HOW TEACHERS UNDERSTAND THEIR

EXPERIENCES WITH HOLISTIC, ARTS-

INFUSED EDUCATION: AN

INTERPRETATION OF

METAPHORS

By

PATRICIA DIANE KNAPP

Bachelor of Music in Music History
University of Oklahoma
Norman, Oklahoma
1973

Mater of Music in Music Theory
University of Oklahoma
Norman, Oklahoma
1975

Submitted to the Faculty of the
Graduate College of the
Oklahoma State University
in partial fulfillment of
the requirements for
the Degree of
DOCTOR OF PHILOSOPHY
July, 2009

HOW TEACHERS UNDERSTAND THEIR

EXPERIENCES WITH HOLISTIC, ARTS-

INFUSED EDUCATION: AN

INTERPRETATION OF

METAPHORS

Dissertation Approved:

Dr. Pamela U. Brown

Dissertation Adviser

Dr. Diane Montgomery

Dr. Hongyu Wang

Dr. Virginia Worley

Dr. A. Gordon Emslie

Dean of the Graduate College

ACKNOWLEDGMENTS

TABLE OF CONTENTS

CHAPTER I

INTRODUCTION

The purpose of the study was to interpret how teachers who successfully

implemented a holistic, arts-infused program understood their experiences and those of

their students. The teachers responded to an invitation to participate in the program, thus

demonstrating a value for creative, holistic education. Specifically, I sought to interpret

the meaning that thirteen teachers who enthusiastically and fully committed to the

program made of their experiences in Project CREATES, a grant-funded, five-year

research program that provided extensive teacher development and student talent

development opportunities in the context of a holistic, arts-infused curriculum which they

co-created and co-taught with arts specialists. I wanted to interpret how they made

meaning of experiences that contributed positively to their personal/professional

knowledge and practice which included an increased sense of agency in the co-creation

of their curriculum, and how the introduction of an externally mandated curriculum

affected their positive experiences. This situated the study in a narrative tradition in

which "teacher learning is viewed as a creative, holistic, relational endeavor" (Beattie,

Dobson, Thornton, & Hegge, 2007, p. 119) where the personal and professional merge. I

used a critical hermeneutical lens to analyze and interpret issues of power, agency, and

accountability in the teachers' understandings when they were confronted with external

mandates and accountability pressures. I then transgressed the boundaries of traditional

data analysis by presenting the metaphor interpretations in a polyphonic work in the form of a non-musical fugue to portray the interweaving of the themes that comprised the findings.

In the qualitative paradigm of educational inquiry, researchers increasingly use teacher narratives as a method of understanding the ways teachers assign meaning to their experiences and those of their students (Beattie, et al, 2007; Clandinin, 2007; Clandinin & Connelly, 2000). Because teachers' personal and professional identities are so intertwined, the language they use to describe their experiences reflects both personal and professional knowledge that is social and moral as well as intellectual. Through the interplay of knowledge and practice, teachers express the value and meaning they ascribe to their past experiences and future hopes and aspirations. Therefore, a teacher's narratives express the value given to and the meaning made of experiences that contribute to personal/professional knowledge and practice and reflects her sense of self (Derry, 2005).

I used the term professional knowledge, not as the technical knowledge pre-service teachers learn in their preparation programs, such as theories, which come from texts and lectures. Whereas the history of teacher education in the last 300 years (Labaree, 1992) emphasizes a scientifically-based, quantifiable set of rational knowledge and skills, professional knowledge, in this study, applies to the knowledge teachers construct from, and the meanings they assign to, their experiences. Schon (1979) refers to this as "knowing in action" (p. 258) which "is acquired through an interaction with experience that is non-logical and often sudden and unexpected" (Munby & Russell, 1990, p. 116). Studies by Craig, (2005) and Munby and Russell (1989) illustrate that one

2

of the primary ways teachers make sense of their experiences, and one of the ways they express the professional knowledge constructed from their experiences, is through their use of metaphors.

However, education policy makers and boards of education mostly regard teacher knowledge only in the intellectual or technical sense. In their reform efforts, they often push teacher professional development that addresses only this narrow interpretation. They push educational reform efforts where teachers are denied agency to create their own curriculum; the curriculum is mandated externally and out of context - a curriculum regarded as teacher-proof. While intellectual and technical development is valuable in the education reform effort, the external voices of reform downplay or ignore the possibility that teachers can create their own embodied knowledge through professional experiences that have particular value and meaning for them. For these teachers, the creation of personal/professional knowledge is a relational and holistic endeavor of lifelong learning involving the creation and re-creation of the self. This constitutes an ongoing process of internal accountability in which teachers who value creative and holistic experience take personal responsibility for educating the whole child.

For those who value a more holistic approach to education, beyond merely the intellectual and technical, more creative developmental opportunities such as those provided by Project CREATES, provide richer, more meaningful experiences. Current researchers (Beattie et al., 2005; Conle, 2000; Eisner, 1995, 2005; Miller, 2000, 2001, 2005) regard effective teacher development as a process of self-understanding. Jackson (1992) calls this concept "the way of art," (p. 67) thus expressing the creative nature of a holistic attitude to educational development for teachers as well as their students. As

Beattie, et al (2007) state, "Teacher development involves the continuing reinvention of self and reflection and reframing of perspectives, beliefs, and practices" (p. 121). The understandings I offer reflect not only the meanings the teachers assigned to their experiences, personally and professionally, but also how external accountability pressures, in the guise of school reform, challenged their understandings.

While many studies make claims about the value of the arts in education, that was not the focus of this study. Ample evidence of the relationship between the arts and human intellect exists (Appel, 2006; Deasy, 2002; Eisner, 2005; Fiske, 1999). Some researchers see the arts as a means of reinforcing and enhancing the study of other academic subjects (Darby & Catterall, 1994) or as a motivational tool (Stake, Bresler, & Mabry, 1992). Others see it as a means to address community issues or problems (Wolk, 1994); as thematic instruction (Ackerman & Perkins, 1987); or in terms of the multiple intelligences (Gardner, 1983). Although I share many of those ideas, I was not seeking to contribute to those studies. I make no claims that the arts make students smarter, behave better, or perform better on tests. Using an interpretive approach, I sought to understand the value and meaning thirteen elementary-school teachers assigned to their experiences and those of their students in a holistic arts-infused curriculum as they described them in interview transcripts.

Research Question

Because the interviews I used in the research exist as archival data, I did not interview subjects, but rather examined text. In the hermeneutical tradition of Gadamer (1975, 1976) and Ricoeur (1974, 1975, 1976), I asked the following question of these archived narratives:

What value and meaning did teachers who successfully implemented Project

CREATES assign to their experiences co-creating and co-teaching a holistic,

arts-infused curriculum as they described them through interview transcripts,

what professional knowledge did they construct based on their experiences,

and how did external accountability pressures help or hinder their success?

In interpreting the narratives, I moved through Gadamer's hermeneutical circle in a

process of closely attending, interpretation, reflection, re-interpretation, and further

reflection in ever-widening circles that moved from the parts to the whole and back

again.

Theoretical Framework

The theoretical framework for the study combined critical theory (Lather, 2003;

Leonardo, 2007; Soreide, 2007) and hermeneutics (Gadamer, 1975, 1976; Ricouer, 1974,

1975, 1976). Critical theorists acknowledge that identity is not stable, but always in a

process of creation and recreation. They oppose the essentialist understanding of identity

that has dominated much research and discourse in the twentieth century (Zaretzky,

1994). Using the framework I came to understand, through the teachers' narratives, how

they negotiated the shifting identity positions available to them by inclusion in Project

CREATES, their teacher development activities, and experiences in the project.

Critical theory provided assumptions to interrogate hierarchical dominance

within the culture of education and to interrogate the external reform narratives that

mandate reform through intimidation and shame. The assumptions guided my

questioning of the tyranny of the prescriptive over the generative as teachers who

successfully created a holistic curriculum were forced to use mandated curriculum. The

hermeneutic circle of close attention, interpretation, and reflection provided a guide to interpret the teachers' descriptions, specifically metaphorical language.

Significance of the Study

This study provided valuable insights into the meaning teachers make of their experiences that are theoretical, practical, and critical. While other studies (Montgomery, Otto, & Hull, 2007, p. 77-90) contributed valuable insights by using quantitative methods to study the teachers' experiences with arts-infused and holistic curriculum, I offered a philosophical understanding of the value and meaning of these holistic experiences to those who participated in Project CREATES. This study provided a different way of looking at the data that previous research did not pursue when evaluating the experiences and outcomes of the program.

From a methodological point of view, the study was significant for the use of hermeneutical interpretation of teacher narratives as a method. While more researchers in Europe (Georgii-Hemming, 2006; Soreide, 2007), The United Kingdom (Halliday, 2002; Leitch, 2006), and Canada (Beattie et al., 2007) currently use this methodology, a review of published educational research in the United States shows researchers rarely use it in the form of textual exegesis. By providing a different way to interpret experiences as recorded in text and presenting the interpretations in an artistic form, the study provided another layer of understanding teachers' lived experiences, and how they projected those experiences in the world. Instead of collecting, organizing, and analyzing data in the traditional way, I sought to share the space opened by the teachers as it reflected the value and meanings they assigned to their experiences and the professional knowledge

formed from their understandings. Each individual text provided a discrete understanding of individual experiences. Some critical researchers use individual-based studies to problematize large-scale narratives and collective ideologies (Georgii-Hemming, 2006, p. 221). Individual narratives reflecting experiences in contemporary life often reveal paradigm shifts and subtle understandings of social change as well as exposing the particular and discrete.

A critical stance revealed issues of domination as the teachers confronted the loss of creative agency when they were pressured by external accountability initiatives. As Mishook and Kornhaber (2006) indicate, there is little research on how these external initiatives affect holistic, arts-infused or art-integrated programs. Their research indicates that there is a general lack of understanding about what arts-infused programs can provide to the overall curriculum as shown by the numbers of schools who abandon instructional areas that are not tested by state or federal mandate (Clark et al., 2003; Jones, M. G., Jones, B. D. & Hargrove, 2003; McNeil, 2000). On a philosophical level, school communities made up of students, teachers, parents, administrators and the neighborhoods they inhabit compromise their local philosophies about the purpose and value of education for the external meta-narratives of school reform. Michael Gunzenhauser (2003) refers to this phenomenon as "the default philosophy of education" (p.1), and it is urgent for researchers to examine, understand, and critique this phenomenon. How teachers who valued holistic education understood their lack of agency in co-creating their own curriculum provided further opportunity to challenge the assumptions on which external accountability narratives are based.

Researcher Subjectivity and Limitations of the Study

My personal philosophy of education is holistic and arts-informed. My background as an elementary and secondary arts educator and current community college assistant professor of humanities grounds me in that tradition. The tradition inclines me to a post-structural world view that is comfortable with ambiguity and does not demand objective truth. Indeed, in the post-structural sense, I do not believe only one truth exists, but multiple truths emerge from the same experience, and these truths are subject to revision and change. In just such a way, I believe the identity is fluid and unfixed, constantly in a cycle of creation and re-creation. From my personal experiences in this cycle of re-creation, I was suspicious and sensitive to issues of power and domination in the teachers' interviews. From my stance as a post-structural feminist, I was suspicious of the meta-narratives of domination implied in much of the existing external accountability discourse, and I could not leave those power constructs unchallenged.

