from mine. While some teachers and students readily buy in to arts integration, others approach it with resistance. Considering the merits of arts integrated teaching, a problem may arise when there is a disconnect between the value of arts integrated teaching in the classroom and teachers' perceptions of the value of it in their curriculum, as well as their confidence in implementing it. Furthermore, some teachers periodically dismiss creative approaches to learning in their classrooms (Aljughaiman & Mowrer-Reynolds, 2005; Kennedy, 2005) and some teachers may find a lack of confidence in their creative abilities (Cassou & Cubley, 1995; Beghetto, 2007; Kim, 2008; Makel, 2009; Tierney & Farmer, 2002; Schacter, Thum, & Zifkin, 2006). Self-judgments about one's ability to create, or creative self-efficacy (CSE), influences the effort and risk taking needed for that creative expression (Beghetto, 2006; Tierney & Farmer, 2002). A problematic issue with teacher creative self-efficacy (CSE) emerges when the value, design, and implementation of arts-integrated teaching is affected by both perceived personal and external barriers. To further compound this problem it is likely that teachers early in their careers may struggle the most with embracing creative practices like arts integrated teaching practices as they balance a new school context and pressures, curriculum demands, and personal competence anxieties (Garvis, 2009, p. 23). In turn, this could affect their CSE. Many of the teachers I observe in my role as field researcher are teachers new to the classroom who have sought support in integrating authentic strategies and lessons into their burgeoning repertoire of practice. And, although arts integrated practices are frequently chosen from the bank of available lessons offered as part of my research, the arts instruction is often the element least embraced and sometimes even omitted. If there is a lack of support for arts integration in an early career teacher's classroom or school or low CSE,

this type of instruction may suffer or be omitted, threatening the exposure of arts integration for future classes of students.

While I have always enjoyed constructing and implementing arts integrated lessons for my students, the joy is not always reciprocated where I can witness it. For every group of students thrilled at the prospect of *getting* to draw or paint, I experienced a student bemoaning that they *had* to draw or paint. With both middle school and preservice teacher students I experienced reluctant attitudes toward integrated arts approaches. "I can't draw," was a refrain I heard often when doing projects that asked students to create a multimodal or visual product and "Can I just write a paper instead?" was a solution often posed as an alternative in my classes of eighth graders. In my experience as an adjunct instructor, I had the privilege of working with elementary preservice teachers on approaches to arts integration across their curriculum. Although their enthusiasm to try and suggest new approaches was fairly strong and consistent, reservations about their own creative and artistic ability were frequently expressed, indicative perhaps of a low CSE. During one of our classes nearing the end of the semester, I inquired about the final art project and some students offered that they felt burdened by the amount of projects they had; one student remarked that she wished she could "just take tests" because the amount of time would be shorter. With students in K-20 education it seems that time and personal perception of ability are routine facts in resisting integrated arts activities.

Resistance from students, particularly adolescent students, is commonplace in the life of a middle school teacher; what is more challenging to face is resistance from teachers. In one particular classroom that featured more traditional routines, I observed students showcasing their understanding of theme through visual representation. For this study, traditional instruction is characterized by emphasis on memorization and recitation of predetermined acceptable

information within a set amount of time, often seeming the way Dewey described as "being imposed from above and from outside" where the teacher is the expert and disseminator of information to students (Beck, 2009; Dewey, 1938). In this class the students were deeply engaged in the creation of their thematic posters and in the process evaluating the work of others for use of color and design to effectively communicate the elements of theme. On the contrary, the teacher of this lesson did not have as enthusiastic a reaction or role in the creative aspects of the lesson. "I'm not an art teacher," she continually announced throughout the multi-day lesson, "so don't spend too much time on how it looks." This teacher's consistent reminders to her students that her care did not reside in the artistic components of the lesson interested me and I have wondered about the nature of her assertions. Were her statements a result of personal perceptions of artistic competence or were they perhaps a way to reassure her students that they need not to get hung up on technical artistic elements? Was this teacher's CSE a factor? Whatever the intention, what was communicated was that the arts in this case were a dispensable novelty rather than a valuable experience on their own as well as a means to understand literature and theme in a deeper way beyond traditional discussion.

Reluctance toward integrating the arts from teachers was not limited to my experience with this one teacher. Regularly the English teachers I observe who either leave out or abbreviate the time needed for a lesson's arts component will kindly warn me and their students that their class is not an art class; sometimes the art supplies brought in for these lessons remain unopened, students questioning their presence. In my role as eighth grade English teacher I was often seen as the teacher of contact for integrated arts approaches. Besides the art room, my classroom was the best stocked in terms of materials, student artifacts, and resources for integrated arts lessons; however, while my colleagues supported my interests and teaching style, often projects I created

were not embraced by my peers because they were seen as too "elementary" or not rigorous enough, and more often than not I implemented these lessons first while others saw how they went before following suit.

For projects that integrate the arts students and teachers are asked to let creative and traditional ways of thinking merge; for some, being asked to demonstrate what they know through creative means is daunting. Rather than relishing the process they are burdened by it, some citing time as a major barrier. Perhaps it is not barriers like time that is the fear, but rather that too much emphasis is placed on the creative product rather than the process (Cassou & Cubley, 1995; Eisner, 2002). For students who communicate an inability to draw and teachers who assert that they are not in the field of art a timidity toward taking a creative risk is shown. The authors state the barriers that keep us from embracing our natural inclination to be creative must be "unlearned," and that

> a hidden wave of passion lies just below the surface of most people's lives, a passion yearning to be liberated from the paralyzing myths of talent, skill, inspiration, accomplishment, success and failure, and just plain not being good enough. (p. xiv)

With my interest in arts integration in the English classroom shaping future research, I recognize that a key component in "unlearning" the ties that bind creativity is "unteaching" by an "unteacher" (p. 2). Integrating the arts into the English classroom has significance for the releasing of tensions between knowledge acquisition and process. The creation of new ways of knowing inspired by integrating the arts is a natural fit for the various genres of reading, writing, and speaking encountered routinely in the English classroom**.** Perhaps for early career teachers in particular though, a full palette of teaching strategies and approaches is threatened by pressures

including navigating new curriculum expectations, relationships, and classroom management. The joy of experiencing the process may be buried by the pressures to produce a product. In reflecting on my experiences with arts integration in my own classrooms and the classrooms of others, many questions are raised, some of which professional literature is able to answer.

Research Aims and Questions

Based on personal and professional interest, as well as a review of contemporary and seminal literature, the purpose of this multicase study will be to explore how the arts integrated teaching practices of early career English teachers can aid their perception of implementing these practices in their classrooms be understood. For the purposes of this research, "early career" will refer to teachers who are in their first through third years of their English teaching careers. I have chosen to use early career in lieu of the more commonly used designation of "novice;" whereas novice potentially connotes a lack of ability, I do not doubt the expertise of teachers new to the classroom and instead refer to these educators by their time spent in the field. In conducting this case study, teacher perceptions of arts integrated practices as well as their perceptions of their creative self-efficacy will be gathered through interviews, observations, visual responses, and, as evidence of student response, lesson artifacts. I hope to paint a rich picture with various forms of detailed data to communicate findings about the relationship between early career teachers, integrated arts practices, and their CSE in the English classroom.

I am particularly interested in teachers' perceptions of integrating art in the English classroom as well as what hinders or facilitates their implementation of integrated arts practices. In reflecting on what I have observed and experienced first-hand concerning integrating the arts with English practice, I pose the following research questions supplemented by subquestions that

will not only refine the overarching research questions, but also guide my data collection and analysis:

- What are early career English teachers' perceptions of the arts to accomplish curricular aims?
    - What are your primary curricular aims in your classroom for your students? For you?
    - How did you learn about and define integrated arts teaching?
    - Which integrated arts teaching practices do you implement in your classrooms and how much time is allocated for them?
    - Do you face barriers or challenges in integrating the arts into the English classroom? Alternatively, what encouragement or supports are encountered? If so, what kind? In what ways?
    - Do these factors influence the implementation of integrated arts teaching? If so, how? In what ways?
- In what ways do early career English teachers exhibit creative self-efficacy in their classrooms?
    - How do you define your CSE? What does it look like in your classroom?
    - If factors have positively influenced your CSE, what are they? In what ways has a positive influence been shown?
    - If factors have negatively influenced your CSE, what are they? In what ways has a negative influence been shown?
    - Does integrating the arts in your classroom influence your CSE? If so, how? In what ways?
    - Does your CSE hinder or facilitate their implementation of integrated arts teaching? If so, how? In what ways?

- To what extent are traditional art forms incorporated in early career English teachers' practices?
    - Which art forms are most important to the curricular aims you have set in your classroom?
    - Do you face barriers or challenges in integrating the arts into the English classroom? Alternatively, what encouragement or supports are encountered? If so, what kind? In what ways?
    - Do these factors influence the implementation of integrated arts teaching? If so, how? In what ways?

CHAPTER TWO

Review of Professional Literature

The arts made every subject come alive for me as a younger student. When I was in middle school, I created a diorama of a cell using multiple materials, went through the messy process of making papyrus when learning about ancient Egypt, and sang in Mrs. Sciortino's class a song she created to help us learn multiplication. With these practices I learned about the translucent nature of cytoplasm, how to manipulate the texture of fibrous reeds, and the numerical rhythm required to coincide with exponents.

During my first year of teaching 8th grade I lost a bit of myself in the pressure I felt I needed to apply to prepare my students for high school. While I never relinquished free-reading time, I lectured frequently and required structured notes when discussions would have been far more appropriate. It was a safe approach that made me appear that I had it together; my classroom management and test scores were praised but my teaching was inauthentic. Praise was unwarranted; I had largely taught to the test and had engineered conditions in my classroom where I was often "acting" like I thought a seasoned teacher should teach without staying true to how I wanted to teach.

One of my favorite times of the week were the lunch hours I did not have recess duty, when I hosted a small lunch club of students who would talk books and media with me as well as compose creative illustrations for poems or short stories they were writing. In the moment, I savored this time. Eventually, I would understand that I had quarantined the arts and communicated that they did not belong in instructional time.

Theory Influencing Practice

Implementation of the Arts

While navigating my first year of teaching, theories learned about engaging instruction in my teacher-preparation courses were far from my mind, tucked away in lieu of time spent fostering new relationships and handling time management. However, a theoretical foundation pertaining to arts integration might be understood beginning with educational theories relating to art, literature, ways of knowing, and the imagination. These theorists' beliefs help frame and support ideas about implementing the arts in the English classroom and in education in general.

School culture and the arts. Eisner (1985) describes school culture as being comprised of a limited menu of offerings of courses and objectives that cover what students are asked to

know and, in small part, what they want to know. Critically, he points out that schools often foster compliant behavior over initiative and that students are subject to a system of rewards and goals they have no hand in shaping; additionally, a nonproductive competitive spirit is cultivated through punitive systems of grading and credits. He asks, do the competitive "reward junkies" created by this implicit curriculum seek to engage in inherently creative and critical activities that encourage them to innovate and question for the sake of innovation and inquiry (p. 90)? After the core subjects where students are evaluated for speed in demonstrating accuracy, there is time for the arts.

The arts, Eisner argues, "are essentially forms of play that one can engage in only after the real work of schooling has been finished...this reinforces the belief that the arts do not require rigorous and demanding thought and that they are really unimportant aspects of the school program" (p. 92). A major worry with regard to the arts is that they are seen as an affective, and secondary, aspect of education whereas core content, and mostly state-tested English and math, are seen as intellectual and primary aspects; that the affective and intellectual sides of learning are viewed as separate by some and reflected in school culture concerns Eisner. This belief is part of an implicit curriculum Eisner sees in schools, where prescribed ideas over creative, productive thought are rewarded and evaluated. This creates a culture that does not value the arts, or at least is not extrinsically rewarded for valuing the arts.

The arts are vital in schools and represent various literacies through which learners can access various experiences. Because of this schools must provide access to the cultural, developmental, and experiential capital afforded by the arts. In reflecting on the view of arts in schools, Eisner (1987) shares that "The arts represent a form of thinking and way of knowing" and "they invite the child to look carefully so that he or she might see" (p. 10). Furthermore, the

arts reduce the atmosphere of competition and "point accumulation" through encouraging the intrinsic motivation that comes from the process of creation (Eisner, 2002, p. 581). Eisner astutely reveals ways the arts have become neglected in schools. What follows is a start to building a case for integrating the arts into content areas as a first step in resisting the neglected state of the arts in schools.

Experience. Experiential learning is key to a constructivist ideology and to Dewey's vision for progressive schools. While there is an intimate relationship between experiences and education, not all experiences are created equal nor are they all educative experiences. Some experiences are "miseducative" and can serve to turn students off of wanting to learn in school (Dewey, 1938; Kerdeman, 2018; Seaman & Quay, 2015). Filling instructional time with routinized drills or fill-in-the-blank discussions trains students rather than educates them. While some advocates find that "direct instruction" and "discovery" are complementary and beneficial to students learning (Trninic, 2018), these routinized approaches coincide with this study's reference to "traditional" methods of instruction. Traditional instruction will refer to that in which the teacher is the expert and purveyor of information, and an often uniform curriculum relies on direct instruction with memorization rather than application resulting in lower-order thinking (Fern and Salleh, 2016; Fischer, 2011), and disconnected concepts rather than personal connections and interdisciplinary relationships between information (Beck, 2009). These experiences can limit the roles and interaction of learners.

On the other hand, educative experiences encourage both engagement and growth as the students' previous lived experiences are tapped into in order to develop personal understanding as well as broaden perspectives of others' experiences. Educative experiences reflect learning as an ongoing evolving process as individuals grow and change and by considering how the

"powers and purposes of those taught" interact with the conditions presented in teaching (Dewey, 1938, p. 44-45). Recognizing and incorporating experiences of learners are significant considerations in creating educative experiences for students. On the role of the teacher, Dewey states that it is the responsibility of the educator to arrange for activities that engage students both in the short and long term, promoting the desire for having similar future experiences (p. 27). Quality, educative experiences "arouses curiosity, strengthens initiative, and sets up desires and purposes that are sufficiently intense to carry a person over dead places in the future" (p. 38); these outcomes can be sparked through the integration of the arts, which create educative and esthetic experiences.

According to Dewey (1934) every complete experience has an esthetic quality which relates to an "appreciative, perceiving, and enjoying" position (p. 207). The difference in an experience not particularistic to the arts and one directly pertaining to the arts is that in the latter the esthetic experience is intentionally cultivated (1950, p. 56). Nevertheless, interaction with the arts produces an esthetic experience involving emotional feelings of enjoyment and appreciation. An important distinction is made by Dewey between one who produces art for technical perfection and those who produce and consume it for satisfaction and feeling. Perfection in production--the doing--is mechanical and secondary to the doing *and* undergoing of the experience, and the relationship between energy put in and received from creating art. This balance mirrors the relationship between the affective and cognitive structures Eisner reinforces as largely missing from schools, but intimately necessary for student development. This relationship between crafting and the resulting expression is what constitutes a real experience; the act of making something for enjoyment and then enjoying it is an esthetic experience. Even without production, if enjoyment, perception, and connection are felt between an individual and

a work of art, that is an esthetic experience. Experiences drawn from art are quality experiences whether art is being created or not--it is the experience that matters.

Because it is the experience, the doing and undergoing, that is significant and elicits feeling and promotes expression from an individual, it is not the art object itself that is important in the context of integrating the arts in a setting where technical precision is not a goal. The goal in an English classroom setting would be to provide alternate ways of knowing, connecting to, and expressing thoughts about the self and others, both real and literary. This relates to the question posed concerning perceptions about integrating the arts in the English classroom. With regard to education in general, integrating the arts which yield esthetic experiences that are inherently personal and unique to the individual counters the static nature of traditional instruction which Dewey found promotes content already "incorporated in books and in the heads of the elders" (1938a, p. 19). Through integrating the arts, whether it be dance, song, or visual composition, the teacher can attempt to cultivate esthetic, educative experiences for students. In the English classroom, these approaches can deepen students' perceptive and emotional connection to the literary arts as well as complement speaking and writing skills.

Learning. With regard to learning, Dewey equates art with many languages since each work of art--dance, poetry, painting, sculpting--has its own medium and "each medium says something that cannot be uttered as well or as completely in any other tongue" (1934, p. 211). The idea of multiple languages being represented by different art media is representative of the different ways that students understand and learn best. Learning, represented in the latest form of Bloom's taxonomy, is at its most complex when students create, generating new ideas and ways of viewing (Krathwohl, 2002). This objective is a natural inclination but is stifled when students are asked to arrive at predetermined ends through limited means. The creative nature of the arts,

when integrated into the curriculum, open a logical path toward students learning and constructing new ways of knowing. Dewey's view that learners develop knowledge based on lived experiences complements Eisner's declaration that students come to schools "with different aptitudes, and, over the course of their lives, they develop different interests and proclivities" (2002, p. 580). These views suggest that schools should promote students' differences, in turn supporting Gardner's theory of multiple intelligences. The theory of multiple intelligences (1983, 2006) guide students toward creating and validate that students think and learn in a multitude of ways, and a variety of approaches are needed to diversify how they are able to all participate fully in a school community.

The concept of intelligence, knowledge, and learning seemed like static concepts to my eighth grade students; assertions like "He's the smartest one in our group" and "She's the one that can read the best" quantified intelligence and reduced it to one measurable unit that some students felt they either had or were lacking. During reading *Flowers for Algernon* (1966) by Daniel Keyes, my students and I held discussions about intelligence inspired by the protagonist, Charlie. At the beginning of the novel, Charlie is kind and empathetic and shows signs of strong interpersonal intelligence, although because he lacks strength in other areas, he considers himself dumb. Following these discussions my students took an online test to see where they fell within Gardner's seven intelligences. The results were fun to discuss, but also enlightening for students to brag on their strengths and relate their quiz results to personal evidence. Even if this activity made only a small impact on their conception of intelligence, I was always pleased to bear witness to students breaking out of a binary mindset about if they were smart or not.

This same binary mindset is seen somewhat in the division of core classes into linguistic (social studies and English) and logical (math and science) themes. This was troubling to

Gardner who recognized that intelligences not only required different symbol systems but also skills valued in diverse sociocultural contexts (Gardner & Hatch, 1989, p. 5). Logical-mathematical, linguistic, musical, spatial, bodily-kinesthetic, interpersonal, and intrapersonal intelligences have characteristics that can be showcased in the English classroom and others. In a description of students working with various intelligences, Gardner presents preschool children engaging in activities that simultaneously showcase spatial, logical, interpersonal, and linguistic intelligences. This characterization of an intelligence-rich classroom community is also recounted by Dewey (1903) who relates the arts to learning:

> beginning with music, clay-modeling, and story-telling as foundation elements, and passing on to drawing, painting, designing in various mediums, we have a range of forces and materials which connect at every point with the child's natural needs and powers, and which supply the requisites for building up his experience upon all sides." (p. 203)

Dewey's insistence on experiential learning and Gardner's dedication to the existence of multiple ways of knowing and learning strongly support the integration of the arts as a fitting means to cultivate and develop student growth in all content areas.

While Gardner's theory is useful to consider for the purposes of understanding teachers' perceptions of integrating the arts, it is not without notable limitations. It would not be shortsighted to consider the distinction of eight specific intelligences limited and even arbitrary. Gardner himself pointed out deficiencies in the theory and through adding further "intelligences" (spiritualistic, existential, and moral) confirms that defining a distinct number of classifications of how individuals' learn is impractical (1999). Criticisms of the multiple intelligences find that the designations are subjective rather than grounded in empirical research (Smith, 2002) and that

the significance lies in how students construct various forms of knowledge, not that they are showcased (Klein, 1997). To contextualize Gardner's theory, the use of it for this study is not in the intelligences specified, but rather in the utility for a broader conception of student creativity and capability.

Greene (1995) devotes much discussion to the significance of the arts in education. Casting away exercises in accountability like standardized tests and benchmarks as trivial and narrow, she declares that participation in the arts specifically can "enable us to see more in our experience, to hear more on normally unheard frequencies, to become conscious of what daily routines have obscured, what habit and convention might have suppressed" (p. 123). Greene uses the metaphor of looking at Picasso's tragic paintings of mothers holding dead children to add depth to students' understanding of what grief is and Cezzanne's multiple renderings of the same woman to remind us to look from various perspectives. Greene invokes Dewey's theory of experiential learning and adds the criterion of "thoughtfulness" when learning through the arts. Resisting what Dewey called "impotent drifting" (1927, p. 170), thoughtfulness rejects prescribed knowledge and superficial experiences and allows the learner to resist "fabricated realities," to see beyond the given, and engage in creative and critical thinking.

In the English classroom, an example of this thoughtfulness in connection with the arts is showcased when students watch episode 2.15 of *The Twilight Zone,* "The Invaders," evaluating the episode along the way for plot devices, shifts and tone in music, light and shadow for effects on mood, and stopping before the final climactic scene to write their own ending in whatever form they choose. Some students choose to film an ending with a partner, others write out the rest of the narrative, a few use the previous week's blackout poetry exercise as inspiration, and some create a storyboard to show what they think happens to the old woman and unwelcome

visitors in the episode. The learning that occurs in this scenario seeks to generate esthetic experiences as students construct their own endings, while honoring multiple intelligences. Greene writes that "some children may find articulation through imagery; others, through body movement; still others, through musical sound" (Greene, 1995, p. 57). Engagement and exercise in a range of modes is necessary if learning and communication are to break out of traditional routine.

Break down barriers: In order to have the esthetic and learning experiences afforded by the arts, the arts must be viewed in practical, or what Dewey calls "humble" terms. In his essay "My Pedagogic Creed," Dewey (1897) stated that the image was the primary tool of any instruction, and that all learning is a construction and compilation of images. Images, as other forms of art, should be seen for their ability to unlock doors to understanding rather than obscuring it. Appreciating art is not isolated to visiting a museum or gallery; instead, objects that would not ordinarily be considered works of art can communicate an esthetic experience. These experiences can be found and recreated all around us, and this makes art relatable and accessible in ways that relatability of fine art in museums may not be perceived.

Of humbling art, Dewey (1938b) references everyday objects like primitive forks and knives in museums and notes that our pleasure in their innovation and familiarity, the excitement we feel in seeing a common object that relays a human experience, frees us from "undue timidity or awe with which many people feel that works of art ought to be approached" (p. 359). The awe surrounding art, associated by Dewey with "capital B Beauty" creates a barrier between individuals and art. Berger (1972) called the awesome admiration of art by some "bogus religiosity" and stated that this contributed to the separation between people and art. The enjoyment of art, what is considered art, and where esthetic experiences are drawn ought to be

personal, broadened, and not determined by convention or restrictive and "too overintellectualized" assumptions (Dewey, 1938b, p. 362), particularly when in the conversation about integrating art into classroom practice. The integration of art can break down barriers that have potentially grown out of personal insecurity regarding artistic creativity and cultivate stronger responses and knowledge of people and their perspectives. Cassou & Cubley (1995) call this tearing down of walls between the subject and creative expression "unteaching" and "unlearning." Barriers need to be broken between art and restrictive perceptions of art and the arts themselves can be used to do this very thing.

In classrooms where students' performance on standardized tests is a driving force of the curriculum, students may be told to "think outside the box" to help arrive at an answer. This is a disservice to "thinking outside of the box" which goes hand-in-hand with using the imagination. Eisner (1987) sees the imagination as a tool to make public and visible what is created in the mind (p. 9), and Greene (1995) asks readers to let go of prescribed ways of thinking and being and to use the imagination to conceptualize alternatives. These alternatives free the mind and open immediate and future possibilities. The arts, when they are not a normative part of a class curriculum, can start by serving as alternatives to opening new ways of thinking. Greene writes:

> The arts provide new perspectives on the lived world. As I view and feel them, informed encounters with works of art often lead to a startling defamiliarization of the ordinary--about human potential, for example, or gender differences or ecology or what is now called "ethnic identity" or the core curriculum--frequently reveals itself in unexpected ways because of a play I have seen, a painting I have looked at, a woodwind quintet I have heard." (p. 4)

In this description there is an esthetic experience--feeling received from encountering music, a painting, and drama--which leads to learning--a destabilized sense of what was normal that leads to a novel perspective. This is the way that the arts can create possibilities for teachers and students.

Both questions posed about teachers' perceptions about integrating the arts into the English classroom and what factors hinder or facilitate that implementation relate to the need to rethink our perceptions of art. Art within the context of arts integrated approaches in the classroom are not "elementary" practice nor are they too refined or inaccessible for the average learner or teacher. Rather, the arts and their integration in the classroom ought to be seen as a way to tap into multiple intelligences, to "imagine alternatives," and to have experiences that speak to us on an emotional level. For English teachers, especially those early in their career, it may be difficult to move beyond perceptions about the inaccessibility of art or perceptions of personal creative and artistic competence. For educators in general, much of the case to integrate the arts into their curriculum can be made from Eisner's, Dewey's, Gardner's, and Greene's writings that unite in a message urging learners to expand their perspectives and experiences, the opportunities to do so must be provided. So much begins with the teacher.

What is Creativity?

Creativity with regard to the context of the secondary English classroom is omnipresent. The fields in which creativity is key are innumerable - the arts, human relations, language, athletics, science, mathematics, engineering, to name a few. But what is creativity? How can it be understood within this specified context?

Conceptions of Creativity

Defining the nature or essence of creativity is understandably tenuous. A common, foundational understanding of creativity is that it is the production of work both novel and useful (Bruner, 1962; Boden, 2004; Runco & Jaeger, 2012; Sternberg & Lubart, 1996; Weisberg, 2015). In a study of individuals' perceptions about their own creativity, Karwoski (2009) cites personality traits frequently listed as consistent with creative individuals as "clear thinker, clever, intelligent, capable, imaginative, inventive and questioning," and yet in the same study that participants reported linking creativity with intelligence appears to dissuade some from labeling themselves creative.

It seems that creativity is frequently reduced to a conception of a capability that individuals believe they do or do not possess, or perhaps that their creative talents can be viewed as average, or even not worthy of attention, since most people will not reach the eminent status of famous creators they personally admire. In the classroom, teachers' roles in influencing students' creativity is considerable through their time spent with students and in modeling attitudes toward creative endeavors (Gardner, 1993). In addition, considering teachers' views of creativity is vital to gauge how they feel about and enact facilitation of creative potential within their classrooms (Kampylis, et al., 2009). With regard to the arts, does a dichotomous view or misunderstanding of the breadth of creative potential affect teachers' disposition toward integrating the arts?

The Four C model of creativity. This dichotomy is viewed critically by researchers (Karwowski, 2009; Kaufman & Beghetto, 2009; Silvia, et al., 2014). Kaufman and Beghetto (2009) ask the question, "Can everyone be creative?" and offer a model to expand conceptions of creativity. The authors find problematic the tendency to see creativity as merely "Big-C" which

indicates “creative genius” reserved to designate well-known creators like Rembrandt or Beethoven, or “little-c” that is indicative of creative endeavors that the average person might do like finding an inventive solution to a problem or composing floral arrangements. To alleviate a dichotomous perception of creativity, a spectrum is proposed that includes “mini-c” (a 7th grader who shows a knack for sculpting in a school art class) and “pro-c” (a professional musician who makes a living performing). This Four C Model appears as such:

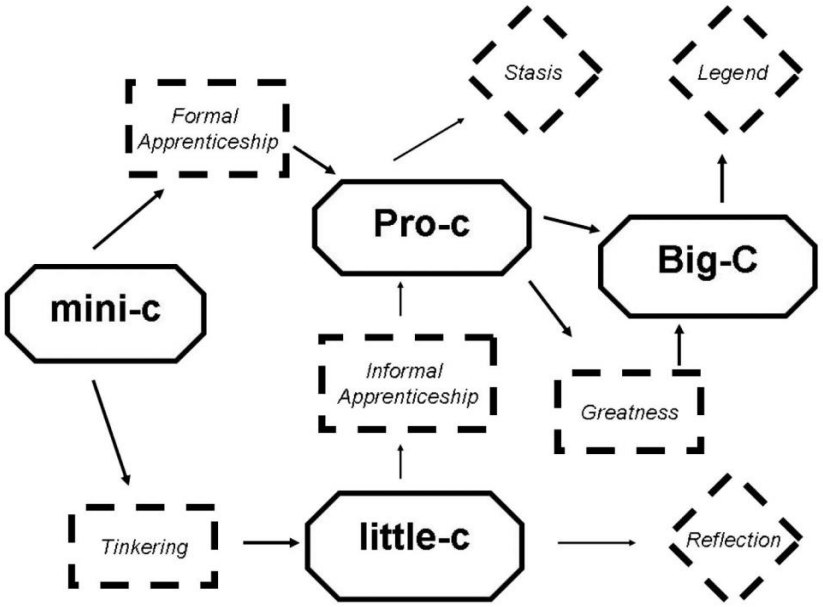


Figure 2.1. Four C Model of Creativity, Kaufman & Beghetto, 2009

It is important to note that while this model attempts to break down creativity, it also introduces more labels on creativity which it attempts to demystify. Just as individuals, including teachers and students, are neither simply “creative” or “not creative” they are also neither able to be simply reduced to “Pro-C” or “Mini-C” creativity; creativity exists on an spectrum. However, considering these four conceptions of creativity as well as the context discussed here -- secondary English classrooms taught by early career teachers -- it is most likely that the type of

creativity encountered falls under the mini-c/little-c designations where both students and teachers play with their creativity as they explore, discover, and refine enjoyment and potential in areas they personally enjoy. Of least concern in most classrooms will be the designations of pro-c/Big-C, which is perhaps where some students and teachers may face a personal challenge -- they do not see their creativity on par with Big-C, so therefore may feel fatalistic or reticent to embrace creativity that may not seem to be adequate enough.

Creativity of Teaching

Teachers find a balance, rhythm, and patterns of cohesion and conflict within the classroom; teaching itself is an art. The relationships with colleagues and students, as well as working with new and familiar ways of making learning effective and meaningful resembles a dance. Creativity in teaching encourages interaction between teacher and student, and students and students, each relationship urging its members to find new ways of knowing (Adams, 2016). Furthermore, the creativity of teaching does not suppress collaboration, but rather strengthens networking with others and others' ideas both within and outside the classroom (Hargreaves, 2016). The natural creative nature of teaching ought to promote open-ended, exploratory atmospheres in schools where students can grapple with the exciting ambiguity that accompanies wondering. new ways of thinking.

While this review does not suggest further insight into what creativity is, it attempts to offer a clearer context for how creativity may be understood within the experiences and classrooms of early career teachers.

Making the Case

The case for studying teachers' perceptions of arts integration and practices in the English classroom is strengthened through the review of both seminal and contemporary research, as well as finding a current context to situate the arts in schools.

Elliot Eisner (2002) praised art as leading learners to what he called "the highest form of intellectual achievement," aesthetic creation, experience, and satisfaction (p. 582). Despite this, though, he lamented the marginalized status of art in schools. It is no secret that funding for the arts in schools is in peril. Recent national budget cuts suggest that major pathways to arts education funding like the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH) are poised to be curtailed (Powell, 2017; Ravitch, 2017). Positions for art teachers in public schools have been slashed, leaving trained personnel at a premium and absent from many school sites (Israel, 2011; Thomas, Singh, & Klopfenstein, 2015; Torres & Menezez, 2015). Arts courses and programs are rarely given the same attention as non-arts academic courses and are sometimes used as a space to place students who are otherwise occupied in extra honors classes (Snyder, 2001, p. 33) and always with a smaller proportion of dedicated time in schools than core core classes (Eisner, 1985, p. 92). Increasingly, arts integrated teaching practices traditionally found in elective courses such as art, dance, speech, and drama are being integrated into other content areas, with a prevalence in the English classroom (Berckemeyer, 2016; Burchell, 2017). While specialized integrated arts courses are frequently offered in elementary teacher preparation programs (Sharp, et al., 2016; Morris, et al., 2017), English teacher preparation programs have a stronger focus on grammar and literature instruction, with a literacy course integrating the arts often either offered as an elective or not at all (Williamson & George, 2017). Furthermore, arts courses are infrequently offered in

secondary teacher preparation programs (Arts Education Partnership, 2014; Dowell & Goering, 2018).

For this research the connection between the arts and English practice serves as my area of focus. Additionally, since my interest in this subject has been piqued particularly by teachers and their implementation of arts integrated practices, an additional area of focus for this review of literature will be on teacher perceptions. Inspired by both Dewey's and Cassou & Cubley's efforts to emphasize the accessibility of the arts and promote the creative process over the product, I also explore teachers' creative self-efficacy (CSE), or ones belief in their ability to produce creative outcomes, and its influence on integrated arts. With a range of factors contributing to the English classroom becoming a haven for arts integrated education, I aim to begin understanding what personal perceptions exist from early career English teachers regarding implementing arts integrated teaching. Furthermore, what can be gathered regarding how teachers' CSE supports or hinders their implementation of arts integrated practices?

While there have been studies focused on creative, arts integrated practices in schools and the burgeoning role of CSE in the classroom (Beghetto, 2006; Beghetto, Kaufman, & Baxter, 2011), no research has focused on these topics with regard to early career English teachers. Much has been written concerning students and creativity in the classroom; in particular, the connection between classroom instruction and students' CSE has a burgeoning foundation (Beghetto, Kaufman, & Baxter, 2011). The definition of CSE, drawing from researchers in the field of creativity, can be understood as the belief that one is capable of producing work that is both novel and useful while still appropriate to task (Farmer, Tierney, & Kung-Mcintyre, 2003; Farmer & Tierney, 2017; Puente-Diaz, 2015; Tierney & Farmer, 2011).

A gap in the literature exists when it comes to teachers', and particularly early career teachers', relationship with their practice and creativity. Ample literature exists that explores the effects of creative teaching on student engagement and learning (Gardiner, 2017; Rinkevich, 2011; Roeper and Ruff, 2016; Sternberg & Williams, 1996). While some research refutes common perceived constraints (Schacter, Thum, & Zifkin, 2006), this study explores specific barriers to creativity such as personal creative experiences (Burchell, 2017), standards, accountability, and the perception that the arts are an "extra" activity (Beghetto, 2007; Davis, 1999; Davis, 2008). Ultimately, this review of literature attempts to bridge this gap. Furthermore, teacher perceptions of the role of integrated arts in their classroom and influence on their CSE are explored.

Contextualization of Integrated Arts and English Education

It is a useful foundation to establish why arts integrated practice has been chosen as a model of instruction of focus, as well as the rationale for focusing this study on teachers who are still early in their career. Later, the focus on English teachers will be explored.

Arts Integration

The arts in education are essential for students to imagine, create, and think beyond the obvious across content areas. The concept of arts in education is more broad than one may initially think, and "the arts" are typically and perhaps understandably used vaguely to reflect incorporating an artistic activity into a lesson. The multitude of ways that the arts are featured in education is succinctly summarized by Snyder (2001) who asserts that art in the curriculum "is rich, varied, and open to explorations large and small. It is not a set of materials, activities, or strategies, but rather an opportunity for teachers to forge new relationships with students, other teachers, and the content of learning" (p. 39). Dowell and Goering (2018) believe that in

education the arts "positions students differently in their learning, moving from variations of passivity in school to being active, in charge of connecting content and skills in meaningful, evocative, and profound ways" (p. 85). Considering this, what approaches are applicable in the classroom?

Several models of arts in education exist, which are often used synonymously. Because of this, it is important for this study to select one model of arts education that best suits the typical instruction I anticipate observing and discussing with my teacher participants. Davis (2008) names various examples standard in the field of education, and below (see Table 2.1) are a few selected from those examples that seem most applicable to the average school in relation to the English classroom.