I was also aware that any research creates possibilities for domination. The researcher position is inherently infused with power as researchers become a conduit for the expression and consciousness of the other. This is a problem with hermeneutical interpretations of archived text because there is no way to gain access to the intended meaning of the subject. The subject can only "say" what the researcher interprets from the "saying." This was a particular challenge and responsibility in this study, and one that I was acutely aware of. However, Leonardo (2003) provided a way to rethink the challenge by radicalizing Ricoeur's (1976) theory of interpretation (see Chapter 3).

I made no truth claims in the study. I hope that what insights I gained from the interpretation of the teacher narratives will help provide insight for myself and others into

how teachers understood their experiences and used them to create and re-create their professional knowledge and meanings.. My interpretations were only one in an endless number of possible interpretations.

Furthermore, the experiences of the other could not become my experience. I could not appropriate another's experience. Rather, I worked around the borders of the horizon of understanding (Gadamer, 1975) when I attended to the discourse of the concrete other. This interplay between pre-understanding and understanding (Riceour, 1976) allowed me to approach the horizon of the other where the personal was made public and projected in the world.

<center>Procedure</center>

The teacher narratives that I interpreted for this study are in the Oklahoma State University College of Education archive. Members of the Project CREATES research team collected the interviews from 2001 to 2005. I studied the data from three schools in the program. I sought to understand the relationships among the teachers and their narratives as well as the similarities and differences in their individual interpretations of the value and meaning of their experiences through the same length of time.

The elementary schools in this study were in high-poverty neighborhoods that were ethnically and racially diverse. The families in the neighborhood were mobile, and English was not the first language in many of the homes. Most of the students were on free- or reduced-lunch programs. The school buildings were the sites of various community outreach and social services such as ESL and GED classes and a free medical clinic. Researchers at Oklahoma State University developed Project CREATES and offered it to the schools on a voluntary basis. The program operated during the five-year

<center>9</center>

research cycle with grant funding, by which time the individual schools were to have put their own funding sources in place. After the school year began in the fourth year of the study, the district implemented a new external accountability initiative that called for daily drilling and testing weekly or bi-weekly. The district hired outside consultants to design the curriculum without any input from the teachers or principals.

The research design team interviewed the prospective teachers, some of whom had previous arts experiences in varying degrees. The researchers invited them to commit to the program for five years and to be willing to spend an occasional Saturday in teacher development workshops. Other teacher development opportunities existed, but none were required to maintain an identity as a CREATES teacher and be eligible for resources to assist in the integration of the arts. The research team assigned a practicing professional artist to partner with each teacher to co-create and co-teach the curriculum, along with community artists who would collaborate on specific lessons or units   With the aid of the arts professionals and the research team, teachers identified students who showed interest and enthusiasm to participate in the talent development segment of the program in the form of instrumental music instruction provided by the granting institution free of charge. After the first year, the research team began interviewing and observing teachers, students, and administrators.

I chose interviews from thirteen teachers, eleven females and two males, because what they talked about was particularly informative for the purpose of the study. The teachers showed a high level of enthusiasm and commitment to holistic, arts-infused curriculum, and they used especially colorful metaphors in describing their experiences. The language used by the two men did not differ from that used by the women teachers;

both used metaphors that illustrated vividly what their arts experiences meant to them and their students and how they understood their experiences when external accountability pressures increased.

As I read the narratives initially, I began to identify phrases, metaphors, and figures of speech that seemed significant to me. After a time of reflection, I revisited the narratives to see if something I had not noticed before now seemed more significant in light of what I previously identified. I revisited this procedure numerous times, each time looking for other significant "sayings" that might only be revealed because I was then receptive to the insight by my previous attending, understanding, and reflecting. Finally, I was satisfied that I could not "hear" anything more from the text at that time, but this in no way negates the possibility that I or another researcher at another time could not understand more. As Ricoeur reminds us, there is always a surplus of meaning when engaging in interpretation (1976). And because not everything in the narratives applied directly to my research question, a selection process became necessary.

I then began to group the phrases, metaphors, and figures of speech according to emerging themes. I went back to the narratives to clarify the context of each in order to increase my level of comfort that I had, indeed, grouped them thematically. Because methods of hermeneutical inquiry in educational research are fairly fluid and subjective, I analyzed the narratives by weaving back and forth between the parts and the whole, as well as the individual and collective, in an attempt to make the interpretations coherent, if not objective. Finally, I took the main themes as the Subject and Counter-Subject for a verbal fugue, with underlying themes as the episodic material. The polyphonic musical

form, without the music, allowed me to present the data analysis in a creative, playful manner.

Definitions

Bresler (1995) identifies four levels of arts integration, and the highest level provides the definition of arts-infusion as practiced in Project CREATES. Bresler calls this level the "co-equal, cognitive" (p. 31-37). This is the level of arts integration advocates aspire to, but the most difficult to attain in actual practice. At this level, students engage in the arts aesthetically while simultaneously engaging in activities to promote higher-order thinking skills and not as a vehicle for curriculum content or recreation. This defined the level of infusion that Project CREATES introduced through its practices of teacher development and curriculum co-creation and co-teaching with arts specialists.

Carnoy, Elmore, and Siskin (2003) define internal accountability as "the shared norms, values, expectations, structures, and processes that determine the relationship between individual actions and collective results in schools" (p. 197-198). In this study, I used internal accountability in its application to individual as well as collective understandings. In other words, I wanted to understand how a teacher's individual norms, values, expectation, structures and processes worked toward the collective results of students' success. In this understanding, I saw internal accountability as the responsibility the teacher assumed in educating the whole child. This individual sense of responsibility then contributed to the collective responsibility for positive student outcomes. Studies (Carnoy et al., 2003; Elmore, 2002; Elmore & Furman, 2001) indicate that internal accountability contributes to collective efforts to reform schools from within.

12

That is directly in opposition to the definition of external accountability as teachers being forced to be accountable to outside entities that impose inflexible external mandates and curriculum that may have no contextual relevance for a specific school. It poses a particular challenge to schools that value holistic arts-infusion or art-integration. In a report by the Center for Basic Education (von Zastrow, 2004), twenty-five percent of principals in Illinois, Maryland, New York, and New Mexico whose schools included some type of arts exposure reported a decrease in arts instruction as external accountability pressures increased. The decrease is more prominent in high-minority, underprivileged schools where thirty-six percent reported decreases in arts instruction (p. 3). The reason given most often for the decrease in arts instruction is that more time and resources were being devoted to drills and materials that are advertised to increase test scores.

Finally, I analyzed my findings in the musical form of a fugue, but without music. A fugue is a particular type of polyphony that developed in the Baroque period (late 17th and early 18th centuries) for voice or instruments. The term Baroque refers to the Portugese word for an irregular or distorted pearl, and fugue derives from "fuga," the Italian term for flight. Perhaps its finest practitioner was Johann Sebastian Bach (1685 – 1720). While the composers of fugues employ numerous and various contrapuntal (polyphonic) techniques (see Appendices A & B), the form (Appendix C)) is based on the interplay of equal, independent voices in different ranges that weave in and out of each other in a dialogue. Each voice must be coherent and make sense independently as well as in the back and forth of the total composition. Because this fugue has no music, tonality is not an issue; the fugue contains only thematic material presented in the formal

outline of a fugue. Such terms as question, answer, voices, dialogue, episode, and development are terms that specify events that occur within the formal structure of a fugue. The idea for this method of representation came from an article by Kim (2008) and my familiarity with Bakhtin's theory of the polyphonic novel combined with my own undergraduate and graduate work in music theory and composition.

Summary

In summary, the study examined the archived narratives of thirteen teachers in elementary schools who participated in an arts-infused, holistic curriculum which they co-created and co-taught with arts professionals. Using a hermeneutical, interpretive method, I wanted to understand the value and meaning the teachers assigned to their experiences with the curriculum and the experiences of their students. The teachers' narratives revealed their experiences with arts-infused, holistic curriculum, including the sense of agency they gained from co-creating their own curriculum, and the pressures they felt when external accountability mandates and the meta-narratives of school reform threatened to overwhelm them.

14

CHAPTER II

REVIEW OF RELEVANT LITERATURE

The purpose of the study was to interpret how teachers understood their

experiences and those of their students when they participated in a holistic, art-infused

program in which they were encouraged to co-create and co-teach a curriculum with arts

specialists. The research question that directed the relevancy of the literature reviews is as

follows:

What value and meaning did teachers who successfully implemented Project

CREATES assign to their experiences co-creating and co-teaching a holistic,

arts-infused curriculum as they described them through interview transcripts,

what professional knowledge did they construct based on their experiences,

and how did external accountability pressures help or hinder their success?

As I stated in Chapter 1, I did not intend to add to the literature on how the arts

affect student achievement, motivation, or behaviors, so I did not review that literature in

this study except as it related to the research question. I sought to understand how the

teachers who successfully implemented Project CREATES made meaning of their

experiences in the program, and how external pressures altered their meaning-making and

valuing. My primary method of understanding the teacher interviews was through the

analysis of the metaphors they used. The literature I reviewed covers theories on holistic

education, especially when the emphasis is on art-infusion, the existing literature as to how external accountability pressures have altered school curriculum, previous studies conducted by other researchers with Project CREATES, and literature on interpreting metaphors.

<center>Theories and Research on Holistic Education</center>

The idea that education is a holistic, life-long enterprise is not a contemporary notion. The history of holistic education, or education of the whole person, began in the Greco-Roman concept of the *paideia,* in which students began with the basics of rhetoric (speaking), grammar (reading and writing, including in history and philosophy), and logic (critical thinking, discussion, and debate). Not until students mastered this *trivium* of subjects were they allowed to matriculate to the *quadrivium* of arithmetic (computation), astronomy (science), geometry (mathematics), and music and poetry (the arts). Through the progression, and before the social sciences, students received instruction and had experiences with every facet of knowledge then deemed necessary, and they were encouraged to pursue their educational interests for life. The *paideia* survived in various forms in the medieval universities where theology was added.

During the early Italian Renaissance, writers such as Petrarch (1304-1374) and Castiglione (1478-1529) advanced the notion of the well-rounded person, referred to by Castiglione as the *l'uomo universale*. Education for the universal human required studies in all the humanities (*studia humanitatis*), including the arts and literature, and practice in good manners and other social graces. The writers theorized that well-rounded humans would make better-informed citizens, which would result in a better state. Their hope,

<center>16</center>

also, was that well-educated, well-rounded people would have a greater interest in reasoned argument rather than brute force.

In the early twentieth century, John Dewey articulates an educational philosophy in which he emphasizes lifelong, active learning. As early as *How We Think* (1910), he calls for less emphasis on the drilling of subject matter and more emphasis on disciplined thinking and habits of thoughtful reflection. He makes a distinction between discipline of mind, which he says is positive and constructive, and discipline by drill, which he says is negative and mechanical. As he states, "The aim of education is precisely to develop intelligence of this independent and effective type – *a disciplined mind*" (p. 63; author's emphasis).

In *Democracy and Education* (1916) Dewey states his belief that "imagination is as much a normal and integral part of human activity as is muscular movement" (p. 245). Dewey views all cognitive function as embodied. For Dewey, the educational experience is not complete without it also being an aesthetic experience. As he comments, "In short, the aesthetic cannot be sharply marked off from the intellectual experience since the latter must bear an aesthetic stamp to be itself complete" (1934).The intellectual experience should be aesthetic in its original Greek meaning as sensitivity of perception, or to perceive sensitively. To perceive sensitively, all of the senses are active and engaged for the educational experience to be complete, to be whole.