Table 2.1

Examples of the Arts in Education

Examples of the arts in education	**Arts based**	**Arts integrated**	**Arts infused**	**Arts included**	**Arts extra**
Definition	The arts are the basis for what students learn, as well as how non-arts subjects are taught, learned, and assessed	The arts are incorporated equally with non-arts content; each are used to understand the other	The arts are brought in to school from the outside to form collaboration between artists and teachers	The arts are given their own course time in school and valued the same as non-arts courses	The arts are considered "extracurricular" and in-school time is reserved for academic content.
In the English classroom	Students are asked to use arts standards to critique a piece of art as a basis for composing a poem	Students mindfully choose certain colors of paint to create a free paint to communicate the mood of a piece of writing	A poet is brought in as a guest to perform, teach, and participate in a poetry slam	The art teacher and English teacher may collaborate on cross-curricular lessons or projects	A play is planned after hours by an English teacher, who works on dialogue and performance with students

While Davis (2008) contends that ideally schools would incorporate all these models (p. 14), the best term for the purposes of this research, as reflected heretofore and for the remainder of this paper, is arts integrated teaching. This model of arts education integrates both the arts and content specific instruction to support each other.

Avoiding a limited view. While this review of literature establishes that "integrated arts" is a standard model in teacher preparation programs and schools, it is important to acknowledge and honor that the arts are not limited to the explicit definitions of the arts disciplines (visual arts, music, dance, drama) typically included in an integrated arts model. Since integrated arts is a typical model and label that teachers are likely to have familiar with, this term remains the focus.

Early Career Teachers

The first year of teaching is often considered a survival year, and the subsequent years following the first are where many early career teachers find their footing in their classrooms. On average 30% of teachers that are new hires in a school have one year or less teaching experience (OSSBA, 2018, p. 8). Additionally, since the "first years of teaching could be critical to the long-term development of teacher efficacy" (Woolfolk Hoy & Spero, 2005), early career teachers who are in the first through third years of teaching are a significant contribution to this research.

Considering creativity, Asimov (2014) finds that an atmosphere that most facilitates inventiveness and creative thought is relaxed and jovial-- an ideal classroom scenario -- yet "more inhibiting than anything else is a feeling of responsibility." Teacher self-efficacy, likely as a result of teaching pressures and removal of mentoring or support (Tschannen-Moran & Woolfolk Hoy, 2007), has been shown to decrease both at the end of teacher preparation courses and at the end of the teacher's first year in the classroom (Woolfolk Hoy, 2000). Of particular interest with regard to teachers early in their career is the finding from Garvis (2009) that some

pre-service teachers have high self-efficacy for teaching the arts. The researcher contends if "pre-service teacher self-efficacy for arts education is high, it may suggest that teacher self-efficacy for the arts starts high, but decreases as teachers begin teaching and continue teaching" (p. 27). Yet, education programs that integrate immersive multimodal experiences allow early career teachers to understand the joys of a flexible, creative curriculum and to "generate their own ideas for initiating engagements" (Albers, 2006, p. 86). Understanding the positions of early career teachers is key in trying to understand what perceptions of arts integrated practices are brought to the classroom when newly out of teacher preparation programs, as well as how the unique situation of being an early career teacher informs CSE and influences their implementation of arts integrated instruction.

Arts Integrated Practice

Benefits of arts integration in general education. While many lessons beyond rote memorization or regurgitation of facts could be argued to support creativity, arts integrated approaches certainly meet the criteria for creativity upon which many researchers in the field agree. Certainly, creativity is not limited to artistic expression; creativity is key in the STEM (Cooper & Heaverlo, 2013) and STEAM (Ghanbari, 2015; Henricksen 2014) fields as well as in social studies (Donahue & Stuart, 2008; Taylor, 1998) and language arts (Maley & Peachey, 2016) classrooms. However, as Alperson (2003) asserts, creativity is *central* to the arts (p. 17). The open-ended, flexible nature of creative approaches can reduce rigidity and predictability across content domains.

Besides embracing and encouraging creativity, arts integration has shown benefits including reorganization of neural pathways leading to deeper learning (Burnaford, Brown, & Doherty, 2007) and retention of content (Hardiman, Rinne, & Yarmolinskaya, 2014) and has

cognitive benefits related to the emotional and personal content often elicited through these teaching practices. Lorimer (2011) found in a study of seventh graders at an urban middle school that "art served as an entry point to draw upon prior knowledge and experience and encourage analytical thinking. . .and promote inquiry," and one sixth grader reported, "'Half the reason some of the kids come to school is for the art' "(p. 6-7). Additionally, studies have found that the arts improves connections with inter/intrapersonal emotions (Chemi & Jensen, 2015; Dissanayake & Brown, 2018), exploring catharsis (Gladding, 2016), and distinguishing between emotions (Fayn et al., 2018). Even outside of the classroom, arts education has a demonstrable impact.

Opportunities for authentic representation of all peoples are also a key factor to be considered in arts integration. Feminist, multicultural, queer, and race theory lenses can be represented through noting and studying the works of artists dissimilar to figures in the common high school literary canon. While merely integrating multicultural, diverse art into the curriculum does not "fix misunderstandings" (Desai, 2015), art can influence students' broadened perceptions and understanding of the world around them, and the cultures, experiences, and contributions of people both similar and dissimilar to themselves (Albers, 2008; Freedman, 1997). Arts integration has been shown to improve the achievement of children from diverse backgrounds through cultural relevance (Allen & Boykin, 1992; Goldberg, 2016; Westvall, Mansikka, & Heimonen, 2015), disadvantaged backgrounds (Ingram & Riedel, 2003), special education (Frey & Fisher, 2008; Lawrence-Brown, 2004; Penketh, 2017), and gifted and talented programs (Haroutounian, 2017). Arts integrated teaching practices encourage students to create new ways of knowing and can help students bridge the gap between the ideas in their heads and expression of thought, be that visual, kinesthetic, or verbal (Dowell and Goering, 2018;

Olshansky, 1995; Richards, 2018). In a quantitative study of third, fourth, and fifth grade classes in Minneapolis Public Schools, students whose teachers integrated the arts into English/reading class showed gains in reading test scores (Ingram & Riedel, 2003). Another significant finding from Ingram & Riedel's study was that "students whose teacher integrated the arts a lot into English/reading lessons had significantly higher test scores on the reading test than those students whose teachers integrated the arts to a lesser degree" (2003, p. V). While Greene was wary of the standardization of the arts "for education geared to economic competitiveness, technological mastery, and the like" (1995, p. 124), the arts by their "restless" nature can resist standardization while encouraging growth in both their own and other areas.

Integration in English education and focus on English teachers. Generally, arts integrated practice is shown to be routine in the elementary grades (Becker, 2013; Brugar & Roberts, 2017; Giles & Frego, 2004; Gray, Elser, Klein, & Rule, 2016; Harlin & Brown, 2007; LaJevic, 2013; Newton & Beverton, 2012; Ward, 2014). However, studies also point to the effectiveness of arts integrated teaching in secondary classrooms (Bradshaw, 2016; McDermott, Falk-Ross, & Medow, 2016; Olshansky, 1995). Typically secondary exercises like research papers, extended metaphor analysis, and critical inquiry of literature are enhanced through integrating the arts (Hermsen, 2009; Romano, 2000; Staunton, 2008). The effectiveness of the arts in the English classroom should come as no surprise; that it must be defended as a means of instruction suitable outside of the elementary classroom makes a compelling case for exploring how the arts may be integrated into the secondary classroom.

In the English classroom, arts integrated teaching supports reading, writing, and speaking proficiency. Bautista, et. al. (2016) supports the idea that integrating the arts in English practice as well as traditional methods of teaching can coexist (p. 626). Olshansky (1995) found that

"Image-Making Within the Writing Process," a practice in which students' writing is driven by visual images, colors, and texture, supported free-association from observing images to spur pre-writing, creating spontaneous images and painting to inspire drafting, and dissecting then re-arranging images to develop the structure and sequence of a piece of writing. The author finds that "image-reading offers a concrete bridge between their rich visual thoughts…and the text they are expected to write" (Olshansky, 1995, p. 46). Furthermore, Ewing (2019) asserts that in the English language arts, integrating the arts can nurture imagination and creativity that are oft neglected in secondary grades. The creation of new ways of knowing inspired by integrating the arts is a natural fit for the various genres of reading, writing, and speaking encountered routinely in the English classroom. In his text about composing multigenre papers, Tom Romano (2000) found his "teacher nirvana" when watching a dance performance on stage; the emotion conjured in the viewer of a performance that incorporates so many varied dimensions is not unlike the experience of the English teacher as "the arts of writing, painting, music...all [come] together as one, enhancing each other, informing us, building up the emotional ante, building in a multigenre, multimedia, multidimensional experience" (p. 3). In a case study conducted in an integrated arts school in Singapore, students and teachers engaged in a unit of study based on the element of "space" within works of art (Bautista, et al., 2016). This focus on space influenced students to understand themes of silence, relationships, and emptiness first in art and then in works of poetry and drama.

The integration of art into the study of texts influences the interrelation of concepts within English practice. In the Standards for the English Language Arts set by the National Council of Teachers of English (NCTE) and International Reading Association (IRA) (1996/2012), there are twelve guiding and interrelated standards that craft a vision for students to

be prepared for present and future literacy demands. Embedded within these standards that address objectives like reading contemporary and classic fiction and nonfiction, analyzing a range of texts for purpose and style, effectively applying language structure and conventions and writing for a range of modes, and respecting and gaining knowledge about the diversity and representations of languages are the designations of texts as print and non-print, and language as spoken, written, or visual. These small but inclusive classifications open the understanding of what qualifies as a text or as language to the arts. Similarly, recently written Oklahoma Academic Standards (OAS) for English Language Arts (2016) emphasize in Standard 7 for K-12 grades the objective of Multimodal Literacy for students to "acquire, refine, and share knowledge through a variety of written, oral, visual, digital, non-verbal, and interactive texts" (p. 5). While teachers of English and all other disciplines can teach well with or without designated standards, the recognition of the power of the arts in formal national and state documents for the field is affirming of the proven influence of the integration on practice.

The refinement and expansion of language is desired in writing instruction: the ability to paint a narrative, argue an opinion, clearly state facts. With poetry, students are able to hone their use of language in an oftentimes more manageable format than a traditional essay, narrative, or research paper. The power of poetry lies in the creation of metaphor from the triangulation between experience, word, and image; this relationship can be "reentered and reclaimed for our own deeper understanding" (Hermsen, 2009, p. 6). Poetry on its own encourages the reader to see and work with the visual as senses of imagery are aroused. By integrating images like paintings and photographs with poetry, the narratives of the images can be rewritten as students use their imaginations and experiences to reimagine visual narratives through composition of verse. Activities that engage interaction between image, experience, and word like composing

poems from doodles (Hermsen, 2009) or comparing the ways an artist "sees" (realism, impressionism, etc.) to literary genres (Dunn, 1995) encourage the application of imaginative composition through non-traditional means to English practice.

The strength of metaphor in poetry, metaphor that paints images in the readers' minds, urges unique ways of understanding and freedom to draw comparisons between text and personal experience (Staunton, 2009). This connection between the reader and the text is described vividly through Louise Rosenblatt's theory of aesthetic transaction. Rosenblatt (1986) found the connection between the arts, language, and the text through what she called "the aesthetic transaction." Rosenblatt, acknowledging that what the reader brings to the text creates a unique interpretation, writes that "Language. . .should not be seen as a self-contained, ungrounded, ready-made code of signifiers and signifieds, but as embodied transactions between individuals and their social and natural context" (1986, p. 123). This supports the case for integrating the arts into English instruction, as multiple modes or art can encourage both teacher and student alike to evoke a personal, unique, and rewarding experience with content. Even for students for whom English is not their first language, integrating the arts into the English classroom has been shown to promote language learning for ELL and EFL students (Avila, 2015; Lee, 2014) and multiple modes of meaning making or multimodality (Albers, 2006; Albers & Harste, 2007). The transaction between the reader and text, and not only traditional print text, can reach a wide range of students.

Vital to reach all students and making it possible for them to participate fully in the English classroom is to find ways to listen to them. The arts provide multiple languages to express emotions, understanding, and pose questions. In the English classroom, incorporating classic oil paintings and contemporary abstracts to discuss artist's purpose and aid in

composition (Elkins, 2008; Serafini, 2014; 2018) and to visualize literary devices in literature (Staunton, 2008), using film and music to practice critical viewing and reading of multiliteracies (Burke, 2008; Lems, 2018), drama to "think across systems of communication" (Albers, 2006) and using dance to express ideas or messages where verbal language is not readily accessible or needed (Lawrence-Brown, 2004) are not exceedingly innovative ways to integrate the arts, but they might yield quality educative and esthetic experiences. By incorporating these languages, the teacher can be in tune with the various ways that students speak and can hear or see what they have to say.

Limits to integration. Despite the benefits of arts integration, some limitations to their incorporation in non-arts classrooms should be acknowledged. Even with his work toward preserving and strengthening arts education, Eisner (1992) was not a proponent of integrating the arts into other disciplines, finding the practice troubling and serving to only strengthen core content through a weakened approach to arts. He not only doubted studies that found integrated arts to increase academic achievement but saw using art as a tool to support other subjects made it trivial and secondary. One scholar (Snyder, 2001) contends that most teachers who purport to teach with arts integrated practices are not fully integrating but rather connecting the arts to their curriculum. "Classroom teachers," the author writes, "are comfortable using connections because they require no [arts] understanding and very little skill. . .a connection, however, is simply one or more arts in the service of another discipline" (p. 35). To keep the arts from being "ornamental" (Eisner, 1987) and superficially featured in the the English classroom, knowledge of fundamental tools used in a range of artistic modes should not only be known, but integrated in the lesson. This knowledge is not to be confused with the pursuit or expectation of technical perfection but rather proficiency of related technical terms and embracing process.

True integrated arts instruction balances arts and non-arts content, presenting them equally so as students learn about conflict in literature they are also internalizing connections to an abstract painting that features color, line, shape, and space. For teachers who are just venturing into arts integrated practices, this will likely lack fidelity at the start (Davis, 1999). Eisner's concern that integrating the arts into core content areas does not provide a true experience in the arts is a rational one; however, though these limits are rightfully acknowledged and taken as a reminder to strengthen one's craft in both the arts and in one's discipline, they should not weaken attempts or momentum to pursue providing experiences in the arts in English and other content area courses.

Perceptions of Arts Integrated Practice

Perceived facilitating factors in integrating the arts. What encourages teachers to integrate the arts into their classrooms? The arts, and creativity in general, can be messy. They are heavily involved in recursive, exploratory processes with open-ended, ongoing paths to understanding and expression. Other factors facilitating the integration of the arts is an attraction to an instructional approach that encourages students' creativity and inquiry (Jones, 2014), aiding instruction by enlisting students' resourceful creativity through bringing in out-of-school multiliteracies (Walsh, 2007), and relinquishing stale but accepted ways in which teachers develop assignments and situate students (Staunton, 2009; Walsh 2007). To integrate the arts is to integrate fresh perspectives and revitalize pedagogy and practice.

In a case study of preservice elementary teachers gauging conceptions of creativity in the English classroom, participants reported that creative approaches in English practice allowed students to make their own choices, have ownership over their learning, compose original and inventive forms of expression, and collaborate and share ideas with peers (Newton & Beverton,

2012, p. 170). Central themes from these studies are that creative practices allow students to use their imagination and generate ideas. Another facilitating factor is the relationship between student engagement from arts integrated learning and teacher engagement and retention. Student engagement in one study of the effectiveness of a drama-based instruction in a public middle school showed a near 30% increase in student engagement in classes that used this integrated arts approach (Cawthon, Dawson, & Ihorn, 2011). Further results of this study indicated that as their students were better engaged, teachers took closer note of their students' level of engagement and specific actions, as well as invested partners in the drama-based program. This teacher engagement can be linked to long-term benefits such as continuation of integrated approaches and teacher retention (Covell, McNeil, & Howe, 2009). These factors reinforce a constructivist approach to teaching and learning through both teacher and student autonomy and choice, connecting to individual interests and influencing engagement.

Perceived hindrances to integrating the arts. There are multiple barriers that exist concerning the perceptions of arts in education. According to Irwin (2018), integrating the arts is most successful when the teachers have confidence in their prior arts involvement. For any teacher that is drawn to integrating the arts because of the recursive and imaginative nature, there may be one who perceives that they do not hold enough stability or substance to complement rigor or content standards. The arts can be unpredictable; with a focus on the process rather than or in addition to the product, determining a resolution or concrete end (for teachers, a practical due date) is difficult. With school schedules overwhelmingly predictable and ruled by time and bells, the arts may not seem to authentically fit with a teacher's expectations of structure or a school's culture.

In a study of pre-service and mentor teachers' utilization of the constructivist learning theory, one researcher found that comments like the advice from one mentor teacher to ignore "theory stuff you learned in your methods courses…that's not real teaching" may have an impact on the perceptions teachers have regarding practices like arts integrated teaching (Moore, 2003, p. 31). This same sentiment was expressed with my own pre-service students, in an integrated arts course that aimed for students to understand not only the role of arts and creativity in life, but also in education through helping students learn and think both critically and creatively. In this class, my students wanted to integrate some of the arts exercises we practiced in class with their placed tutoring students; they did not have the agency to do so because of the practice literacy quizzes preparing their students for the upcoming state standardized reading test. Although they recognized the value of arts integrated practices, pressures felt by practicing teachers in their field to enact more "critical" teaching could sway the way that integrating the arts is viewed. These perceptions are surely not merely shared by teachers, but with all educational and curriculum policy stakeholders.

Davis (2008) presents seven commonly held "objections" to the arts in education: the *value* of arts instruction, the perception that learning through the arts is only useful for those with perceived *talent,* that there is not enough *time* in the school day, that the arts cannot be effectively *measured* for data, that without a specialist's *expertise* it cannot be taught, that the special supplies, time, and experiences may cost too much *money*, and that the arts will persist through its own *autonomy* even if eliminated. When teachers do not see the arts as a complementary and enhancing partner in instruction, they likely see it as a subordinate discipline reflecting a negative perception of value; this perception was found in Garvis and Pendergast's (2011) quantitative study of early childhood teachers' perceptions of arts integration which

concluded that participating teachers valued tested English and Math content over teaching the arts (p. 11). In another study of elementary school teachers, time and accountability demands overpowered teachers' desires to integrate the arts (Alter, Hays, and O'Hara, 2009). In other views, the arts are seen as a break from "real" school because they do not require deep thought (Eisner, 1985, p. 92). To revisit the case of the teacher observed dismissing the importance of the visual arts component in her students' *Romeo and Juliet* lesson, as well as other teachers who asserted that they did not identify with being art teachers, the value of the arts integrated in English classes may be frequently questioned.

Assertions about perceived creative or artistic ability speak to Jones's (2008) objections of not having the appropriate expertise or talent to facilitate arts instruction. Understanding these reservations can be approached through a review of the nature and manifestations of CSE in teachers, which might connect to English teachers and their implementation of arts integrated practices.

Creative Self-Efficacy

Dewey (1934) lamented that for some, art has reached a perceived status that removes it from its original inspiration of the human experience. Indeed, many teachers may not have experienced "mining the uncensored self" to embrace "the essential right to create without interference or shame" (Cassou & Cubley, 1995, p. xvi, xix). While there are several possible hindrances to teachers' integration of the arts, a significant consideration in teachers' implementation of arts integrated practice may be their CSE.

Self-efficacy, while identified as a motivational factor in individual creativity (Ford, 1996), was first directed toward a creativity-specific context by Tierney and Farmer (2002; 2017) who proposed the term *creative self-efficacy* and defined it as "the belief one has the ability to

produce creative outcomes" (p. 1138). Creativity in this case is associated with learning as "individuals construct novel and meaningful knowledge" (Beghetto and Kaufmann, 2007) and contributes to "imaginative play, adaptation, innovation problem solving, planning, and decision making" (Runco, 2007). Beghetto, Kaufman, and Baxter (2011) contribute to the definition of CSE by adding that it is "a self-judgment of one's imaginative ability and perceived competence in generating novel and adaptive ideas, solutions, and behaviors" (p. 343). In an age when it is not uncommon for districts and sites to prescribe a curriculum or hold teachers accountable for lesson plan minutia, CSE beliefs in teachers may be high or low, depending on the motivating factors influencing teacher creativity in the classroom. This may be especially true considering Puente-Diaz's (2016) assertion that creativity and CSE is malleable depending on personal and organizational factors. Alternatively, in a school setting that encourages creative, arts integrated practices, a teacher's CSE beliefs are still influenced by previous personal experiences.

The concept of CSE is founded on Bandura's (1994) construct of self-efficacy as "people's beliefs about their capabilities to produce designated levels of performance that exercise influence over events that affect their lives" (p. 71). Self-efficacy is the strength of competence a person thinks they have. Individuals with high self-efficacy are likely to exert more effort at a task, believing that they are capable and can experience success; low self-efficacy influences withholding effort to accept assumed inevitable failure. According to Bandura (1977), there are four major factors that influence one's self-efficacy: performance accomplishments that reflect personal successes and failures, vicarious experiences that rely on social comparison, verbal persuasion that promotes high efficacy expectations through verbal exhortation, and physiological states like fear arousal (p. 195-200). Lee and Loke (2013) present

a clear visual of sources of self-efficacy information (see Figure 2.2) and their eventual influence on behavior and performance (p. 2):

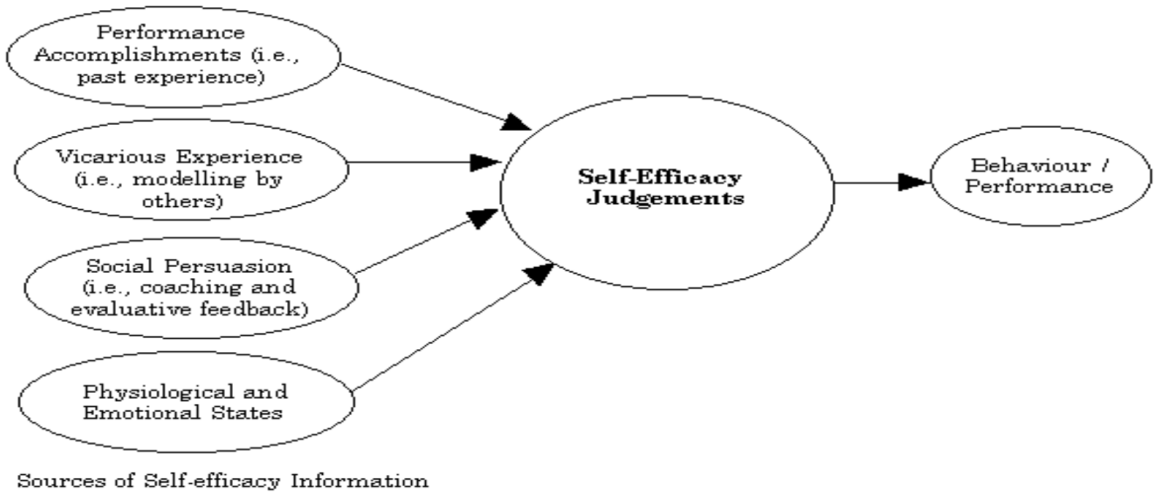


Figure 2.2 Sources of Self-efficacy Information, Lee and Loke, 2013, p. 2

For teachers, CSE beliefs may be high when peer teachers encourage and collaborate on creative, arts integrated instruction. They may be low if feelings from prior experiences, such as stage-fright during a poem recitation, return during instruction planning.

Creative Self-Efficacy and Early Career Teachers

Teacher self-efficacy. Teacher self-efficacy is the beliefs of a teacher about their ability to influence change in students' learning outcomes; naturally, teachers will desire to influence positive outcomes. Teachers' beliefs in their efficacy are informed by motivation, confidence, and self-motivation (Bandura, 1997; Garvis and Pendergast, 2010) and reveals personal expectations about if or how well a teacher can accomplish a goal or task (Skaalvik & Skaalvik, 2017; Wilson, 2018). Bandura differentiates between self-esteem and self-efficacy by noting that self-liking is not equitable with capability, although performance tasks that influence positive

self-worth are often related (1997, p. 11). A teacher may feel efficacious as an instructor overall, but have a low self-efficacy in one area.

Reflecting the four sources of self-efficacy, teacher self-efficacy may be influenced by previous and vicarious experiences, verbal persuasion, and physiological arousal. Since teacher self-efficacy forms in the first years of teaching (Bandura, 1997; Garvis and Pendergast, 2011), understanding the connection between CSE and the cases of early career teachers is a relationship worthy of pursuit.

Prior experiences. With regard to arts integrated practice perceptions from preservice and early career teachers, several studies found that their perceptions of integrating the arts are negatively influenced by their previous experiences with the arts (Battersby & Cave, 2014; Garvis, Twigg, & Pendergast, 2011; Lasley, 1980; Russell-Bowie and Dowson, 2005; Wilson, 2018). Some teachers reported having no interest in the arts prior to becoming teachers, which affected their confidence in teaching their content with the arts integrated (Alter, Hays, and O'Hara, 2009). For early career teachers who have not had many teaching experiences with integrating the arts, let alone positive experiences, the effect of remembering weak experiences may be detrimental to strong integration or a willingness to try implementation of arts integrated approaches at all.

Personal beliefs about artistic ability. Other studies show that personal beliefs about artistic ability (Garvis, 2009; Lindsay, 2016), personal comparison to accomplished artists (Beghetto, 2005), limited view of the arts and creativity (Newton & Beverton, 2012) influence how early career teachers implement arts integrated instruction. In a study of teachers' approaches to integrating the arts, data revealed that teachers who demonstrated low confidence in teaching with the arts (music, drama, visual, dance) reported phrases like "uncomfortable,"

"it's daunting," "not overly confident," and "reluctant to teach" because of inadequate skills (Alter, Hays, and O'Hara, 2009, p. 12). The same study reported teachers even limiting experiences for students based on perceptions of their likes and dislikes, with one teacher noting that since she did not believe her male students would enjoy drama or dance, she refrained from incorporating it in her classroom (p. 16). Beliefs about artistic ability can be influenced by context as well (Bereczki & Karpati, 2017), suggesting that an individual's (teacher or student) personal nature and environment could affect their proclivity toward embracing creative opportunities like integrated arts practices.

Teacher preparation. Rabkin and Redmond (2006) state clearly that "preservice teachers should learn about arts integration, and art classes should be required for teacher certification" (p. 4). Teacher education plays a role in how preservice and early career teachers view their ability to successfully facilitate arts integrated instruction (Collins, 2016; Grauer, 1998; Hash, 2010). Garvis and Pendergast (2010) found that in order for beginning teacher self-efficacy to be high in integrating the arts, teachers must "understand the instructional purpose, feel confident in their skills, and recognize the benefits" of this teaching approach. In preparation programs, arts integration courses are often lacking (Arts Education Partnership, 2014; Dowell & Goering, 2018) and preservice teachers reported that they believe schools often limit opportunities for students to exhibit creativity (Eckhoff, 2011, p. 252). Research suggests that creativity can be encouraged in the classroom when students are immersed in environments or situations that are novel or loosely structured (Andiliou and Murphy, 2010), however with regard to integrating the arts, the environment in which teachers experience preparation at their universities may affect their instructional approach in their own classroom. According to Jeanneret et al. (2006), early career teachers may have a firm understanding of what to teach but

not the same grasp about how to teach it and may "teach as they were taught" (p. 79). Additionally, specialized art education preservice teachers reported a discrepancy in their learning about isolated art activities and how to meaningfully integrate those approaches in the classroom (Grauer, 1998, p. 358). If learner-centered approaches are merely discussed rather than modeled in instructor-centered ways in teacher preparation programs, the appropriate pedagogical knowledge may not accompany early career to the classroom.

Navigating the first years. In the first years of teaching, not only is a new teacher getting a grasp of the unique situations found in a classroom every day, but they are likely finding that often situations include conflict of some sort. It is possible that subject-specific teachers enter the classroom without firm ideas of how to integrate the arts into their curriculum (Grauer, 1998). Beginning teachers reported a perceived lack of support for integrating the arts, with more support and assistance going to direct literacy and numeracy instruction for national testing impact (Garvis and Pendergast, 2010). Furthermore, Gralewski (2016) found that teachers reported a gap between "verbal support" for encouraging and growing creativity and the arts and actual practice. Teachers early in their careers, even if they do have the preparation and knowledge to effectively integrate the arts into their English curriculum, may have a lack of belief in their ability to do so and may avoid it altogether.

Teacher attrition. Compounding this issue is the precarious nature of being a new teacher in a profession with increasingly high teacher attrition. Teachers early in their careers can experience stress, disappointment, disillusion, and challenges due to a lack of experience (Ince, 2019; Redding & Henry, 2018; Williams, 2018). In Oklahoma, both student population and needs have soared in recent years (OSSBA, 2018). The 2017-2018 school year saw a nearly 100,000 pupil increase since 1998. In those same years, the state saw participation in Free Lunch

increased by 112%, Special Education services increased by 47%, and support for English Language Learners needed by an increased 45% (National Center for Education Statistics, 2018). Amidst these state statistics is the finding that teachers early in their careers are not staying in the classroom. According to a 2018 report by the Oklahoma State School Board Association, "attrition rates are highest among novice teachers...among new teachers, about 23 percent exit their school after the first year on the job. About 29 percent of new teachers exit their district and about 17 percent exit the Oklahoma public school system altogether after their first year on the job" (p. 6). The nature of being a teacher early in their career is loaded with facets of consideration far beyond merely getting one's feet wet in the field. For many early career teachers, getting acquainted with the profession while out of the safe and nurturing confines of a preparation program with supportive peers and a wealth of new ideas is likely accompanied by a dampened view of what is possible to achieve or even attempt.

Dichotomous views of creativity. In a study of teachers' beliefs about creativity, Bereczki and Karpati (2017) found that although most teachers believed that everyone can be creative, they still reported that only a few of their students could be considered so since creativity is an inborn trait. If creativity is reduced to a dichotomy (Beghetto, Kaufman, & Baxter, 2011, p. 342)—something that is possessed or lacking—this same "have/have not" binary influences one's sense of creative competence. The self-efficacy of teachers, regardless of the content area, has been shown to influence the academic achievement and anxiety of their students (Petrovich, 1989; Ross, 1998). It may follow, then, that the CSE of a teacher could influence their students' engagement and achievement in creative instruction like arts integrated practices. Cassou and Cubley worry that "we live in a time in which most people believe there is not much inside them, only what...others have put there" (1995, p. 17). Hence, examining the role of CSE beliefs in

classroom practice can provide insight into what feelings teachers harbor concerning what level of creative instruction they are and are not capable of implementing.

CHAPTER THREE

Methodology

The English teacher I had my sophomore year of high school, Mrs. Smith, was dedicated to our class, kept learning interesting, and held us to high standards. We read classic and contemporary literature, recited our own poetry, and analyzed music. She did not hesitate to change what she had planned when it wasn't working. Plus, she drove an old Volkswagen Rabbit that she personified to the point that it felt like a character in our class.

One of the ways that she really shined was how often and well she integrated the arts seamlessly into her class. *Siddhartha* is a memorable text for me not just because of Siddhartha's quest for enlightenment, but because of the environment in which I was immersed in the novel. During the course of reading, we listened to Vedic chants, tried group meditation, wrote poetry, and free-painted in response to The Beatles' "Across the Universe". Along with plot and symbolism, our class was rich with discussion of rhythm, color, and texture.

I remember being in Mrs. Smith's class, far before I had considered becoming a teacher myself, and thinking how great it would be to do the things she was doing—blending literature, music, paint, and poetry—every day.

Based on personal and professional interest, as well as a review of contemporary and seminal literature, the purpose of this research study is to explore how the integrated arts teaching practices of early career English teachers can aid their perception of implementing these practices in their classrooms be understood. In pursuing this I establish how these teachers define arts integrated teaching practices; how worthy of instructional time they deem these practices; what these practices look like in their classrooms; and what, if any, barriers or encouragements they experience in implementing arts-integrated practices. In addition, this research determines if or how their implementation of arts integrated practices is related to their creative self-efficacy. How do they perceive their creative self-efficacy? How confident do English teachers early in their teaching career feel in implementing arts integrated practices? How has their creative self-efficacy facilitated or hindered their implementation of these practices? In conducting this case study, teacher perceptions of arts integrated practices as well as their perceptions of their creative self-efficacy will be gathered through interviews, observations, visual responses, and, as evidence of student response, lesson artifacts. I paint a rich picture with various forms of detailed

data to communicate findings about the relationship between early career teachers, integrated arts practices, and their creative self-efficacy in the secondary English classroom. Essentially, this research establishes how arts integrated practices, which have been deemed as beneficial to students, are perceived and implemented by teachers new to the English classroom who are already faced with the personal and professional barriers. Overall this research builds a case for early career teachers to integrate the arts in their secondary classrooms, acknowledging that while personal and professional barriers may exist, the benefits to both teacher and student are worth embracing.

The three research questions guiding this study are:

1. *What are early career English teachers' perceptions of the arts to accomplish curricular aims?*
2. *In what ways do early career English teachers exhibit creative self-efficacy in their classrooms?*
3. *To what extent are traditional art forms incorporated in early career English teachers' practices?*

Methodology

Theoretical Framework

A constructivist stance informs my theoretical perspective. The "interpretive, open-ended, and contextualized perspectives" gathered during data collection and analysis from teacher participants in their unique, natural settings will reflect this identification (Cresswell & Miller, 2000, p. 126). As discussed in Question 2, this case study will show how Dewey's (1938) experiential learning theory, Gardner's (1983) theory of multiple intelligences, Greene's (1995) educational theory relating literature, the arts, and the imagination in education, and Eisner's

(1987) vision for the arts in schools can be represented through researching teachers' perceptions of the arts and their ability to integrate the arts in English practice. In addition, Bandura's (1977) theory of self-efficacy, adapted by Tierney & Farmer (2002) to the more specific creative self-efficacy (CSE) will be represented through research processes.

Qualitative Research

Beyond this constructivist orientation, my decision to research English teachers and their perceptions of integrating the arts into their practice is perhaps most strongly influenced by my own experiences as a teacher of both English and arts integration. I identify with qualitative researchers who Merriam (2009) describes as "interested in understanding how people interpret their experiences, how they construct their worlds, and what meaning they attribute to their experiences" (p. 5). I believe English teachers' construction of knowledge, experiences, and interpretations of experiences lived in their classrooms related to their practice of integrating the arts as well as perceptions of their creative self-efficacies can best be told through stories. As a field researcher currently practicing collecting both qualitative and quantitative data, the observations, stories from teachers and students, and artifacts gathered during my time in various English classrooms paint a rich picture of the interpreted realities of teachers' methods. In conducting qualitative research, I aim to tell the detailed, multifaceted stories of my participants' experiences.

Because my research has found what meanings and stories emerge from teachers based on their perceptions and classroom practices, my research design complements these criteria. Qualitative research is shaped by a few common characteristics including occurring in a natural setting typically within the participants' context, the researcher acting as the key instrument of data collection, multiple sources of data gathered, and participants' multiple perspectives and

meanings are the focus from which themes can emerge. Furthermore, the positionality of the researcher is made clear, and an emergent and evolving design through an inductive-deductive process strives to determine themes that inform the research questions, presenting a complex, holistic account that is not constrained by a cause-and-effect relationship. (Cresswell & Poth, 2018). Since this research was conducted within early career teachers' classrooms, I utilized a research design that allows for a thorough and meaningful look into the participants' experiences and perceptions. This approach creates a rich picture illustrating the unique case of what it means to be an English teacher new to the classroom grappling with integrating the arts, as well as factors influencing CSE in an era of standards and accountability.