More contemporary educators (Clark, 2007, Kessler, 2001; Miller, 1992, 1996, 2000; Palmer, 1993) agree that we focus on teaching children subject content, but not on teaching them how to learn or how to think about what they learn and make connections; they believe that a more holistic curriculum is needed at this time where competing

17

notions of school reform usually take a top-down approach (Elmore, 2000; Elmore & Furman, 2001). Miller (1996) emphasizes that holistic education, in whatever form it takes, is inclusive, balanced, and connected. Most external reform efforts lead to fragmentation instead of connectedness (Stoddard, 2004) because they advocate a reward/punish series of consequences, and that is why most only reinforce the *status quo*. True reform requires internal transformation, the kind that can only come when the needs of the whole child are met. When educational content moves from the studying, thinking stage to the imagining of potential outcomes or connections (creating), and from there, to taking direct action through the arts, transformation is possible. Following the sequence is self-reflection and then sharing with others (Renzulli, Gentry, & Reis, 2004).

There are epistemological issues raised in a discussion of the value of holistic, art-infused curriculum. Learning of and learning through the arts make other assumptions about knowledge possible. This type of knowledge focuses on the social and contextual nature of knowledge production and acknowledges issues of temporality and instability. It emphasizes active learning rather than passive learning. As Gadsden (2008) points out, there is already a history of epistemology in art, from the cognitive dimensions (Catterall, 2002; Eisner, 2002) to the study of aesthetics and imagination (Dewey, 1934; Greene, 1994). She claims that they share the following four epistemological assumptions:

- The arts as a way of human knowing – of imagination, aesthetic knowledge, and translation to practical knowledge
- The arts as cultural knowledge and as differential culture knowledge
- The arts as traditional (visual, musical, dance, theater, and aesthetics) and emerging genres (new modalities, media, and technologies)

- Interpretation and performance provide enhanced ways of knowing (p. 42-43)

Research (Bresler, 1995; Brewer, 2002; Campbell, 2005; Luftig, 2000; Marshall, 2005; Miller 2007) finds that holistic education contributes to the growth of children academically, socially, and emotionally because it aids children in the transfer of knowledge between content areas and connects it to the child's lived experience. As Miller explains, it also "catalyzes creativity" (p. 227). Several studies of holistic education indicate a rise in academic achievement through the arts (Brown, 2001, Catterall, 1995, Gunzenhauser, Montgomery, Berry, & Dell, 2004; Montgomery, Otto, & Hull, 2007). Conversely, it appears there is little evidence that the externally-mandated regimens of drilling/testing that are driven by rewards and punishments have the desired effect of increasing test scores (Guisbond, & Neill, 2004). As Van Eman, Thorman, Montgomery, and Otto (2009) point out, these tests do not measure the intended objectives effectively. Furthermore, scores in some states that employ high-stakes testing see a decline in achievement while some states without them do not (Amrein & Berliner, 2002; Stecher, Hamilton, & Naftel, 2005; Thomas, 2005).

Holistic educators maintain that inclusion of the arts is important in dealing with underserved students or students at risk (Greene, 2001; Holcomb, 2007; Mishook & Kornhaber, 2006; Rabkin & Redmond, 2006; Reeves, 2007). As Le Tendre (1997) states, "Imagination, creativity, interaction, discipline, analysis, and expression are all essential foundations of a child's education. Many students attending high-poverty schools do not have the exposure to activities that help to fully develop these skills" (p. 323).

In integrating the arts with at-risk students, Chappell (2006) warns that it is important to ask questions about the definition and purpose of the arts. Is it to keep

19

students busy and out of trouble, as many after-school programs claim? Is it to make up for a perceived lack in under-served student's experience? Whose art is privileged? Chappell claims that when parents and educators view the arts as a corrective, whether for behavior or lack of experiences, they impose middle-class values of normative and disciplined behavior. She asserts that the arts should reflect the experiences of the community and should come from the lived experience of students and their families. Here she invokes Greene's (2001) notion of *wide-awakeness* in which the community reframes the purpose of art as a way of knowing in order to reveal the worlds that reside in every human, in all their diversity and complexity (p. 13).

These considerations may become irrelevant because when student achievement lags behind in at-risk schools, particularly in underfunded urban schools, the arts are often the first content area cut in an effort to redirect time and materials to comply with local, state and national educational mandates. Inequality breeds more inequality, and for those of us for whom social justice is a major goal of all education, the cycle of inequality is intolerable. By taking Project CREATES to underserved, at-risk schools, the program directors affirmed their commitment to provide the best, most well-rounded and holistic education for all students.

Another aspect of holistic education is the development and transformation of teachers. Again, many of the failed external initiatives, especially when they restrict teacher agency in the classroom, do not acknowledge teacher development in any form other than intellectual and technical. Teacher self-development as self-understanding is a concept many current researchers (Beattie et al., 2005; Conle, 2000; Eisner, 1995, 2005; Miller, 2000, 2001, 2005) explore to counteract that trend. Jackson (1992) calls this

concept "the way of art," (p. 66) thus expressing the creative nature of a holistic attitude to educational development for teachers as well as their students. As Beattie et al., (2007) state: "Teacher development involves the continuing reinvention of self and reflection and reframing of perspectives, beliefs, and practices" (p.121). This was the level of teacher development Project CREATES achieved.

Integration or infusion of the arts is also a trademark of a holistic philosophy. As stated earlier, Bresler (1995) identifies four levels of arts integration, and the highest level provides the definition of *arts-infusion* as practiced in Project CREATES. Bresler calls this level the "co-equal, cognitive" (p. 31-37), the level of arts integration advocates aspire to but the most difficult to attain in actual practice. At this level, students are engaged in the arts aesthetically while simultaneously engaging in activities to promote higher-order thinking skills and not as a vehicle for other curriculum content or recreation. This defines the level of infusion that Project CREATES introduced through its practices of teacher development and curriculum co-creation and co-teaching with arts specialists.

Two strong voices for arts infusion and quality art content in schools are Elliot Eisner, (1992, 2002) and Maxine Greene (2000, 2001). Although Eisner advocates for the inclusion of arts disciplines in the curriculum, he recognizes that the arts provide an imaginative and aesthetic experience to any field of study. As Eisner (2002) states: "After all, life is a multimedia event, and the meanings that we secure from life are not simply contained in text; they yield their content through a wide variety of forms" (p. 154). He sees arts-infusion providing the means for students to develop higher-order thinking skills and more refined judgments through their aesthetic experiences. He spends an entire

chapter called "What education can learn from the arts" (pages 196-208) in which he re-envisions research and issues of accountability and evidence.

Eisner frames his re-envisioning in the context of the seeming opposition between science and the arts. What counts as evidence in the arts does not meet the scientific standard, although the arts and art forms do exhibit precision and can be conceived systematically (Gadsden, 2008, p. 33). The prevailing testing regimes, speciously designed from scientific evidence, do not account for artistic ways of knowing; therefore, the attitude is if it won't be tested, don't teach it. Eisner points out that when the arts are taken out of schools, especially underserved schools, students and teachers are denied the full experience of learning and knowing. He maintains that imaginative practices through the arts are essential in reaching the whole child and helping them imagine or envision alternate possibilities to their experiences lived in the context of poverty, crime, and injustice.

Greene (2000), likewise, believes that the arts bring the imagination forward, and it is imagination that makes it possible to see otherwise. Imagination allows students to consider multiple possibilities, multiple solutions, and multiple ways of being in the world, in the classroom and outside of it. As she states: "I am reaching toward an idea of imagination that brings an ethical concern to the fore, a concern that, again has to do with the community that ought to be in the making and the values that give it color and significance" (p. 35).

One of Greene's concerns in the ethical community is to reach underserved populations and to bring about social justice. To that end, she speaks of the value of the arts in terms of their transformative as well as their imaginative properties. She talks

about the value of the arts to teachers as well as students in terms of imagining alternative

ways of being for the individual as well as the classroom and school community. Greene

(1995) says, "Imagining things being otherwise may be the first step toward acting on the

belief that they can be changed" (p. 22).

Lawrence (2008) explores the affective, emotional domain of learning through the

arts and teaching for social justice. She suggests that creating art engages the emotions as

much as, if not more so, the intellect. Learning through the arts is an embodied way of

knowing, and students and teachers in the creative moment often experience a state that

Csikszentmihalyi (1996) calls "flow," a transformative moment where the participants

work intuitively, totally present in the "right now." The learning that takes place in the

moment goes far beyond language as many people who experience the state of flow often

say they cannot express the moment in words; they simply feel it. It manifests where

language leaves off. As Ortega y Gasset (1975) expressed it, "One might say whereas

language speaks to us of things, merely alluding to them, art actualizes them" (p. 147).

Unfortunately, testing pressures break the flow when teachers must abort the process to

attend to drilling or testing according to external mandates.

Lawrence examines the potential for the arts to address social injustice. She

quotes O'Neil (2004): "Art is a potentially emancipatory alternative to formal, accepted

epistemologies, subverting man-made language and established patriarchal and

imperialistic academic traditions" (p. 68). Lawrence points out that, historically, the arts

provide a means to bring injustice to the fore in a graphic and concrete manner. In more

recent times, the protest music of the 1960's and 70's, holocaust memoirs and survivor

literature, the theater and poetry of resistance, and street art are but a few ways that

people use the arts to bring awareness to, make sense of, and overcome oppression and injustice. The long-established disciplines of art and music therapy, and more recently drama therapy, testify to the significant ways in which the arts tap into the deepest recesses of human experience, emotion, and memory.

When advocating holistic education, Bateson (1979) and Berman (1981) imagine an *ecology* to help envision the context of education. Following his study of the disenchantment of the world, Berman (1988) concludes that a holistic, "ecological world-view will re-enchant our fragmented world" (p. 276). The inter-dependence and inter-connectedness can serve as the basis for a new understanding of moral behavior. Interdependence requires responsibility, both individual and collective, and as Butler (2001) reminds us, "I cannot think the question of responsibility alone, in isolation from the other, or if I do, I have taken myself out of the mode of address that frames the problem of responsibility from the start" (p. 38).

Slabberth and Hattingh (2006) use the ecology concept in searching for a 21st-century curriculum in a post-structural world. They assert that in a holistic, ecological world-view, "moral education is pivotal in the construction of any curriculum for the future" (p. 706). They do not construe moral education as narrow-minded character education that external mandates tend to support. They define moral education as a practical matter of emotional empathy and caring that leads to "acts that are not only developmental but transformational" (p. 707) because these are acts that "must draw on the power of proximity to encounter personal narratives in the sharing of our personal stories" (p. 707). They base their holistic education model on the following assumptions:

- The basis for general formative education is situated in the fundamental

relations in life and focuses on the general competencies to be mastered.

- The traditional subjects disappear in favor of integration, co-ordination, and overcoming of the barriers to effective relatedness.

- New dimensions of learning come to the fore.

- Traditional hierarchies and opposites fall away, i.e. theory/practice or the natural/human sciences. The rigidity of traditional subject content is cast aside in favor of the integration of new knowledge and/or structures so as to make the curriculum immediately relevant.

- By way of a continuous, creative endeavor, the teacher must seek to provide optimal learning experiences for the learner (p. 708).

They further assert that the curriculum depends on wholeness, not fragmentation, and is informed by "a constructivist concept of knowledge" where "knowledge and values are not distinct entities but are integrated in a holistic concept" (p. 712). It is a dynamic and fluid enterprise that touches on all aspects of education including teacher education. It is thoroughly grounded in experiences in the world, responsibilities for the world, and valuing of the world. And in its moral and creative dimensions, it connects to the deeply spiritual in the world.

Uhrmacher and Moroye (2007) apply the ecology of schools in the context of how different types of arts integration affect the ecology of an individual school. They define the ecology of schools as comprising the curriculum, the pedagogy, school structure, evaluation, and school-community relations. They make the point that because these are inter-connected like ecology, if there is change to one of these elements, they all change either consciously or unconsciously. The goal should be for teachers, administrators, and

parents, before the school implements arts integration at any level, to understand how each element might change the school's ecology and be consciously aware of the implications of those changes.

Uhrmacher and Moroye identify four types of arts integration strategies, similar in definition to Bresler's (1995), but which they call the utilitarian, the discipline-based, the interdisciplinary, and the transformational. In the utilitarian strategy, the arts are used as an aid in teaching subject matter and to aid in memory. While that can be useful, it downgrades the intrinsic value of the arts which is central to the discipline-based strategy. In this strategy, the arts are at the mercy of other subject matter. With the interdisciplinary strategy, the arts are taught at the co-equal level with other subjects, and they infuse and inform the teaching of all subjects. The transformational approach to arts integration requires all educational areas and activities focus on nurturing the creativity of all students and teachers and explicit meaning making (pp. 56-57). Regardless of the strategy, they all bring some amount of change in the school's ecology in varying ways and in varying degrees. They reflect various levels of commitment to holistic education. Educators who claim they provide holistic education but implement the arts only at the utilitarian level do not understand the full implications of holistic education or its purposes.

<center>Teacher's Responses to External Accountability</center>

In her study of the epistemic role of metaphors in teachers' understandings of school reform, Craig (2005) points out that external accountability meta-narratives are based on three privileged assumptions: "the ascendancy of science over art, the belief

<center>26</center>

evolutionary change (indirect change and directed change) results in progress, and the claim that an external reality exists from which objective knowledge can be extrapolated" (Crossan, 1988, p. 6. As quoted in Craig, p. 201). The teachers she worked with acknowledged that reform could be positive. Their problem was not with the principle of reform; rather, it was with the dissonance between methods and desired outcomes, an over-reliance on standardization, the imbalance of power relations, changing school contexts, and "the almost total disregard of the epistemological dimensions of teacher knowledge and school reform" (Craig, p. 201). The disregard of teacher knowledge appears to result in teachers' claims that external accountability mandates forced them to abandon what they knew to be best-practices in the classroom, restricted their sense of agency in creating curriculum, both of which resulted in low morale.

The 2003 study by Abrams, Pedulla, and Madaus supports the teachers' claims and provides one of the most comprehensive overviews of teacher responses to externally mandated testing available. While numerous other studies (Firestone, Mayrowitz, & Fairman, 1998; Grissman & Flanagan, 1998) examine teacher responses in specific states, Abrams, et al., included schools in states across the country, and they reported their results with schools divided into high-stakes states and low-stakes states. The differences between the two are a result of what the states do with the test results. Low-stakes states like Kentucky use test scores to hold schools accountability to specific standards while high-stakes states like Texas use the scores to hold schools accountable and then make dramatic, statewide teacher and student adjustments. The survey instrument used examined teacher and student morale, instructional strategies, and course content.

Regardless of the state's status as high- or low- stakes, teachers in both categories indicated that the implementation of frequent, mandated testing lowered morale by 75% to 85% among teachers. The percentage for students was slightly lower, but they did find evidence that the increased testing regimen contributed to record drop-out rates. Significantly, 76% of teachers in high-stakes states and 63% of teachers in low-stakes states reported that the increase in testing resulted in their teaching in a way that contradicted their own beliefs and practices about what constitutes teaching and learning. They believed that the test scores did not reflect increased learning or sound teaching practice, but rather was the consequence of drilling and memorization that reflected only short-term retention.

The majority of the teachers in high-stakes states felt forced to teach only tested subjects, and they reported a drop in instruction in the fine arts, science, and social studies when not included in the tests. Teachers in lower-stakes states reported some drop, but not such a dramatic decline. Teachers in both categories, however, did report an increase in time spent showing students how to mark the tests and other test-taking skills. Often this type of instruction can improve test scores at the time, but studies show that scores often do not carry over to other established tests such as the SAT or ACT.

Sloan (2006), however, cautions against rushing to judgment and encourages researchers to look at the research in a more nuanced way. He reminds researchers that the current research literature on accountability policies is contradictory; the conclusions appear to show that the current policies are all good or all bad. On one side are researchers such as Grissmer and Flanagan (1998) and Scheurich, Skrla, and Johnson, (2000) who conclude that current externally-mandated accountability policies result in

more equitable, high-quality instruction, and others (Abrams, et al, 2003; Hursh, 2007; McNeil, 2000) who show that the current policies result in a reduction in the quality and quantity of instruction in schools. Sloan argues that standards, benchmarks, and external criteria have the capacity to lift student achievement by holding schools accountable in order to ensure that all public-school students receive a quality education, and this was the original intent of the most recent rounds of school reform. Both sides of the debate have the same goal; it is the methods they advocate to achieve the goal that divides them.

Sloan points out two possible explanations for the divide. One possible reason is that different states have different policies, and when that is combined with the diversity of funding plans, class-sizes, and teacher qualifications from state to state, it is difficult to make comparisons and draw conclusions. Another possible reason is that opposing research findings are a result of different researcher paradigms. He concludes that the researchers who find the accountability policies effective are working from what Sergiovanni (2000) calls the systems-world orientation while those who find them reductive work from an orientation to the life-world of schools. In a systems-world orientation, researchers focus heavily on the administrative and management aspects of education, while the life-world researchers focus on culture, meaning, and significance of educational experiences. Some life-world researchers assert that the very act of valuing holistic, arts-infused curriculum is in itself a form of teacher resistance to external accountability pressures (Abrams et al., 2003).

Sloan argues further that these either/or orientations portray teachers as unitary, passive agents who are mechanistically manipulated by external policies. The two orientations do not take into account the variety of teacher responses to externally-

mandated curriculum and testing procedures. Therefore, it is increasingly important for researchers to examine individual teacher experiences with the current external policies and the meanings they make from them and to take into account the diversity of teachers' views of identity and agency, as well as the difference in the school cultures in which they work

To show that some externally-mandated curriculum may be valuable to teachers, Sloan cites Apple's 1988 study of young women school teachers who faced large class sizes, difficult working conditions, insufficient training, and little class preparation time. Apple concluded that these materials helped the young teachers know what they should teach and helped them develop their own knowledge and skills. Over time, they were no longer needed as the teachers felt comfortable developing their own practices. So, while in the short term they may have been restrictive, in the long term they may have strengthened high-quality teaching and teacher agency (Sloan, p. 124).

In the end, Sloan concludes that "issues of teacher identity and identity formation are robust explanatory tools to understand the varied ways teachers experience and respond to accountability-explicit curriculum policies" (p. 144). He suggests that teachers' responses to mandated curriculum vary widely based on their own experiences, personal history, expectations, and frames of reference. He encourages researchers to pay more attention to the complexities and diversity of individual teacher's identity narratives when examining their reactions to accountability policies. The current study takes these issues into account when examining how externally mandated curriculum reduced the sense of agency the teachers felt by being able to create their curriculum.

In their examination into teacher responses to external accountability pressures, Burnard and White (2008) illustrate the contradictory stances teachers face between performativity and agency. While states and districts maintain they want teachers to be creative, which requires agency and self-regulation, they are actually constraining them into a position of performativity where they receive a scripted curriculum. They explore the implications of several studies (Craft, 2006; Jeffrey, 2006; Jeffrey & Woods, 2003) that explicate pedagogical strategies that expand teacher's abilities to be creative. Particularly relevant for this study are the notions of *ownership, relevance, innovation*, and *control.* These notions are important for students as well as teacher in a classroom that is truly creative. But these are exactly the abilities districts remove from teachers when they deny them the agency to create curriculum and expect them to teach a curriculum that is externally designed and contextually irrelevant.

Another force driving external accountability that directly affects the experiences of teachers is the increasing market approach and economic rhetoric that dominates current education policy. This force is not new. Both Dewey (1916) and Polanyi (1954) warned that allowing market forces to drive society and its institutions would destroy democracy. The new accountability culture, what Power (1997) calls the *audit society*, affects every sphere of life today, turning every relationship into a business transaction. An audit society, as it relates to education, redefines parents and students as consumers and teachers as salespersons, and education is a commodity to be bought and sold. And like a commodity exchange, people who deal in commodities are accountable to certain external regulators and agencies. Accountability is a business term like so many metaphors used in the West. In its strictly financial connotation, its purpose is to detect

and deter incompetence, mismanagement, and fraud in the handling of finances (Biesta, 235).

Instead of handling finances, teachers handle the education of children. With scripted, mandated curriculum, they are reduced to a clerical role. The implication is that they cannot be trusted to know how to educate children properly, so external entities provide curriculum that teachers are required to teach in a effort to safeguard students from incompetency. Therefore, the true purpose of accountability in an audit society may not be to hold schools accountable for the education of students but to detect and deter assumed incompetence and dishonesty within schools. The purpose of mandated testing regimens may not be to track student achievement but to weed out incompetency and fraud among educators.

Using Power's (1997) notion of the audit society, Biesta (2004) examines teacher's lack of agency through mandated curriculum in its ethical dimensions. His main concern is with issues of responsibility and relationship, or whether relationship is even possible in an accountability society. The role of the teacher as a professional who assumes responsibility for student learning changes to an entity who is regulated by external mandates and valued only for the numbers she produces. As Biesta says, "The core problem is that while many would want the culture of accountability to emphasize accountability to the public, it actually creates a system focused on accountability to regulators and the like, thereby removing the real stakeholders from the 'accountability loop'" (p. 240). He concludes that the denial of professionalism and lack of agency removes teachers from a relationship of responsibility to students/parents, a moral

relationship. The value of the relationship lies in its qualitative nature that cannot be measured quantitatively.

Montgomery, Otto, & Hull (2007) examine teachers' responses to external accountability mandates, what they refer to as educational dissonance, in their summative report of research findings for Project CREATES. They identify four areas of particular concern: leadership, permission to teach, curriculum, and assessment (p. 38). In the area of leadership, the teachers discuss standard, traditional classroom organization and the difficulty resisting pressures to spend less time with the arts when students are behind in their test scores. The teachers believe that the school district denies them permission to create their own curriculum which dampens their enthusiasm to try something new. They believe the district forces them to use scripted curriculum and spend valuable time on administering tests, which not only restricts their creativity, but denies them the opportunity for personal growth (p. 39). These are the concerns the teachers understand from their experiences with the current state of arts-infusion as they struggle to find a balance. These are also the concerns that I interpreted in the writing of the fugue without music in the data analysis.

Montgomery, et al illustrate three different Project CREATES teachers' responses to external accountability mandates by using circus metaphors, such as Susie, who *cracks the whip*, Mary, who *walks the tightrope*, and Fiona, who *flies the trapeze.* These three teachers exhibit a wide range of responses to externally-mandated curriculum in the form of Target Teach, a curriculum designed on the recommendation of outside consultants who did not visit the school. The responses of these teachers depends on several factors

including the type of *ringmaster* (principal) they work for, but ultimately, the responses can be aligned with how the teachers view their own subjectivity.