Case Study Research Design

For this research exploring early career English teachers' perceptions of arts integrated teaching practices and CSE, a case study approach was used. Case study, according to Cresswell and Poth (2018), is a qualitative approach "in which the investigator explores a real-life, contemporary bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information and reports a case description and case themes" (p. 96-97). Core components of case study include identifying a case, clearly bounding the case, collecting and integrating multiple forms of data into the data analysis, and identifying case themes to form concluding patterns or findings. Case studies may be conducted at one site (instrumental) or multiple sites (collective).

In the review of the literature on case study methodology, three qualitative researchers continually emerged as seminal figures on which to base my understanding of developing case study research. In *Qualitative Research and Case Study Applications in Education* (1998), Merriam defines case study as "an intensive, holistic description and analysis of a bounded

phenomenon such as a program, and institution, a person, a process, or a social unit" (p. xiii). Of note here is that a case may be a study of an individual, multiple individuals, or an activity developed by individuals. A case then, reflects an occurrence or phenomenon within a real world context, and the researcher's role is to examine the nature and intricacies of the case within its context. Similarly, in *The Art of Case Study Research* (1995), Stake cites case study as "a study of the particularity and complexity of a single case, coming to understand its activity within important circumstances" (p. xi). This illuminates that not only does the nature of the case need to be analyzed, but its relationship and potential effects on its own and related contexts are to be analyzed as well. Finally, Robert K. Yin's (2009) book *Case Study Research: Design and Methods* has been instrumental in visualizing the possible structure and process of conducting a case study. Although Yin's positivist epistemology differs from Stake's and Merriam's constructivist leanings, he does introduce a flexible case study process (Yazan, 2015).Yin proposes six stages to conducting a case study and states that this study arises out the desire to understand complex social phenomena while retaining the "holistic and meaningful characteristics of real-life events" (2009, p. 4). The three authors, while varying a bit in their approaches of case study methodology, concur on the criteria that to be a legitimate case, the case (or cases) must be firmly defined by boundaries.

Considering this criteria, case study was the design that best fits this research because of the real-life cases of teachers explored who fit a bounded criteria (early career, secondary English). Concerning my settings and type of case study, I employed a multiple case design at four school sites where I had one participant each. I chose four cases for my multiple case study; this number allowed for practicality of still gaining an in-depth understanding of each case. My

use of a qualitative case study methodology in conducting a multiple case study appeared like Figure 3.1:

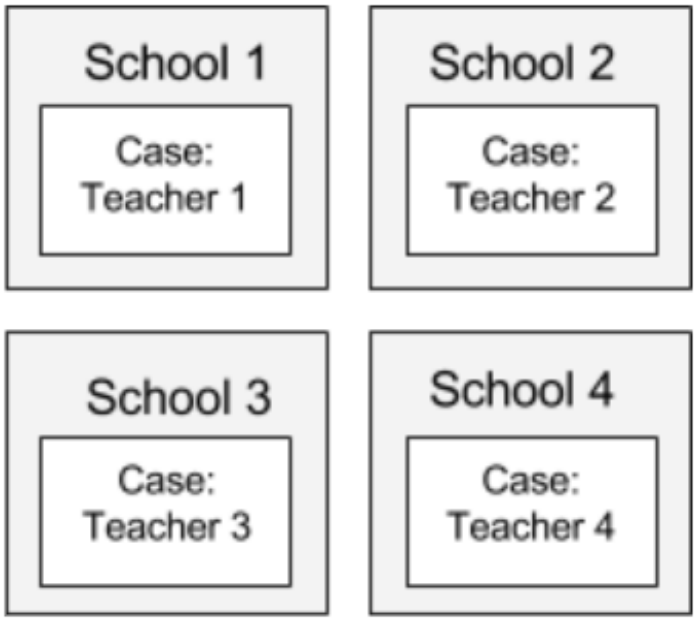


Figure 3.1 Multiple Case Design

This portrayal of a multiple case design is inspired by the graphic from Yin (2012) showing basic types of case study design. According to Stake (2006), "An important reason for doing the multiple case study is to examine how the program or phenomenon performs in different environments" and in conducting such a study the researcher hears and recognizes that "the cases have their stories to tell" (p. 23, vi). This research design gave me the advantage of getting an in-depth understanding of participants' experiences with arts integrated teaching and CSE through data collection methods of interviews, observations, and artifact collection. With teachers early in their career, they may feel that their stories are frequently lost or threatened by the pressures of the first years of teaching.

The case study methodology has solid roots in the field of education. Over three decades ago, Merriam (1985) acknowledged:

> Education has recognized the advantage of using a case study approach for better understanding the process or dynamics of certain aspects of practices. All levels of education…contain many questions that might best be dealt with by the case study approach. (p. 204)

I aim for my research to help the range of pedagogical options for English related to integrating the arts be understood, as well as teachers' perceptions in implementing them. Although my focus was in the English classroom, I hope that the results of this study will add to the literature of other case studies across disciplines in education.

While results are not extensive, case study with regard to integrating the arts in schools across "core" classes is an approach demonstrated across international contexts. Case studies of tracking the effects of integrated arts curriculum on students are more common (Haroutounian, 2017; Lee, 2014; Yen, 2007) as are those involving teachers formally trained in the arts (Bautista, et al., 2016; Kenny, Finneran, & Mitchell, 2015; Yen, 2007), while case studies of core content teachers' relationship with the arts in their instruction are rarer. Of particular interest to my research are case studies involving early career teachers integrating the arts although some case studies with novice teaching participants focus on pre-service teachers (Donahue & Stuart, 2008; Leonard & Odutola, 2016). Often, case studies researching arts integration in schools or programs take place in a primary or elementary context (Brouillette, 2012; Davies, 2010; Strand, 2006; Yen, 2007). Missing from these case studies appears to be a synthesis of English education in the secondary context, with a focus on the teachers' perceptions and experiences. With this study I aimed to fill the gap that explores early career English teachers' relationship with integrating the arts and their perceptions of the practice as well as their CSE, which is a particular focus not yet researched.

Participants and Settings

Integrating the arts into core curriculum in an era of standardization may seem daunting; compounding this, novice teachers experience pressures in their first years of teaching that may make attempting any instruction beyond what seems necessary for "survival" implausible. For this multiple case study, participants were categorically bound together by belonging to the group defined as early career English teachers. I limited the focus to early career teachers for this research to include teachers who are in their first to third year of teaching, based on studies that define early career, or novice, teachers similarly (Johnson, et al., 2014; Shohani, et al., 2015; Fantilli & McDougall, 2009). In addition, I narrowed research participants to include early career teachers due to my interest in how their current perceptions of integrating the arts in their first years of teaching may affect subsequent years of practice and future CSE.

There are three main criteria for selecting cases: relevancy to the binding category, diversity across case contexts, and opportunities for learning about complexity and contexts of the cases (Stake, 2006, p. 23). In keeping with the design of a multiple case study and the minimum number of participants recommended for multiple case study, I chose four participants at four different school sites for this research. Participants met the criteria of teaching in a secondary public where they teach English and are considered early career, having taught between one to three years. Additionally, participants met the specific criteria of being recipients of the Geraldine Burns Award for Excellence in English Studies. This prestigious honor is awarded to faculty-nominated students from Oklahoma universities who have made a significant impact on faculty, their peers, and their students in their English teaching preparation programs. This served as the bounded system for cases within the multiple case study.

These teacher participants, being gathered from multiple sites in the metro area, provided diversity across contexts as they did not teach at the same school site nor the same district. Participants represented urban and rural districts and a range of school sizes and curriculum demands. This diversity of participants elucidates the complexity of factors within each case that influences the perceptions and implementation of integrated arts instruction in the English classroom. Although the settings in which I conducted research, secondary English classrooms, were contexts in which there were students, my focus on teachers' perceptions and implementation of integrated arts ensured that students were not considered participants or factors in the research.

Participants were gathered using the purposeful snowball sampling method, in which participant referrals are suggested from people who know individuals who fit the research criteria (Biernacki & Waldorf, 1981). The originator, John Coleman (1958), cites it as a sampling method that utilizes one's "social environment," the procedure for this sampling method was to consult faculty at metro universities involved in English education teacher preparation programs for students who have received the Geraldine Burns Award. By selecting participants who won the Geraldine Burns Award, I gathered a stronger sample of teachers who demonstrated dedication to the teaching of English and were more likely to have previously practiced integrating the arts in their classrooms and to agree to do so again for this study. After gathering contact information for the award winners, I sent out an IRB approved email template informing the teachers of the parameters of the study and requested their participation. One potential limitation of this sampling method was that, if both my participants and I had a mutual connection, it could affect their participation or responses. However, I minimized as much as appropriate any mutual connection. This was the best sampling strategy for my research as

getting first connected with a "knowledgeable other" like faculty in an English education teacher program pointed me in the direction to leads for research participants for this case study.

Since this research took place within the classrooms of participants in multiple school settings, IRB approval, informed consent, and all specific consent to conduct studies required by the individual school districts was attained. Once participants were identified through referral sampling, I ascertained the necessary endorsements required by districts and school sites to conduct multiple interviews, observations, and collected consent documentation from the teacher participants' classrooms.

Case Vignettes

Participants in this study included four traditionally certified, secondary English teachers in their first through third years of teaching. Additionally, each participant was a recipient of the Geraldine Burns Award for Excellence in English Education, sponsored by the Oklahoma Council of Teachers of English, meaning that during their student teaching experiences they were recommended by faculty as outstanding new English educators. The teaching contexts of each participant differed, including inner city, suburban, and rural. This case study used an emergent, qualitative research process to gather data through contextual and teaching observations, semi-structured interviews, detailed field notes of teaching contexts and teaching styles, and artifacts constructed by participants regarding perceptions of selves as teacher-artists. Table 3.1 details the introductory rich descriptions of each case's context.

Table 3.1

Case Vignettes of Participants Selected for Multiple Case Study

Harry	On the Main Street thoroughfare near Forest Pointe High School there are a few mom-and-pop run restaurants, an antique store, and small town services like the post office and essentials like the donut shop. On foot Main Street might take a visitor five minutes to thoroughly tour; driving it could easily be simply a glimpse

	in the rearview mirror. The town sits comfortably away from the interstate and not on any lists of top places to visit or likely to be stumbled upon by an errant roadster. It's a town with a white-steepled church on many of the few town corners, crumbling curbs, and tall weeds in lots framing long-abandoned wood-frame houses. For first year high school English teacher Harry, it's the setting for his self-described "hidden gem" of Forest Pointe High. During my first visit to Forest Point High, I am greeted at the front door by the school secretary and walked by a student aide through an open, spacious cafeteria that also serves as the students' common area, and past a modern library with rows of desktop computers. The school is small, modern, newly rebuilt, and Harry's room is upstairs in a neat, bright hallway that echoes with the sound of "Now General Custer…" and the scraping of chairs from a neighboring classroom. The hallway is flanked with rows of clean, neat lockers and shiny linoleum floors. There is a poster next to Harry's classroom featuring one fish swimming against a sea of other fish which reads in bold yellow words "Expect to be accepted for who you are." Save for a few posters for local colleges adorning the walls, the hallway is a plain, blank canvas that seems ready for the bright ideas of a new teacher.
Jemma	Both inside and out, Memorial High School is bustling. With a parking lot full of student cars, the windowless exterior more closely resembles a mall rather than a center of learning. Upon entering the school, the feeling turns distinctly sterile and the series of locked doors, guards, cameras, and sign-in processes imitate how a low-security detention center might appear. I sit in the front office during my first visit to Memorial High waiting for Jemma, a third year English teacher. Students stroll in and out of the office asking for lost items or bringing messages from their teachers, almost all wearing sweatshirts or tees emblazoned with the school mascot. The atmosphere is warmer with students around, and even brighter when I am greeted by Jemma who genuinely glows with excitement. I find with subsequent visits that this is her natural, everyday state. As much as the cold building materials and design lend a prison-like vibe to the school's atmosphere, the energetic students, artwork and trophies in display cases, and student work adorning the walls negates it and turns the space into a warm, electric experience. Although she keeps the blinds of her window closed, Jemma's classroom may be the sunniest place at Memorial High School.
Grace	It's a remote drive to Alameda Middle School, and even longer for my first visit since the highway exit for the school's town is washed out and a lengthy detour is required. I soon learn that the bridge is not only washed out, but the muddy area is now home to a protected species of bird; the bridge therefore cannot be repaired until the birds have moved on and the secretary in the front office of Alameda says no one's sure how long the fowl will stay. The conversational, pleasant ease with which I am informed of the bridge conditions are representative of Alameda Middle School and Grace, a third year English teacher at the school. The school is brand new, neat as a pin, and a modern standout off its town's apparently ancient and near-crumbling brick-paved Main Street. Looming on the horizon is a oil refinery, and the town is flanked on all sides by farmland dotted with

	cattle; on my morning visits the valleys housing the farms wear halos of fog. It is a beautiful old town to serve as the backdrop for the school which is fortunate to have Grace, a bright and confident teacher early in her career, teaching English to its small eighth grade class.
Alex	In the shadow of the downtown skyline is the sprawling midcentury campus of North Way High School. North Way lies in a neighborhood that was once modern and affluent, but now features homes and business with barred windows and frequent wails of sirens. The neighborhood is is in flux, caught between the repercussions of white-flight and current trends toward gentrification. The school parking lot is large, yet largely empty; this is not a school where most students have the luxury of their own car. "This building and area has so much history. There's a fallout shelter still intact underneath us from the Red Scare days," says Alex, a first year high school English teacher at North Way. Alex has welcomed me at her school, and as we walk down the mint-green tiled walls we pass a few students who greet her with nods, smiles, and greetings. The school is clean, beautiful, but in disrepair. The architectural wonder of the building is striking, yet cracked floor tiles, water stained ceiling tiles, and flickering light bulbs mirror a state of education lacking funds to provide basics. Alex cares about this, and in a school where many of her peers are emergency or alternatively certified, she is a confident force. Her room is an oasis: living plants and vines adorn her window sills which provide the only source of light for the room save for strings of lights on the ceiling, student artwork hangs on a cabinet in the back, and a coffee station is set up for students to make and enjoy a cup during class. Alex has created in her classroom an atmosphere for her students to enjoy opportunities like the outdoors, a gallery, and a coffee shop that they might otherwise miss.

Methods

Procedures

Arts integrated teaching is multi-faceted. Since case study has several core components, it complements my research well. Yin outlines six key steps in conducting case study research (see Figure 3.2), and my procedures will reflect these steps. Although there are some linear components to each stage of Yin's process, the overarching procedures are recursive and many of these processes will occur simultaneously and recursively as meanings inductively emerge.

Plan and Design. In reviewing pertinent literature about integrating the arts into the English classroom, a teacher's CSE, and the positionality of teachers early in their career with

regard to these two topics, I established research questions and conducted a multiple-case study as my research method. In designing my study, I determined that interview, observation, and documentary data through teacher artifacts were relevant for collection and analysis.

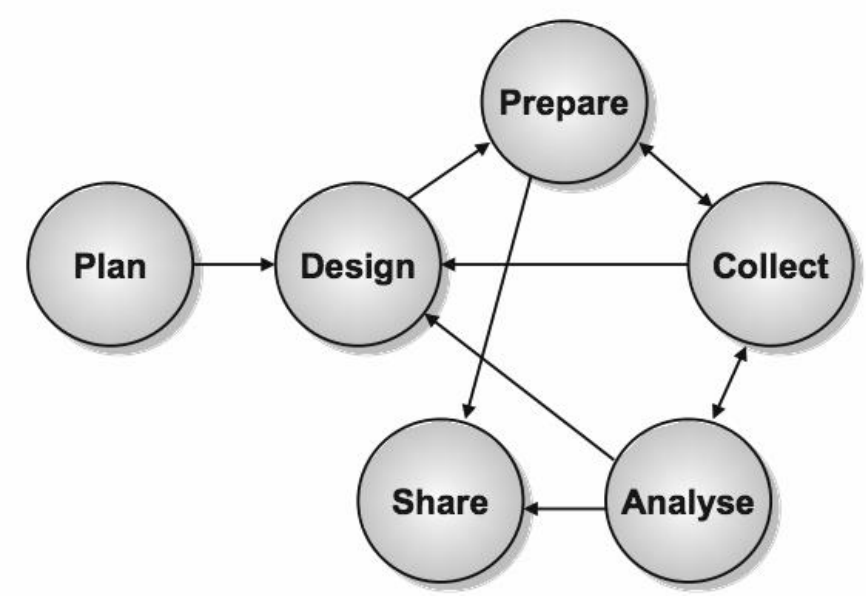


Figure 3.2 The Case Study Process, Yin, 2009, p. 1

Prepare and Collect. In preparation for the case study, I contacted participants through purposeful snowball sampling, established IRB permission to conduct the study and informed consent, and composed protocol to use in data collection. After obtaining participant consent and permission to conduct the study, data collection began. I set up a shared calendar with each participant and asked them to note which dates and times were conducive for interviewing and lesson observation. While collecting data, I abided by the schedule set by my participants and me and remained as unobtrusive as possible in the classroom setting during the course of interviewing participants about perceptions of integrating the arts and their CSE, observation and debrief interview about an implemented lesson, and collection of artifacts pertaining to research topics. Throughout the data collection process I remained available and in touch with participants through email.

Analyze and Share. After collecting data sets from all participants, interviews were transcribed and all data was coded and themed to find patterns both within and across cases. In preparation of publication, transcribed data and individual case synopses were sent to participants for member checking; classification and categorization of emergent patterns of meaning assisted in the framework for the written findings. A concise overview of this study's data sources, collection, and analysis can be found in Table 3.2.

Data Sources

In conducting case study research I utilized a range of procedures to build an in-depth, holistic view of the cases. In this discussion of data sources, I rely on supporting literature to make the case for the utility of each method of data collection to this multiple case study.

Interview. Interviews were a primary means of data collection for this multiple case study. Interviews followed Seidman's (2013) three interview model where the first interview and observation gauged the broad portrait of the teacher to evaluate what each teacher valued concerning curricular aims, as well as their approaches to teaching. The second interview (and observation) attempted to understand the ways that each teacher implemented a lesson that addressed Oklahoma Academic Standard 7: Multimodal Literacies in order to incorporate traditional art modes. The third interview was narrow in focus and was where teachers were directly asked about integrated arts (IA) and their creative self-efficacy (CSE). The interviews conducted were one on one, face to face semi-structured conversations with each teacher participant in their classrooms. Interviews lasted approximately one hour each, although some were longer, and adhered to predetermined interview protocols.

Since interviews are where "knowledge is constructed in the interaction between the interviewer and the interviewee," this form of data collection was perhaps the most significant

way to gather insight into how each teacher participant perceives integrating the arts into their English classroom (Brinkmann & Kvale, 2015, p. 4). The construction of knowledge was, perhaps, clearest in the second and third interviews where each teacher connected their implementation of a lesson to their responses in previous interviews.

The composition of each interview protocol (see Appendices A and B) aimed to extract information from the participants regarding their beliefs and experiences about integrating the arts and the influence of their CSE. In constructing each protocol, I included questions that elicit information about opinions and values regarding their CSE and integrating the arts, knowledge about the discipline and its role within their English instruction, and experience questions about responses to situations integrating the arts; I avoided multiple-questions, yes or no questions, and leading questions where my bias as researcher and educator may be interpreted (Merriam, 2009; Patton, 2002). I began with a question eliciting biographical information to set a neutral tone. Having conducted one practice interview already with the attached interview questions, I was mindful about altering wording and sequence to make my future interviews more accessible to the participants and to elicit more meaningful and useful responses. Key for the interview schedule and flow was that technical terms (IA and CSE) were largely kept out of communication and interviews with participants until the end of the process to allow for an authentic, natural portrait and responses from each case.

Using audio recording to capture the interviews allowed me to have a record of each teachers' thought processes concerning integrating the arts and reflection on their CSE as well as capturing vocal intonations that gave added dimensions to what was said. Merriam (2009) finds that interviews are the best technique to use when conducting case studies of a few participants and Patton (2002) states that "we interview people to find out from them those things we cannot

directly observe...we cannot observe feelings, thoughts, and intentions...the purpose of interviewing, then, is to allow us to enter into the other person's perspective" (p. 341). The aim of interviewing the teachers recruited for this study was to work toward capturing the essence of the unique experiences that have informed their proclivity toward embracing or avoiding integrating the arts into their English curriculum, as well as how their efficacy toward creating original outcomes is perceived and what factors have influenced its strength or weakness.

Observation. In addition to interviews, I took detailed notes on the setting and context of each teacher at the time of the first scheduled interview, then scheduled a time with each participant to observe one arts integrated lesson of their choice followed by a second interview. Scheduling the third and final interview happened at each participant's discretion.

The first round of observations were casual and did not follow a formal observation protocol. These observations served to provide knowledge of each teacher's individual context to use as reference points for connections for other forms of data, including interviews and documentation. I observed the physical setting, participants' roles, activities, and interactions. In addition, I observed what Merriam calls "subtle factors" like nonverbal communication, informal activities, and what does *not* happen (2009, p. 121). Through these casual observations I was able to describe a context in which to situate each participant and their role in their unique context.

The second round of observations for each teacher was more formal and followed an observation protocol (see Appendix C). This allowed me to observe and take notes of the teachers' manner of teaching with this type of instruction and complement to add to the data collected from each interview. Observations each lasted for the duration of the designated integrated arts lesson chosen by the teacher. Since this round of data collection occurred when

there were students present in the room I was introduced as an interested researcher to alleviate any concerns about accountability. Although having an unfamiliar face in the classroom was a break from routine, a brief introduction accompanied by me taking notes in a remote area of the classroom limited a disruptive presence or effect on the lesson implementation.

In each act of being in the role of observer, I served as a non-participatory observer which allowed me to view each teacher's context and setting with fresh eyes so that I was not limited in my construction of the view of each participant. Just as establishing rapport between the researcher and participant is crucial for an interview that yields authentic, meaningful, and detailed answers, the relationship between researcher and participant during observation data collection is also important. Merriam suggests that the observer establish rapport with the observed participant by respecting the participant's routines, finding common ground, and maintaining an engaged and friendly attitude (2009, p. 123). Before conducting a formal observation of an integrated arts lesson in each teacher's classroom, I had already met for our initial interview where foundational rapport was established and common ground shared.

Additionally, by acting as a non-participatory observer I was able to perceive actions or decisions the teacher was unaware of and did not reveal during interviews. Merriam (2009) states that "being alive renders us natural observers of our everyday world and our behavior in it;" observation is a natural complement to interview procedures for data collection and it is my aim as researcher to keep the research process natural to gather natural responses from participants that reflect their personality and practices as teachers (p. 117). By choosing observations as one of my data collection tools, I was able to "record aspects such as portraits of the participant, the physical setting, particular events and activities, and [my] own reactions" (Cresswell & Poth, 2018, p. 168). The combination of interview and observation data, in addition to artifacts

collected through documentation, helped me weave together multiple strands of information to create authentic and useful visions of each participant from which findings emerged.

Documentation. In addition to interview and observation data, I asked for documentation to further support and add dimension to the portraits within the multiple case study. Documentation collected was in the form of artifacts, which are physical forms of documentation that can be separated from the context and still maintain contextual significance (Hodder, 2003). I asked teachers to compose a free-response representation of how each participant envisioned and portrayed themselves as "teacher artist" within the context of "the [integrated] art of teaching." Using a worksheet (see Appendix D), I asked teachers following our first interview to demonstrate through various artistic modes a response to the prompt "Who are you as teacher-artist?"

Gathering documentation that illustrated each teachers' original free-response, added a layer of authenticity to my data collection that showed what was perhaps not heard or seen through interview or observational data. Merriam asserts that an advantage of using documentation is that "unlike interviewing and observation, the presence of the investigator does not alter what is being studied. Documentary data are 'objective' sources of data compared to other forms" (2009, p. 155). Although I was mindful throughout the process of gathering interview and observation data to remain as non-disruptive as possible, I am encouraged by the neutrality that documentation like artifacts representing elements of integrating the arts afforded my research. Much of the arts has to do with *show*--how can the learner show what they feel, know, and question through multiple modes? The collection of artifacts that showcased this through teacher's process and product helped bring into further perspective and form deeper connections between the two other data sources.

Data Collection

From my current tenure as a field researcher, I was prepared for the collection of data from my four teacher participants to be complex work. However, differentiating from the data I collect as part of my position as field researcher, this data collection was far more complex as I was invested personally and on a deeper level. Yin (2009) recognizes the task of data collection in case study research to be rigorous and demanding of the researcher's time, ego, intellect, and emotions. Conducting research in multiple sites with multiple participants will require what Yin calls "desired skills" of case study data collection, among them developed protocol, screened cases, and a conducted pilot case study (p. 67). Through the process of recruitment and communicating about and establishing informed consent, case participants went through an initial screening.

Interview. Participants who consented to participate in this research and fit the criteria of the bounded case system were asked to participate in three interviews throughout the course of data collection. The setting of each interview occurred in the participants' classrooms at times mutually agreed upon by the participant and myself. Vital to the interview atmosphere was that the classrooms were free of students or other teachers that might affect answers to the interview protocol questions during the actual interview process. All three interviews were semi-structured. This format allowed for me to respond and cater the interview process to each individual situation as well as honor the "emerging worldview of the respondent" and the emergent nature of qualitative research (Merriam, 2009, p. 90). Questions were asked flexibly to account for specific needs of each teacher and to follow the natural flow of each conversation. In some cases, participant interviews went far off the planned course to accommodate challenges or successes participants had experienced that day and wanted to discuss. Despite this flexibility, specific data

regarding teacher definitions and perceptions of integrated arts practice and CSE were required. Both interviews followed a similar process in which participants and I had been oriented with introduction and description of the study and interview process, followed by the use of an interview protocol to guide the interview and record responses, and a closing where I reviewed key points, asked for additional feedback, and thanked the participants as well as letting them know about the next step of their participation in the research process (Kasunic, 2010, p. 77). This process is reflected in Appendices A and B.

The first interview was an initial semi-structured interview, toward the beginning of the school semester in which I had the opportunity to meet the participant and establish rapport, observe and take notes of the participants' school setting, classroom context, and the teachers' observable roles within their settings, and gather answers from the teacher in response to the interview protocol. This initial interview was used to gauge the "spirit" of the participant and their unique context, including how art factored into their school atmosphere and each teacher's observable interactions with students and colleagues.

At this initial meeting and interview, I informed teachers that I would contact them about scheduling a second interview and observation in their classroom in which I could watch and then discuss a lesson the teacher identifies as having elements of integrating the arts and addressing OAS 7: Multimodal Literacies. This process will be detailed in the discussion of documentation. Examples of interview questions asked at all initial interviews but not detailed in the interview protocol include:

- If you were to describe your school site, what would you say?
- How would you describe your students this year? Their character or personalities?
- How do you sense that your students perceive you?

- Talk to me about how you set up your classroom.
- How do your students think of English as a subject?
- What are you looking forward to this year?

The second interview occurred during a date and time designated by the teacher in which an integrated arts lesson could be observed. After observing the lesson, a second semi-structured interview was held in which the teacher debriefed about their perceptions and evaluation of the lesson. Of any documentation of lesson artifacts that could be attained, they were collected during this meeting. This meeting required that I was able to observe the teacher's classroom for one full lesson, followed by a subsequent time to discuss the lesson. Examples of interview questions from the lesson reflection protocol (See Appendix B) include:

- What factors influenced your decision to implement this particular lesson integrating the arts?
- Which of the traditional art forms were showcased in this lesson? Why were those the focus?
- What were the curricular aims of this lesson?
- How did those art forms help accomplish your curricular goals?
- Which of your strengths in integrating the arts do you feel were shown in this lesson?
- What made this lesson different from others you have taught?

Finally, a third interview was conducted to specifically talk with participants about integrating the arts in their English classrooms and their CSE. Examples of interview questions from this interview protocol (Appendix A) include:

- How did you learn about and define integrated arts teaching?

- Which integrated arts teaching practices do you implement in your classroom and how much time is allocated for them?
- How do you define your creative self-efficacy? What does it look like in your classroom?
- Does integrating the arts in your classroom influence your CSE? If so, how? In what ways?
- Which art forms are most important to the curricular aims you have set in your classroom?
- Do you face barriers or challenges in integrating the arts into the English classroom? Alternatively, what encouragements or supports are encountered?

Over the course of the three interviews, participants were asked to think aloud through their position as early career teachers and perceptions of arts integrated teaching and their CSE. Interviews were audio recorded and supplemented by notes taken to denote non-verbal actions from participants. At the culmination of the data collection including both interviews, I contacted each teacher through email with transcribed data and a synopsis of each case's findings. For member checking purposes I asked that the teachers review how I transcribed our interviews for fidelity and accuracy of their responses and voice, notifying me of any discrepancies.

Observation. Whereas a participant observer in a research study may actively engage in the same activities as the participants as a complete participant or participant observer, my role as observer within this multiple case study was to remain a non-participant observer and as inconspicuous as possible. Observing in this manner allowed me to act as a "fly on the wall" and gather as best I could the experience of the teacher without inserting my own experience, although to be completely removed is improbable and for the most part, undesirable.

With my first meeting to interview participants, I took notes primarily about the setting and context of the school and teacher's classroom as well as the roles of the teacher I was able to observe. These descriptions helped set the tone for each case and create a view of the contextual diversity and complexity of the multiple case system. Concerning the school halls and teacher's classroom: How do students behave? How does the behavior of students compare and contrast between the hallways and the teacher's classroom? Are the walls adorned with art from students or other sources? How is the classroom arranged? Considering the observable roles of the teacher: Is the teacher in the hallway or in the classroom? Where is the teacher within the classroom--behind the desk, at the front of the room, talking to students? Do any of the teacher's observable actions coincide with casual mentions from the teacher? Observing and taking note of these details not only helped situate the teacher within a specific, unique context but also aided in subsequent questions to supplement those already determined in the interview protocol or clarify answers during interview analysis.

With the second observation, I sat in on an integrated arts lesson chosen by the teacher. As emphasized to each participant, the importance of the lesson observation was not fidelity or evaluation of the lesson but rather the teacher's description connected to their perception of integrating the arts and their CSE in teaching it. I took notes according to an observation protocol (see Appendix C) that does not note effectiveness, but rather teacher and student activity, response, and demeanor. Striving to keep the teacher at the focus, teacher role rather than student role in the lesson took precedence in observation notes. Like the interviews, this lesson observation was audio recorded; any recorded student interactions relevant to the analysis of the observation was de-identified. Although lessons in secondary English classrooms rarely have a

one-day timeframe, I was able to observe each lesson within the course of one day. With some participants, I observed more than one section being taught the same lesson.

Critically important to my data collection and rapport with participants was that they did not sense that my observation was in any way an evaluation of their teaching choices or ability nor an exercise in accountability. One of my roles as qualitative researcher is to be continually engaged in reflexivity, or internal dialogue and self-evaluation of my positionality and how relationships of power may be communicated and misinterpreted (Berger, 2015, p. 220). I am mindful that any time a teacher is watched during the course of instruction there is an unnatural factor affecting the tone of the lesson implementation. Throughout the data collection process, I did all that I was able through verbal reminders about my role, my appreciation of their participation, and text in interview protocols that I was an educational researcher, not a purveyor of judgment on pedagogical choices that are a source of pride and sensitivity for many teachers, novice or not.

At the end of data collection for each participant, the analysis of observations was available for member checking review from each participant.

Documentation. Throughout the process of interviewing and observing teacher participants, I received relevant artifacts that aided in the picture of each teacher's lesson taught and observed. These sources of documentation include examples of student and teacher products, and handouts used as student resources. I requested that each teacher compose a free-response to a prompt to be used as a visual representation of each teacher as "teacher artist". These representations showcase each teacher's personality and instinctual approach to expression through the arts. To do this I asked that teachers respond to the prompt "Who are you as a teacher-artist?" through the choice or combination of poetic, visual (drawing, paint, collage,

photograph, digital, etc.), or lyrical means. Because of the constraints of research structure and representation, these modes were the most practical and feasible for publication. In the spirit of flexibility and creativity showcased through the arts, I remained open to other suggestions from teachers for forms of expression. This documentation was accompanied by a required brief summary of process, product, and relation to CSE (see Appendix D).

Data Analysis

After interview, observation, and documentary sources were established and data collected, that data was analyzed with the multiple case study's research questions in mind: 1). What are early career English teachers' perceptions of the arts to accomplish curricular aims?, 2). In what ways do early career English teachers exhibit creative self-efficacy in their classrooms? 3). To what extent are traditional art forms incorporated early career English teachers' practices?

Having established which sources proved to be most useful in attempting to answer the questions of this research, followed by the collection of that data, methods to analyze these data sources were determined. Tacit theories, such as a teacher's belief that certain students are better learners, may skew the researcher's perception of how to interpret data. These biases were, as best I could, avoided throughout the research process, and particularly in how the data was understood and analyzed (LeCompte, 2000, p. 147). Being a qualitative researcher seeking stories of English teachers' experiences and perceptions of integrating the arts and their CSE, I needed to be mindful of controlling biases I could have brought to the process of data collection.

Through utilizing three independent sources of data information through triangulation, converging themes from similar interpretations and experiences resulted in "robust" findings (Merriam, 2009, p. 119; Yin, 2009; Yin, 2012, p. 13). As researcher with a limited lens, having multiple forms of data ideally added to the perspectives from which I derived meaning;

triangulation helped recognize complexity and clarify meanings as my three forms of data showed different ways my cases could be seen (Stake, 2006, p. 37). Important to note is that while I sought answers to my research questions through data, concrete answers were not entirely possible; I could however work toward an in-depth understanding of the nature of my questions and teachers' experiences. Denzin (2012) says of triangulation that it "is not a tool or a strategy of validation but an alternative to validation" (p. 82). Through triangulation of data across my cases I was able to conduct a cross-case analysis to find common and disparate relationships across participants' experiences.

After collecting data from my group of participants over the course of a school semester, there was ample evidence to review. Yin (2009) and Patton (2002) recommend sorting through and organizing the range of collected data in a common place, finding redundancies, how parts fit together, and beginning to see emergent themes. Called the case study record, or case study database, this approach assisted me in managing my interview, observational, and documentary data. Although this section details how each form of data will be analyzed, "data collection and analysis is a simultaneous activity in qualitative research. Analysis begins with the first interview, the first observation, the first document read" (Merriam, 2002, p. 165). In my role as researcher constantly interacting with participants, their shared experiences, and their meaning-making throughout the course of data collection, I was consistently beginning to analyze the data.

Interview. Each of the three interviews conducted and audio recorded from my four participants were carefully transcribed. Although I was aware of multiple software options to aid in the transcription process, I transcribed through simply listening and recording participants' responses. This slow and steady process allowed me to grasp every word, tone, utterance, and

pause from each teacher. This allowed me to get to know my participants and data better. As transcriptions were completed they were read and analyzed using a coding and theming process. This was organized in a case study report of all collected data. First, interviews were analyzed to compose intra-case portraits. Second, interviews were analyzed to compose a cross-case analysis. Interviews connected to emerging themes from both field notes and documentation through triangulation.