External accountability drives Susie's classroom. She complains that time is too limited to incorporate the arts, and she has to spend all of time preparing and teaching material that relates directly to the standardized testing. "Survival mode" becomes her motivation, and she sees incorporating the arts as a stressor that restricts her ability "to meet *their* (the school system's) curriculum desires." Because she does not value the arts, she sees their inclusion as an impediment to doing her job. She fits Sloan's description of teachers who feel secure only when following scripted curriculum and teaching within externally-defined parameters. Because she sees her identity as fixed, she cannot imagine the possibilities of overcoming survival mode by transforming her curriculum.

Mary is involved in a balancing act when trying to involve the arts in her classroom and still meet the bi-weekly drill-and-test regimen established under Target Teach. She values the arts and uses them as a motivational tool and as an emotional outlet for students, but she does not see herself as a creative teacher anymore. Target Teach robs her of agency to create arts-infused curriculum and instead, she has become just "a facilitator." Mary's dilemma corresponds to Sloan's conclusion that teacher identity can go a long way in explaining how a teacher may react to externally-mandated curriculum. The conflict she feels between her desire to infuse the arts in her classroom and her lack of agency to do so point to the circulation of power that constrains her. While she can imagine how much better her teaching would be if she could include the arts, she feels powerless to resist and overcome her present situation. She becomes so frustrated by the ambiguity of her situation that she becomes paralyzed into inaction.

Fiona believes the arts enhance all subject areas and that they are a natural

learning experience for her and for her students. She speaks of the connection of content

with the arts as "beautiful" because it allows "spirit to show through." She also

emphasizes that "creativity and ingenuity are vital to surviving the testing gauntlet and

onslaught that bombards her students." She will comply with the testing regimen, but not

allow it to dominate her or her classroom practice. Her sense of self is strong enough, yet

flexible enough, to adapt to the situation without being diminished by it. Unlike Susie and

Mary, she understands that her subjectivity is not fixed and unchangeable; she can adjust

to situations that are present because she knows no situation is permanent.

More than subjectivity shapes these responses; issues of agency are also present.

While Fiona refuses to compromise her ability to be the agent of creativity in her

classroom, Susie doesn't believe she has any at all. Mary's frustrations stem directly from

her perceived lack of agency. Susie does not value the arts and sees them as an

impediment; Mary and Fiona value the arts, but their different levels of confidence in

their agency frames their responses to outside testing pressures and efforts to restrain the

curriculum.

It is difficult to know if and/or how the arts play a role in different teacher's

responses to external accountability. As Mishook and Kornhaber (2006) state, "There has

been relatively little empirical research on the impact of high-stakes accountability,

specifically on the arts." (p. 3). Furthermore, many of the studies that do exist focus on

the restriction or reduction of curriculum that is not tested, not on how teachers make

meaning of this. But they do give valuable insight into which populations are most

affected by curriculum reduction. Because the teachers in the current study do teach an

underserved population, and this fact figures into the value they place on art-infusion, it is important to consider these studies along with other studies that more directly address teacher attitudes or values.

Using a mixed-method's approach, Mishook and Kornhaber (2006) interviewed principals and arts coordinators in eighteen schools as well as distributing questionnaires. They chose the schools using a wide variety of social indicators (free/reduced lunch, poverty level, ethnicity) as well as a wide variety of commitment to the arts. Overall, they find that those who restricted the curriculum most were the schools with the highest poverty levels (pp. 6-7). There is a report by the Center for Basic Education (von Zastrow, 2004) showing that twenty-five percent of principals in Illinois, Maryland, New York, and New Mexico whose schools include some type of arts exposure report a decrease in arts instruction as external accountability pressures increase. The decrease is more prominent in high-minority schools where thirty-six percent reported decreases in arts instruction.

Lipman's (2004) ethnographic study of Chicago schools mirrors concerns about narrowing the curriculum in high-poverty schools when teachers are pressured to raise test scores. As quoted in Hursh's article in the September, 2007 issue of *AERJ*, Lipman documents how, in urban, high-poverty schools, "teachers are compelled to teach the skills and knowledge that will be tested, neglecting more complex aspects of the subject and, indeed, some subjects altogether." (p. 506). McNeill and Valenzuela (2001) and Nichols and Berliner (2005) find the same results in their research into the Texas standardized testing program (TAAS). They find that schools who adopt a teach-to-the test curriculum divert resources from enrichment experiences that students need and into

36

test preparation resources, particularly in underserved schools. Some schools facing testing pressures eliminate untested subjects from the curriculum entirely, including science and the arts.

The ongoing study of the A+ reform effort provides perhaps the most similar situation as that faced by Project CREATES. Begun in the early 1990's in North Carolina, A+ is an effort to integrate the arts into all subjects in elementary schools. Its primary goal is to reform schools from within by strengthening the internal capacity and accountability within the school community. The program operates in Arkansas and Oklahoma also. One of the main differences between A+ and Project CREATES is talent development. That is not an emphasis in A+, so the curriculum does not emphasize actually practicing the art forms except in their usefulness to the concepts being taught. It reaches the level of arts integration, not arts infusion as Project CREATES does.

Yearly reports on the progress of A+ schools to meet district and state mandates without seriously compromising arts integration indicate that it is only with great difficulty that some schools are able to do both. One North Carolina teacher described the implementation of external accountability mandates as going from Broadway to the ABC's (North Carolina's mandated testing curriculum) from one year to the next. Referring to the hushed school climate due to the testing regime, one teacher asked, "Doesn't it feel morbid here?" (Groves, 2002, p. 24). After the end of a very positive year implementing A+, Groves documents that "teacher morale had reached an all-time low, community and parent support dropped off considerably, and students no longer enjoyed coming to school. [The] school climate had taken a very negative turn" (p. 24). The school went from a sophisticated, holistic, arts-infused curriculum using A+ to an old-

fashioned drilling and testing curriculum. Using *morbid* to describe the school climate

implies death and dying, whether of enthusiasm for learning or the program itself.

Existing Project CREATES Research

In addition to Montgomery, et al.'s (2008) summative report of Project

CREATES, CREATES researchers examined other issues with the program using a

variety of methods. The majority of the studies used quantitative methods to measure the

relationship of holistic, arts-infused education and school achievement (May, Ray & Van

Eman, 2006; May, Van Eman, & Ray, 2005; Muilenberg-Revino, Ray, & Thorman,

2007; Van Eman, May, Ray, Montgomery, & Otto, 2006;); to evaluate teacher, student,

and stake-holders perceptions and attitudes about arts education (Long, Shaw, Van Eman,

Thorman, & Montgomery, 2005; Montgomery, 2005; Montgomery, Hull, & Otto, 2005;

Montgomery, Hull, Hodges, & Cathey, 2002;Van Eman, May & Ray, 2005) and to

evaluate the various measurement instruments used (Montgomery, 2005; Thorman, Ray,

& Muilenberg-Revino, 2007). In addition, there were studies questioning the equity of

program evaluation (Otto, 2005; Otto & Gordon, 2006; Otto, Montgomery, Van Eman,

Aydinyan, & Circo-Webb, 2004) an ethnographic study of teachers' personal theories

(Long, 2006); and the Montgomery, et al. (2009) case study of the reactions of three

teachers to external accountability mandates cited above.

A synthesis of the findings of these studies indicates there is a correlation between

experiences with the arts, particularly talent development in music, and student

achievement, motivation, engagement in learning, and positive changes in classroom

practices (May, et al., 2006). The multiple voices of the teachers and their students

indicate that when the teachers who were very enthusiastic about Project CREATES also participated in teacher development workshops, student interest and achievement increased in reading (May, et al., 2005; Muilenberg-Trevino, Ray, & Thorman, 2007). Teachers' opinions about the merit of arts-infusion and its value in student achievement differed between those teachers who implemented the program successfully and those who either did not implement the program or were not successful in the implementation (Thorman, et al., 2007; Yang, Ray, Muilenberg-Trevino, & Thorman, 2007), but all the teachers who participated fully in Project CREATES reported a reawakening of their own creativity. They connected more deeply with the course content, and collaboration with arts specialists allowed for opportunities to reflect on best practices and to learn new ones (Montgomery, et al., 2008). The studies also indicate that when the district implemented Target Teach, the externally-mandated curriculum, teachers experienced a loss in their sense of agency, a decrease in creativity, and a less professional view of their role in the school.

Interpreting Metaphors

According to Richardson (in Denzin and Lincoln, 2003), metaphor is the language of writing in the social sciences. It provides the "deep epistemic code" (p. 505) for thick description that goes beyond the superficial and relates parts to the whole. The "experiencing and understanding of one thing in terms of another" (p. 505) betrays underlying values and philosophies that often cannot (or will not) be expressed without this resort to the referent. In its interpretive function, metaphors "organize social

scientific work and affect the interpretation of the 'facts;' indeed, facts are interpretable ('make sense') only in terms of their place within a metaphoric structure" (p 506).

Metaphors provide a frame of reference or a set of assumptions for all discourse. As such, they give the reader more subtle information than what appears on a surface level. Brown (1977) makes a distinction, however, in what kinds of information metaphors provide. He calls one group of metaphors root metaphors; these metaphors do not necessarily give us more information because we take them for granted as constituting the world as it is commonly understood. Metaphors as *opening the door* on new experiences or the *glue* that holds subjects together are commonly used metaphors that do not necessarily provide new information. Any reader would understand them as metaphors, probably without thinking about it, and not as concrete operations.

The other types of metaphor Brown describes are generative metaphors. These metaphors make us stop and pay attention because they generate new understandings. When one teacher described her arts experiences as *like breathing*, she told the reader that turning to experiences in the arts came so easily, it was like a reflex that occurs unconsciously, but was truly life-sustaining. The metaphor of being *weighted down* is a root metaphor for feeling pressured. But when it was used in the context of like breathing being obstructed, both metaphors became generative because one was the cause and other the effect. The reader now knew that the pressure of external accountability was so burdensome, that the teachers experienced it not just as pressure, but as being strangled until life ceased. This became a much more vivid metaphorical structure, and I included the richer meanings in the metaphor interpretations in Chapter 4.

Gadamer (1975) explored the cognitive nature of metaphor, what he called "the logic of the metaphor" (p. 8). He claimed that metaphors carry over meaning from one realm to the next. The original meaning of the metaphor is carried over into its new usage to indicate some specific aspect of the new referent. It provides the opportunity for greater variety of meaning and imaginative understanding.

The significance of cognitive metaphors is explored in-depth by George Lakoff and Mark Johnson in *Metaphors We Live By* (1980) in which they explicate an embodied approach to the notions of being and experience that is a radical break with the empirical, rationalist, and objective standpoint of the modern Western philosophical tradition. They claim that metaphor analysis, generally set aside as a mere poetic devise, reveals that "metaphorical entailments can characterize a coherent system of metaphorical concepts and a corresponding coherent system of metaphorical expressions for those concepts" (p. 9). They state further:

> We are concerned primarily with how people understand their experiences. We view language as providing data that can lead to general principles of understanding. The general principles involve a whole system of concepts rather than individual words or individual concepts. We have found that such principles are often metaphoric in nature and involve understanding of one kind of experience in terms of another (p. 116).

In their attempt to explicate an alternative, embodied philosophy that speaks more closely to the variety of human experience and understanding, Lakoff and Johnson, advocate an experientialist approach. They claim that metaphor combines reason and

imagination into an "imaginative rationality" (p. 193). Metaphor, therefore, is a tool we use to express the imaginative areas of human experience. In their subsequent research and writing, Lakoff (1996) and Johnson (1993) show how the choice of metaphorical language in discourse reveals the attitudes and beliefs of individuals in a wide range of disciplines and activities. Further research conducted with metaphorical analysis include Winter's (2003) study of the premier role of metaphor in legal reasoning; Sontag's (1990) and Hester's (2001) analyses of the metaphors of illness and healing in medicine; Werhane's (1999) exploration of the role of metaphor in business decision-making; and Fesmire's (2003) discussion of imagination and the use of metaphor in the construction of an eco-identity in environmental philosophy and policy.