Observation. Using the same coding and theming process utilized for interview transcriptions, my casual and formal (Appendix C) field notes from observations were analyzed. Reviewing the audio recordings of the observations also added depth to the data. As observation field notes were completed they were read and analyzed using a coding and theming process. This was organized in a case study report of all collected data. First, field notes were analyzed to compose intra-case portraits. Second, fieldnotes were analyzed to compose a cross-case analysis. Field notes connected to emerging themes from both interviews and documentation through triangulation.

Documentation. As artifacts were collected they were analyzed using a coding and theming process. This was organized in a case study report of all collected data. First, artifacts were analyzed to compose intra-case portraits. Second, artifacts were analyzed to compose a cross-case analysis. Artifacts connected to emerging themes from both interviews and observation field notes through triangulation.

An inductive approach. Since I conducted a multiple case study, my analysis of interview, observation, and documentary data involved two stages of data analysis, individual case and cross case. The process recommended by Merriam (2002) for analyzing data sets is to begin analysis after each step is accomplished, rather than waiting until data collection is

complete to start. Because of the this, the timeline of my analysis followed a similar timeline as my actual data collection, transcribing, coding, and theming as data from interviews, observations, and documentation was collected. Rückert-John offers a basic trajectory of how to analyze interviews from a multiple case study: Transcription → Intra-case analysis → Cross-case analysis → Findings. As simple as this is, it was a useful roadmap as I conducted case study research for the first time.

One strategy during data analysis I employed was the constant comparative method (CCM). CCM is a process where emerging data is continually compared with data that was collected previously. For my study, I constantly measured how the data acquired from participant's correlated with new data sources from the same case and across cases. Determined by Glaser (2002) to "discover the latent pattern in the multiple participant's words," CCM worked well for my procedures of collecting multiple forms of data, multiple times, from multiple teachers (p. 2). Data analysis in case study research is inductive as themes, patterns, and meaning emerge as organically as the experiences lived by participants. The analysis of my data benefited from keeping active a constructivist approach.

LeCompte (2000) proposes five steps to analyze qualitative data which I used to organize my process. The first step is to create a database to manage organization of all data. This step involved making copies and putting all data sources into labeled files, as well as categorizing protocols used, IRB paperwork, and communication with participants. After organizing all materials used and collected prior to and during data collection, I reviewed my research questions to compare my data against. The second step involved coding and theming the data. While some of this process was already done during the course of data collection, LeCompte advises looking for process of frequency and omission with the data (2000, p. 148). For example,

my data might show a frequency of teachers mentioning experiences during their childhood with practicing the arts that has negatively affected their sense of CSE. The review of literature on this topic would support this finding and frequent coding of this occurrence may lead to a theme emerging (Garvis, Twigg, & Pendergast, 2011). On the other hand, although the literature supports that childhood experiences with the arts can negatively impact CSE, participants may never mention this. This omission would also lead to an important finding because of the contrastive nature of the data with literature reviewed.

I utilized an inductive approach to analyze my data. Ezzy allows that data informs development of theory, so this will be a first step in looking for "dimensions of the experience not covered by preexisting theory" (2002, p. 11-12). After interviews were transcribed I began my coding process by segmenting my data first by research questions, then further by grouping interview protocol questions.

Coding. Coding allowed the data to be refined into manageable units. As shown in Figure 3.1, Yin's circular portrayal of case study research demonstrates that it is a flexible, recursive process. Like the case study approach, coding is also a recursive, iterative process (Baškarada, 2014, p. 17). Coding was demonstrated on my interview transcriptions, observation field notes, and copies of artifacts to delineate initial, broad topics of interest, then the coded data was gradually refined as connections were made within each case across data sets and across cases. Coding was conducted through a line by line close read of transcriptions, analysis of field notes, and elements of documentary artifacts. The results of coding appeared as notes of musings, reflections, keywords, and initial constructions of categories in margins. Once coding began for all three types of data sources and themes began to emerge, themes were refined.

During this study I utilized first and second cycle coding. During first cycle coding, I engaged in open coding, specifically process and in vivo coding. Through the careful line-by-line coding detailed above, I was able to discover insights, clarifications, as well as new questions about my data as meanings emerge. I stayed close to the data through in vivo coding. In this method, which was used frequently as well as in titles for my emergent themes, I pulled out direct quotes from each participant that perfectly encapsulated their thinking, "captures[d] meaning and experience," and could be generalized for other participants (Charmaz, 2006, p. 85). Next, I further abstracted through process coding, following Glaser's (1978) practice of using gerunds to name codes. This was a practical approach that put each case's reported experiences into clear language. One limitation that I was aware of during the process coding analysis was to follow Charmaz's warnings not to generalize too quickly, even when it seemed like codes, and even categories, were initially clear; Charmaz advises to "stay close to the data" but to be wary of preconceived "invisible standpoints" that may involve the researcher's bias (p. 67).

For second cycle coding, I looked for categories to emerge from my initial process and invivo codes. I reduced my data through engaging in pattern coding during this stage of analysis. Extraordinarily helpful was the use of a data inventory to keep track of invivo and process codes and memos in order to keep a clear and careful track of emergent codes in order to work toward categories. A sample of my data inventory and raw codebook is included in Appendix E. In order to "find" categories, I went back through the process and invivo codes, as well as consulted terms in my memoing, and highlighted what appeared similar. This process adhered to pattern coding in which my inferences or attempt at explaining teachers' experiences as communicated by the data was grouped. Patterns were supported by the frequency of invivo codes as well as

process codes with similar ideas expressed by all four participants. LeCompte and Preissle state that often the codes that emerge most frequently are the first to emerge (1993, p. 242). Throughout the process I also utilized axial coding through memoing. The purposes of the observational and mental notes that I took supplemented my invivo and process codes (Saldana, 2015, p. 245). Memoing helped with the process of categorizing because it allowed me to work flexibly with my data and emergent codes.

Looking for patterns. After evaluating how items extracted from the data, either through frequency or omission, resulted in potential themes, step four involved looking for patterns across data sets. If the classification and categorization of the example items above that lead to a potential theme about strong CSE in the first year of teaching could also be established across all three data sources through triangulation, a pattern emerges. A solid theme was only defined when the pattern could be confirmed across multiple forms of data. Merriam (2009) recommends that categories constructed during data analysis should respond to the purpose of the study's research questions and be mutually exclusive, meaning that units of data should only fit into one category (p. 185). Finally, in step five structures were built from developing "conceptual categories" that might involve multiple themes (LeCompte, 2000, p. 152). These structures may start as informal, handwritten conceptions of how patterns of data can be organized but may ultimately lead to connections between thematic patterns to build larger themes and structure the report of findings. Within this multiple case study, I first followed LeCompte's steps for analysis with each individual case, then conducted cross-case analysis. An overview of the procedures followed for choosing data sources and conducting data collection and analysis are detailed in Table 3.2.

Study Evaluation

Trustworthiness. To address any ethical questions that this research might raise, I employed validity procedures to ensure to the best of my ability that my study was conducted ethically and that data and participants were presented in a trustworthy and authentic manner. Validity, defined by Cresswell and Miller (2000) as "how accurately the account represents participants' realities of the social phenomena and is credible to them" can be established through ensuring trustworthiness in a research study (pp. 124-125). Lincoln and Guba (1985) find that trustworthiness in research can be maximized through credibility, transferability, dependability, and confirmability. These measures reflected a constructivist lens as I remained open and true as a researcher to the findings represented by participants' contextualized ideas and experiences. As a novice in conducting a multiple case study, I attempted to evaluate my proposed study in these areas.

Credibility. The credibility of my research was heightened through triangulation of sources and member checking. Through triangulation, which facilitated a deeper understanding of each case and the connections across cases, I established that I sought to explain the positions of novice teachers with regard to integrating the arts through consulting data from multiple perspectives. Credibility of my research was strengthened the most through the process of member checking. Merriam (1995) suggests asking participants if the "tentative interpretations" of their representations in the data "ring true" (p. 54). During the member checking process, I asked my participants to review any sources of data in which they participated and were represented.

Table 3.2

Data sources, Collection, and Analysis

	Source	Collection	Analysis
Interviews	One to one, face to face interviews were conducted and audio recorded to gather a foundational understanding of how each teacher defined integrated arts instruction based on their experiences and school context as well as how their creative self-efficacy was understood and influenced their teaching. Interviews were semistructured and gathered data required by interview protocols in Appendices A and B, and allowed for flexibility in questions and subsequent questions dependent on each teacher's situation.	Three semistructured interviews occurred during the course of research: 1.The first interview gauged the spirit of the classroom and assessed the broad portrait of the teacher to evaluate what each teacher valued and their approaches to learning. 2.The second interview debriefed an integrated arts lesson taught that addressed OAS 7: Multimodal Literacies. This interview gauged the participant's perception of how the traditional art forms made an effective lesson. Adhered to protocol in Appendix B. 3.The third interview gathered information on the teachers' perceptions of integrating the arts and their creative self-efficacy with regard to arts integration implementation. Adhered to protocol in Appendix A.	Interviews were transcribed from audio recordings using a word processor. Using a slow but thorough transcription approach, all words, utterances, pauses, and tones were captured by the researcher. As transcriptions were completed they were read and analyzed using a coding and theming process. This was organized in a case study report of all collected data. First, interviews were analyzed to compose intra-case portraits. Second, interviews were analyzed to compose a cross-case analysis. Interviews connected to emerging themes from both field notes and documentation through triangulation.
Observations	Observing and taking note of details pertaining to the setting, the participant, and the participant's interaction within the setting not only helped situate the teacher within a specific, unique context but also aided in subsequent questions to supplement those already determined in the interview protocol or clarify answers during interview analysis. The role of the researcher during observations was non-participatory and occurred within the teachers' classroom setting. Observation notes were both casual and formal.	Observation occurred two times during the course of research. The researcher remained in the role of non-participatory observer. 1.The first round of observations occurred at the time of the first interview. These observations were casual and sought to establish the unique context of each case setting and the teacher's observable role within that context. 2. The second round of observations were more formal and occurred during the implementation of an arts integrated lesson in the participant's classroom; observations adhered to protocol in Appendix C.	Field notes were organized through casual and formal means, utilizing Appendix C as a first step to analysis. As observation field notes were completed they were read and analyzed using a coding and theming process. This was organized in a case study report of all collected data. First, field notes were analyzed to compose intra-case portraits. Second, field notes were analyzed to compose a cross-case analysis. Field notes connected to emerging themes from both interviews and documentation through triangulation.
Documentation	Documentation through artifacts served as objective data sources uninfluenced by my role as researcher. Gathering documentation that illustrated integrated arts perceptions, process, and products discussed by participants, in addition to teachers' original free response, added a layer of authenticity to data collection that showed what was perhaps not seen or heard through interview or observational data.	Documentation through lesson artifacts and teachers' free-responses were gathered throughout the course of research and included: 1.Artifacts from integrated arts lessons like teachers' plan, handouts, and evidence of process and products. 2.Teachers' free-responses through poetic, visual, or lyrical modes to the prompt "Who am I as teacher artist?"	As artifacts were collected they were analyzed using a coding and theming process. This was organized in a case study report of all collected data. First, artifacts were analyzed to compose intra-case portraits. Second, artifacts were analyzed to compose a cross-case analysis. Artifacts connected to emerging themes from both interviews and documentation through triangulation.

Dependability. An outside source served as a check on my processes as a researcher, working toward dependability of my study. A professional colleague engaged in mixed methods field research, and fellow doctoral candidate in another department than I, served as a peer debriefer to check along the way that my procedures were rational, practical, and consistent with case study research methods (Lincoln & Guba,1985). Routinely following interviews, I debriefed with my colleague about my initial feelings and analysis of discussions with participants, always using their pseudonyms in our conversations. My colleague was able to check my biases and assumptions through our communication about my early findings as they began to emerge. Additionally, this peer debriefer reviewed my codebook, emergent themes, and process of categorizing themes and provided constructive feedback. Through having an external researcher act as a guide to both challenge and support my process through an outside lens, I hope my research is stronger and may lead to further findings.

Transferability. Through transferability this research has applicability for readers' situations and contexts (Lincoln & Guba, 1990, p. 57). For a case study to have transferability, thick description can allow the reader to experience the account vicariously. Thick description was composed in my study through "a highly descriptive, detailed presentation of the setting and in particular, the findings of a study" (Merriam, 2009, p. 227). These descriptions were drawn from data gathered from interviews, observation field notes, and collected artifacts and aimed to ensure transferability for readers to potential similarities or meaningful differences to their own context.

Confirmability. Confirmability in research was established through ensuring that the findings of my research reflected the experiences of teacher participants rather than my biases.

To work toward maintaining confirmability I maintained a case study report that included an audit trail of raw products and processes used in research, including protocols used, field notes, and memos (Merriam, 2009; Guba & Lincoln 2001). Keeping a careful record of participant's roles and responses ensured that their ideas, and not my preferences, were reflected in the data collection, analysis, and findings. In addition, exercising reflexivity throughout my research kept me mindful of how my assumptions and connection to the context of my research could have affected my approaches and interpretations.

Strengths of the study. One strength of this study was group of quality participants that fit within the bounded system of the multiple case study. I was fortunate to have a role in several positions that afford proximity to faculty, colleagues, and other education professionals who had knowledge of teachers recently graduated from English education preparation programs who have received the Geraldine Burns Award. With this method of sampling I found that I was able to effectively recruit quality teacher participants interested in integrating the arts in their English classrooms for this research.

Another strength of the study came from my lived experiences with the same criteria that characterized my participants. My experience with teaching both English and arts integration courses gave me insight into the domain of the disciplines and how they could be balanced and complement one another in the classroom. In addition, having fairly recently been in the role of early career teacher, I understand the multitude of feelings that accompany being a new teacher. Recruiting and securing participant consent was merely one step of the process toward establishing a trusting relationship needed for a multiple case study. I spent a full semester conversing with teachers about their practice and efficacious beliefs as well as observing their teaching and relationships with English and integrated arts content and connection with students.

It was impossible to completely keep the personal and emotional aspects of teaching out of this research; that teaching is personal and emotional is part of the craft. However, Merriam (2009) gives the reminder that interviewers must maintain neutrality when establishing rapport (p. 106). Communicating my experience with the similar situations of my participants, without letting my personal views be known, led to a trusting relationship between myself as researcher and all four teacher participants.

Limitations of the study. My research, because of my positionality, could have been impacted because of threats pertaining to researcher biases due to researcher's experiences and unintended relationship to participants due to sampling. One validity threat with which I was concerned in my study concerned my role as teacher/researcher. As a former secondary English teacher and current pre-service English methods instructor, I carry into my research and data collection a bias informed by my own experiences in the very settings I will be researching. For example, I am always at risk of comparing my own experiences and biases concerning arts integrated teaching to those of my participants; doing so could affect how I interpret my data and report my findings. As such, I needed to be particularly mindful of approaching my participants and data collection with as neutral a lens as possible and through practicing reflexivity.

A second threat to validity that concerns my study pertains my proposed sampling method of snowball sampling. With this method, I consulted university faculty for recommendations of early career secondary English teachers who have recently graduated from their teacher education programs and received the Geraldine Burns Award for English Education to participate in my research. Because of this, my participants and I could have potentially had mutual connections which may have affected the amount or detail of information communicated to me. For example, if my participants knew that we had a mutual connection, they may have

assumed that I had certain knowledge about their experience and withhold pertinent details. While I never perceived this to be an issue, it was a threat of which I was aware. Furthermore, while a mutual connection may enhance trust of me as researcher, it may also have negatively affected trust if participants perceived their responses may be shared with recommending faculty. To navigate with this potential threat, I minimized as much as appropriate the influence of those who provided recommendation.

A final consideration for my validity were my own experiences with the arts in my education. For purposes of transparency, my experiences in the classroom learning through the arts were perhaps exceptional and not the experiences of many students or teachers. Because of my proclivity for and exposure to teachers who positively integrated the arts across subject areas, I do indeed have a bias toward favoring this approach to teaching. As such, it was important that I bracketed my experiences and bias and maintained neutrality toward participants' instructional choices as a researcher when interacting with them and when analyzing my data.

Conclusion

From this qualitative study, I endeavored to find that the cases of multiple early career teachers can help their orientation toward and perceptions of integrating the arts in the English classroom be understood. Furthermore, I wanted to understand how their creative self-efficacy influences these perceptions and implementation of lessons. The first years of teaching are arguably the toughest but they are years where approaches that can suit the range of experiences and imaginative proclivities of students can be fostered and grow. The flexible and recursive nature of many arts integrated practices honors the experiential learning processes that contribute to personal connections in education. This approach to teaching connects to the qualitative case study in which meaning emerges as individual, unique cases are analyzed; a multiple case study

allowed me to gain insight into multiple teachers' perspectives to further understand my research questions. I hoped that through engagement with teachers in their classrooms through conversations, immersion in their classrooms, and analysis of their processes and products integrating the arts, I could give their stories and experiences a platform to add to the professional literature and inspire teachers, novice or not, in the English classroom and other disciplines.

CHAPTER FOUR

Presentation of Findings

For me the role of teacher as artist looks like a gemstone. Multifaceted to represent diversity of genres within the arts and their connections to teaching English. Rough and imperfect in the midst of uncertainty and process, yet yielding a flexible range of results via beauty, energy, and disarray. My approaches are informed by my lived experiences yet seek to reach the multitude of comparable and contrasting experiences of my students and peers; because of this all who touch or are touched by these approaches have a different experience. The essence of who I am remains static, yet the ways that is expressed are numerous and moldable to a range of circumstances. Potential is simultaneously latent and effervescent.

Introduction

The purpose of this case study was to ascertain how the individual experiences of early career secondary English teachers might reveal perceptions about integrating the arts in their classrooms as well as the extent to which their creative self-efficacy, or self-judgments about one's ability to "be" creative (in this context with regard to integrating the arts into their English curriculum), may affect their implementation of the arts in their teaching practices.

Throughout this emergent research design, collection and analysis of data from a variety of modes and from multiple interviews from all four participants was conducted. Over the course of the research process, I explored "real life...multiple bounded systems over time, through detailed, in-depth data collection involving multiple sources of information and report[ed] a case description and case themes" (Cresswell & Poth, 2018, p. 96-97). As a proponent of integrating the arts both as educator and researcher, as well as a former secondary English teacher, I was intimately acquainted with my research focus. Because of this it was important to keep personal biases from my lived experiences out of my interactions with my participants and instead keep

the situations unique to each novice teacher at the forefront. In order to be "honest and vigilant about [my] own perspective, pre-existing thoughts and beliefs, and developing hypotheses," (Starks & Trinidad, 2007, p. 1376), I bracketed my personal experiences through memoing and self-reflection to check my subjectivity as researcher.

In keeping with the schedule of early career English teachers, I observed participants in their classrooms over the course of the fall semester; composed detailed field notes based on school and classroom context observations as well as during the lessons participants' taught; interviewed participants each three times; and gathered artifacts authentic to each participant, including participants' lesson materials and "teacher as artist" free response multimodal interpretations. Finally, I communicated with each participant immediately following the fall 2018 semester, and again at the beginning of the spring 2019 semester in order to conduct member checking and invite each to remark on how I represented them. In the last follow-up with participants at the beginning of the spring 2019 semester I presented to each their transcribed data and a synopsis of their unique case findings.

This research focused on the case study of four early career English teachers and their perceptions of integrating the arts in their classrooms, with special attention paid to how, if at all, their creative self-efficacy influenced their implementation of integrated arts instruction. Guiding this study were the following research questions:

- *What are early career English teachers' perceptions of the arts to accomplish curricular aims?*
- *In what ways do early career English teachers exhibit creative self-efficacy in their classrooms?*

- *To what extent are traditional art forms (visual arts, music, dance, drama) incorporated in early career English teachers' practices?*

Each of the four participants included in this case study had unique experiences, stories, and contexts through which to navigate their first year of teaching and discuss the role of integrating the arts in their classroom. Although each of the participants were observed in distinct contexts which made their cases distinct from one another, collective themes were revealed. Throughout the research process, participants routinely expressed the desire to integrate the arts as well as situations perceived as challenges and barriers to integrating the arts in their English curriculum.

Participants in this study included four traditionally certified, secondary English teachers in their first through third years of teaching. Additionally, each participant was a recipient of the Geraldine Burns Award for Excellence in English Education, sponsored by the Oklahoma Council of Teachers of English, meaning that during their student teaching experiences they were recommended by faculty as outstanding new English educators. The teaching contexts of each participant differed, including inner city, suburban, and rural. This case study used an emergent, qualitative research process to gather data through contextual and teaching observations, semi-structured interviews, detailed field notes of teaching contexts and teaching styles, and artifacts constructed by participants regarding perceptions of selves as teacher-artists. Data was first examined through intra case analysis and rich descriptions were presented through case vignettes in Chapter Three. Data was then analyzed across participants through a cross-case analysis. The data from context and lesson observations, semi-structured interviews, and participants' free response artifacts was transcribed, coded, analyzed, and themed. The emergent themes revealed collective key findings from each participants' distinct teaching experience.

The First Years: Early Career Secondary English Teachers

As part of the member checking process, each participant was sent a brief synopsis of their case. Using each participant's pseudonym, these synopses included context and findings related to creative self-efficacy, integrating the arts in their English curriculum, perceived barriers to integrating the arts, perceived supports for integrating the arts, and a connection to each participant's description of and product revealing their sense of self as teacher-artist.

Included in each case synopsis is a list of invivo codes representing key findings from each participant. Specific invivo codes are bolded to signify their use as headings and categorical associated codes.

Case 1: Harry	*Harry is an early career teacher working in a rural school setting teaching secondary English. At the beginning of the semester, Harry exhibited high creative self-efficacy and enthusiasm for integrating the arts in his classroom particularly through blending music and poetry. Barriers described that hindered Harry's ability to teach to the extent and style that he wished included colleagues who both taught in a traditional "textbook" manner and that do not reciprocate his creative ambitions and enthusiasm, as well as emphasis placed upon standardized testing and discipline above creative, process-focused pursuits.* *Despite these challenges, Harry reports wanting to persist in authentic teaching and in a way that broadens his students' horizons. In his free-response description of himself as teacher-artist, Harry connected his "astonishment" at the juxtaposition of both fragility and a freedom from fear found in art with the "romance" and "tenderness" found in poetry. He captured this sense through composing a poem inspired by an acronym for "art": astonishment, romance, tenderness.* *Key codes from Harry's case:* ***"I get magnified," "I'm not afraid to put it all out there," "Let me run loose,"*** *"Relationships come first," "You matter," "We just jam," "I care,"* ***"I'm juggling things," "Bust a move,"*** *"It's a performance," "I did my thing," "It's discouraging," "Snapshot of me,"* ***"It's personal," "What's the goal?" "We're not on the same sheet of music,"***
Case 2: Jemma	*Jemma is an early career teacher working in a suburban school setting teaching high school English. At the beginning of the semester, Jemma*

	exhibited high creative self-efficacy and enthusiasm for integrating the arts in her classroom, mainly through music and visual arts. Supports described that encouraged Jemma's ability to teach to the extent and style she wished included a creative student body, supportive colleagues, and a swiftly and positively evolving school environment that makes creative pursuits possible and accepted. Barriers described that hindered Jemma's ability to teach to the extent and style that she wished included student behavior and attitude toward the arts as a serious means of learning. *In her free-response description of herself as teacher-artist, Jemma described herself as teacher-artist as evolving and "unfinished," constantly listening to and learning from her students in an effort to know them and engage them. Jemma connected these feelings to herself through a free verse poem and accompanying image of an unfinished flower vase sketch showing both evolution and growth.* *Key codes from Jemma's case: "It's a work in progress," "Trying to break through," "Sometimes we all have to flop," "Excited to see them grow," "Reel them in," "I'm really good at this," **"We ARE the characters,"** "Set the stage for your writing," "Takes some pushing," "Related ourselves to our characters," "Love my ideas," "Become aware of their voice," **"Get them out of their bubble",***
Case 3: Alex	*Alex is a first year teacher working in an inner city urban high school setting teaching high school English. At the beginning of the semester Alex communicated that she valued the arts in her classroom, especially drama through performance and multimodal visual products, but was mainly concerned with beginning of the year challenges. Challenges included time constraints from teaching multiple courses and the emotional exhaustion of teaching in an inner city, high-needs school.* *Midway through this study, Alex withdrew her participation citing feeling overwhelmed with her work and an uncertainty that she would finish the year teaching at her school site.* *Key codes from Alex's case: **"**Laying the foundation," "A different way to look at something," "Break that cycle," **"This is not sustainable,"** "I have all these great ideas!", "My identity," "You put art into the world," "**Process the world you know,"***
Case 4: Grace	*Grace is an early career teacher working in a rural school setting teaching eighth grade English. At the beginning of the semester, Grace exhibited confidence in teaching her content and acknowledged that her creative self-efficacy is tempered by a "methodical and logical" style. Supports described that encouraged Grace's ability to teach to the extent and style she wished included mostly supportive colleagues and open-minded and*

	caring administration. Barriers described that hindered Grace's ability to teach to the extent and style that she wished included time and resources, as well as an emphasis on products rather than process that can be easily assessed, completed by students, and that lead to success on standardized tests. *Despite sensing that efficiency is a necessary element for her classroom, Grace reports creating opportunities for students to learn and express themselves through a variety of modes. In her free-response description of herself as teacher-artist, Grace shared that her teaching style is cognizant of the benefits of integrating the arts, but also of the trepidation that some students may experience with being vulnerable in their creativity and expression. Above integrating the arts, Grace prioritizes students feeling safe in her classroom and providing an approachable and accessible learning environment.* *Key codes from Grace's case:* ***"Bring a fresh approach," "Caught between both sides of the spectrum,"*** *"We want to hear what you have to say," "It just kind of came together," "Their place to grow," "I got discouraged,"* ***"And then I came here,"*** *"I got discouraged,"* ***"Starving for art,"*** *"Bogged down in the technical,"* ***"That's the way the game works," "Working with the human factor,"*** *"Teacher envy"*

Sources of Creative Self-Efficacy

In order to contextualize findings with the consideration of the study's pursuit of understanding how the participants' creative self-efficacy (CSE) might affect their perception and implementation of integrating the arts in their curriculum, the four sources of self-efficacy judgements that influence behavior and performance are used for foundation of categorizing themes from participants' data. Although the sources of self-efficacy judgements are factors in this study's literature review, and indeed the essential informative sources for Tierney and Farmer's (2002) CSE framework, as researcher I was mindful of these sources but did not intend to organize the study's findings around the four factors. Rather, the organization of this study's findings using the four sources of self-efficacy judgements occurred organically during data analysis and fortuitously brought the findings yielded by each case closer to both Bandura's

seminal research on self-efficacy, and Tierney and Farmer's work on CSE. The visual presented by Lee and Loke (2013) illustrating sources of self-efficacy information details the following categories: performance accomplishments, vicarious experience, social persuasion, and physiological and emotional states (p. 2)

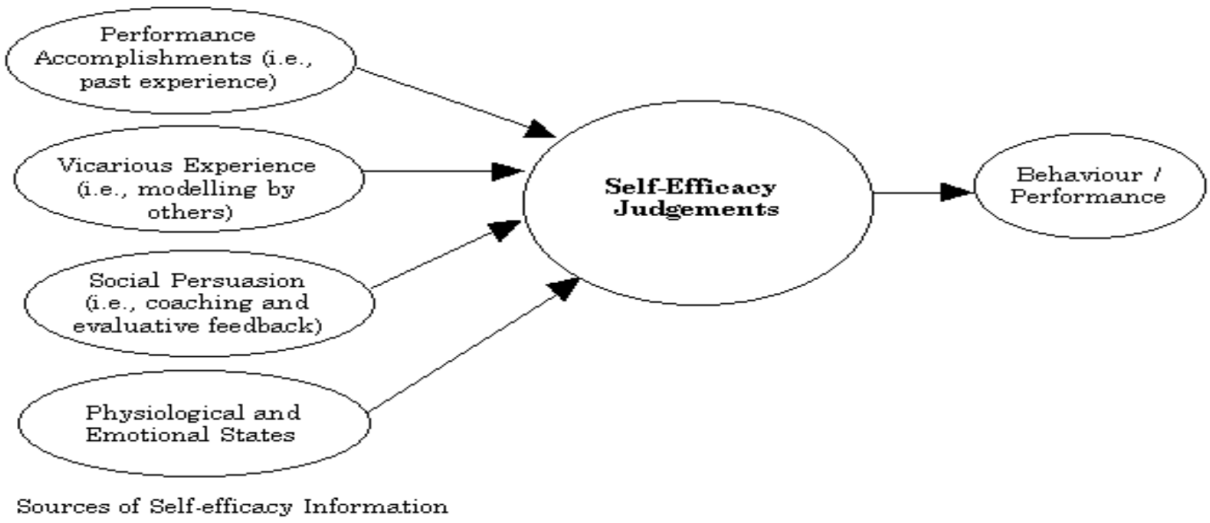


Figure 4.1 Sources of Self-efficacy Information, Lee and Loke, 2013, p. 2

I classified the thematic categories that emerged using overarching invivo codes from my interviews with participants' and aligned those to the sources of self-efficacy information that were key to discussing each participants' own CSE. Since I aimed to ultimately find the situations within and across cases that revealed the perceptions and actions toward integrating the arts in the English classroom, as influenced by their CSE, the four focal sources of self-efficacy information aligned well to situate each participants' experiences with discussing influences on their creative classroom performance, the value of the arts lived vicariously through peers and students, influences from their school's stakeholders, and resulting emotional states upon reflection over their philosophy, perceptions, processes, and products.

Over the course of the fall school semester, four key findings emerged:

Table 4.2

Collective Influences, Categories, and Associated Codes from Participants

[Creative] Self-efficacy Influences:	**Categories (Participants' Invivo Codes):**	**Associated Codes:**
Performance accomplishments	"I'm not afraid to put it all out there"	"Let me run loose" "I would find a way" "Bust a move" "We ARE the characters"
Vicarious experience	"Process the world you know"	"Starving for art" "Music speaks when words fail" "Bring a fresh approach" "You matter"
Social persuasion	"What's the goal - Discipline or education?"	"I'm juggling things" "We're not on the same sheet of music" "That's the way the game works"
Emotional states	"And then I came here"	"Caught between both sides of the spectrum" "It is personal" "This is not sustainable" "They aren't 'learning'" "Working with the human factor"

The findings organized in Table 4.2 were used to structure this chapter. This chapter is organized first through a description of each case's classroom context, then findings associated within four sources of creative self-efficacy judgements: those emerging from observations of participants' teaching and those deduced from participants' free-response compositions regarding selves as teacher-artist.

Case Classroom Contexts

The contexts from which key themes emerged are integral in providing insight into the settings of each case. According to Oulasvirta, Kurvinen, and Kankainen (2003), "contextual attributes" make clear the "specific physical, social, interactional and or/psychological factors" needed to understand a case. Before exploring the intra- and cross-case experiences and themes from each participant, it is useful to understand the individual contexts of each classroom in which observations and interviews took place. These contextual descriptions extend each case's site descriptions and vignettes in Chapter 3.

"We're going to build it together"

At the beginning of the semester, participants described their classrooms as places ready to host a supportive and rich learning environment. Each participant mentioned that their classroom was a place of collaboration among students and between students and teacher. The physical layouts of the classrooms varied, but the spirit of space is appropriately described by Harry, who said, "I want it to be our classroom, not just me. That's why it's kind of bare right now, because we're going to build it together. It's a blank sheet of paper - we're just going to add to it. Write it together." In the same vein, Grace described her classroom by saying "I want it to be our classroom. Not just me. That's why it's kind of bare right now, because we're going to build it together." Both Harry's and Grace's rooms were fairly plain and the decorations in August were limited to personal effects and framed teaching certifications. As a reminder of his role within a bounded case, Harry's certificate celebrating his Geraldine Burns Award for Excellence in English Education hangs near his desk.

While some participants' classrooms were set up for the year as more of a blank canvas ready to be built together, others were intentionally designed to be filled spaces before meeting

their students. Jemma's classroom is a constant work in progress, with hardly a square inch of space that is not covered either by student art, photographs, and paintings done by Jemma herself. On one wall is a massive painting of a dandelion puff, seeds floating over the door and intertwining with a quote from Albus Dumbledore. According to Jemma, "So much of this was unintentional. I hope the vibe in the room is that it's a sanctuary. Something that's just relaxing. Just come in here and be free. This is their safe space. This is their place to come, to recharge, to be together, just to kind of grow. I wanted it to feel imaginative and almost like you're in a fairy tale in some aspects." When asked about the time it took to paint her walls, Jemma laughed and said that while she has painted some during the summer, if the mood strikes her during the course of teaching she will draw on the walls and encourages her students to do so too.

Alex's room is dark, calm. The overhead fluorescent lights are turned off and the room is lit by string lights on the ceiling and morning light through the windows. Each sill is filled with potted plants. Even though there are no students present, the room is filled with life. Student art covers the doors of a storage cabinet in a back corner. Whereas Jemma's process was largely unintentional, Alex describes her deliberate process of creating her room's ambiance, first talking about the plants which she has incorporated because

> working in the middle of the inner city in a pretty poor area, in the middle of a food desert, um...my kids don't get to go outside and really enjoy being outside like kids should be. So I wanted to bring an element of that to my classroom. Everything about this room is intentional. As a middle class white person, you know growing up if I wanted to go with my girlfriends to get like, a chai tea from the coffee shop [rolling eyes] I could have. That was a possibility for me. And it

was pleasant. And I didn't ever think about the fact that not everyone gets to experience basic pleasantries like that.

Despite the physical appearance of each room, the atmosphere and mood showcase the intent to foster a comfortable, collaborative learning environment.

Influences on Integrating the Arts

As I began to sort, digest, and analyze the data from each of the four cases, I found that much of their assertions, experiences, supports, and challenges could be categorized using Bandura's (1994) four major factors that affect one's self-efficacy judgements. The sources of self-efficacy information lay as a foundation in which the findings from participants are situated. Performance accomplishments, vicarious experiences, social persuasion, and emotional states intertwine to affect the behaviors and self-efficacy judgements for an individual.

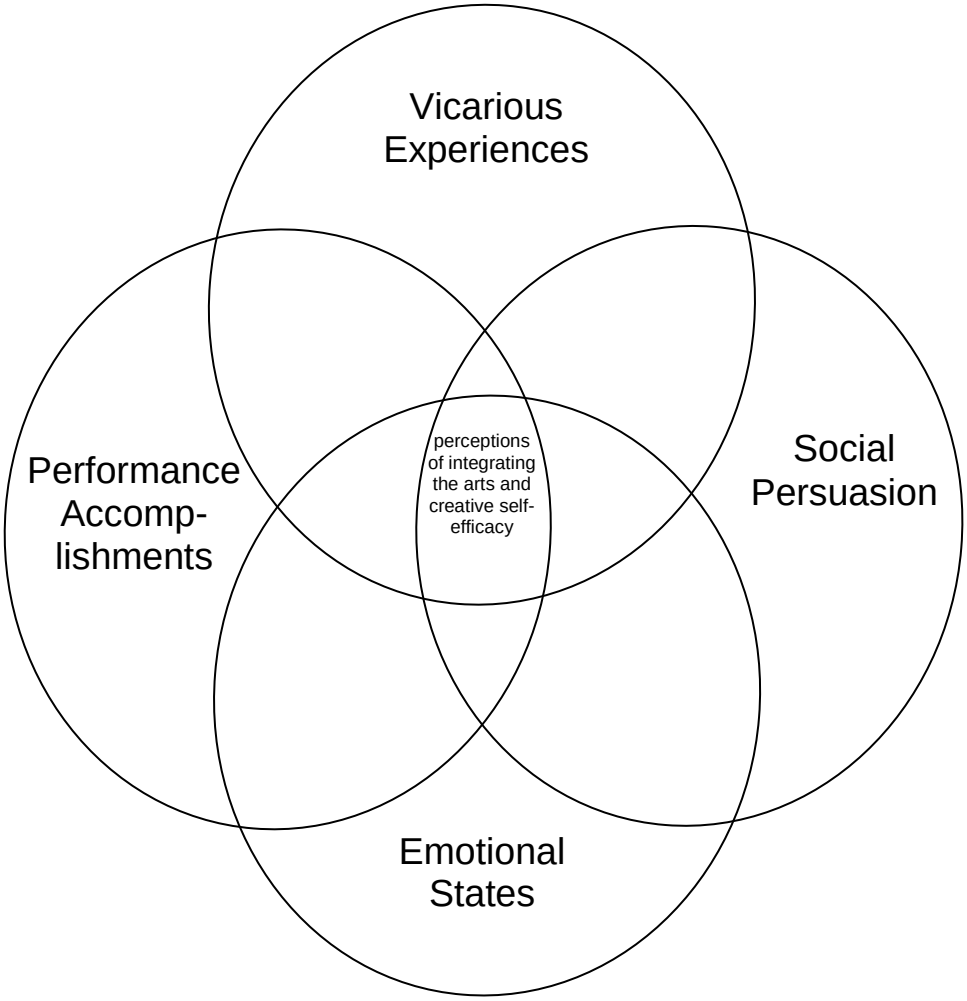


Figure 4.2 Intertwined Sources of Self-efficacy Judgements

With consideration of creative self-efficacy, each of these sources of self-efficacy information inform through invivo codes the experiences of participants in each case. Enthusiasm and readiness to "perform" or teach as needed to connect with students and teach students to connect with content in creative engaging ways that integrate the arts ("I'm not afraid to put it all out there"); valuing the arts as integrated into English curriculum as verified through witnessing students' experiences ("Process the world you know"); experiencing barriers and challenges as encountered from various school stakeholders ("What's the goal? Discipline or education?"); and feeling resulting emotional states that betray a disconnect between philosophy

and reality ("And then I came here") intertwine to show the performance, experience, persuasion, and emotion factors that illustrate the perceptions of early career secondary English teachers have regarding integrating the arts accompanied by influences on and by their creative self-efficacy.

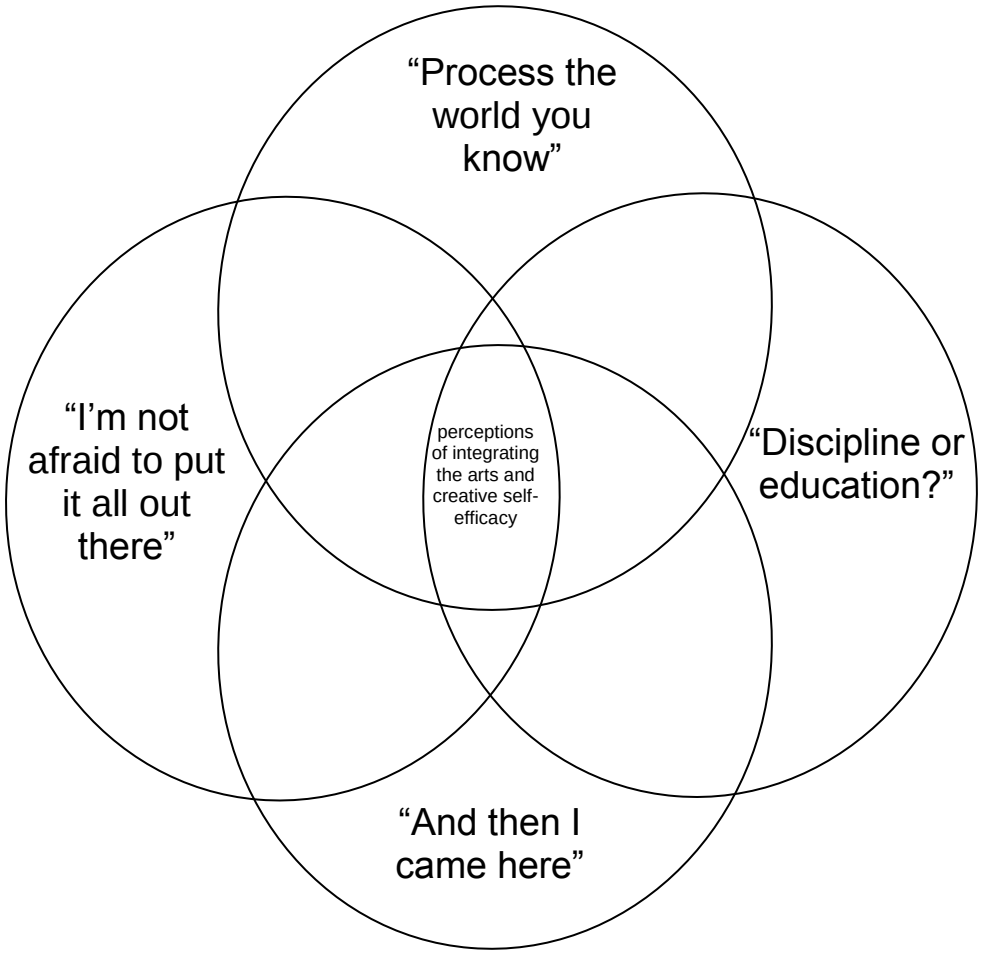


Figure 4.3. Intertwined Sources of Participants' Creative Self-efficacy Influence

While each these sources intertwine to tell the stories both within and across cases of how teachers early in their careers perceive and implement integrating the arts in their secondary English classrooms, and thus also illustrate each participant's creative self-efficacy, they are thematically distinct. Chapter 5 will provide an analysis of the data which will reveal how two distinct themes emerged: Theme 1) Anticipating creativity in curriculum and choice, and Theme

2) Dealing with nuances of traditional school structures. After introducing these themes in depth, Chapter 5 will also discuss their significance and revelations as related to the literature and propose implications as drawn from the four cases.

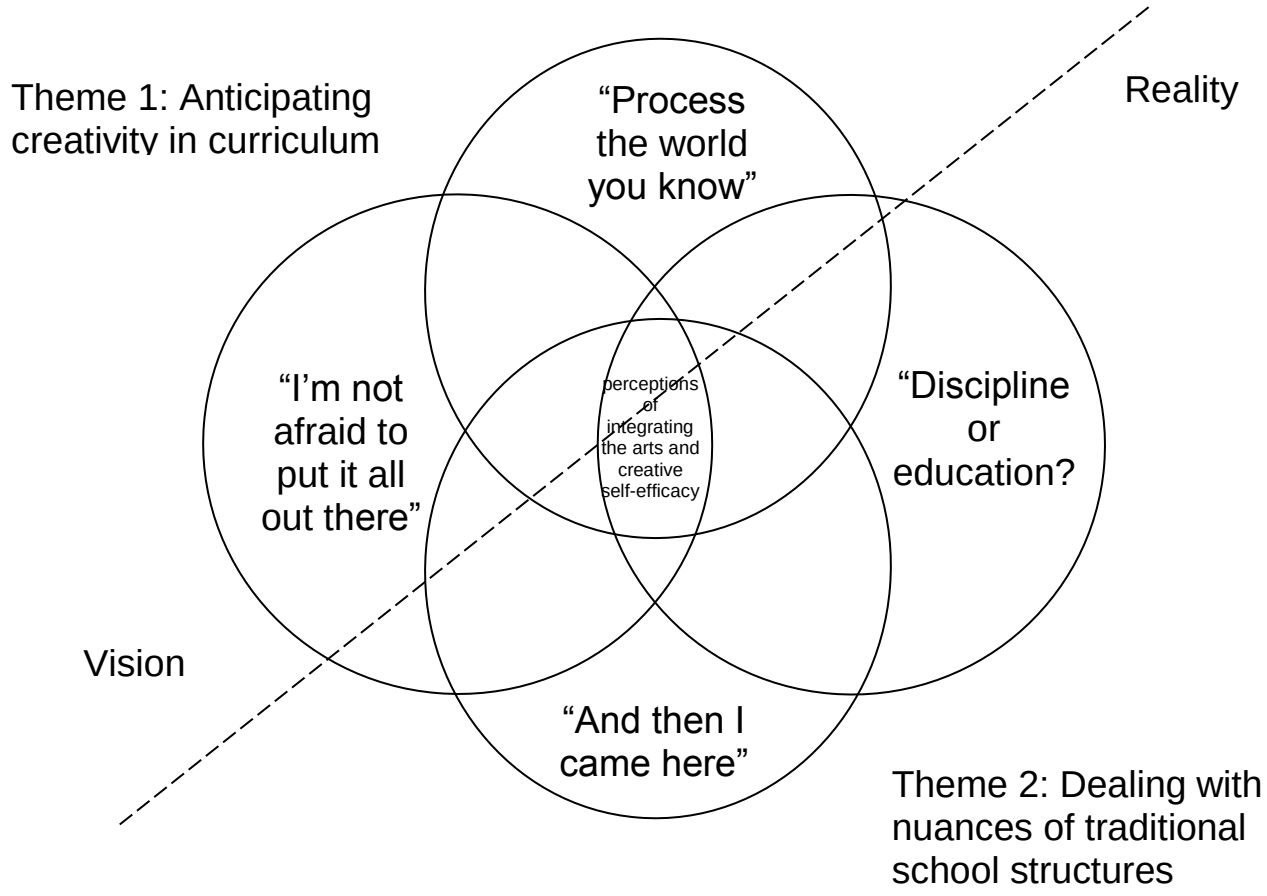


Figure 4.4 Thematically Distinct Intertwined Sources of Participants' CSE Influence

The categories within these themes, as well as their associated codes that emerged across cases and from each category are presented in the chronological of both the fall school semester of this research study and the order of interviews and observations.

Performance Accomplishments: "I'm not afraid to put it all out there"

Over the course of the school semester spent observing and talking with participants, the nature of their various performance roles emerged in a variety of ways. Performance roles related

to big ideas for creativity in their curricular decisions, the role of being a first year teacher, their creative self-efficacy as a teacher integrating the arts, and the role of being an English teacher were discussed at length and in depth. These discussions of performance roles were primarily conducted in interviews toward the beginning of the semester. Common among participants' experiences were their excitement to try new approaches to teaching and content, and although be they new teachers early in their careers, most participants expressed a lack of hesitation to be vulnerable in front of their students. As Harry put it when describing himself as a first year teacher, "I'm not afraid to put it all out there."

"Let me run loose" Each participant spoke of their excitement for a new year of school, and in particular for the prospect of trying new things with their curriculum. Harry and Alex, first year teachers, spoke of wanting to continue and improve upon lessons they were able to teach during their student-teaching experiences. Harry remembered fondly the freedom he had to express his love of poetry during his student-teaching experience as well as his students' and mentor teacher's reception of him by saying "They welcomed me, they let me run loose and run wild." Similarly, first-year teacher Jemma spoke with admiration about the sense of freedom her students instill in her, bragging that "They are a great example for just living freely. I try to take that home with me." A sense of flexibility, freedom, and excitement permeated the first year teachers' estimations of the upcoming semester, as informed by their student teaching experiences.

On another note, Jemma and Grace expressed enthusiasm for the kind of teachers they were looking forward to being at the beginning of their third year in the classroom.

Jemma. *I just want them to love literature. Just love writing, just love poetry. I tell them I'll guide you through it, do your best, because I don't want them stressing out about their tests.*

Grace. *It's nice because the older you get in the building the more respect you get. You're not at the bottom of the totem pole anymore. I think for me that's built up my confidence.* Both Jemma and Grace revealed anticipation of being strong teachers through the roles they would take. Jemma, by acting as guide rather than purveyor of information, and Grace, through confidence gained by increased seniority in the building.

"I would find a way" When it came to teacher preparation, experiences among cases on the whole were devoid of direct preparation or practice in integrating the arts in their future classrooms. On participant, Grace, acknowledged that her teacher preparation coursework had been completed at a small regional university. Because of this, she primarily had one faculty member teaching the majority of her courses and therefore did not have many options for electives that may have focused on arts integration. She remarked that "A big push was not integrated arts but technology," however, she asserted that "My professor definitely encouraged that style. Think outside traditional methods. Almost to the point that traditional methods were demonized. Don't even look at the textbooks! I was taught to teach in a variety of methods but there wasn't ever an emphasis on specifically integrating the arts. " Although her teacher preparation experience did not explicitly encourage her to seek ways to incorporate art in her teaching, she was exposed to faculty and curriculum that pushed her to seek novel ways of teaching as a new teacher.

Neither Alex nor Jemma recalled integrating the arts being a factor in their undergraduate courses. Harry, however, specifically remembered that form of instruction being omitted, and lamented its absence. After excitedly detailing plans he had for integrating music into poetry instruction, he responded when asked if he had experienced integrated arts education in his teacher preparation courses by disclosing, "No. I didn't, unfortunately. Maybe that's just the way

it is now? I love music though. I loved it so much growing up. I knew the moment I was out of my classes I would find a way to incorporate the arts. Music and film are huge inspirations in my curriculum." Unique to Harry's reflection upon how he learned to integrate the arts was the expression that despite being disappointed by its lack of representation in his coursework, he expressly aimed to find a way to showcase art media in his classroom. Each case suggested that integrating the arts was an inevitability, despite its direct instruction in their teacher preparation.

"Bust a move" Talking explicitly about participants' creative self-efficacy did not yield as much information about their self-perceptions as stories and experiences they shared while discussing other topics. Although none of the four cases conveyed specific encouragement to integrate the arts from their teacher preparation programs, most participants showcased an innate lack of hesitation to seize creative endeavors and teaching approaches in their classrooms.

Harry. *It's just me being unorthodox. Walking around, tossing things, climbing on the desk, trying things out for shock factor. Music, props, drama. Some of my students asked if I was in drama and said "You sound like you're always acting" and I say that's just the way I am. I'm animated. I'm into it.*

Jemma. *One day I just added those flowers [on the classroom wall] because I needed to draw. The other day my kids were writing and I was like, "Don't mind me, I'm just over here!" [mimics drawing on wall]. And it just came together.*

Alex. *So we were reading [Taming of the Shrew] and we were talking about how her sobs were wracking her uncontrollably and I was like, "Have you guys ever been in a situation like that?" and they were like "No" and I was like, "Listen - when I was little and my mama would bust my butt, I would lay on my bed and" [mimics wailing and dramatic sobs]. I just act it out for them.*

These participants showed through their retellings of teaching situations that whether it be painting their walls, performing a tragic emotional reaction, or playing the wild card with movement and props in the classroom, their willingness to do so was strong, even natural, and indicative of a high CSE.

One case that expressed more hesitation to describe her CSE as strong was Grace. Explaining, "I would definitely say I get teacher envy from other teachers. I feel like I could never be that extroverted or achieve that, or it would be a stretch for me...I'm competent as a teacher but it does not come comfortably to me to say, perform or dress up in character." Grace equating her CSE with extroversion and willingness to "perform" showed that while she appreciates teachers with a style more like Harry's, the style she was more comfortable with differed. Continuing, she expressed that "I have appreciation for those things but doing that personally to facilitate my students' learning just differs." Although Grace did on multiple occasions refer to herself as an introvert who is not as comfortable with her perception of what integrating the arts looked like, it did not deter her from describing herself as a strong, capable teacher; similarly, while she expressed having envy for her more outgoing peers, she did not express wanting to teach more like them.

"We ARE the characters" In the English classroom many teachers aim to make characters from literature feel real through engaging and innovative teaching strategies. While Grace explicitly stated that she would never find herself dressing up like Shakespeare, most participants described the ways in which they use art to bring their English content life:

Harry. *When we were learning iambic pentameter I brought it in with Lady Gaga's "Bad Romance" and said to count how many syllables there are - there are ten - and just count the*

meter as I play along. When I have a topic I love I turn it up 150%. I become a character. We don't just read. We participate. We ARE the characters. Force yourself into the story.

Jemma. *I do a 3-2-1 where I put up a picture - I've done this with Antigone. I do use images with something that we've either just read or something we are about to read and they have to infer about it. I do like to do stuff through a lot of different modes. Especially with music. Writing about music and talking about music can set the tone or stage for your writing. A good conversation.*

Alex. *They did art with ethos, pathos, logos. They wanted to get creative and make an ad. Oh, it was wild. They performed and it was insane. Like, one kid sculpted a paper mache helmet and a group of girls built a Swiss Army gardening tool. We had a full museum of their artifacts. There was not a single half-done project in the class.*

With allusions to Lady Gaga, Antigone, and infomercials, these participants integrated music with poetry, persuasive techniques with sculpture, and Greek tragedy with visual aids. In doing this, they provided instruction in reading comprehension, writing for specific audiences and purpose, and literary analysis in meaningful ways. Through bringing art into what could be traditional instruction of common English content, these participants show that experiencing the content through multiple modes brings in participation for a richer learning experience.

Interestingly, although Grace routinely described her peers as more creative and artistically inclined than her and expressed a lack of enthusiasm toward potentially performing for students, she summarized a captivating lesson in which she both composed and recited a rap for her students over characterization. About creating the rap she explained, "I was trying to find a different way to present it other than a text. And in some way that would pique their attention so there would be that buy-in factor and so actually when I did it I rapped for them. And, um, so

I made a characterization rap based on a theme song...It's not typically in my persona but I felt very comfortable. I just went for it." Although perhaps out of her wheelhouse, Grace embodied the role of performer for the sake of helping students learn in a different way.

Vicarious Experience: "Process the world you know".

When interviews with participants led to discussion of the arts and integrating the arts in their classrooms, all responded enthusiastically. Easily, each could pinpoint an example of a lesson they had taught or an approach they had taken that showcased integration of the arts within their curriculum. Sometimes, participants did not specifically mention a lesson or approach, but rather a mindset that welcomed room for students' artistic expression interwoven with their curricular aims.

Harry. *Anything from the use of film, instruments, bringing in anything that's not textbook academic material. Music. Popular artists, that's what I like to bring in the most. I love music.*

Jemma. *Using images with something we've just read. It's creating lessons that include visual and heard poetry with a physical text. It's adding music to writing, or vice versa. It's using a visual, picture or film, that accompanies whatever physical piece your students are reading and dissecting.*

Alex. *There aren't necessarily parameters. The purpose could be to process who you are or to process the world you know, create a new lens through which to see the world around us.*

Grace. *I try to incorporate cartoons, gifs...You have to use a variety of media and give validity to ways of doing things or media that somethings others might write off as like, silly or not serious enough.*

Participants in each case defined a range of elements to define integrating the arts; loose parameters, current media like gifs and cartoons, film and music, blending standardized content with aural or visual arts, all leading to the purpose of guiding students to process *their* experiences.

"Starving for art" Despite each participant detailing the different ways that the arts were integrated in their classrooms, and regardless of the strength of their creative self-efficacy and their methods, not all were able to describe availability of quality arts programs at their school sites. Neither Harry's nor Grace's rural schools offer an art class. In discussing this, Grace also pointed out that her students crave opportunities for learning that is less rigid and formal, learning through visual arts and more comfortable approaches:

> Anytime you can do group work that brings visual representation into the picture, my kids love that. I think because they're starving for an art class. We're hurting for electives. I have one student who will always come in with origami. He's doing that on his own, so any time we can do that it seems to be when we have the most fun and they can kind of just be silly.

Harry addressed this absence through also mentioning that in addition to not having an art elective, the standards he is required to monitor through a school adopted accountability program does not include fine arts standards: "I know it's not a priority, not just here but in any public school. In our Mastery Connect those standards aren't even there. We have choir, but there are no boys in it. Dance? Not here. Nope." Harry's reflection on the lack of fine arts standards, hesitance of boys to join choir, and few other options like dance for students to be creatively or artistically involved at school revealed limited options for students.

Beside a lack of available quality arts options as electives in school, Jemma noted that art as a means for expression, learning, and instruction is desired by teachers as well. Explaining about herself:

> I always feel my absolute best self as a teacher when I do integrated arts lessons. My confidence levels spike when I have my students write to music and they leave the room saying "Let's do that again!" There's a beauty to reaching kids through the arts that I don't get to do when I do something in a traditional, lecture-style way.

A desire for the arts on behalf of teachers was expressed by participants through higher confidence in teaching and witnessing student satisfaction and engagement, as well as acknowledging that integrating art is not always readily accessible due to standards-coverage expectations and lack of options.

"You matter". In addition to using the arts to look at content in a new way and to find alternatives to communicate beyond common vocabulary, most participants described using the arts to express to students how important each of them was to their class community.

Harry*. Your opinion matters in this class, what you think matters. Art breaks the monotony of teaching. It adds that variety. I get to embellish learning. When I play that chord I tweaked it a little and I'm embellishing. I always try to tie it into a lesson to tie to their lives.*

Jemma. *I really pushed a lot of writing and art together and that took my quiet, drawing kids who don't talk out and they were like, "Oh I'm really good at this!"*

Alex. *Whenever a kid draws a picture [points to back of classroom] I'm like a mom so anything they draw me goes straight on the "refrigerator". I keep all of it.*

Grace. *[as we talk a student walks in] Mr. Davis here is going to do some labeling and signs for me with this beautiful penmanship. He has really nice penmanship.*

Through their descriptions participants noted using music, visual art to pull in and celebrate students who might otherwise be hesitant to participate, and to value students' creative outputs by "publishing" them in their classrooms.

"Music speaks when words fail". Considering participants' instructional tactics of integrating the arts to guide students to process their experiences, teach through new approaches, and use art to express that their students are valuable to the classroom community, the art form that participants reported integrating the most often in their English classrooms is music.

Harry. *Well, I got out my guitar and said, "Can anybody play? Let's see what you can do!" and they just kind of passed it around and played around with it. I just greet them that way and we just jam. Music and film are inspiration for my curriculum. When words fail music speaks.*

Jemma. *Music is one that immediately pops in my mind. We listen to it almost daily, we analyze it, and we use it to relate to ourselves and our characters. We've also drawn to and written to music - it's one thing that's easy and always universal (even if my students hate my song choice, we're still having a conversation over it).*

Alex. *I think a lot of it is they listen to poetry every day when they listen to hip hop. They have an ear for it. It's like a second language for them. We read 'The Road Not Taken" and they put a beat to it. Robert Frost is shaking! It's just awesome.*

Grace. *I just reworked the Fresh Prince lyrics to talk about characterization and what it did and all that kind of stuff to the intro theme. And they were so not expecting it. They were like [shocked face].*

Citing the Hans Christian Andersen quote "When words fail, music speaks," Harry identified perhaps what each participant was explaining about their own classroom: music is an art form that relates and integrates tightly and naturally into the English language arts. Whether relating to poetry, serving as an engaging mood setter, or putting a twist on traditional content, each case's English teacher reported tapping into music that related to their students' interests while also addressing content instructional approaches.

"Bring a fresh approach". Each participant, when asked about their perception of integrating the arts in their classroom and their English instruction, responded through describing the fresh approaches they either are or perceive being able to take. Harry, for example, described his take on what spirit he has toward taking a risk with creative teaching instruction by exclaiming, "Do a backflip, break dance, bust a move, do something. Get jiggy with it! Just do it!" Other participants focused less on their attitude and more on the instructional effects:

Jemma. *I'm trying to tell them it's more than just a word. There's a whole story behind a word.*

Alex. *You found a different way to look at something. I always show this tumblr post about the beauty of creating art the world doesn't see as good.*

Grace. *I saw this quote the other day about this generation that said "You can't teach wifi kids with landline practices" and I agree. My practices are always evolving. I try to bring a fresh approach to things.*

Beyond pinpointing that integrating the arts helps her students see beyond the basic meaning of words, Jemma also identified the moment when she realized that her approach to teaching was what worked best for her:

writing to music was my aha moment. A lot of kids came up and talked to me about their drawings and what they liked to do. How they really liked writing to music, can they do that more. We got our toes wet, let's just go all in. I started out with another style, but always felt like this is where I was going to end up. Incorporating more outlets for them to be creative.

Through revealing layers within texts, daring to create unique expression to find a new perspective, and always keeping practice fresh, the participants in these cases showed a range of facets of integrating the arts. Both the instructional aims and spirit of bringing "a fresh approach" was apparent in the lessons I observed being taught by most participants in their classrooms.

"Bring a fresh approach": Integrated Arts Lesson Observations. Of the four original cases, I observed three of the participants (Harry, Jemma, and Grace) teach one full lesson with the stipulation of addressing Oklahoma Academic Standard 7 for English Language Arts. Standard 7: Multimodal Literacies suggests that "students will acquire, refine, and share knowledge through a variety of written, oral, visual, digital, non-verbal, and interactive texts" (2016, p. 63). The primary aim for Reading is that "students will evaluate oral, visual, and digital texts in order to draw conclusions and analyze arguments;" the primary aim for Writing is that "students will create multimodal texts to communicate knowledge and develop arguments." Asking that OAS Standard 7 be addressed allowed for each participant the ability to justify through content standards the integration of the arts in a natural and relevant way.

In my initial interview with each participant, I asked each to schedule a time when I could observe a lesson that integrated the arts and OAS Standard 7 however they saw fit for their students, curricular aims, and sequence. I followed the concluding protocol (Appendix A) to ask each participant to teach an observable lesson, and answered all follow-up questions they had for

me. I assured each participant prior to their lesson observation that my visit was not evaluative, but rather strictly to observe the ways in which they integrated the arts and addressed OAS Standard 7 in order to teach specific content in their English class. During my lesson observations in each participant's classroom I used Appendix C: Observation Protocol to record field notes. After each lesson was concluded I debriefed about the lesson with each participant using Appendix B: Observation Debrief Protocol. Table 4.3 shows for each participant whose lesson I observed the lesson taught, curricular aims of the lesson in their words, and which art forms were integrated.

Table 4.3

Participants' Integrated Arts Lessons Addressing OAS ELA Standard 7

Participant	**Lesson Taught**	**Curricular Aims**	**Art Forms Integrated**
Harry	Personal narratives using the song "Iris" by the Goo Goo Dolls and "Behind the Music" documentary about John Rzeznik	"I wanted them to get into the writing process to understand. I told them it's not about the product, it's about the process....I wanted to show them that writing is not just putting words on paper. There's a life to words we write. And here is what I was showing them: this guy had struggles, writer's block, and overcame it with this beautiful, haunting ballad. It's my way of giving it them. It was authentic I think to them. Because writing to them is just an assignment. But to me it's art. They have to make it that. Put themselves in it. That's why I gave them my	Music, film "Integrating that music, film, with discussion and writing. I'm bringing this in, expanding their horizons. Hey watch this it's really good! Trying to get them to think about something different in a new way."

		paper."	
Jemma	"Lamb to the Slaughter" by Roald Dahl text/film comparison/contrast	"I wanted students to understand a story first and be in invested in it, and I also wanted them to be critical of what they saw and to make the connections of pulling out a scene and analyzing it. Just, artistic depictions of what you read versus what you show."	Music, film, "There was film, and in the beginning I did the warm up poem by Rupi Kaur that had the drawing that they looked at. Some of the students were picking up on the suspenseful music."
Grace	Plot and characterization through an episode of "The Fresh Prince of Bel Air"	"I found that characterization was one of the literary concepts that my students struggled with the most. It's like...they can do it as a group and then when they get out on their own they're just like 'Oh my gosh!' so I was trying to find a different way to present it other than a text."	Film, drama
Alex[1]			

Jemma's lesson description. In Jemma's section of tenth grade English I observed her teaching a follow-up lesson to her students' reading of "Lamb to the Slaughter" (1953) by Roald Dahl. Students came in boisterously, and Jemma settled them down by directing them to talk about the bellwork. On the board was a poem by Rupi Kaur with an illustration that Jemma asked the class to ponder and respond to through what she called "Wise Words Tuesday". The

[1] Participant "Alex" withdrawn from study by time of lesson observation

class wrote for five minutes, then as a whole class they debriefed on the meaning and connection between the illustration and the poem.

The conversation between Jemma and her students in response to the poem and illustration was as follows:

S1: “You can’t know anyone else before your know yourself.”

S2: “You can’t really know yourself until you do the work of looking inside yourself.”

S3: “I disagree. Just because you don’t know yourself doesn’t mean you can’t know others.”

Jemma: “We all experience life and relationships differently, right?”

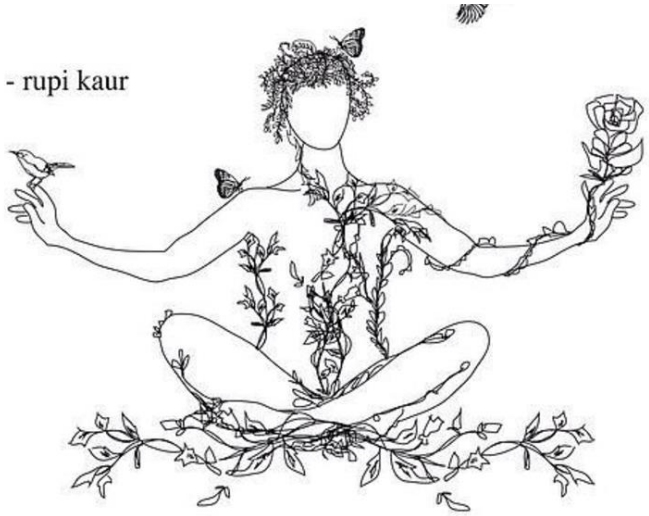
S3: “There’s an argument for and against that. It just depends on what end of the spectrum you’re on.”

S4: “You can’t depend on others for how you feel about yourself.”

S5: “I see both sides. Sometimes you have to depend on others. I mean, I have to depend on my parents and these teachers.”

Jemma: This is something that adults don’t understand about teens - you feel deeply - love, hate, confusion.

S4: “Is that a boy or a girl? There’s flowers so it’s a girl...but that doesn’t mean it *has* to be a girl.”



Rupi Kaur Illustration Used in Jemma's Lesson

Once discussion of the bellwork was complete, Jemma jogged her students' memories of "Lamb to the Slaughter" by asking "Okay, so what happened in the story?" Nearly unanimously, a chorus of students shouted "She killed her husband!" When they then started to delineate other occurrences in the story, Jemma used the phrase "Come back to me!" as a callback to bring her students' attention to her.

To segue to the day's lesson, Jemma told her students that they would be watching the 1979 film version of "Lamb to the Slaughter" directed by Alfred Hitchcock. As she got the video running, she asked her students to think about what connection they saw between the title of the story, the protagonist being named Mary, and the nursery rhyme "Mary Had a Little Lamb;" after they thought for a moment there were several gasps. Before starting the film, Jemma passed out a handout for students to take comparison notes while they watched. She asked the class to analyze the film by noting elements of plot; as they watched she also wanted them to jot down instances of plot, atmosphere, and character discrepancies between the film and the text. Once the film version of the story began, the class watched intently.

The atmosphere of the class was arranged for watching and discussing the film. Desks were organized in a horseshoe, overhead lights were turned off with Christmas lights dangling instead, Jemma's teacher desk was at the back of the room and out of the way. As students watched the film and scratched down their notes, a few side conversations were audible:

S1: "Oh man, look at her face. She schemin'."

S2: "She got that face like 'I didn't do it!" and the music...this is trippy."

S3: "This is good like 'Law and Order."

At the culmination of watching the film, the bell rang and a student pronounced "That music was making it seem all scary." As Jemma asked the crowd of students packing their bags what the theme of the film (in which a man is murdered for cheating on his wife) was, another student shouted "Don't cheat!", making Jemma laugh.

Curricular aims. Jemma described the aims of her lesson through describing

> Without doing a novel to film comparison, I wanted students to understand a story first of all and be invested in, which they were, and I also wanted them to be critical of what they saw. And also to make the connections of pulling out of a scene and what that does while you're reading it and why that wouldn't play out in a film like this where you need to know why she's doing what she's doing. Just...artistic depictions of what you read versus what you show.

Reflection. Jemma perceived her lesson integrating poetry with an illustration as well as comparing the short story to film a success for her students concerning their comprehension of a text. About using film in her lesson she explained, "I do see a difference in reading a story versus reading a story and then watching an adaptation. They inherently become a little more engaged in what they're watching because it's a little different. It keeps them on their toes." Jemma also

noted that the approach she took with showing a film version of their text encouraged lively interaction and response on behalf on her students. “The film switched things up with flashbacks. That kind of jostled them. That’s what I love about this place. My kids responses are enthusiastic and loud. When they react, it’s usually funny and genuine and I just let them go free.” Additionally, she noted that her teaching strengths were able to shine when she integrated film into her teaching, saying

> I let them be. I’m not a helicopter teacher. I don’t like making them conform to my opinions or what I think the story is. Sometimes I push if they aren’t digging the way I need them to, but I think this was a good showcase of me just letting them learn and be excited and not necessarily that they were learning something and interacting with a new kind of text and a new way of following a story. Here the kids are very visual. They have to have something they can see to really understand it.

Grace’s lesson description. Grace began class by asking students to characterize a gif of Carlton Banks, the uptight yet enthusiastic dancing cousin from *The Fresh Prince of Bel-Air,* featured dancing on the board. As they shared their answers, Grace asked students to get out notes they had taken previously over characterization. She informed her students that they would be watching an episode of television to analyze the characteristics of the featured characters to which one student remarked “I think I’m going to like class today!”

Before playing the episode Grace asked students which acronym they used to help them with characterization. They responded “STEAL”, which I learned stands for “speech, thoughts, effects, actions, looks.” The episode which students were to view was the first from the series *The Fresh Prince of Bel-Air.* As the episode began, Grace asked her to students to pay close

attention to how the protagonist "Will" was characterized in the introductory song. "Goofy" and "cool" were some answers, to which Grace asked "How can you tell by watching, as a viewer, rather than reading?" A student sitting in the horseshoe seating arrangement responded "Because we can see it."

As the episode played, students took notes as they viewed the characterization elements of STEAL for each character. Periodically, Grace stopped the episode to ask questions about their analysis but for the most part lets the episode run uninterrupted. At the culmination of the episode, Grace turned on the lights and students groaned. On the board she wrote STEAL vertically and the rest of class was dedicated to recording and discussing their notes over characterization. In order to check their thinking before sharing ideas, Grace asked students to pair up with a peer sitting close; she asked where they want to start with STEAL. A girl in a cheerleading uniform and a boy with hand-drawn tattoos on his arms (both wearing clean, white sneakers), moved close to work together.

Grace recorded students' responses about STEAL as they are shared, weaving in a discussion about the mode of film and questions about drama and performance.

Grace: "What did you notice about the characters' actions?"

S1: "Will's uncle didn't like him interrupting things."

S2: "Then he wouldn't like me either."

[laughing]

Grace: "How can you tell he doesn't like the interrupting?"

S1: "You can tell by his face. His expressions."

Grace: "That's another way seeing differs from reading, right? Seeing just seems more natural in film."

Grace continued this conversation by explaining that readers could get the same experience from reading a text, but character traits might seem richer when the reader can see them in a film or play.