Speaking directly to the use of interpretation of metaphors in qualitative research, Mirakoro-Ljunberg (2001) explains how metaphors are a "sense making tool" (p. 6) in her study of creativity in the field of science. She abandons the positivist approach usually associated with scientific inquiry to study the lived experiences of two highly-regarded scientists who worked together for many years. She argues that qualitative research deals with "messy texts" (p. 1) that are multi-voiced and open-ended, and she invokes Richardson's use of the crystal to explain the multiple facets that these texts represent. Her use of the metaphor, *messy*, to describe narrative texts illustrates to the reader that texts are not coherent and neat in the way positivist research claims to be. And by referring to metaphorical analysis as *a* tool, not *the* tool, indicates that it is one in a "wild profusion" (Lather, 2006, p. 35) available to qualitative researchers to make sense of narratives.

42

Studies conducted by Craig (2005) and Munby & Russell (1989, 1990) illustrate how teachers use metaphors to assign meaning to their experiences and construct professional knowledge. Munby and Russell (1989) claim that teachers construct metaphors when they reflect on their experiences, not in the usual manner where deliberate thought takes place, but rather in a manner that reframes the experience in terms that are more vivid and meaningful. They emphasize that metaphorical language is present in tall manner of talk about professional or practical matters. As critical, heuristic researchers, they came to refer to the teachers in their study as participants rather than subjects as the term, *subjects,* implies a level of coercion and domination. They suggest that attention to metaphors provides a way for teachers and administrators to reflect on, and possibly improve on, their practices.

Craig's (2005) study focused on the metaphors teachers construct to understand their experiences with external accountability pressures. As she bluntly stated, "The subterranean, pervasive metaphor that 'reform is progress/reform is good' had broken down for them; it no longer was worthy of their interest." The teachers with whom she worked felt that the universal, untroubled optimism of progress that external reform narratives assume is meaningless to them based on their experiences. The metaphors they created heightened their thinking and reflection, and their knowledge developed based on what they experienced, how they acted, and the consequences to them. As Craig states further, "The metaphors demonstrated that despite teachers being denied knowledgeability in the living of certain stories of reform, their narrative authority - evident in their storied metaphorical utterances – continued to flourish and lead to metamorphoses, albeit in manners detrimental to specific stories of reform" (p. 203).

Though the teachers considered their circumstances as professionally stifling, their personal professional knowledge grew individually and socially. As Craig concludes, "The novel metaphors trans-mediated disparate experiences, threaded them together, and made them into believable wholes at the same time as they served to catalyze ongoing knowledge construction and reconstruction.

A Critical Hermeneutics

Having evolved from biblical exegesis that claimed to uncover the intentions of the author, hermeneutics is a method of interpreting the value and the construction of meaning that emerges through language and written text. To guide me through this process, I used the hermeneutics of Gadamer (1975, 1976) and Ricoeur (1975, 1976, 1977). I used their interpretation theories and concepts to arrive at an understanding of how and why the CREATES teachers valued their experiences with the project through the text of their interviews and presented those findings from a critical standpoint.

Both Gadamer and Ricoeur argue for the researcher to use hermeneutics to mediate past and present and between different worlds. This is opposed to another understanding of hermeneutics wherein the researcher tries to interpret the intent of the author. As a researcher cannot become other, it would never be possible to fully understand the intended meaning of texts. Therefore, Gadamer (1975) argues, hermeneutics must lay claim to validity as a means of mediation, not as a method.

In addition to Gadamer's (1975) writings on the epistemology of art and the fusion of horizons, his concept of *prejudice* was also important in this work. He removes the pejorative connotation from its usual definition, claiming that it is merely all of the

experiences that go into the making of subjectivity. He does not separate "blind prejudice" from "prejudice productive of knowledge" (p.247). No one, researchers included, can escape their subjectivity; I must acknowledge that both definitions of prejudice make up my subjectivity, and I test one against the other in the course of experience. It is an ongoing project that must be a part of any interpretation of data. In fact, it is probably our prejudices that direct our choices of topics and methods in all areas of research.

While hermeneutics is commonly used in the humanities, it has a marginal role in education research. Most recent educational studies using hermeneutics are from Canada, Great Britain, and the European mainland (Beattie, Dobson, Thornton, & Hegge, 2007; Georgii-Hemming, 2006; Davison, 2006; Halliday, 2002; Leitch, 2006). If narrative research continues to grow in the United States, so, probably, will the role of hermeneutics in education research. One of the questions researchers have about hermeneutics is its value to critical research. While Habermas (1972) advocates a critical hermeneutics, Leonardo (2003) provides a rationale based on the hermeneutics of Paul Ricoeur.

In his article, "Interpretation and the Problem of Domination: Paul Ricoeur's Hermeneutics," Leonardo points out that the structures of domination require an ideological critique. As he says, "If ideology is the problem of domination, then studying it is the problem of hermeneutics" (p. 329). He further radicalizes Ricoeur's hermeneutics by expanding "on the centrality of interpretation in the study of domination, or the struggle over power and meaning" (p. 329). Central to his argument are Ricoeur's notions of representation, validation, epistemology, and methodology.

Representation always follows the act it represents. In Ricoeur's hermeneutics, this situation nullifies the intention of the author because what is left to be interpreted has already happened; its context is lost and only representation remains. By separating intention from meaning, he acknowledges that hermeneutic interpretation is a game of guesses, "guided by a logic of probability rather than a logic of empirical verification" (Leonardo, p. 336). While there is not a science for making good guesses, there are ways to validate them; some are reasonable and make sense, and some do not. By freeing the text from its intentions, the interpreter disregards what the speaker meant. The researcher is now free to go beyond the words to mediate the world the words project (p. 337).

Leonardo confirms Ricoeur's post-structural stance on epistemology and methodology. He reminds the reader that the definition of knowledge is always decided by those with power. By denying that other forms of knowledge exist, they exercise domination and oppression. Speaking methodologically, Leonardo claims that what the researcher chooses to research is value-laden and reflects the researcher prioritization, much like Gadamer's notion of prejudice. And communication through language is not neutral but is related to history, politics, and power. Leonardo suggests that the critical hermeneutical scholar must critique these matters in the course of interpretation to avoid the replication of power and dominance (pp. 344-345).

Critical research is about troubling long-held assumptions about subjectivity, knowledge, and methods. Leonardo points out that what appears as innocent assumptions like "that's just common sense" or "that's just human nature" reflect these sorts of false assumptions. As he states: "First, there is nothing common sensical about the obvious. Common sense is a long process of naturalizing knowledge that is inherently historical

and ideological" (p. 346). He goes on to state that human nature is a mythological construct and assumes that all people are the same, assumptions that are incompatible in a constructivist, critical paradigm. The critical researcher is not just interested in what goes on in schools, but in how she can use what she knows about schools to resist domination and change schools and schooling.

Diamond and Mullen (1999) offer more clues to radicalizing hermeneutics when they use the image of the prison as a metaphor to illustrate the marginilization of art-based research. As they explain, "We use this prison image to make sense of the processes of researching from the margins and of being socialized as academics" (p. 254). They theorize knowledge/power in terms of dominant and subjugated narratives, and suggest that counter-meta-narratives of release from imprisonment can emerge from transformative narratives that are contextual and specific (p. 255). Among the meta-narratives that marginalize arts-based researchers, as well as holistic teacher development, they examine issues of institutional controls and restrictions, mandated curricula, limited opportunities for relationships to develop in the course of educational research, and the marginalizing of self-study and reflection.

They theorize teacher development as an arts-based inquiry that connects with self, others, and the world in a contextual manner (p. 258). Leitch (2006) supports this claim in her study of teacher identity and representation. Using a heuristic methodology, she and a group of teachers combined arts-based methods and narrative inquiry and used them to illustrate issues of professional experience and agency. Through these methods, researcher and teachers sought to illuminate "various ways in which the participants imputed meaning and power to tacit and non-conscious influences which were

47

emotionally potent but previously hidden" (p. 549). She maintains that hidden power

structures emerged through artistic expression. She encourages researchers to expand the

theoretical perspectives of research to incorporate other, non-verbal methods to

understand experience more holistically and reveal the hidden sources of power and

domination that exist in schools.

Summary

Theory and research provide the rationale for the value of holistic, arts-infused

experiences in schools to both teachers and students. But many education policy makers,

at the national and local levels, prefer to ignore the benefits that holistic education offers,

a source of frustration for those who wish to implement it. The reasons vary, but the most

common reasons given are that it is too expensive, that it doesn't address the basics of

math and reading, and that the benefits cannot be measured. Literature presented in this

chapter, along with the current study, refute those claims and make clear the advantages a

holistic, arts-infused curriculum offers, especially to at-risk students in underserved

schools. At a time when all aspects of education revolve around mandated curriculum,

drilling, and testing, the literature presented here shows how much the implementation of

programs like Project CREATES can address concerns about the basic core subjects in a

manner that awakens the creativity and imagination of all who participate and offer a site

of resistance to external accountability pressures.

Examination of the literature concerning the implications of external

accountability mandates indicates that the pressures to raise test scores can interfere with

the successful implementation of holistic curriculum because of the tendency on the part

of schools to eliminate untested subjects. It also takes time and resources away from enriching subject matter such as the arts and stifles the creativity of both teachers and students. Mandated curriculum revolving around a drilling and testing regime can alter the way teachers see themselves as creative professionals into rote clerical help. That type of curriculum removes any sense of agency gained by creating their curriculum. The normalizing circulation of power can turn teachers and students into docile bodies homogenized by technologies of control (Foucault, 1977).

The vision of those who value holistic education and envision schools as places where creativity and imagination flourish cannot be realized in such power regimes. Mandated curriculum that teaches to the test destabilizes the ecology in schools as resources are diverted and time refocused. The living organism that is the school becomes unhealthy, a process that appears to happen most rapidly in underserved schools. If the relevant literature of the study is an indication, external accountability mandates go much further than dictate curriculum focused on tested subjects; in addition to diverting resources and causing the elimination of untested subjects, external accountability mandates interfere with both teachers' and students' ability to be creative and imagine multiple possibilities for wholeness.

One helpful way of understanding the implications of holistic-arts, infused education in the face of external accountability mandates is through the use of metaphor. Metaphors provide a more nuanced, in-depth interpretation of the value and meaning the teachers assigned to their artistic experiences with Project CREATES, and how they reacted to the pressure of mandates. Diamond and Mullins (1999) and Leitch (2006)

illustrate that arts-based research methods, including metaphor interpretation, use critical

hermeneutics to understand and interrogate hidden sources of oppression and domination.

CHAPTER III

METHOD

In order to understand the meanings the teachers assigned to their experiences with co-creating and co-teaching a holistic curriculum, I read through interviews archived from Project CREATES and chose interviews with thirteen teachers who successfully and enthusiastically implemented the program. The interviews were from 11 female teachers and two male teachers from three elementary schools. I chose those interviews because the teachers expressed their understandings of their experiences in articulate but colorful language, particularly through the use of metaphors and vivid descriptions. I found that the language used by the male teachers did not differ significantly from that of the female teachers in that they expressed a high level of care and nurturing toward their students, and they highly valued their experiences with the arts. While more than these thirteen teachers entered the program through invitation, these teachers' interviews indicated particular enthusiasm and commitment, and they were able to articulate it in vivid language.