Throughout the lesson, students were captivated by the television episode and discussing the characterization of the show's characters. Student sustained conversation was strong. The note-taking requirement, however, confused many students who seemed to get hung up on the format their notes should take rather than focusing on the content. At the end of the hour, a student engaged Grace in a conversation about a meme she had posted on her board to which she responded "I'm overwhelmed with pride right now." Even when not explicitly part of the planned lesson, Grace fostered conversations about visuals.

Curricular aims. Grace described the aims of her lesson by explaining

> I developed this lesson last year and I found that characterization was one of the literary concepts that my students struggled with the most. Second to theme probably. It's like...they can do it as a group and then when they get out on their own they're just like...oh my gosh, what does this mean and so I was trying to find a different way to present it other than a text. And in some way that would pique their attention so you would have that buy-in factor. I wanted to use visual media….um...I mean obviously we had some conversation about theater and acting which is always interesting to me to see which students have actually seen a production at a theater in person and which of them would even have knowledge of that because most of our demographic wouldn't.

Reflection. About her lesson, Grace offered that she found integrating visual media for character analysis to be successful because

> It's engaging in the way that they usually receive their entertainment, and additionally we have several students with really low reading scores and so they're at a point where if you ask them to read something and analyze it independently the first barrier is going to be reading it and so...I think certain students would feel more confident and successful with this.

Furthermore, Grace saw between her lesson using an episode of a cult television show as evidence of engaging her students in content relevant to them:

> I hate to say that only a new teacher would do this but I do think that you would have to have a youthful approach to teaching or even just a fresh approach...there's nothing worse than kids feeling like there's a barrier between what they're trying to describe and your knowledge base. When you think about it it's frustrating for us when that happens but that happens to them a lot. There is a barrier between what you're trying to describe and their knowledge base.

Harry's lesson description. In Harry's section of ninth grade English I observed him beginning a unit on personal narratives. The lesson began with Harry playing guitar in the hall as students entered his classroom. When class began he told the class they would be watching a music video and part of a documentary about the singer of the Goo Goo Dolls, John Rzeznik. The portion of the film watched focused on Rzeznik's writer's block after producing a hit song, and his subsequent struggles to feel and express his creativity. After the film clip, Harry played the music video for Rzeznik's song "Iris" featured in the documentary. This was the same song

Harry was playing as students entered his classroom. After watching the film clip and listening to the song, Harry and his students discussed how Rzeznik's struggles inspired his writing.

Harry used this discussion as a segue to introducing students' writing personal narratives. He first read his own personal narrative then passed out the rubric and described in depth the assignment.

Curricular aims. When asked about the curricular aims of his lesson, Harry laughed and responded "That's a good question. Have I been teaching? Because so far it isn't working." Eventually, he described the aims of his lesson through reflecting that

> well, first of all I love that song. I love the band. I can relate to it. I needed to do the personal essay and multimodal literacy, and I figured I'll bring in
>
> music, documentary, struggle, accomplishments. And this one has a lot of it. Just, his struggles of writer's block and being able to overcome it. We just watched a clip and I want to know about my students' struggles and their accomplishments. So I just figured why not. This is a great way to mix it up. And the principal is stressing "Standards! Standards! You've gotta hit standards!" so I'm like, "Well let's go for it." Because there's two big stressors: standards and ACT.

Reflection. Despite his approach to introducing personal narrative composition through listening to music and viewing film, Harry did not perceive his lesson as a success and in our lesson debrief candidly expressed feeling emotionally taxed and unsupported as a teacher. The first point of "disorder" in the lesson I observed was that while I was scheduled to observe Harry's creative writing class, he was no longer teaching it and has been assigned to teach another section of ninth grade English instead. When we started our lesson debrief interview, I

remarked to Harry, “You seem a little...down” to which he responded, “I’m worn out. Nothing I planned worked out right.”

Not far into his first semester of teaching on his own Harry’s course preps were altered, and he began to frequently be invited to what he called “heart to hearts” with his administrator. In the space between my visits with Harry, pivotal changes had occurred: he was now to teach an additional section of freshman English rather than his creative writing elective, he was to integrate more multiple choice tests in his curriculum in order to prepare students for the ACT, and he was to work on his classroom management by observing another teacher. Rather than seeming able to focus on the personal narrative lesson taught, Harry expressed the difficulty of his current teaching situation by explaining

> He wants me to watch this 61 year old teacher as my mentor instead of last year’s mentor teacher. I asked why and it pisses me off because he beats around the bush. I’m a straight shooter. If I suck, just tell me. He said he thinks she can mold me to where he wants me to be. I said fine, tell me what you want and I’ll do my best. He wanted me to help at football games, I do it. Tell me what you want and I’ll do it. From what I’ve seen so far, I would not want my students to be around the majority of these teachers. I don’t see energy, enthusiasm, the engagement, or even caring enough to effectively teach a student. My teaching style is getting more authoritative and rigid. Now I don’t remind them about things as much. Now it’s just referral, drop it off at the principal’s office, and then they get smashed with it. Yesterday this girl came to me in the morning pissed off like why did you give me a referral? I told her it was because she wasn’t in the right seat. It is what it is.

Rather than being able to focus on the benefits that film and music, and in particular the rare occurrence of a teacher playing guitar for his students, had for his students and their engagement and inspiration to write about themselves, Harry was consumed with dwelling on the relationship between himself, his administrator, and colleagues. When asked about the atmosphere he thought integrating music from the Goo Goo Dolls and the film about Rzeznick had created, Harry worried that "the problem is I've got to find some valid research that shows that what I'm teaching matches what they're going to run into on the ACT. That's the hard part."

The disequilibrium Harry described in our lesson debrief interview aligned with findings that emerged from participants' reflections on both barriers or challenges to integrating the arts as well as the nature of being a teacher early in their career. Overall, the art forms used with comfortability by participants were visual art, including film, and music.

Social Persuasion: "What's the goal? Discipline or education?"

My experience with Harry's lesson debrief over the integrating the arts into his secondary English curriculum yielding a discussion about a battle between teaching styles and administrative expectations revealed findings relating the experiences of my participants as new teachers to pressures and input from stakeholders at their sites. This social persuasion was both subtle and direct depending on each case. Harry reflected openly about the struggle of being a "compassionate, enthusiastic, caring teacher" new to the classroom when his administrator expected a traditional, rigid style unnatural to Harry's disposition:

> Harry: they appreciate the more welcoming warm hearted teacher. The human approach. I treat them like human beings...They're going to run into a wall. But what's the goal? Discipline or education? Because I might have to give up one to

do the other. If I discipline a lot, we aren't getting the content and skills I want. But it is what it is.

Were the perceived discipline issues primarily noise?

Talking, and you know, there are times when he thought they were out of hand but I take care of it. Like I told my boss all you see is a snapshot, you don't see everything I did before and everything I did after it. It was just a slap in my face when he was telling me that. It is what it is.

Barriers and challenges as experienced through various stakeholders were expressed through early career teachers getting more attention in comparison to their peers, feeling overwhelmed with managing multiple professional and personal responsibilities, feeling a lack of shared vision, and evaluating some parts of teaching as a game to be navigated.

"I get magnified". Whether because age or through being considered for leadership roles, all four participants described ways in which they felt particularly seen which in turn influence their actions. Jemma and Alex both reported their age and status as new teachers being cause for students to gravitate toward them; this caused the two participants to feel that they were both more relatable and able to serve as a mentor to students.

Jemma. *They definitely get that I'm younger, which I think makes me more relatable as a teacher.*

Alex. *I had another new teacher come to me this semester and she was like, "This is really overwhelming and you really seem to know what you're doing and I was like [big eyes] I have panic attacks! Kids look to me as a mentor...or as a really authoritative big sister. You have kids who want to be you, and also you have kids who want to punch you in the face.*

Alex's reflection on being a new teacher not only caused her to describe herself as a mentor to her students, but also to stand out to other teachers. As one of the only traditionally certified new teachers in her hallway, Alex's role as "confident" new teacher influenced others to seek her mentorship as well. Incidentally, over the course of our discussions, our interviews were routinely disrupted by other teachers walking in to ask for advice, resources, or plans from this participant in her first year of teaching. The citing of not feeling entirely confident accompanied by a wide-eyed look revealed Alex's magnification experienced by appearing more capable than others felt.

A similar situation was described by Grace. Although she appreciated being consulted and considered a leader in her building, her administrator's assignment of her to English department head left her feeling cast in the spotlight of difficult leadership over a teacher she perceived as a veteran with more experience than herself. For Grace, with being appreciated as a team-player and innovative teacher came more responsibility from other influences.

Grace. *I really appreciate that I hear "Oh you are the authority on this and we want to hear what you have to say about this." But basically my principal told me I was department head. How am I supposed to tell a 35 year veteran that I'm their department head?*

While struggling with changes in his classroom asking him to alter his teaching style and pedagogical choices, Harry reflected on why he saw himself in the position of being "magnified" because of his self-perception saying, "I'm just awkward. Most of the male teachers here are coaches." Beyond suggesting that he saw himself as an outsider compared to his male colleagues, Harry continued by describing his situation in the context of his small town:

Harry. *Small town, kind of stuck in their ways, not really welcoming to change. Out of all the teachers, I get magnified more. Everything I do, people pay attention to me more. I just have*

this feeling that I get magnified more compared to everyone else...I'm not afraid to put it all out there.

"The same sheet of music". The semester I spoke with each case was the one immediately following a statewide teacher walkout. Jemma addressed the impact the walkout had had on her school, and noted that many teachers had left either her school site or the profession entirely. Rather than being discouraged by this though, Jemma explained that it had been a positive move for her school since the teachers left were the ones who wanted to remain, and who wanted to be there and teach. Based on her telling that, "Whenever I speak to my colleagues, they usually love my ideas and encourage me to continually create lessons that offer more creative thinking," the period of not being on "the same sheet of music" had ultimately helped Jemma's school evolve into a more positive atmosphere.

Grace and Harry, however, cited relationships with their peers as instances of different philosophies and barriers to professional collaboration. When reflecting on the lesson she taught integrating *The Fresh Prince of Bel Air* with characterization, Grace acknowledged "I don't think my co-worker across the way who's been teaching for 35 years would think this was a valid lesson or be comfortable implementing a lesson like this." Harry expressed this disconnect more passionately by disclosing

> it's hard keeping my peers happy and yet trying to teach the way I'm best at teaching and how I was taught to teach. I go home pissed off, try to cool off, and I felt like me and my peers were on the same sheet of music but I guess not. I don't know what to do. I'm trying so hard and working on it, but what I'm doing is just not working. It's a struggle. I'm still trying to stay in it but I feel like everything is hindering me. What they want and what I want is different.

As teachers new to their careers these participants shared how periodically not feeling like they and their colleagues were always on the same page presented challenges to forging professional relationships and feeling comfortable introducing new teaching ideas.

"That's the way the game works". About the concept of school being a game, AJ Julianni (2014) declares "Teaching our kids to play the 'game of school' will not help them later in life. Instead, it will teach them that learning is measured only extrinsically…and failure is not an option." As a first year teacher Alex demonstrated how she steered her students away from seeing school as a place of bureaucratic hoops. About a lesson where her students sculpted and built products to demonstrate the use of ethos, pathos, and logos, Alex stated reflected on her thought process of evaluating her students' work

> there are a lot of different ways I can assess this, and I want to find a way to assess it where you're comfortable, so they kind of had authority there. They got to choose. It wasn't me saying "Hey you have to do this" but it was another kid who said "Hey you know what would be cool guys? What if we made these products?

Not all participants avoided mentioning instances where their teaching situations mimicked a game or "system". Whereas school should not appear as a game to students, nor should it to teachers. Yet, both Harry and Grace noted times when they needed to adjust their instruction to work within structures at their school:

Harry. *I see what it is and I've seen the bureaucratic nuances I have to deal with in this school system. I'm trying to keep that at bay so I can stay focused.*

Grace. *I do have to have a level of efficiency just because that's the way the game works.*

Beyond efficiency and nuances, Harry continued by explaining how he advises his students to avoid the same loopholes he felt troubled by through telling them "don't let school interfere with your education. Go out there and learn. Don't let me feed you stuff."

Emotional States: "And then I came here"

When I asked how much time she is able to devote in her curriculum to lessons that integrate the arts Grace paused to think, then said with a hint of guilt "My philosophy says it's all worthwhile". She described the change in her emotional state concerning what she believed teaching would be like by reflecting:

> When I was in college I was like "Cooperative learning! Creativity! Footloose and fancy Free! And then I came here to eighth grade where we have two state tests, one of them determines whether they get to drive or not. I feel like I've become more prescriptive, kind of because of the reading level in my classes and the behavioral issues in my classes. I've had to take on more direct instruction and so, you come from this ivory tower of "I'm going to do this, this, and this, and you see all these observations where you think "Oh gross I'd never do that" and then you get in the trenches and think… "Oh, okay, I can't do what I thought I would be able to do."

Grace continued to talk about how her teaching philosophy shaped during her teacher preparation program is compromised by challenges and barriers she encountered once she was in her own classroom. "The reality is," Grace continued, "I don't want to come to the end of the year and say 'Oh sorry, here are all the standards I didn't get to." Although Grace shared that she valued integrating the arts in her teaching despite not always feeling confident in doing so, she was hesitant to risk losing attention needed to address her standardized content. For a number of

reasons, Grace and other participants did not feel they could always integrate the arts with meaningful fidelity due to barriers and challenges like expectations to prioritize tested standards, unanticipated remediation, personal vulnerability, lack of time sustainability, an outside perception that arts integration lacks rigor, and hesitate or resistance from students to see themselves as capable artists.

"Caught between both sides of the spectrum". How does a teacher, perhaps not yet armed with the confidence to "close the door and teach" or go rogue against administration's expectations, navigate between teaching the way they feel is best or teaching to the test? These represent two sides of a teaching spectrum, and feeling "caught between both sides of the spectrum" was a concern expressed by Grace when reflecting on the varying levels of experience and ranges of expectation in her English department. Noting that her department is composed of her, a third year teacher, a 35 year veteran, and a teacher who had recently returned after leaving the profession for a few years, Grace expressed that she often felt caught between wanting to integrate innovative and new practices while feeling tied to respecting and adhering to the more traditional, textbook approaches of her more experienced colleague.

Harry communicated a similar frustration but with a focus on administrative expectations. When he began teaching, Harry was adamant that he would not be like the teachers he witnessed solely using worksheets and multiple choice tests in order to "teach to the test." After a few weeks though, he was advised to tone down his style of routinely using music, movement, and visual arts and teach in the style of the peers he vowed not to mimic, saying "The principal is stressing "Standards! Standards! You've gotta hit standards!" There's two big stressors: standards and ACT." Harry described the new situation he found himself in after being asked to change his approaches through describing

> I unfortunately have to use multiple choice tests because yesterday the principal had a long talk with me during my planning about how the ACT uses multiple choice tests and how he wants me to use it so the students can get used to it and understand what to expect. I was like "Alright, if that's what you want I'll do it." But it's still going to be writing heavy. I understand the ACT score is a big thing. He told me a long story about how it comes from the school board and trickles down. I got it. We all got our jobs. But now I feel like I'm teaching to the stupid test.

During this candid reflection of his emotional state, it was noticeable that Harry had begun to refer to teaching as a "job" as the enthusiasm I had seen during our first meetings had appeared to wane.

Grace and Alex noted that they also find themselves "caught" when sensing that their students have a difficult time approaching a lesson integrating the arts. In a revelation perhaps about her students' own CSE, Alex described her students feelings of discomfort and hesitance with trying their hand at performing pieces of *Macbeth.* By noting "It's not that they're not capable, I think that they just get in their heads so much about wanting to do something right," Alex portrayed her students as feeling tied themselves between seizing opportunities for creative expression in her class and reticence for wanting their expression to appear a certain way.

Compounding this situation with students was Grace's assertion that "With the writing process it should be creative but can quickly become technical because they are lacking foundation. We get bogged down in the technical." This is a key divulgement from Grace in which she communicated frustratedly how when she wants to take her students' further in their writing and modes of expression, she often finds that they are not at the level she expected or

needs them to be. Rather than being able to smoothly integrate the arts in her classroom, Grace finds herself caught between both sides of the spectrum of richer composition and remediation.

"It is personal". In Chapter Three I described the process of bracketing in this study, refraining from letting my experiences as a former secondary English teacher infringe on my participants' expression of their experiences. However, teaching is an intensely personal profession and experience and as much as I felt vicariously tied to each case's stories about their students and teaching lives, my participant's personal ups and downs were expressed throughout each meeting. In what quickly became an emotionally turbulent year, Harry disclosed in one of our later interviews, "It's discouraging when I get excited about what I did in the teachers' lounge and they tell me to calm down. It's hard not to have any other energy to help me out. It's discouraging." Harry's discouragement was not unique to his case. In another disclosure, both Harry and the other three participants described how they struggled with the personal nature of teaching, as well as how they attempted to combat fatalism:

Harry. *What I do and who I am - I haven't figured out how to separate it. I'm at my best when I can be me with the volume turned all the way up and I can run wild. Nobody cares about this. It's hard, because they tell me not to take it personally, but it is personal. It was a slap in the face when the counselor told my boss, "Hey I observed Harry and I think he's trying too hard." What the hell do you want me to do, not try?*

Jemma. *Last year around the walkout I had so much stress and anxiety it had to come out in art. My first year I started out by trying another teacher's path...I don't even remember what I did, but I did something where I incorporated art and they were like "Yeah let's do this!" I think it was with writing.*

Alex. *My kids have so much pent up anger. Because the world is unfair to them. Which is true. So, honestly, I just give them 15 minutes a week to bitch. So many of the students here work super long hours and if they're not working they're acting as a second parent or guardian. Um, and if not that they have actual children to go home to parent. So even laying the foundation for the opportunity to be involved, there are so many outside factors that affect their ability to be involved.*

Grace. *Um, it's actually incredibly discouraging because, um, it almost makes you feel like a hypocrite, it makes you...you know you don't want to feel like you're just in survival mode or that you're not approaching things in a fresh way, but when you do this big cooperative lesson that was such a feat and it was so much to manage and you look back and you're like...was it worth it?*

Rather than reflect on the discouragement that she faced as a first year teacher, Alex focused on the difficulties experienced by her students and how she worked toward guiding them to think through challenges by extended free-writing. Jemma acknowledged that there are opportunities for students to be involved in extra-curricular arts opportunities at her inner-city school like performances and clubs, but that so many of her students have personal lives with challenges that make it impossible for them to access these opportunities.

While Harry and Grace described the personal challenges of feeling that they were in "survival mode" and unable to teach the way they'd like, Alex and Jemma told of the ways that they attempt to overcome the personal barriers they encountered while teaching. Regardless of how discouragement manifested, each case revealed the personal, and sometimes personally fragile, parts of teaching that affected their ability to integrate the arts in their classrooms.

“This is not sustainable”. Each case in this study taught within a traditional school schedule (no block scheduling) and had a finite amount of time each day with their students in each period. Time, and the lack of it, was revealed to be a challenge both instructionally and personally with all participants.

With regard to their students and integrating the arts in their classrooms, both Grace and Alex noted time as a barrier. About creative plans that fall to the wayside, Grace said she had “these grand ideas, plan these things out, and it seems totally attainable. But then there are time constraints, maybe a pep assembly, and my hours get off and I only have so much time to teach what I need to.” Jemma acknowledging that “My first years have been...what every first year teacher probably goes through. Which is like, fluctuation of “I have all these great ideas!” and “I’m going to spend hours crafting these awesome lessons!” to “Oh my gosh this is not sustainable and I can’t do this every day!” linked this lack of time to being a factor in the life of an early career teacher.

On a more personal note, Harry and Alex found that time not only proved to be a barrier to teaching the way they had hoped but also to their lives outside of the classroom. Noting the difference between the time he spends at school compared to his peers, Harry bemoaned “Teaching is time consuming. I’m the first one here before everybody else, and I’m still trying to find time to get things done….there’s just not a lot of time.” About her teaching experience, Alex exclaimed “I still have to be an adult! I’ve been teaching for a few months now and I’m just trying to find the balance of making engaging lesson plans that aren’t extravagant because I can’t do extravagant every day” and went deeper into the connection between time in and out of school.

Finally, concerning a teacher's worry about the time it might take to guide students through a lesson that integrates the arts in lieu of traditional instruction, Grace pondered, "My concern is, we spent three days on visual notes. How is that different than presenting the content traditionally? Was it so different that it was worth the chunk of extra time it took? I always have to weigh that in." Beyond the factor of time affecting each case's perception of how well they are able to balance instructional and personal responsibilities, Grace revealed that time can also affect the perception of how sustainable the pedagogical choice of integrating the arts might be.

"They aren't 'learning' ". Within their school sites, each participant noted instances of how arts integration in the English classroom was perceived by colleagues and students. About her peers, Jemma explained that while "they all support whatever I do in my classroom and allow me to deviate from the norm," "some are not sold. They look down on adding music into poetry lessons or bringing in pieces of art to analyze instead of literature." Hesitation or resistance to embrace the teaching practices participants attempt to incorporate as new teachers was expressed in different ways:

Harry. *There are a lot of older teachers here that are so stuck in their ways. If it deviates from what they're accustomed to they get suspicious. There's a negative connotation.*

Jemma. *Sometimes student attitudes can negatively affect how I feel about a specific assignment or maybe even stifle some creativity. Just the other day I had a problem with showing a film clip. They've grown up believing movie days are blow-off days, so I'm forced to fight that mentality and still keep my material relevant and engaging.*

Alex. *I have students who join thinking it will be easy and but teachers are not going to let them mess around, and their classes aren't easy. I think there is a false perception of what art is going to be like.*

Primarily, what participants reported was students' perception of learning through the arts as not "real" learning, and a reluctance of some more seasoned teachers to embrace what their early career colleagues were aiming to integrate.

"Working with the human factor". The emotional chaos of experiencing the ways teaching differed from expectations was also reported as closely connected with each case's student reactions toward their teachers integrating the arts in their classrooms. During one of my first meetings with Harry, I remarked about the student work he had hung on the wall - poems composed in tandem with analyzing a painting. Expecting him to be excited about his students' pride in their work being showcased in a growing gallery, Harry instead shared with a hint of resignation, "They didn't want it up there. They were embarrassed." A factor that participants had not all anticipated when pursuing creative endeavors in their classrooms was that they would be working with students not all enthusiastic about seizing those endeavors.

Jemma, Alex, and Grace all described how the human factor of their students proved to be an emotional challenge toward integrating the arts in their classrooms:

Jemma. *They don't want to be judged and critiqued so harshly. It takes a little bit of pushing sometimes. Sometimes they are hesitant to express it. Especially if they are more introverted it takes some pushing to get them to express themselves that way, but I push a lot of writing and art together and that took my drawing kids out and they were like "Oh I'm really good at this!"*

Alex. *We do have a good arts programs. We have two different art teachers but, and I can't analyze this one way or another but a lot of students see it as, like…girly. And so they don't participate in that.*

Grace. *Sometimes in order to keep their heads above water they are resistant to doing anything outside the box. If they know they can succeed and do less, it's hard to get them the motivation to do more. I'm working with the human factor which I have to remind myself of all the time.*

With Jemma's case, she explained that her students experience a hesitation to express themselves in novel ways for fear of being critiqued; ever the persistent spirit though, she continued to "push" them and found success with students enjoying writing with visual art. Alex revealed of her (male) students that they are hesitant to want to participant in arts activities if they are seen as feminine. Grace's point was interesting; even with her students that enjoy when she integrated the arts into her teaching they are, after all, in eighth grade and are prone to avoiding wanting to spend time expressing themselves or learning through the arts if it is time consuming. "Working with the human factor" with regard to students raises interesting sub-challenges of integrating the arts concerning resistance to spending perceived excess time, gender role perceptions, and fear of judgment.

Teacher as Artist: A Personal Reflection

As a final piece of this study, participants composed a free-response to a prompt (Appendix D) to provide a visual representation of each teacher as they perceived themselves as "teacher artist." The protocol asked of each participant to first choose from one or a mixture of the following modes (poetic, visual--drawing, paint, collage, photograph, digital, etc)--or lyrical) to respond to the question "*Who are you as a teacher-artist?*" Secondly, the protocol asked of each participant to describe their response briefly through a description of process and product in relation to 1. their practice of integrating the arts and 2. their perception of their creative self-efficacy. This response was given, composed, and collected after all interviews were complete.

Below in Table 4.5 is an overview of the medium, response, and reflection of process and product composed and submitted by Harry, Jemma, and Grace. Footnote 2 notes that by the time participants were asked to compose their free-response, Alex had withdrawn from the study.

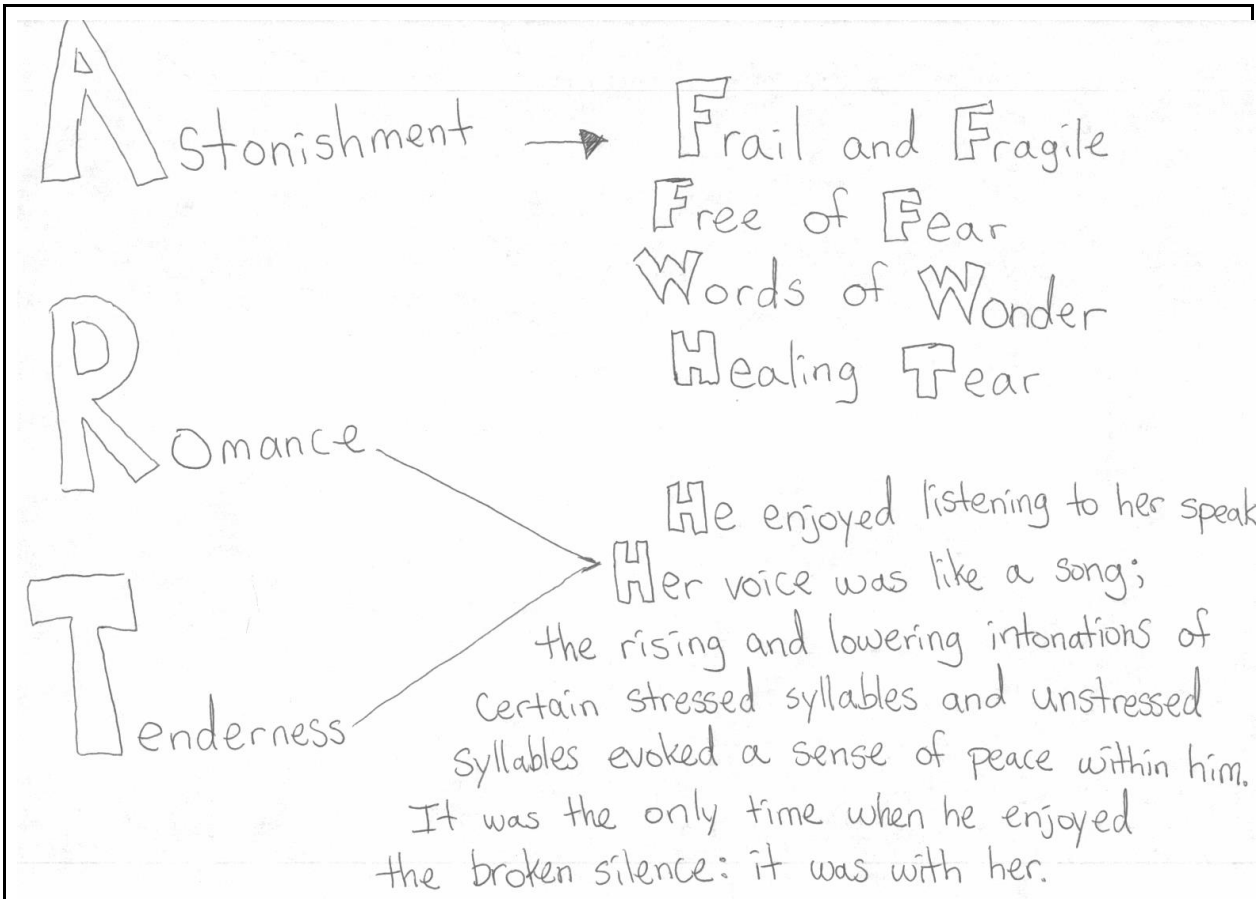
Table 4.5

Participants' Free-Response Compositions

Participant	**Medium**	**Response**	**Reflection**
Harry	Poetry	"Frail and fragile/ Free of fear/ Words of wonder/ Healing tear"	"There is the science in what to teach, yet there is my art to how I teach it."
Jemma	Digital sketch, Poetry	"My art is always/ unfinished/ undefined."	"I chose an unfinished sketch to represent me as a teacher-artist simply for the fact that I am still working on who I am as a teacher-artist."
Grace	Collage, Poetry	"She replied 'You can draw.' So I tried. I tried because she was sure of me."	"I am not shy about letting my students know I am not entirely confident in this area; I believe students need to see that adults have areas they can improve in too."
Alex[2]			

Below in Figures 4.5, 4.6 and 4.7 are the composed products and reflections on process submitted by Harry, Jemma, and Grace.

[2] Participant "Alex" withdrawn from study by time of free-response composition



Literature, grammar, and writing are all connected to one another. I like to start with literature, then writing, and then grammar. Along the way, I use paintings, photos, pictures, and music to reinforce my teaching.

What I teach, I also do. Rhyme, meter, and other literary devices: I use these in my own creation of teaching. My creative self-efficacy has no limit. There is science in what to teach, yet there is my art to how I teach it.

The product is the end state of what I want my students to learn and do; the process is fluid and ever-changing. This way, I teach and learn with my students.

Figure 4.5 Harry's Free-Response Composition and Reflection

My art is always
unfinished
undefined.

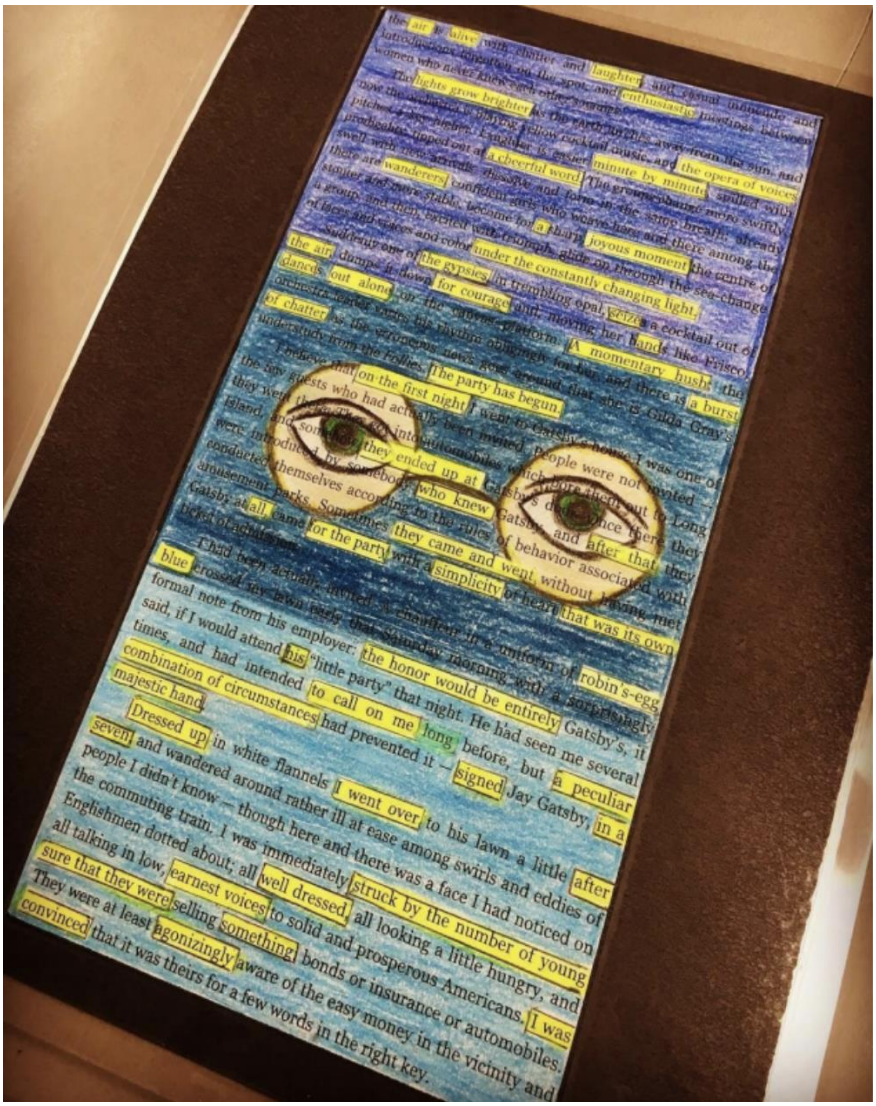
I impatiently
wait for them to shout
what is essential.

Only then can I
finally feel more
finished, more
defined, more

Myself.

I chose an unfinished sketch to represent me as a teacher-artist simply for the fact that I am still working on who I am as a teacher-artist. What I do and how I do it evolves with my students every year, so in a sense that side of me will always feel unfinished. I constantly seek new and old aspects of art - of all facets - to incorporate because it keeps me on my toes and forces me to consider the students I have at this particular moment in time. What I chose to use my first year of teaching may not be as relevant to my students this year. I strive to always be myself, but to do that and be wholly effective in my classroom, I must listen to my students. What music can they not live without? What are their beliefs? What are their interests? Do they play sports? Do they participate in drama? How can I hook them?

Figure 4.6 Jemma's Free-Response Composition and Reflection



This is a passage from The Great Gatsby, and I really wanted to include Dr. T.J. Eckleburg's glasses. I mentioned this is a student and told her I wasn't confident in my drawing skills. She replied, "You can draw," so I tried. I tried because she was sure of me. She and another student consulted with me about color combinations, shading, layout, etc. It was awesome to let them teach me something. It strengthened our rapport to work on it together and boosted their confidence to be "the expert." I need to remember to let them teach me more often. P.S. I'm sure most 3rd graders could still do better than me, but this was more about process than product.

Ultimately my approach to integrating the arts is to let my students' inclinations inform my teaching. I try to leave projects regarding artistic elements open-ended and allow students to play through their strengths. As a teacher, I work with a multitude of personalities, levels of skill, and types of talent; I personally understand how assignments that require drawing, performance, or creating original content - digitally or otherwise - can seem intimidating to

some students. They are afraid to be criticized or to make themselves vulnerable through artistic expression - especially in middle school. It is my goal to be cognizant of exposing my students to the arts while striving to make it approachable and accessible to them, both for their age and for their backgrounds.

At times I am insecure, mainly because my "M.O." is to be methodical and logical; I don't view myself as "artistic" or "creative" in a general sense (which I know seems counterintuitive as an ELA instructor). I am also not shy about letting my students know I am not entirely confident in this area; I believe students need to see that adults have areas they can improve in too.

It is unlikely that I will arrive to class dressed as Edgar Allan Poe to teach "The Raven," and the thought of breaking out paint and glitter in my classroom...yikes. That is not my teacher ethos. I hope to grow myself as an educator in the area of including the ars in my curriculum; overall, I just feel that I would need more support to do so in earnest.

Figure 4.7 Grace's Free-Response Composition and Reflection

Conclusion: "Making the Dream a Reality"

Although an unintentional connection at the onset of organizing the data of each case, the findings yielded by this study of how, if at all, early career secondary English teachers perceive integrating the arts in their classrooms, coupled with the connection to their creative self-efficacy, were organized according to the four sources of self-efficacy judgements. First described by Bandura and later adapted with consideration to an individual's creativity by Tierney and Farmer (2002), self-efficacy sources of performance accomplishments, vicarious experiences, social persuasion, and emotional states mirrored the experiences communicated by each case as they navigated their first years of teaching.

The invivo codes used to categorize findings reveal across cases participants' connection to 1) performance accomplishments ("I'm not afraid to put it all out there"); 2) vicarious experiences ("Process the world you know"); 3) social persuasion ("What's the goal? Discipline or education?"), and 4) emotional states ("And then I came here"). Although a quote from one case only has been used for representation, each case made these connections throughout the course of the study:

Performance accomplishments	Harry- performance roles related to positive student-teaching experience where he was able to try new instructional approaches with poetry: "They welcomed me, they let me run loose and run wild" "I'm not afraid to put it all out there"
	Jemma- performance role related to anticipation of guiding her students to appreciate writing and poetry, as well as continuing her passion for creative endeavors in her classroom like painting her walls: "One day I just added those flowers [on the classroom wall] because I needed to draw"
	Alex- performance role related to estimation of flexibility pending in her first year of teaching stemming from the sense of freedom that her students instill in her: "They are a great example for living freely"
	Grace- performance role related to finding ways to pique students' attention through captivating lessons, including rapping for students "It's not typically in my persona, but I felt very comfortable. I just went for it"
Vicarious experiences	Harry- inspired by the experience of involving his students in a sense of classroom community through music: "I just greet that way and we just jam. Music and film are inspiration for my curriculum"
	Jemma- inspired by her students saying "Let's do that again!" in response to her integrating the arts: "There's a beauty to reaching kids through the arts that I don't get to do when I do something in a traditional, lecture-style way"
	Alex- inspired by watching her students process their world in a new way: "...process who you are or to process the world you know, create a new lens through which to see the world around us"
	Grace- inspired to integrate the arts in her class by the experience of seeing students doing art on their own: "...they're starving for an art class...any time we can do that it seems to be when we have the most fun"
Social persuasion	Harry- felt pressure to change his demeanor from approachable to authoritarian: "I treat them like human beings...but what's the goal? Discipline or education? Because I might have to give up one to do the other"
	Jemma- felt magnified by her age, although to a positive effect: "They definitely get that I'm younger, which I think makes me more relatable as a teacher"

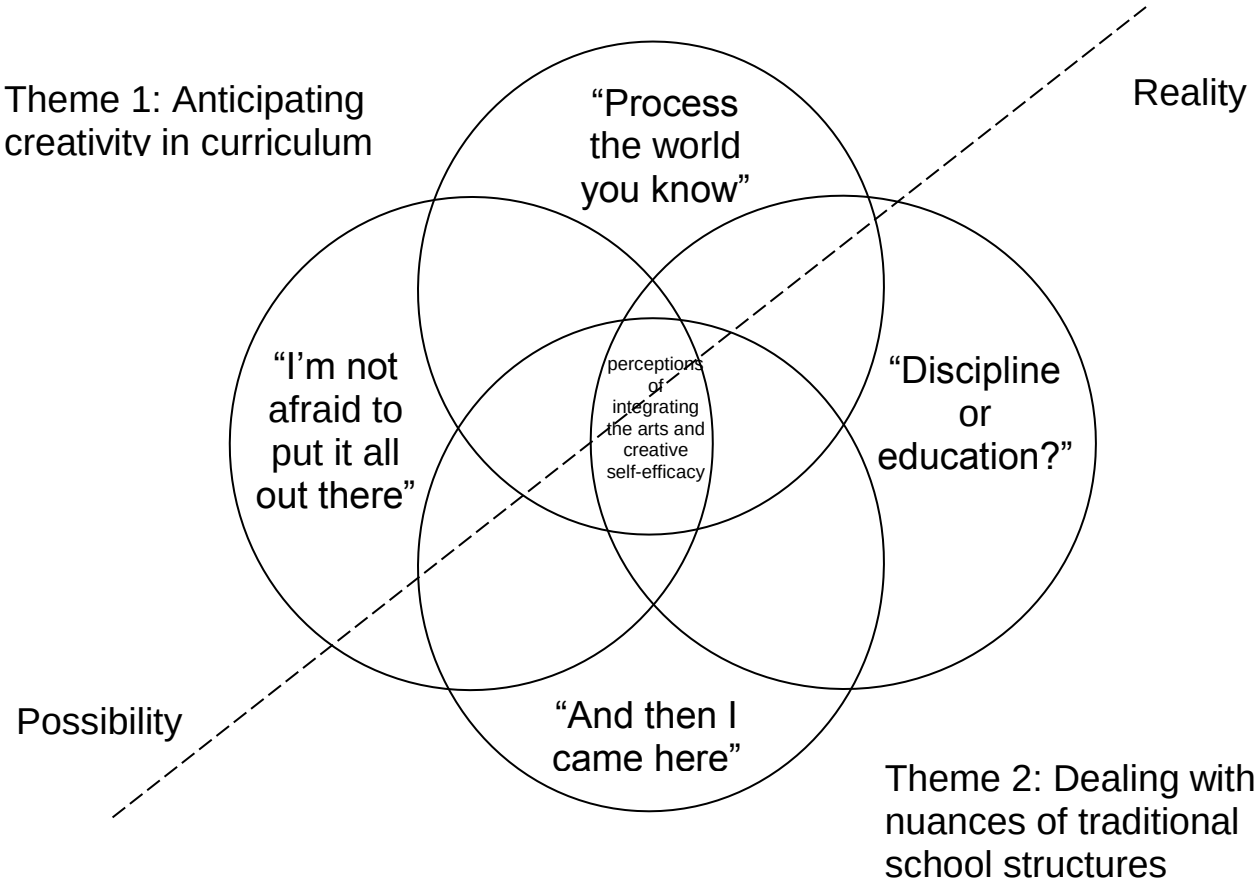
	Alex- felt pressure as a competent, traditionally certified teacher to provide support as a mentor to less experienced teachers even though she was a new teacher herself: "I had another new teacher come to me and she was like… 'you really seem to know what you're doing' and I was like [big eyes] I have panic attacks!"
	Grace - felt pressure to accept leadership roles (department head) from her administrator although that put her in the position of directing veteran teachers: "How am I supposed to tell a 35 year veteran that I'm their department head?"
Emotional states	Harry- felt distressed by being told her needed to tone down integrating the arts in order to improve ACT scores: "I got it. We all got our jobs. But now I feel like I'm teaching to the stupid test"
	Jemma- turned her emotional turmoil into a chance to express herself: "Last year around the walkout I had so much stress and anxiety it had to come out in art"
	Alex- feels her students emotions and need for an outlet through discussion and writing: "My kids have so much pent up anger. Because the world is unfair to them." This affects their ability to be involved in arts extracurriculars offered at school: "So even laying the foundation for the opportunity to be involved, there are so many outside factors that affect their ability to be involved"
	Grace- felt disillusioned with the style of teaching she anticipated being able to do compared to what she perceived she could realistically do: "Um, it's actually incredibly discouraging because, um, it almost makes you feel like a hypocrite"

These sources have intertwined to tell the stories both within and across cases of how teachers early in their careers perceive and implement integrating the arts in their secondary English classrooms, and thus also illustrate aspects of each participant's creative self-efficacy.

Significant to this case study is the withdrawal of Alex from participating in the research. citing feeling overwhelmed with her workload as a first year teacher and unable to make time for anything extra. Getting to know Harry and Jemma and the intricacies of their school sites and teaching styles was an exercise in understanding how differing atmospheres can affect teacher attitude. While Jemma was optimistic from beginning to end, Harry worried in his last interview

about his teaching status by saying “I hate it. It’s changed my perception of the school. That honeymoon phase is over. I’ve started to see how teachers do things here, and I’ve thought you know what...maybe I need to move on to a different place.” In our last interview, I asked Grace if she felt she was able to teach the way she was taught to teach. She responded ,“Here I am. Well, as much as I can...it’s just that sometimes making that dream a reality can be difficult. Time, resources…” In their unique settings, each case revealed how their first years in the classroom affected their perceptions of the arts to accomplish their curricular aims, in what ways they exhibited creative self-efficacy in their classrooms, and to what extent they incorporated traditional art forms in their instruction.

Figure 4.4 details how two distinct themes emerged from these findings: Theme 1) Anticipating creativity in curriculum and choice, and Theme 2) Dealing with nuances of traditional school structures.



Dividing the figure is a line differentiating between participants pre-teaching perceptions of the "Possibility" and "Reality" in teaching. "Possibility" adheres to Theme 1, including an uninhibited performance and sense of being able to integrate the arts and creative opportunities ("I'm not afraid to put it all out there") as well as anticipating experiences with students learning through the arts ("Process the world you know"). "Reality" represents participants' experiences with Theme 2, including a pressure to conform to school social pressures like prioritizing efficiency and discipline ("Discipline or education?") and the resulting emotional disillusion with how they perceived not being able to sustain their teaching philosophy against these expectations and pressures ("And then I came here"). These themes were demonstrated through interviews and observations with participants, and described clearly by Grace as she explained the difference between her perceptions as a pre-service teacher and as an early career teacher

toward integrating the arts: “When I was in college I was like ‘Cooperative learning! Creativity! Footloose and fancy free! And then I came here to eighth grade where we have two state tests...I feel like I’ve become more prescriptive…”. Each sphere are invivo codes from participants that align with sources of self-efficacy: 1) performance accomplishments (“I’m not afraid to put it all out there”); 2) vicarious experiences (“Process the world you know”); 3) social persuasion (“What’s the goal? Discipline or education?”), and 4) emotional states (“And then I came here”); each information source convenes to reveal participants’ perceptions of integrating the arts and creative self-efficacy. Interrupting the sources feeding each theme is a line delineating the juxtaposition of what participants anticipated as possibilities for their first years of teaching, and the resulting realities that have tempered expectations and opportunities for creativity in instruction.

From the analysis of participants’ data through interviews, observations, and artifacts from Chapter Four, invivo codes from each case formed categories from which emerged two overarching themes in this study: Theme 1. Anticipating creativity in curriculum and choice and Theme 2. Dealing with nuances of traditional school structures. Table 4.6 extends Table 4.2 through connecting each category’s representative code as well as specifying the emergent themes from the categories. From Theme 1, the category of High CSE (Harry: “I’m not afraid to put it all out there”) is supported by representative associated codes (Jemma: “We ARE the characters”); the category of Art as essential “Process the world you know” (Alex) is supported by representative associated codes like “Starving for art” (Grace). From Theme 2, the category of Care vs. control (Harry: “What’s the goal? Discipline or education?”) is represented by codes like “That’s the way the game works” (Grace); the category of Philosophy vs. reality is represented by codes like “This is not sustainable” (Alex).

Table 4.6

Overarching Emergent Themes

Themes:	**Categories**	**Associated Codes:**
Anticipating creativity in curriculum and choice	High CSE *"I'm not afraid to put it all out there"*	"Let me run loose" "I would find a way" "Bust a move" "We ARE the characters"
	Art as essential *"Process the world you know"*	"Starving for art" "Music speaks when words fail" "Bring a fresh approach" "You matter"
Dealing with nuances of traditional school structures	Care vs. control *"What's the goal - Discipline or education?"*	"I'm juggling things" "We're not on the same sheet of music" "That's the way the game works"
	Philosophy vs reality *"And then I came here."*	"Caught between both sides of the spectrum" "It is personal" "This is not sustainable" "They aren't 'learning'" "Working with the human factor"

Ultimately, after considering intra-case findings, the holistic cross case theme of *1. Anticipating creativity in curriculum and choice* reported by each participant revealed that based on their students' experiences, each teacher embraced integrating the arts as a valid, engaging, and relevant pedagogical choice. Furthermore, each case, with varying degrees of enthusiasm, reported a readiness and willingness to "perform" as needed to guide, model, and encourage integrating the arts. However, theme *2. Dealing with nuances of traditional school structures* described by participants through an unexpected emphasis on responsibility to teach to

standardized tests and/or discipline, Chapter 5 connects these key findings to the review of literature in order to analyze the implications of how early career secondary English teachers navigate dealing with nuances of traditional school structures in order to integrate creativity and choice in their curriculum through the arts.

CHAPTER FIVE

Presentation and Findings

In my experience as field researcher and instructional coach to teachers in both urban and rural schools I have witnessed more resistance to than enthusiasm for integrating the arts in secondary English classrooms. There was one exception to this, showcased in a 7th grade English class in which the teacher also served as the small rural school's art elective instructor. In her small setting, she intertwined music, painting, papier mache, and visual art with reading novels, writing arguments, and composing narratives. Both art and English language arts were her passion.

At the start of the second semester, benchmark reading scores for the 8th grade class were found to be low. In this high need, low resource school the 7th grade art and English teacher was told that the art elective would be replaced with a reading remediation course and taught by her. Her disappointment was strong and her reaction was one of resignation. In an era of accountability to standardized tests, arts exposure for students in this school was stripped in favor of test preparation.

"Caution: Nurturing Creativity is Not for the Faint of Heart"

As Jones (2014) titled a column on fostering students' creativity: "Caution: Nurturing creativity is not for the faint of heart." The in-depth analysis of each case in Chapter Four revealed that each participant was motivated to take on the bold task of nurturing creativity in their students. What arose during this case study were barriers, much like those of the 7th grade teacher described in the vignette above, that threatened to stymie creative teaching approaches and teachers' creative self-efficacy.

This case study aimed to examine early career English teachers' perceptions about integrating the arts in their secondary English curriculum and how, if at all, their creative self-efficacy influenced implementation of integrated arts instruction. This research centered around four secondary English teachers in their first through third year of teaching in a traditional public school setting. Research questions included:

- *What are early career English teachers' perceptions of the arts to accomplish curricular aims?*
- *In what ways do early career English teachers exhibit creative self-efficacy in their classrooms?*
- *To what extent are traditional art forms (visual arts, music, dance, drama) incorporated in early career English teachers' practices?*

To address and answer these questions I utilized a multiple case study methodology and emergent research design (Cresswell & Miller, 2000; Cresswell & Poth, 2018; Lincoln & Guba, 1985; Merriam, 1985, 1995, 2009; Seidmann, 2013; Stake, 2006; Yin, 2009, 2012) through the process of conducting semi-structured interviews, observing participants both casually and formally, and collecting artifacts submitted by participants. Findings presented in Chapter Four suggest that early career teachers of secondary English anticipate integrating the arts into their classrooms inspired both by personal inclinations and teacher preparation programs, yet despite being ready and willing to do so face challenges like a lack of time and resources and expectations from stakeholders like administrators to focus pedagogical choices on classroom discipline and standardized test preparation. With regard to creative self-efficacy, most participants reported a high creative self-efficacy in their classrooms; one participant demonstrated the same enthusiasm for and implementation of integrated arts approaches but reported a low creative self-efficacy stemming from personal perceptions and comfortability levels with these approaches. While each case discussed and demonstrated the ways in which they integrated the arts in their English classrooms as early career teachers, with regard to the extent that traditional art forms (visual arts, music, dance, drama) are incorporated in their practices, participants overall most frequently and comfortably integrated visual arts and music.

I entered this research process attempting to bracket my experiences and not let my biases affect my views during data collection and analysis. However, to be candid, I did hold assumptions about what I might find. In accordance with findings that pre-service teacher self-efficacy starts high but decreases during the first years of teaching (Garvis, 2009), I assumed early career secondary English teachers would report and demonstrate a low creative self-efficacy mirroring literature that suggests barriers to creativity such as personal creative experiences (Burchell, 2017). This was not a finding from the participants in this case study. Most participants expressed a distinct lack of personal creative inhibitions in integrating the arts. Rather, literature suggesting that the theory and anticipated possibilities afforded to pre-service teachers regarding creative approaches like integrating the arts are dampened by the reality of dealing with nuances of traditional school structures including time and accountability demands, objections like a lack of valuing the arts compared to tested subjects, and lack of encouraging perceptions from colleagues (Alter, Hays, and O'Hara, 2009; Davis, 2008; Moore, 2003). Figure 5.1 details how these two distinct themes emerged from these findings: Theme 1) Anticipating creativity in curriculum and choice, and Theme 2) Dealing with nuances of traditional school structures.

As detailed in Chapter Four, these themes were demonstrated through interviews and observations with participants and described clearly by Grace as she explained the difference between her perceptions as a pre-service teacher and as an early career teacher toward integrating the arts: "When I was in college I was like 'Cooperative learning! Creativity! Footloose and fancy free! And then I came here to eighth grade where we have two state tests...I feel like I've become more prescriptive…". Each sphere are invivo codes from participants that align with sources of self-efficacy: 1) performance accomplishments ("I'm not afraid to put it all out

there"); 2) vicarious experiences ("Process the world you know"); 3) social persuasion ("What's the goal? Discipline or education?"), and 4) emotional states ("And then I came here"); each information source convenes to reveal participants' perceptions of integrating the arts and creative self-efficacy. Interrupting the sources feeding each theme is a line delineating the juxtaposition of what participants anticipated as possibilities for their first years of teaching and the resulting realities that have tempered expectations and opportunities for creativity in instruction.

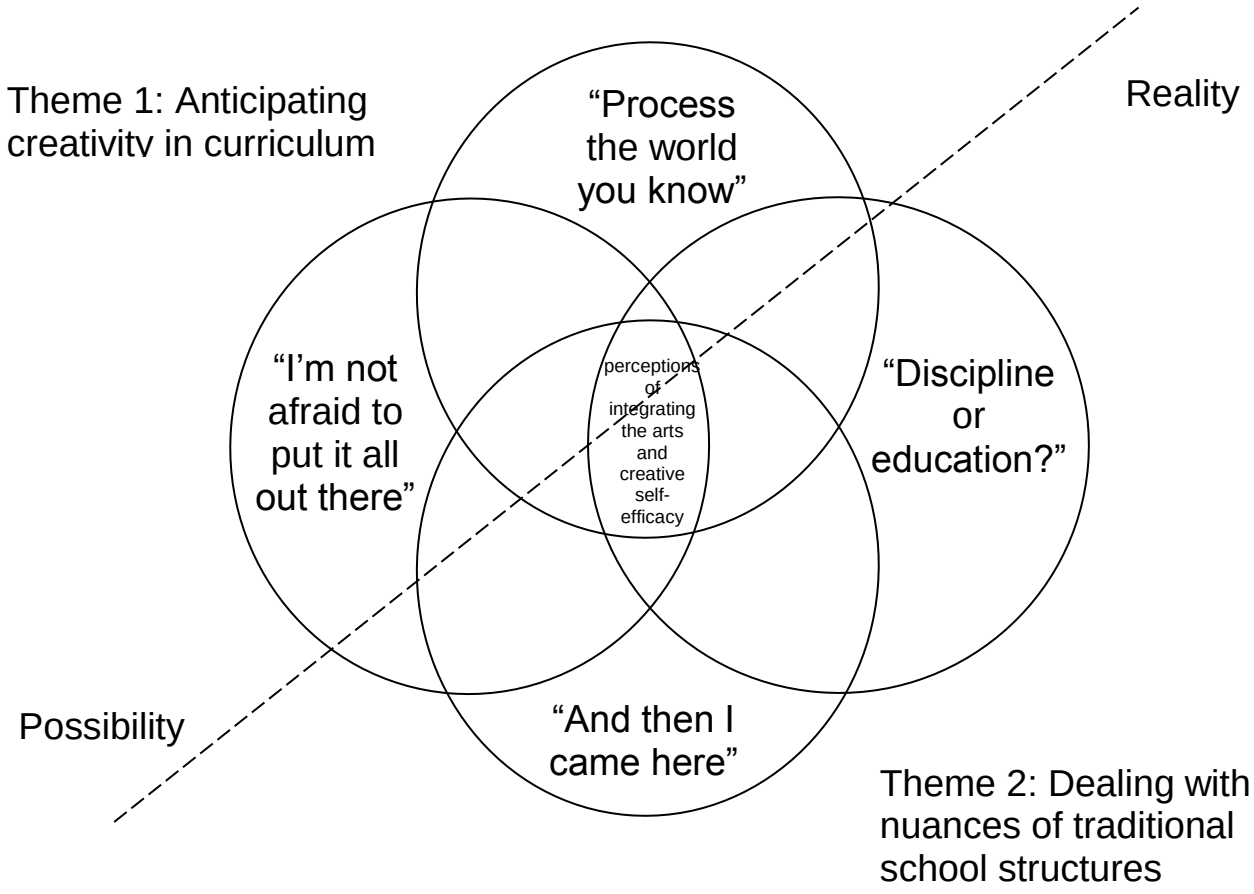


Figure 5.1 Thematically Distinct Intertwined Sources of Participants' CSE Influence

Below in Table 5.1 are described in further depth the contextual reports of each case as introduced in Chapter 3 (Table 3.1). The vignettes of each case as described in Chapter Three detail through the "pre-interview contextual report" the introductory rich descriptions of each case's context, including school setting and participant's classroom based on contextual notes during interviews and observations. In the "post-interview contextual report," each case's vignettes include a detailed summation of each participant's overall mood, behaviors, and responses as related to their perceptions of integrating the arts and their creative self-efficacy. The additional descriptions of each case serve to bring the picture of each participant full circle from initial contextual observations to deeper, more holistic and personal views of each early career English teacher's experiences and perceptions.

Table 5.1

Case Vignettes of Participants Including Pre and Post Case Reports

Harry	***Pre-interview contextual report.*** On the Main Street thoroughfare near Forest Pointe High School there are a few mom-and-pop run restaurants, an antique store, and small town services like the post office and essentials like the donut shop. On foot Main Street might take a visitor five minutes to thoroughly tour; driving it could easily be simply a glimpse in the rearview mirror. The town sits comfortably away from the interstate and not on any lists of top places to visit or likely to be stumbled upon by an errant roadster. It's a town with a white-steepled church on many of the few town corners, crumbling curbs, and tall weeds in lots framing long-abandoned wood-frame houses. For first year high school English teacher Harry, it's the setting for his self-described "hidden gem" of Forest Pointe High. During my first visit to Forest Point High, I am greeted at the front door by the school secretary and walked by a student aide through an open, spacious cafeteria that also serves as the students' common area, and past a modern library with rows of desktop computers. The school is small, modern, newly rebuilt, and Harry's room is upstairs in a neat, bright hallway that echoes with the sound of "Now General Custer…" and the scraping of chairs from a neighboring classroom. The hallway is flanked with rows of clean, neat lockers and shiny linoleum floors. There is a poster next to Harry's classroom featuring one fish swimming against a sea of other fish which reads in bold yellow words "Expect to be accepted for who you are." Save for a few posters for local colleges adorning the walls, the hallway is a plain, blank canvas that seems ready for the bright ideas of a new teacher. When I first meet Harry, he nearly literally bounds to meet me, pulls out chairs for us and

	gestures widely "This is where the magic happens!" He surprises me by pulling out a guitar, playing a few chords, and with a huge grin talks about how he likes to play between classes as students enter his classroom. ***Post-interview case report.*** At the end of my time with Harry toward the end of the semester, including interviews and observations, his demeanor in many ways was much different than at the beginning of the year. At the beginning of the semester Harry was elated to be teaching creative writing, integrate music frequently, and to try new approaches to poetry instruction. He wanted to provide the space and opportunities for students to widen their perspectives of the world around them and not to be limited by resources or experiences in his small rural school. It was hardly hyperbolic to describe Harry as bouncing off the walls and quivering with enthusiasm and anticipation for teaching his freshman. Over the course of the semester though, Harry's creative writing course was removed from his schedule and he was assigned to teach an additional section of freshman English. Additionally, Harry was instructed to spend some of his planning periods observing a more "experienced" teacher to gather classroom management and pedagogical tips. He was told by his administrator to begin writing more referrals to manage discipline and by his counselor that he was trying too hard. Harry's positive spirit noticeably diminished and frustration, resignation, and feelings of betrayal were strong in our subsequent meetings. Harry's self-efficacy as a teacher and creative self-efficacy at times seemed to have taken a hit, and even his referral to his administration began to shift from Mr. X, to "my principal," to "my boss." Harry began doubting his teaching abilities and wondering if he should seek teaching positions elsewhere. Despite these challenges, Harry reported wanting to persist in authentic teaching and in a way that broadened his students' horizons. In his free-response description of himself as teacher-artist, Harry connected his "astonishment" at the juxtaposition of both fragility and a freedom from fear found in art with the "romance" and "tenderness" found in poetry. He captured this sense through composing a poem inspired by an acronym for "art": astonishment, romance, tenderness.
Jemma	***Pre-interview contextual report.*** Both inside and out, Memorial High School is bustling. With a parking lot full of student cars, the windowless exterior more closely resembles a mall rather than a center of learning. Upon entering the school, the feeling turns distinctly sterile and the series of locked doors, guards, cameras, and sign-in processes imitate how a low-security detention center might appear. I sit in the front office during my first visit to Memorial High waiting for Jemma, a third year English teacher. Students stroll in and out of the office asking for lost items or bringing messages from their teachers, almost all wearing sweatshirts or tees emblazoned with the school mascot. The atmosphere is warmer with students around, and even brighter when I am greeted by Jemma who genuinely glows with excitement. I find with subsequent visits that this is her natural, everyday state. As much as the cold building materials and design lend a prison-like vibe to the school's atmosphere, the energetic students, artwork and trophies in display cases, and student work adorning the walls negates it and turns the space into a

	warm, electric experience. Although she keeps the blinds of her window closed, Jemma's classroom may be the sunniest place at Memorial High School. ***Post-interview contextual report.*** At the end of my time with Jemma toward the close of the semester, including interviews and observations, it was clear that the sunny atmosphere of Jemma's classroom had much to do with her effervescent disposition and attitude toward teaching. Jemma frequently described taking creative risks without asking "permission" first, including painting and drawing on her classroom walls. Jemma created a space in her classroom for her students to converse and move about freely; while this may have appeared like loose classroom management to some, from the perspective of an observer in her classroom it was an atmosphere conducive to substantive student conversation, real-world connections, and creative expression. Although she mentioned the extra work it took at times to push her students toward seeing the arts as relevant and serious "texts" in her English classroom, Jemma was a case that embraced her swiftly and positively evolving school and both reported and exhibited a high creative self-efficacy. She was encouraged by her supportive colleagues, although she did not feel that they all would teach the way she did, and by her own experiences with seeing her students engaged and succeeding through her creative and flexible pedagogical choices integrating the arts. In her free-response description of herself as teacher-artist, Jemma described herself as teacher-artist as evolving and "unfinished," constantly listening to and learning from her students in an effort to know them and engage them. Jemma connected these feelings to herself through a free verse poem and accompanying image of an unfinished flower vase sketch showing both evolution and growth.
Grace	***Pre-interview contextual report.*** It's a remote drive to Alameda Middle School, and even longer for my first visit since the highway exit for the school's town is washed out and a lengthy detour is required. I soon learn that the bridge is not only washed out, but the muddy area is now home to a protected species of bird; the bridge therefore cannot be repaired until the birds have moved on and the secretary in the front office of Alameda says no one's sure how long the fowl will stay. The conversational, pleasant ease with which I am informed of the bridge conditions are representative of Alameda Middle School and Grace, a third year English teacher at the school. The school is brand new, neat as a pin, and a modern standout off its town's seemingly ancient and near-crumbling brick-paved Main Street. Looming on the horizon is a oil refinery, and the town is flanked on all sides by farmland dotted with cattle; on my morning visits the valleys housing the farms wear halos of fog. It is a beautiful old town to serve as the backdrop for the school which is fortunate to have Grace, a bright and confident teacher early in her career, teaching English to its small eighth grade class. ***Post-interview contextual report.*** At the end of my time with Grace toward the close of the semester, including interviews and observations, her fortitude in teaching authentically was just as strong but layers of Grace's candid reflections on her own curricular goals, creative self-efficacy, and teaching context were revealed. Grace often reflected on her disappointment and surprise at not feeling able to teach

	with the level of creativity and choice she anticipated as a pre-service teacher due to barriers in her school, including a lack of time and resources and an emphasis on easily assessed products rather than process in order to succeed on standardized tests. Grace routinely mentioned that her administrator expected clear standards alignment and growth able to be demonstrated through data. As a third year teacher Grace demonstrated constant maturity and confident command of her classroom. Yet mingled with her self-assuredness was a lack of confidence in her ability to teach the way she thought best for her students; not because of her instructional aptitude, but because of pressure to be both efficient and target specific standards. She worried that her teaching had become more prescriptive and less flexible as she worried about her eighth grade students passing their state reading test. She described herself as unable to be "too silly" and felt that she lacks a strong creative self-efficacy. However, despite describing a weak creative self-efficacy, Grace demonstrated taking creative risks like rapping in front of students and reflected on asking her students for their input on encouraging her own creativity. Despite sensing that efficiency is a necessary element for her classroom, Grace reported and demonstrated creating opportunities for students to learn and express themselves through a variety of modes. In her free-response description of herself as teacher-artist, Grace shared that her teaching style is cognizant of the benefits of integrating the arts, but also of the trepidation that some students may experience with being vulnerable in their creativity and expression. Above integrating the arts, Grace prioritizes students feeling safe in her classroom and providing an approachable and accessible learning environment.
Alex	***Pre-interview contextual report.*** In the shadow of the downtown skyline is the sprawling midcentury campus of North Way High School. North Way lies in a neighborhood that was once modern and affluent, but now features homes and business with barred windows and frequent wails of sirens. The neighborhood is in in flux, caught in current trends toward gentrification.[3] The school parking lot is large, yet largely empty; this is not a school where most students have the luxury of their own car. "This building and area has so much history. There's a fallout shelter still intact underneath us from the Red Scare days," says Alex, a first year high school English teacher at North Way. Alex has welcomed me at her school, and as we walk down the mint-green tiled walls we pass a few students who greet her with nods, smiles, and greetings. The school is clean, beautiful, but in disrepair. The architectural wonder of the building is striking, yet cracked floor tiles, water stained ceiling tiles, and flickering light bulbs mirror a state of education lacking funds to provide basics. Alex cares about this, and in a school where many of her peers are emergency or alternatively certified, she is a confident force. Her room is an oasis: living plants and vines adorn her window sills which provide the only source of light for the

[3] The neighborhood has been featured in both local news (Felder, 2017) and academic scholarship (Tierney & Petty, 2011) citing excitement for urban renewal and concerns over gentrification of the area.

	room save for strings of lights on the ceiling, student artwork hangs on a cabinet in the back, and a coffee station is set up for students to make and enjoy a cup during class. Alex has created in her classroom an atmosphere for her students to enjoy opportunities like the outdoors, a gallery, and a coffee shop that they might otherwise miss. ***Post-interview contextual report.*** After struggling to find a time to schedule a lesson observation, Alex withdrew her participation from the study midway through the semester. Citing feelings of being overwhelmed with her work as a first year teacher and an uncertainty that she would finish the year teaching at her new school site, Alex's withdrawal eliminated the opportunity for a lesson observation, final interview, and free-response. While I wished to spend more time learning from and observing Alex in her classroom, her withdrawal offered interesting findings concerning early career teacher attrition barriers to teacher self-efficacy. Despite withdrawing from the study, however, Alex made a significant impression as a case illustrating her passion for equity of rich opportunities for all her students through the physical layout and mood of her classroom and her pedagogical choices and warm attitude toward integrating the arts and real-world connections to literacy.

The First Years: Integrating the Arts in the Secondary English Classroom

With regard to the research question *"What are early career English teachers' perceptions of the arts to accomplish curricular aims?"* participants in each case reported a readiness and willingness to "perform" in order to guide, model, and encourage integrating the arts. Each participant spoke of their anticipation as pre-service teachers of possibility and opportunities for creativity both in their curriculum and choices for their students with regard to integrating the arts expressed through broadening perspectives (Harry), using art for students to relate to literary characters (Jemma), to make real-world connections and be in tune with emotions (Alex), and allowing students to play to different unique strengths of expression (Grace). However, participants described barriers to doing so due to dealing with nuances of traditional school structures like feeling magnified as a new teacher (Harry), prioritization of tested "core" content (Jemma), lack of time to address students' emotional needs (Alex), and needing to prioritize efficient products over process (Grace). The cases made by each participant

for integrating the arts are consistent with literature showing that the arts provide opportunities for new perspectives (Albers, 2008; Greene, 1995), contribute significant connections to characters in literature (Hermsen, 2009; Staunton, 2008) and connections with intra/interpersonal emotions (Dissanayake & Brown, 2018), and allowing students to play with a variety of expression (Dowell & Goering, 2018; Richards, 2018).

For most participants, being an early career teacher was a point of focus when discussing what and how they felt they could teach. The contextual case vignettes across Chapters 3, 4, and 5 reveal the intricacies of being a teacher new to the field while navigating unfamiliar professional and personal challenges and expectations, teaching a tested subject, and attempting to integrate the arts in an era of high-stakes accountability and standards. Importantly, although participants were wary of "rocking the boat" or going rogue as new teachers, each participant described scenarios in which teaching the way they thought was best for their students was achieved despite the perceived barriers encountered.

This research extends the research of the experiences and contexts of early career teachers (Bettini & Park, 2017; Garvis and Pendergast, 2010; Jeanneret, et al. 2006; Moore, 2003). Although this case study adds to the field of research focusing on teachers of English education (Albers, 2006; Albers & Harste, 2007; Bautista, 2016; Burke, 2008; Hermsen, 2009; Ingram & Reidel, 2003) and integrated arts education (Alter, Hays, and O'Hara, 2009; Bautista, 2016; Bradshaw, 2016; Collins, 2016; Eisner, 1992; Grauer, 1998; Hash, 2010; Jones, 2014; Walsh, 2007), it specifically reveals how these settings, roles, and approaches combine to reveal a deeper understanding of how this particular, unique bounded case exposes perceptions of both integrating the arts in the secondary English classroom and participants' creative self-efficacy as a teacher.

Anticipating Creativity in Curriculum and Choice

All participants discussed throughout their interviews their readiness and expectations toward integrating the arts in their classroom, often referring to this teaching approach when explaining their desire to provide opportunities for students' to be creative and have choices in how they expressed themselves. For each of the four cases, anticipating creativity in curriculum and choice were expressed with special focus on CSE and the perceived essentiality of the arts in participants' classrooms.

Creative Self-Efficacy. As a construct, participants were not explicitly asked about their creative self-efficacy until their final interview. However, beliefs in self were inherently woven into perceptions and experiences and in addition to their candid discussions of their perceptions of their creative self-efficacy, initial interviews, observations, and the free-responses reflecting on the question "Who am I as teacher-artist?" revealed for each participant contributing views of their beliefs in themselves to produce creative outcomes (Bandura, 1997; Farmer & Tierney, 2017; Tierney & Farmer, 2002) in the classroom. Creative self-efficacy was introduced to participants through a series of questions that related to their perceptions of their creative process and products, as well as which experiences influenced those perceptions.

Each participant discussed their perception of their own creative self-efficacy: "My creative self-efficacy has no limit" (Harry), "One day I just added those flowers [on the classroom wall] because I needed to draw" (Jemma), "I have all these great ideas!" (Alex), "I'm competent as a teacher but [integrating the arts] does not come comfortably to me" (Grace). Of teachers who described their CSE as high, notable examples were Harry's guitar performances for his students as they entered his classroom, Jemma transforming her classroom through creating murals on her walls and inviting students to contribute to the art, and Alex's bold

approaches to inviting her students to express English content through multiple modes. Findings did not reveal low CSE across participants, with the exception of Grace. Stemming from literature that points to low CSE stemming from personal experiences (Battersby & Cave, 2014; Garvis, Twigg, & Pendergast, 2011; Russell-Bowie and Dowson, 2005; Wilson, 2018), peer expectations (Tierney & Farmer, 2011), and assumptions that creativity is a skill that is or is not had, or fixed creative mindset (Haas, et al., 2016; Karwowski, 2014; Lemons, 2010), participants reported overall a comfortability with integrating the arts in their classrooms and high CSE perhaps portrays this case of early career teachers as a special case.