The first time I read through the interviews with an empathic approach which required openness and receptivity. While I could not know the author's intent, I did try to empathize with their standpoint, whether it was the same as mine or not. It was after reading through the interviews with this approach that I began to realize that while most of the teachers interviewed had participated in Project CREATES, some were more

successful than others and expressed that through colorful language and interesting metaphors.

I next took an interactive approach in which I tried to create a dialogue. By conversing with the text I sought to reach a more formative understanding of the meaning that the teachers assigned to their arts experiences. This developed sometimes into a critical reading, or reading against the grain, which involved writing questions in the margins that I came back to with each reading until I felt satisfied with my understandings.

Finally, I took a transactional approach that went beyond enhanced understanding and refinement. From this mode of reading, new meanings emerged that were probably never in the mind of the teacher; new meaning was created. It was especially true of the meanings of the metaphors which I present in Chapter 4. I began grouping the metaphors and phrases on different-colored cards according to the themes they expressed. I returned to the interviews again and again to be sure that I had exhausted all meanings to that point. Rather than group them into categories, i.e. experiences with curriculum, experiences with professional development, etc., I grouped the metaphors by what the metaphors inferred – physical activity, a journey, growth, connections, choices, and spirituality. I did, however, examine the metaphors for external accountability separately because the metaphors were counter to the ones the teachers used to express artistic experiences. It was at this point that the fugue began to take shape in my mind. The themes emerged from the new understandings I gained with external accountability metaphors acting as the Counter-Subject.

Theoretical Frame

Working in a critical hermeneutical theoretical frame, I approached the texts of the teacher interviews as archival research. My theoretical assumptions were informed by my epistemological assumptions which then informed the methodology with which I interpreted the interviews using the circle of hermeneutics in which the level of understanding is an ever-widening circle where the parts move toward the whole and the whole toward the parts (Gadamer, 1975).

Within this frame, the nature of knowledge is not fixed but constructed. It is not waiting to be discovered; it is emergent and variable. Likewise, reality and meaning are not waiting to be uncovered because reality and meaning are contextual and specific to circumstances. That includes the nature of subjectivity which is also contextual, fluid, and in an eternal cycle of creation and re-creation. Therefore, it would not be possible to interpret one true meaning from a text because multiple meanings may emerge and expand with every encounter, what Riceour (1974) refers to as the surplus of meaning. The researcher cannot claim to have uncovered the one true meaning of a text or an interview because the author's intention is not clear. Without the presence of an author, the researcher could not know the intent or if one was ever present.

Central to the method of the study was analyzing metaphorical language. As a method of gaining deep insight into the meaning people assign to their experiences, it provided a means of interpretation of the language the teachers used in interviews. By grouping the metaphors into meaning clusters describing creative artistic experiences, issues of subjectivity and agency, and the affect of external accountability pressure on them, I was able to understand the individual meanings as part of the hermeneutical circle

that moves from parts to the whole and back again. And by using a critical hermeneutics, I was able to understand the meanings the teachers assigned to their experiences in the context of power structures and oppressive mandates and their resistance to them.

I addressed issues of validity in a post-structural paradigm and sought to situate the study in developments in method proliferation (Lather, 2006). By examining various post-structural accountings of validity, I illustrated the various methodological stances relevant to the study. I presented the data analysis in the form of a fugue, an artistic, interpretive method that illustrates the hermeneutical circle of individual voices acting independently and as a whole.

Questions of Validity in Post-structural Constructivist Research

The primary criticism of post-structural research leveled by structural positivists is the question of validity (Cook &Campbell, 1979; Reichardt & Rallis, 1994). Because constructivist research is not conducted under the rigors of the empirical method, they argue, it cannot be verified and validated. They argue that the analysis and interpretations are nothing more than relativism, the enemy of objective empirical science. While some methods of qualitative research, such as ethnography and phenomenology, use triangulation and bracketing as an approach to validity, the heuristic researcher cannot make such a claim.

In response to the criticism of structural positivists, several researchers (Lather, 1993; Britzman, 2000) offer ways to re-conceptualize the seemingly un-resolvable issue of validity. In her article, "Fertile Obsession: Validity after Post-structuralism" (1993), Lather offers four possible disruptive methods of rethinking the meta-narrative of

validity: as simulacra/ironic validity; Lyotardian paralogy/neo-pragmatic validity; Derridean rigor/rhizomatic validity; and voluptuous/situated validity.

Lather (1993) explains that simulacra are "copies without originals" which "mask the absence of referential finalities" (p.677). Simulacra claim to point to the real but can never achieve the real. As Lather says, "Contrary to dominant validity practices where the rhetorical nature of scientific claims is masked with methodological assurances, a strategy of ironic validity proliferates forms, recognizing that they are rhetorical and without foundation, lacking in epistemological support" (p. 677).

With Lyotardian paralogy/neo-pragmatic validity, the goal is to legitimate difference without making it the same. It does not need to meet the neo-pragmatic performativity criteria, but rather nurture the incommensurable and allow the contradictions to stand. As Lather states, "It is about the search for instabilities and the undermining of the framework within which previous normal science has been conducted" (p. 679). It acknowledges the multiplicity of language games without privileging one over the other.

Rhizomes, Lather explains, are underground root systems that produce a tangle of interconnectedness out of sight and below the surface. It is a concept described by Deleuze and Guattari (1983) to describe the difference between the modernist conception of knowledge, which they imagine as a tree, and the post-modern concept, which they describe as rhizomatic. When its fruit is picked, the tangled web of rhizomes reveals itself in a riot of "anarchistic growth" (p. 680). This metaphor allows the researcher to work around hierarchies and to follow the multiplicity of ideas and responses where they lead, creating new possibilities and multiple interpretations. She explains further, "As a

55

metaphor, rhizomes work against the constraints of authority, regularity, and commonsense and open thought up to creative constructions" (p. 680).

Lather's final re-conceptualization of validity asks what research might look like if it were based on an epistemology of the female imaginary instead of male, scientific epistemology. She claims that Western philosophy and science privilege the idea (male) over embodiment (female) as the way of knowing, thereby effecting a split between epistemology and ethics. She says that blurring the lines between the arts and sciences brings about a "disruptive excess which brings ethics and epistemology together in self-conscious partiality, an embodied positionality, and a tentativeness which leaves space for others to enter, for the joining of partial voices" (p. 683).

In a more recent article, Lather (2006) encourages researchers to think of paradigm proliferation as a "wild profusion" (p. 35). By this she does not mean mixed-methods necessarily; she is encouraging researchers to recognize that all methods of inquiry are valuable if they are conducted responsibly. She sees the proliferation of methods as an ontological and historical claim. She concludes with "a disjunctive affirmation of multiple ways of going about educational research in terms of finding our way into a less comfortable social science full of stuck places and difficult philosophical issues of truth, interpretation, and responsibility" (p. 35).

Using Derrida's (1976) notion of *aporia,* which refers to as a space of uncomfortable ambiguity, Lather first addresses what she refers to as the aporia of complicity. She warns researchers about privileging observation over statistics, and she points out that it may be just as dangerous to privilege qualitative over quantitative methods as it is the other way. Observation can be invasive, and there is more room for

violating or misusing participant trust. She argues, not for mixed-methods per se, but for applying several methods, even several within the qualitative paradigm, to reach a richer understanding of experience (p. 49). Lather's metaphor of a wild profusion echoes Koro-Ljunberg's (2001) assertion that there are many tools available to qualitative researchers, metaphorical analysis being one.

She then discusses the aporia of difference. She calls for more feminist research to challenge the boundaries of legitimacy that science claims for itself. She urges researchers "to bring in women's messy subjectivity toward a modest witness, a 'good enough' science aware of epistemological ferment but not paralyzed by it" (p. 49). This applies to cultural differences where issues of power and domination bridge all work across paradigms. Lather's messy subjectivity recalls Koro-Ljunberg's (2001) metaphor of messy texts, and both references to messiness can be thought of in terms of the anarchic growth of rhizomes to gain a new level of understanding for messiness.

In discussing the aporia of interpretation, Lather speaks to the contradictions and complications of language. She believes researchers must be prepared to look for slippages and omissions when interpreting data and always prepare for the emergence of multiple meanings. Because meaning is constructed, not waiting to be discovered, the researcher must negotiate the tension between the participants representation of experience, because it is just a representation, and the researchers interpretive understanding (p. 50).

Finally, Lather addresses the aporia of legitimization as she urges researchers to think about validity in complex ways. She goes beyond the quantitative/qualitative divide and brings up issues of whose knowledge claims are legitimate and who gets to decide.

57

Because knowledge is historically, politically, and socially situated, no one research paradigm should lay claim to legitimacy over any other. Validity is far more than a technical issue solved by correct procedures; it resurfaces over and over, and researchers can neither avoid it nor mediate it (p. 52).

Britzman, in "The Question of Belief:" Writing Post-structural Ethnography" (2000), examines validity from an ontological standpoint. In her previous ethnographic research, she felt tension between the traditional claims of representing the real and her post-structural understandings of subjectivity. She explains that the humanistic version of agency and voice presupposes the subject as the originator of identity who imagines the social, historical, and political. But her post-structural, feminist standpoint views the subject, not as the origin of identity, but as the product of the social, historical, and political. For her, the problem is not whether the ethnographer uncovers the truth in experience, but rather traces the competing discourses and truth claims. As she states: "I now think of ethnography as a regulating fiction, as a particular narrative practice that produces textual identities and regimes of truth" (p. 37).

While the current study was not ethnography, it was a particular narrative practice or strategy. And in the study, I did not claim that I was uncovering truth. Many truths emerged, and my job as a critical researcher was to give voice to those truth claims and examine them critically. In order to achieve this, I used a bit of all four of Lather's ideas on re-conceptualizing validity. I held truth to be simulacra as multiple truth claims compete for legitimacy. Because I could not claim one absolute truth in the narratives, I, like Lyotard (1984), dwelt in the land of the incommensurable (xxv), and, like Deleuze and Guattari (1983), I sorted through the many emerging claims that unexpectedly

intertwined at intersections of multi-centered complexity. There I uncovered spaces where male, scientific epistemologies denied feminine, embodied knowledge.

Addressing validity in narrative and arts-based inquiry specifically, Kim (2008) identifies and problematizes three issues that draw criticism other than validity: the narcissistic nature of narrative and arts-based inquiry; the lack of narratology; and the question of art or research? Kim then theorizes some possible ways to address this criticism. Other narrative researchers (Bowman, 2006; Clandinin & Connelly; 2000; Munro, 1998; Richardson, 1996) acknowledge the same concerns and encourage researchers to address them.

Some critics accuse narrative and arts-based researchers of encouraging narcissism by placing such so much emphasis on personal stories and experiences, and they question "the tendency to confer an unwarranted level of authenticity" (Kim, 2008, p. 253). Kim quotes Hatch and Wisnewki (1995) from their observations of narrative and arts-based scholars: "We see a strong tendency among scholars to reflect on their work and their place in it rather than to do the work" (p. 131). Munro (1998) expressed similar concerns when she studied the lives of women teachers. Her specific concern was with reifying and romanticizing the subject as somehow essential and universal (p 18).

Kim proposes that we consider Bakhtin's theories of the novel to counteract any move toward narcissism. Bakhtin (1963/1984) called his theories *polyphony*, *chronotope*, and *carnival*. Polyphony is "a plurality of independent, unmerged voices and consciousness" (p. 6). Different voices emerge in the novel, none of which are privileged over the other. Polyphony is also the method of the fugue (see Chapter 4). The dialogue expresses multiple valid truths to consider, with no final absolute truth evolving.