Of the four cases of early career secondary English teachers, Grace was alone in describing herself as "teacher-artist" consistent with a dichotomous view of creativity. Although Grace was reluctant to describe herself as having high CSE, what was observed in her classroom were pedagogical choices in line with the other participants who did report a high CSE. According to Freedman and Schuler (2002), television "illustrates the critical connections among images in ...fictional stories, comedy, drama...film and video...students see imagery recycled from various cultures, from fine art" (p. 16). With asking her students to analyze the visual media of an episode of "The Fresh Prince of Bel Air," Grace involved her students in learning about and through the medium by asking not only about elements of characterization but also what directorial and performance choices on behalf of the characters were shown. This is consistent with Pretz and McCollum's (2014) finding that the relationship between one's perceptions of their creativity and their creative performance is not conclusive. Thus, although Grace described herself as "methodical and logical" and not artistic or creative, her fearlessness in rapping in front of her students about grammar and using television and pop culture portrays a more daring teacher than perhaps Grace gave herself credit. However, since creative

performance motivation depends heavily on belief rather than competence (Lemons, 2010), Grace's reflection on her competence rather than comfortability is understandable. Further complicating Grace's case and integrating the arts was her fortitude toward ensuring her students' emotional well-being in her classroom. Although findings support art as a positive emotional outlet for students (Dissanyake & Brown, 2018; Chemi & Jensen, 2015; Fayn et al., 2018; Gladding, 2016), Grace expressed concern for her students who may feel negative emotions in relation to art due to feelings of vulnerability and their own CSE. Above her own CSE, Grace prioritized her students feeling safe in her classroom and providing an approachable and accessible learning environment.

What each case did hold in common was intrinsic motivation to integrate creative opportunities in their classrooms, which had an effect on their CSE. Jemma's comfortability with asking for forgiveness rather than permission when drawing on and painting her walls (during the time of a teacher walkout) suggests that during times of stress one outlet is creative expression. This supports Klatt's (2017) suggestion CSE is a mediator in the relationship between inner drive and personal creativity. All participants, regardless of their description of their CSE (including Grace), referenced intrinsic motivation to integrate the arts in order to address diverse learning styles, opportunities for varied expression, and connections to students as a rationale for instructional choices.

Art as Essential. Perhaps aiding each participant's creative self-efficacy was a belief that the arts were worthy of curricular time and integration with English language arts. Dowell and Goering (2018) assert that "art can make learning and just about anything more beautiful, memorable, meaningful, and fun" (p. 85). Participants in this case study showcased that in addition to being a component of academic instruction, the arts are a strong facilitator of

connections between teacher and student, and between students and their emotions. As supported by literature (Dissanyake & Brown, 2018; Chemi & Jensen, 2015; Fayn et al., 2018; Gladding, 2016), Alex's view of the essentiality of art in the classroom had much to do with her students connecting with their emotions. When she described the purpose of art being to process who they are and the world they know, she segued to the need for her students needing to process their responsibilities and stress experienced outside of her classroom.

However, despite academic and emotional benefits, it is important to note that integrating the arts in each participant's classroom served primarily to address English curricular goals; integrating the arts was a means to understand English content, but not vice versa. This is consistent with literature that suggests it is common for the arts to be used to strengthen core content rather than focusing on the arts writ large (Eisner, 1992; Snyder, 2001). This is not to say that the lack of attention on learning *about* the arts but rather *through* the arts was a deficit in the study or participants' instruction, but rather a genuine reflection of how integrating the arts in English classrooms might function.

With regard to the research question, *"To what extent are traditional art forms (visual arts, music, dance, drama) incorporated in early career English teachers' practices?"* all four participants discussed and three of four were observed integrating visual art forms (film and static images like illustrations and paintings) and music. Lems (2018) reported how students in English classrooms learn with music as a motivator for English studies, stating "although few of us have the resources to provide our students with music lessons, we certainly can bring musical appreciation and musical experiences into our English classrooms" so that students may experience deriving meaning while utilizing hearing and analysis skills - a take on close reading (p. 16). Although each case did describe specific instances of integrating the arts in their

classrooms, not overtly evident was the integration of dance or drama. The focus on visual arts and music, for teachers of English Language Arts, align with Oklahoma Academic Standards (OAS) for English primarily for reading and writing and specifically OAS Standard 7: Multimodal Literacies. Dowell and Goering (2018) warn that "the acceleration of accountability and laser-like focus on standardized testing [threatens] access to the arts through direct experience and pedagogical method," reinforcing the need of the arts in classrooms, yet focus intently on the inclusion of music into the English classroom (p. 85). Concerning visual art forms, even if unbeknownst to them, many participants were addressing benefits supported in the literature through inclusion of television (Freedman, 2002), film (Blasco et al, 2015), and illustration (Serafini, 2014; Serafini, Kachorsky, & Reid, 2018). Through substituting and accompanying traditional written texts with visual and aural texts, participants were able to align their teaching approaches with Albers's (2006) description of "think[ing] across systems of communication" through arts integration. Both academically and emotionally, participants in this case study demonstrated their perceptions of art as an essential component of their instruction.

Dealing with Nuances of Traditional School Structures

As detailed in Chapter 4, each case reported that, despite viewing art as an important component of their curriculum and aims and feeling both ready and willing to integrate the arts to yield both educative and esthetic experiences (Dewey, 1938, 1950), the nuances of traditional school structures (some unanticipated) often stymied their ability to feel capable of fully or satisfactorily integrating the arts in their secondary English classrooms.

Care vs. Control. From each initial interview conducted at the beginning of the school year to the last meeting debriefing their observed integrated arts lessons, each early career English teacher discussed regularly their colleagues and administrators. Often, these discussions

included mentions of being asked to fill leadership roles (department head, class sponsor, club director). Teacher leadership is essential to school community and high teacher self-efficacy (Szeto & Chang, 2018). For teachers early in their career, leadership roles can be welcome (Berry, Johnson, & Montgomery, 2005; Berry, Daughtrey, & Wieder, 2010) and empowering (Goddard, et al., 2015; Mujis & Harris, 2003) but overwhelming (Cheng & Szeto, 2016). While Grace communicated being appreciative of an administrator who trusted her, yet worried about being both a new and young teacher who had been appointed department head over veteran teachers by her principal. Instances like this - early career teachers being given leadership positions that invite stress and challenges - prompted the finding that in each case there was a fine line between what could be considered administrative care (Harry's administrator verbally communicating excitement and support for Harry as a new teacher) or control (Harry's administrator communicating that while he is welcome as a new teacher, he needs to teach a specific, rigid way) asserted over each teacher.

In response to the question *"Do you face barriers or challenges in integrating the arts into the English classroom?"* conversations with some participants routinely turned to reflections on administrative expectations, suggestions, and requests. Relying on standardized tests and curriculum, and indeed in Harry's case standardized teacher behavior and performance, leads to unfair treatment of teachers (Blase & Blase, 2018; Morgan, 2016) and a teaching situation untenable for integrating much meaningful creativity in curriculum (Dowell & Goering, 2018). Support from administrators is a critical need (Jacobs, Gordon, & Solis, 2016) and can affect teachers' autonomy (Lu, Jiang, & Li, 2015) and motivation in the classroom (Pelletier & Rocchi, 2016). In my interviews throughout the semester with Harry, his references to his administrator changed from "Mr. X" to "my principal" to "my boss." This coincided with the decrease in his

classroom autonomy as he was asked to not only change his teaching approaches (perceived as having too much noise, movement, and open-ended approaches and not enough teaching geared toward the ACT), but also to start writing more discipline referrals and to forfeit planning time to observe another teacher in his hall. In Harry's words, this was so the teacher could "mold me to where [the principal] wants me." The "heart to hearts" (Harry's words) that Harry was routinely requested to have with his administrator were initially perceived as care, and later as control over his classroom autonomy and choices.

This pressure to conform[4] - expressed by Harry as he was told he was "trying too hard," and by Grace as communicated she had autonomy as long as her administrator saw her preparing her students for their standardized tests - suggests that early career teachers who are apt to try new instructional approaches may not have the freedom assumed prior to entering the classroom as a result of controlling administrative expectations.

Philosophy vs. Reality. When Grace reflected on the question *"How much time do you feel that you're able to, or want to, allocate toward integrating the arts?*" she revealed disappointment about feeling pressured to prioritize time efficiency and acquiesced, "Which I hate, because my philosophy says it's all worthwhile. But the reality is I don't want to come to the end of the year and say 'Oh sorry, here are all the standards[5] I didn't get to.'" This sentiment is consistent with Garvis and Pendergast's (2011) finding that teachers often report valuing covering tested content over spending time integrating the arts. Outside of the focus of

[4] Notable is that during the time of their participation in this study, both Harry and Grace were teachers in small rural schools; neither Jemma nor Alex, teachers at urban schools, expressed pressures from administrators although Alex reported pressure to meet students' emotional needs and Jemma to address standards and instill a sense of arts credibility in her students.
[5] Important to recall from Chapter 4 is that both Grace and Harry taught at school site that used the standards alignment/accountability software MasteryConnect which does not invite secondary English teachers to report or record addressing Fine Arts standards.

integrating the arts, needing to prioritize product or outcome limits understanding of and opportunities for creative flow, discovery, and process (Cassou & Cubley, 1995; Eisner, 2002; Fortwengel et al., 2016; Sonenshein, 2016). Focus on process allows valuing experience, wonder, collaboration, and evolution and growth of understanding; these elements are key in English language arts classrooms. For early career teachers like Grace, motivation to integrate the arts and creative processes in the classroom can be weakened by pressure to guide students toward success on conditions like standardized remediation, weekly gradebook quota, and high-stakes tests.

Additionally, participants discussed the disinterest or even enthusiasm-dampening effects that colleagues reluctant to see value in integrating the arts had on their perceptions of what teaching would be like. Jemma and Grace were nonplussed by their veteran colleagues who did not have the same enthusiasm as they for integrating music and visual art into their teaching; this can be attributed to that although their colleagues did not share their same pedagogical interests, they did not attempt to stifle their creative efforts. Harry took a hit to his teacher self-efficacy and CSE due to his administrator and colleagues communicating that he needed to tame his creative teaching approaches - especially those in which he integrated the arts - and to instead focus on ACT preparation exercises. This experience is consistent with Pogodzinski's (2016) findings that novice teachers are less likely to feel at ease on issues of curriculum and collegial relationships when they did not perceive positive teacher relations at their school.

Ultimately, beside the perceptions of colleagues, time and efficiency were reported as primary barriers to integrating the arts in secondary English curriculum. Time and efficiency were regularly noted with regard to "covering" standards. These concerns are consistent not only with findings that time and accountability demands overpower teachers' cognitive load (Hebert,

2018) but also desires to integrate the arts (Alter, Hays, and O'Hara, 2009). For most participants, these barriers took a toll both personally and professionally. Notably in the case of this study the concern of lack of time, and particularly being overwhelmed during her first year of teaching, was cited as the reason for high school English teacher Alex to withdraw from the study. Alex's withdrawal of participation in this case study was a loss due to her contagious enthusiasm, passion for equity, and excitement about her creative lessons, and yet her departure mirrors the findings of the 2018 report by the Oklahoma School Board Association which reported highest attrition rates to be among new teachers. Factors of feeling overwhelmed and losing a sense of self supports and adds to literature regarding teacher turnover (Ince, 2019; Redding & Henry, 2018; Ryan et al., 2017) and how stress affects novice teachers (Fitchett et al., 2018; Harmsen et al., 2018). Even in her absence at the end of the study, the case of Alex made an integral impact in reinforcing that when strong, creative teachers early in their careers do not feel able to sustain their role in the classroom, their contributions and relationships are missed.

Implications

I acknowledge that this case study offers a limited scope of the experiences of teachers early in their careers with integrating the arts in the secondary English classroom. However, the rich description of the findings from the participants' classroom experiences ranging from urban to rural school sites offers both theoretical and practical implications for novice and seasoned educators, as well as associated stakeholders, both in the field of English language arts and across disciplines. When Harry wondered "What's the goal? Discipline or education?" and told his students "don't let school interfere with your education," he implicitly referenced a dismay for what Dewey (1938) referred to as "mis-educative experiences." Mis-educative experiences yield education, but of the type that has the "effect of arresting or distorting the growth of further

experience" (p. 25). In his classroom Harry was pushed to integrate less process time addressing students' personal and real-world connections to writing and class discourse (still aligned with standards) and more time on quick, multiple choice products meant to prepare his students for standardized tests; he was told to write more referrals over addressing behavioral concerns in his classroom; and as a first year teacher, was asked to model his instructional style after a traditional[6] colleague rather than cultivating his own style. Integrating the arts was a choice for which Harry retained passion, but he did not sense support. Harry's case portrayed a first-year teacher being encouraged, and sometimes coerced, to go against the values of his preparation program, and instead pushed to create the types of students Eisner (1985) called "reward junkies" rather than thinkers, empaths, and creators.

Early career teachers in situations similar to Harry, Jemma, Alex, and Grace have to confront the notion that the freedom to play in the classroom is threatened by worry of accountability to standards, assessments, and stakeholders. "Play" in secondary English classrooms does not negate an alignment to standards or adherence to curricular goals; rather, it honors new ways of thinking and addressing multiple intelligences (Gardner, 1983; 2006), of conceptualizing alternative solutions and possibilities (Greene, 1995), of having creative experiences where imagination is respected (Eisner, 1985) while being aligned with appropriate curricular scope and sequence. Integrating the arts compounds this by, ideally, embracing process and reducing the pressure of point accumulation (Eisner, 2002), improving motivation and self-esteem (Bautista et al., 2018), and nurturing imagination and creativity in the English

[6] Traditional instruction refers to that in which the teacher is the expert and purveyor of information, and in which an often uniform curriculum relies on direct instruction with memorization rather than application resulting in lower-order thinking (Fern and Salleh, 2016; Fischer, 2011), and disconnected concepts rather than personal connections and interdisciplinary relationships between information (Beck, 2009).

classroom (Ewing, 2019). This case study of four early career teachers has implications both for secondary English classrooms and teacher preparation programs of pre-service English teachers with regard to integrating the arts and sustaining new teachers' creative self-efficacy.

Secondary English Classrooms

It may behoove educators, regardless of discipline, to refrain from assuming students have been or are currently exposed to meaningful arts experiences either at home or in school. This is particularly salient for students in the secondary grades where core subjects are largely taught in isolation (Masters & Geoff, 2016) and the arts are offered as an elective, if at all (Williamson & George, 2017). This research concerns secondary English classrooms both with regard to awareness of the benefits of integrating the arts and sustaining the CSE of secondary English teachers new to their classrooms.

Teachers who demonstrate creativity in their classrooms share common characteristics, traits demonstrated and communicated by Harry, Jemma, Alex, and Grace. Bramwell, Reilly, Lilly, Kranish, and Chennabathni (2011) find that creative teachers show resilience, are eager to incorporate creative approaches in the classroom in order to meet student needs, and are aware of and sensitive to the needs of their students and peers. Dollinger and Dollinger (2017) indicate that individuals who identify as more creative are more likely to be intrinsically invested in further development of creative identity and approaches, whereas those who do not perceive themselves as creative may conform to roles predetermined and expected by peers. For cases like Harry, there was a pressure to teach in a mode perceived as more "academic" than fun. In his case, his approaches were viewed as frivolous.

Discussions of what constitutes creativity can be understood through the lens of the Four C Model of Creativity introduced in Chapter Two (Kaufman & Beghetto, 2009) where

conceptions of "great" creatives (Beethoven, Curie) are designated as displaying Big-C creativity. Teachers like Grace may be resistant to describe themselves as artists or as having high CSE if they do not see their creativity on par with Big-C, so therefore may feel fatalistic or reticent to showcase their own creativity for fear that it is inadequate. Besides Grace's description of herself as more methodical and logical than artistic, participants in this study communicated clearly that they lacked neither the interest nor motivation to integrate the arts in their English curriculum. What they did lack was meaningful support from administration (Harry), ample time and resources to spend time on process rather than product (Grace), perceptions that the arts were a valid means of academic learning (Jemma, Harry, Alex), and major social and personal barriers outside of school that affect possibilities within the classroom (Alex). Although participants did not lack CSE to the detriment of their instructional and curricular aims, encouraging or conciliatory attitudes (Sezer, 2017) from administration and colleagues to integrate the arts in their classrooms would help sustain or inspire CSE. Their free-responses concerning themselves as teacher-artist showed dynamic responses as unique as art itself, but with messages centering around process, evolution, and creation.

Finally, although creativity is far from specific to the arts, throughout this study on teachers' integrating the arts and their perceptions of their CSE participants asked what *I* meant by creativity and arts. Despite prefacing questions with my desire for their interpretations, and despite participants' enthusiasm for and motivation to integrate the arts in their classrooms through addressing Standard 7: Multimodal Literacies, it appeared that each case wanted to make sure they were answering the questions about creativity and the arts correctly. This issue was striking for two reasons. First, each case reported that part of the essential nature of the arts in their classrooms was the invitation to students to express themselves in a variety of ways,

uninhibited by assumptions of what is "right." Second, frequently buffering responses with phrases like "I'm not sure if this is right," and "Well, I'm not the most creative but," suggests that although the secondary English teachers reported frustration with their students being afraid to be wrong as products of a standardized era in education,

Teacher Preparation Programs

In addition to implications for secondary English teachers, proponents of the arts being part of teacher preparation programs (Donahue & Stuart, 2008; Pool, Dittrich, & Pool, 2011; Rabkin & Redmond, 2006) influence implications for this study of instilling in preservice teachers preparation to integrate the arts and to work on sustaining their CSE. None of the participants in this study reported experiences with arts integration courses in their teacher preparation programs. While Grace and Alex stated that they had not had arts integration preparation, they both acknowledged that it was understood in their programs that they should avoid adhering to traditional, sterile instruction; Harry explicitly stated that he regretted not having exposure to integrated arts preparation in his program, but knew based on his personal inclinations he would work art into his classroom. Thus, not being prepared to integrate the arts in their preparation programs did not dissuade each case from doing so, where preparation to integrate the arts could have benefitted participants to defend a spirit of play, introduced here as a phrase signifying a quality of open-ended exploration aligned with curricular aims but not beholden to them.

Spirit of Play

From teacher preparation programs, preservice and novice teachers understand the expectations and their responsibility to prepare students for tests required for postsecondary opportunities. But what about a responsibility to create an atmosphere conducive to meaningful

independent and collaborative learning that is not accomplished through standardized, multiple-choice, high stakes feats? For teachers of English this does not negate that students can be prepared for both the eight overarching Oklahoma Academic Standards for English and secondary standardized assessments through a range of teaching approaches. Student creativity is not dependent upon their teachers' CSE (Soh, 2017), but how their teachers demonstrate an attitude toward the arts has influence. Each case in this study, regardless of their CSE, integrated the arts with fidelity to their curricular goals and with the aim of reaching their students in an authentic, relevant way complementary to what Brinkman (2010) calls *teaching creatively and for creativity*.

Providing opportunities for students to engage in multiple ways of learning through multiple modes (including visual art, music, drama, or dance) and expecting them to do so with a healthy level of CSE requires scaffolding on behalf of the teacher and a strong sense of CSE from the teacher as well (Kettler, et al., 2018). Integral to maintaining the ability to sustain a high CSE is support from stakeholders that influence early career teachers' instructional decisions. As put by Eisner (2002), the arts "explore uncertainty" (p. 29) and allow individuals to "invent and reinvent themselves" (p. 21), which is vital flexibility for early career teachers' acceptance and formation of their teaching identities.

Implications for taking a spirit of play in secondary English classrooms as a valid and meaningful instructional component are influenced by this case study's participants demonstrating both a full embrace of the approach and attitude in their classrooms as well as a departure from it. Under duress from a teacher walkout and needing inspiration, Jemma took to her classroom walls with paint and created murals to express herself. Both Jemma's and Alex's urban classrooms embraced a spirit of play. Kothman (2019) writes about play as an "essential

element of [the] process of discovery" that encourages students to wonder, ask meaningful questions, and build on the instincts to create. In conditions that can interrupt this sense that play is an acceptable part of secondary classrooms, teachers may create opportunities for students to wonder and explore meaning but mediate those experiences with opposing practices. In her integrated arts lesson, for example, Grace fostered discussions soon sustained by students about visual media and character theatrics; this was interrupted by requiring students to stop watching/discussing and take notes. To sustain the initial teacher and student experiences of sustained play within the scope of the curricular aims, meeting standards and how an academic atmosphere can function needs to be reimagined.

Teacher Resilience

Despite the barriers faced by each case in this study, and because of their fortitude to believe in authentic, creative approaches to instruction, this study has strong implications for teacher resilience. More specifically, implications are important for teacher resilience in the first years of a teaching career. When Grace expressed disillusion with the difference between her pre-service teaching philosophy and her current teaching reality, she discussed the ways in which her teaching had become more formulaic. However, her beliefs about the appropriate ways to teach remained the same. Despite pressure to standardize teaching, reach social and emotional needs of a wide range of students, and conform to administrator expectations, each case in this study demonstrated resilience through reporting little to no change in their beliefs, although many of their actions were affected (i.e. Alex withdrawing from study, Harry and Grace altering their instruction). While early career teachers are vulnerable to leaving the classroom due to the impact of reality opposing philosophy (Hong, 2012), this study has implications for early career teachers experiencing similar stressors to contribute to literature on building teacher resilience

(Comu, 2013, Mansfield et. al., 2012; Mansfield et. al., 2018; Reinders, 2018) and how integrating the arts and CSE connects to fortitude in instructional beliefs. Ultimately, complementing what Beltman, Mansfield, and Price (2011) call in reference to teacher resilience, teachers should be "thriving not just surviving." Informed by the four participants in this multiple case study on early career teachers' perceptions of their CSE and integrating the arts, the implications detailed suggest recommendations for future research.

Limitations and Recommendations for Future Research

Again, I acknowledge that the findings from this case study reveal the experiences from only a small portion of a large community of teachers. When in doubt about the significance of these findings, as both researcher and teacher I must pull back and practice reflection upon the the heart of this study itself - that the significance of the place of arts in education, especially outside of an arts-specific course, are often doubted. There are limitations to this case study research in that it involved a small sample of participants within the state of Oklahoma. Additionally, there are limitations to myself as researcher involving those specified in Chapter Three concerning my role as a former secondary English teacher invested in integrating the arts.

As a result of this study's findings that the most frequently used modes of art in English classrooms are visual art and music, these findings support that visual art (Irwin, 2018) and music (Alisaari & Haikkola, 2017) are used over other modes like drama, sculpture, and dance. As Jemma described the way that music is used to relate to each other and to characters, and how Grace explained that using visual art gives validity to other modes of text, future research could seek to find if and to what extent visual art and/or music in particular help or facilitate student learning in the English language arts classroom. Furthermore, although the way in which each participant integrated art to accomplish their curricular goals and address Oklahoma Academic

Standard 7: Multimodal Literacies was done with fidelity and passion, critics of arts integration may find that the way in which the arts were integrated in each of this study's lessons had the effect of teaching core content over the arts.

The participants in this case study represented schools in both urban and rural districts and reflected on the ways in which the arts were accessible both in and out of their classrooms. Harry and Grace struggled with the narrow mindsets of some of the stakeholders in their schools' small towns, including students, parents, administrators, and colleagues. In their urban school districts, both Jemma and Alex found conflict with barriers their students experienced outside of school like family and work responsibilities that limit their engagement and availability to participate in opportunities. Whereas Harry struggled with his students seeing art in his classroom as frivolous and feminine, Alex explained that even though her school had a strong art program, most of the opportunities required before or after school commitments that her students who are raising siblings, their own children, or working jobs were unable to commit to. Follow-up studies in these schools or further studies about arts opportunities in rural and urban school settings would provide useful contributions to literature that exists concerning the arts in rural (Campbell, 2001) and urban schools (Kraehe, Acuff, & Travis, 2016; Moss, Benus, & Tucker, 2018).

Participants went far beyond the interview questions asked and in their free-response compositions to create holistic, rich portraits of each case representing how early career English teachers not only integrate the arts, but navigate the first years of teaching. Because of the richness of qualitative data yielded in this research, case study (Merriam, 1998; Stake, 1995; Yin, 2009) research may serve in further strands related to this topic. Reiterated from Chapter Three, Stake describes case study methodology as "a study of the particularity and complexity of a

single case, coming to understand its activity within important circumstances" (p. xi). The cases in this study were bounded by the criteria of each participants being in their first through third years of teaching secondary English, and having won the Geraldine Burns Award for Excellence in English Education. These common conditions illuminated common experiences of a complex professional experience, yet revealed unique, personal intricacies of each case that serve as reminders of the "meaningful characteristics of real-life events" that characterize not only case studies but teachers' classrooms as well (Merriam, 2009, p. 4). The students of early career teachers integrating the arts may have experiences to share that both illustrate the benefits and deficit effects of learning through creative teaching approaches. Additionally, since three out of four participants in this case study referenced veteran colleagues who taught in a traditional style, a case study of veteran teachers and their perceptions of integrating the arts and their creative self-efficacy could create a strong accompanying study to this one of novice teachers. Furthermore, what this case study methodology offers to the field of English education, arts integration, and studies on CSE is face-to-face, meaningful support in a non-evaluative situation in which early career teachers were able not only be treated as professionals but air concerns and perceptions of themselves in a safe space. The challenge with the wealth of strong literature concerning the overwhelming first years of teaching, not to mention integrating the arts and teachers' CSE is that strong data, both qualitative and quantitative, often lacks the face of and personal connection to the teacher participants. This case study intimately showcased the experiences, feelings, and perceptions of these four early career teachers - Harry, Jemma, Alex, and Grace - navigating their CSE through integrating the arts into their English curricular goals.

Conclusion

Introducing each chapter in this case study research are vignettes derived from my personal experiences with art integration in education. I recall as a student the joy felt from true, meaningful connections to the content presented in my courses via visual art, music, drama, and movement; key here is that I remember these experiences. Learning through the arts from the time I was young and to the present has not only broadened my understanding of various experiences, but brought me closer to those experiences than if I had simply read about them or listened to someone talk about them. Learning through doing, and through others' interpretations of doing brought me and the participants in this case study close to what Wright (2017) describes as an effect of learning through arts integration: "the creation and communication of meaning through the arts [provides] a powerful medium for shaping our understanding of ourselves and our worlds" (p. 91). However, despite the benefits perceived by me and the participants in this case study, the vignette at the beginning of this chapter describing the loss of an arts elective in a high-needs rural school demonstrates that the same benefits for other students and teachers are not secure. Contextualizing the problem at the heart of this research is a plea from Rabkin and Redmond (2006):

> Broadly understood as affective and expressive - not academic or cognitive - the arts survive at the margins of education as curriculum enrichments, rewards to good students, or electives to the talented...In arts-integrated classrooms, work more often clearly and meaningfully connects to students' own experiences and feelings...In harnessing the arts to other subjects, arts integration turns the curriculum toward work that does not merely reproduce knowledge, but uses knowledge in authentic intellectual ways (p. 3).

This chapter began with a word of warning about nurturing creativity: it's not easy. The author expands this thought by disclosing "creativity is not for the faint-of-heart educator who functions best when presented with easy-to-follow toolkits and bulleted plans" (Jones, p. 6). The creative teachers in this case study, regardless of their perceptions of their CSE, were motivated to embody various interpretations of a teacher-artist in order to scaffold integrated arts experiences for their students. Early career teachers like these are bold in their innovative and evolving pursuits to teach students through multiple modes in order to foster creativity, challenge and inspire, and support equity of student potential. Systemic challenges from traditional school structures like over-regulated expectations and lack of time and resources ought not detract from the colorful palette of ideas that early career teachers bring to the secondary English classroom and beyond.

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APPENDICES

Appendix A:

Interview Protocol

Introduction

Thank you for your time and willingness to participate. As you know, I am interested in teacher creativity. Particularly, I am trying to explore how the integrated arts teaching practices of early career secondary English teachers can help their perception of implementing integrated arts teaching and their creative self-efficacy be understood. Guiding this study are the following research questions: 1) What are early career English teachers' perceptions about implementing integrated arts teaching? 2) What are early career teachers' creative self-efficacies? and 3) How are early career English teachers' implementation of integrated arts teaching facilitated or hindered by their creative self-efficacy? If the questions are general and abstract, you may ask for clarification and volunteer any detail you wish. You also have the option of declining to answer – passing on – any of the questions. Do you have any questions before we start?

Interview Questions

1. I am here with _____ at _____. Please tell me a bit about your role or roles here at your school.
2. How many years have you been teaching?

What are early career English teachers' perceptions about implementing integrated arts teaching?

3. How do they learn about and define integrated arts teaching?
4. Which integrated arts teaching practices do they implement in their classrooms and how much time is allocated for them?
5. Do they face barriers or challenges in integrating the arts into the English classroom? Alternatively, what encouragement or supports are encountered? If so, what kind? In what ways?
6. Do these factors influence the implementation of integrated arts teaching? If so, how? In what ways?

What are early career teachers' creative self-efficacies (CSE)?

7. How do early career English teachers define their CSE?
8. If factors have positively influenced their CSE, what are they? In what ways has a positive influence been shown?
9. If factors have negatively influenced their CSE, what are they? In what ways has a negative influence been shown?

How are early career English teachers' perceptions about implementation of integrated arts teaching facilitated or hindered by their CSE?

10. Does integrating the arts in their classrooms influence their CSE ? If so, how? In what ways?
11. Does their CSE hinder or facilitate their implementation of integrated arts teaching? If so, how? In what ways?

Closing

This research is about early career English teachers' implementation of integrated arts teaching practices and their creative self-efficacy. Is there anything you would like to add? Now that we are done, do you have any questions about this research project? I will be contacting you soon about scheduling an observation of a lesson of your choice. This lesson should be an integrated arts lesson or showcase elements of integrating the arts. In addition I will be asking you to compose a free-response to a prompt concerning your role as a teacher engaged in arts integrated practices. Thank you for taking the time to participate in this research and share your classroom and experiences. If you want to contact me, here is my contact information again.

Appendix B:

Observation Debrief Interview Protocol

Introduction

Thank you for your time and willingness to open your classroom for me to observe an integrated arts lesson. Having watched your lesson with this study's research questions in mind, I was able to make connections between what I observed and your responses to our first interview. As a reminder, guiding this study are the following research questions: 1) What are early career English teachers' perceptions about implementing integrated arts teaching? 2) What are early career teachers' creative self-efficacies? and 3) How are early career English teachers' implementation of integrated arts teaching facilitated or hindered by their creative self-efficacy? During this interview I will ask questions pertaining to the lesson observation and connecting the lesson to responses from your first interview. If the questions are general and abstract, you may ask for clarification and volunteer any detail you wish. You also have the option of declining to answer – passing on – any of the questions. Do you have any questions before we start?

Interview Questions

1. What factors influenced your decision to implement this particular lesson integrating the arts?
2. In our initial interview you described integrated arts teaching practices as _____. How did the lesson you taught compare with this description?
3. Which of your strengths in integrating the arts do you feel were shown in this lesson?
4. Which of your strengths in meeting English standards do you feel were shown in this lesson?
5. What made this lesson different from others you have taught?
6. Was this a typical lesson for your classroom? If so, how was it the same? If not, how was it different?
7. In our initial interview you described your creative self-efficacy as _____. How did the lesson you taught today reflect this description of your creative self-efficacy?
8. How, if at all, did the implementation of this lesson fit with your comfort zone in integrating the arts?
9. How, if at all, did the implementation of this lesson push you beyond your comfort zone in integrating the arts?

Appendix C:

Observation Protocol

Participant: Date: Place: Time:

Lesson description:	Length of lesson activity:
Observation Day 1:	
Descriptive Notes	Reflective Notes
Connection to description of integrated arts practice:	Connection to description of creative self-efficacy:
Questions for teacher:	

Appendix D:

The art of [integrated] teaching: Free-response

In the space below, use choose from one or a mixture of the following modes (poetic, visual (drawing, paint, collage, photograph, digital, etc), or lyrical) to respond to the question "*Who are you as a teacher-artist?*" For more room, another piece of paper may be used.

In the space below, describe your response briefly through a description of process and product in relation to 1. your practice of integrating the arts and 2. your perception of your creative self-efficacy. For more room, another piece of paper may be used.

Appendix E:

Pilot Study Data Inventory/Raw Codebook Sample

Segments	Participant	Quoteworthy	Codes		Memos
Context			Invivo	Process	
Early career ELA	Harry	"They welcomed me, they let me run loose and run wild" "Maslow's hierarchy of needs" "I'm juggling things" "I told them they were small kids, they had a lot to learn, and I was going to teach them" "When I talk with them in the teachers'lounge I think it's a last resort and that's why they're here. I'ts discouraging for a new guy who wants to be here. The negative energy hurts me and I try to stay away from it." "If I have my vision...nobody else wants to jump on the bandwagon. At 3:30 they spring to the parking lot and go home" "Everything I do, people pay attention to me more. I'm a male, new teacher, and the only minority. And I'm just awkward." "I'm kind of floundering on my own and I always tell my students champions come in twos. This year my champion is gone" "I'm the only young guy. I don't have a team."	"I'm juggling things" "Welcomed me" "People pay attention to me more" "Floundering on my own" "On my own"	Learning (expectations of students' role) Juggling Welcoming Magnified	Figuring out the balance of who he is. Am I an expert or novice? How does he learn while he teachers? Uneven expectations. Humility vs. confidence. Eyes light up Perceptions of students
	Jemma	"This generation really advocates for themselves, and I think that's really cool that they've taken it upon themselves to make change" "The most open-minded group of students I've ever encountered" "Actively seek what their truth is" "Slowly but surely" "I'm hoping I'll be able to reel them in" "I try to model as much as I can" "Waiting for that intense moment" "I'm still trying to get them to be okay with abandoning a book if they don't like it" "I don't like doing stuff that's not authentic to who I am" "Sometimes I just need that extra push" (blue tab) "It just kind of came together" "I got a feel" "So much of this was unintentional"	"Slowly but surely" "Reel them in" "Who I am" "I got a feel" "So much of this was unintentional"	Advocating (students for themselves) Changing Feeling Pushing Seeking	Perceptions of students The kind of teacher who revels in "intense moments" where her students have epiphanies and is totally fine with students abandoning a book if it's not for them. Reflecting on what it's like to be an EC teacher, not 100% confident but at ease Laughs, mimics drawing
	Alex	"It's my first year as a certified teacher, but it feels like I've been here a really long time." "I have all these great ideas!" "I'm going to spend hours crafting these awesome lessons! To Oh my gosh this not sustainable and I can't spend hours crafting lessons every day! "I still have to be an adult...I can't do extravagant every day" "...it's going. It's just that make it through the day until tomorrow" "Sometimes I need to go home and remind myself that	"This is not sustainable" "I have all these great ideas!" "Can't do extravagant every day" "Make it through" "My identity"	Sustaining Crafting Fluctuating Adulting Making it Surviving	Maintiaining SELF through teaching Overhwhelmed yet appearing confident