Chronotope refers to issues of time and space. Bakhtin believes that individual experiences must be considered socially and historically. In other words they must be contextual. And finally, carnival corresponds to a certain role reversal common in the carnival event itself. Every subject is active, differences are celebrated, hierarchies disappear, and norms reversed (pp. 256-257).

As Kim points out, Bakhtin's theories of the novel help the researcher focused on marginalized voices, one of the reasons narrative and arts-based inquiry developed as a response to positivist epistemology. It keeps the researcher's attention close in her attempt to hear the multiplicity of voices emerging from a single subject and to consider multiple possibilities. (p. 257). Excluded voices confront the traditional grand narratives and truth claims on equal footing to begin a dialogue of transformation.

Kim notes that critics such as Behar-Horenstein and Morgan (1995) claim that while researchers increasingly use stories, narrative inquiry does not have a theoretical foundation for analyzing and evaluating the understandings researchers claim emerge from the narrative. Clandinin and Connelly (2000) acknowledge the criticism that "narrative inquiry is not theoretical enough" (p. 10). The challenge then is how to meet professional standards without losing the open-endedness of narrative and arts-based inquiry and to be able to articulate how the research negotiated the divide (Bowman, 2006).

Kim suggests that the way to address the concerns is to transform lived experience to lived theory. It should be a deliberate critical attempt to theorize throughout the data analysis toward a larger whole which then deepens the interpretation and raises fresh questions. When lived experience becomes lived theory, it overcomes the divide

between the personal the social. In that way, it can be emancipatory and interventionist, promoting social change (pp. 257-259).

The final criticism Kim examines, and one shared by Richardson (1996) is the question of whether narrative and arts-based inquiry is really research, or is it art. Lieblich, Tuval-Mashiach, and Zilber (1998) claim that products of such inquiry are based on talent and intuition, not on acknowledged research skills. As Bowman (2006) sums up, "As long as narrative and arts-based inquiry is perceived as airy-fairy, artsy-fartsy, hippie-dippie, its advocates will continue to wrestle with significant issues both in their research and in their bids for promotion and tenure" (p. 13).

Kim suggests that perhaps we should consider narrative and arts-based inquiry as aesthetic inquiry and work the edges of epistemology. As Gadamer (1975) claims, "Artistic experience is a mode of knowledge" (p. 87). Kim states, "It enables the reader to see how research relates aesthetically to knowing, understanding, and perceiving the world in which lived experience takes place" (p. 259). It is a way of knowing, understanding, perceiving, and imagining possibilities for the transformation of schooling and the lives of the students, teachers, and families that make up the school community.

Using Gadamer (1975) again, Kim explains how his concept of *implied readership* is imagined as *a fusion of horizons* (p. 260). Implied readership refers to the reader's sense of making meaning in a way that opens a new horizon on new worlds. As Gadamer (1975) writes, "To acquire a horizon means that one learns to look beyond what it close at hand – not in order to look away from it, but to see it better within a larger whole and a truer proportion" (p. 272). The fusion of horizons is the space the self negotiates in the encounter with otherness in an empathetic understanding, but always

61

maintaining difference and negotiating adjustments. As Kim says, "By appealing to the reader's imagination and participation, [such] research encourages various interpretations and possibilities that will bring about social and educational change" (p. 261).

Kim concludes the examination of the criticisms of narrative and arts-based research by claiming that as an act of poeticizing, such research enables the researcher to "transcend [my] authority as author to become a humble, empathetic subject who thinks with those whom [I] research" (p. 263). Kim (2008) points out that Munro Hendry (2007) believes the transcendence takes the researcher to a sacred space when narrative and arts-based research is considered "not as a scientific act but as a spiritual act, one that honors the sacredness of our humanity" (Munro Hendry cited in Kim, 2008, p. 263).

Because I used hermeneutics as a method for data analysis and interpretation, Kim's responses to the critics of narrative and arts-based inquiry were useful in thinking about the study. Because I was working with written text in the data analysis, the temptation to reify the subject was not as powerful, and I remained aware not to write myself into the interpretations as much as possible. Bakhtin's theory of the polyphonic novel and my experiences with musical composition prompted the idea for presenting the findings in the manner I did. And the interpretations of the value and meaning the CREATES teachers assigned to their arts experiences have a certain poetic quality in the form of the fugue. Diamond and Mullen (1999) claim that researchers who use narrative and artistic forms to make sense of experience are artists (p. 366). And like Gadamer (1975), they believe the arts give us a fuller understanding of the world than just hard facts, so it seemed perfectly natural to use a poetic sensibility to present the teachers understandings of their world.

Summary

By using Leonardo's concept for a critical hermeneutics, I was able to offer an interpretation of the meanings assigned by the teachers in Project CREATES to their artistic experiences and to interrogate their understandings for issues of power and domination. I followed Lather's (1993) recommendations for new conceptions of transgressive validity by acknowledging that my interpretations cannot be considered absolute truth because all truth claims are "copies without originals" (p. 677). I situated the study in the context of the complexity and interconnections of rhizomatic activity that encourages "open[ing] up thought to creative constructions" (p. 680) in the form of a fugue to present the data analysis. The fugue was also an outgrowth of Kim's (2008) suggestion to think of narrative and arts-based research in terms of Bakhtin's polyphonic novel where equal voices can be heard independently as they make up the whole. By using the hermeneutical circle to move from the individual voices to the whole and back again to interpret the metaphors, I was able to analyze them in a creative polyphonic construction.

CHAPTER IV

FINDINGS

How teachers who fully and enthusiastically implemented Project CREATES understood their experiences with holistic, arts-infused curriculum, assigned meaning to them, and constructed professional knowledge from them, was the research question. My interpretations of the metaphors used by the teachers in interviews indicated that the teachers found their experiences and those of their students were very valuable to their sense of creativity and agency and in the positive changes they perceived in with their students and in the classroom. The main themes that emerged were expressed in the Fugue, "Like Breathing," which was one of the metaphors used by a teacher. The themes in the Subject express the positive outcomes the teachers valued, the Counter-Subject of the findings was how the teachers' understandings of their experiences altered when external accountability pressures increased. The Codetta further amplified the material from the Subject. The interweaving of the Subject, Counter-Subject, and Codetta informed the interpretations of the metaphors and their analysis in the form of a fugue. I interpreted the metaphors and analyzed them in the following meaning groups: metaphors for physical activity, metaphors for a journey of growth, metaphors for connections, metaphors for choices, and metaphors for spirituality. I analyzed the metaphors for the effects of external accountability separately.

My interpretations of the teachers' understandings indicated that those teachers who committed to Project CREATES and implemented it at every opportunity placed a high value on their experiences and those of their students. They constructed the professional knowledge that they were creative individuals who were becoming confident and capable in co-creating their curriculum and successfully implementing it, to the betterment of their students. The interpretations also indicated that the teachers recognized a severe loss of personal and professional well-being, creativity, and agency when externally-mandated curriculum hampered their ability to create and implement their own curriculum. The result was the knowledge that the district did not perceive them to be professionals did not trust them to create curriculum. I developed these understandings most fully through the metaphors the teachers used in their narratives.

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

The teachers who committed fully to Project CREATES understood the value of creativity, both for themselves and their students. They understood it broadly as it applied to a range of qualities and activities even beyond the arts. For instance, the teachers who claimed they were not very artistic still saw themselves as being creative because they used information and resources in original ways. They recognized that they used their creativity every day, whether in the arts or other endeavors. Below is a sampling of the teachers' understandings of creativity:

Judy: "I can take anything and make something."

Meg: "Creativity is adapting other people's ideas in stories and projects. It's the ability to come at it a different way and solve it."

Gail: "I am creative finding ways to best educate my children because my masterpieces are my children."

Using *masterpieces* as a metaphor for students illustrates that the teacher saw her students as works in progress that required special attention and a creative focus. Just like a painter or composer, the teacher realized that in order to create a masterpiece, you used your resources in creative ways with focused attention and disciplined concentration. Another facet to the masterpiece metaphor was the realization that there would be starts and stops, frustrations, and obstacles along the way to achieving a masterpiece, just as there was in the educational process in the classroom.

The teachers understood the value of holistic, arts-infused education to their students in a variety of ways. They understood that the arts provided an emotional outlet for students, particularly those at-risk who could not always voice their cares and concerns, even their pain or anxiety. Karen related the following:

[A boy], bless his heart, he misspells his name half the time . . . but he wrote poetry that made me want to cry, not depressed cry, just awesome feeling, like he talked about sitting in the rain with his Mom and their cotton shirts sticking to them when they got wet, the snow of the rain and coolness of the rain let him know that the earth was beautiful and because of that, he was beautiful.

For other students, it provided an avenue for leadership that the students had not previously realized. Several of the teachers related stories about students, particularly in the drumming circle, who moved from leadership within the circle to leadership in the classroom. They gained self-confidence in the group activity and took their new confidence with them into other situations. Ruth related the following:

I saw him grow immensely this year in self-confidence, leadership and the result

of that was when they went to Exchange City the students elected him as Mayor

and that wouldn't have happened a couple of years ago . . . We have just seen his

leadership skills really improve and his confidence which affects every part of his

life, his academics, he is more helpful to other students, and he wants to be

informed, and I think that's because he is confident within himself.

For Judy, arts-infusion provided a *springboard* to student learning and

achievement, and a *thread* that stitched together ideas and connects subjects. She spoke

of *lights going off* in students' minds when the arts connected with knowledge they

already possessed or were attempting to acquire. As one teacher said, "They *get it with*

their whole body and *light bulbs go off*." Whole-body knowledge highlighted the holistic

nature of arts-infusion. Teachers talked of ideas occurring naturally, *unfolding* (Gail) and

flowing (Meg). Their experiences led them to the knowledge that the arts act as the *glue*

that binds knowledge in one area to another area. Shirley spoke of her student's

experiences with the arts as *seeds tilled in fertile ground*, and Opal described the arts as a

little seed that she planted. As the seeds grow and connect with other subjects they

become "prior knowledge for the rest of their [the students'] lives." Shirley explained it

as follows:

> I think it [arts infusion] is a willingness to do things in the future that they never
>
> would have thought of doing . . . I feel like it will change the course of the their
>
> lives. I see seeds of futures being planted . . . So much of the young child,
>
> everything going in is kind of like a tasty little morsel of life, and you know
>
> cognitively they can't sort it out yet. But that makes it more powerful.

Both Ruth and Kathy talked of *turning points* in relation to the artistic activities of the students. A turning point indicates a change of direction, a journey, perhaps a change in a direction never explored before. A *new direction*, *change the course,* and *opens doors* also implies a discovery, often about the self. Meg gave the following example:

Arts let children express themselves without any negative recourse or effect. I'm thinking of one kid in particular. I think he'll be a cartoonist when he gets older because his cartoons that he makes himself are so fabulous, but yet he doesn't express himself well in conversation . . . .He will have animals talking and stuff like that. Having them express themselves, and I think he uses the animals to kind of portray himself with other people. And that's his way of communicating. . . It opens doors for him that might have otherwise not been opened.

In addition to understanding the value of students' experiences with art-infusion, the teachers understood the value to themselves. As Shirley said, "I actually start integrating the arts into my own self; it's something I want for myself." Ruth spoke of her experiences with the arts as *coming alive,* and Judy talks of it *opening the brain*. As Karen said, "Project CREATES is empowering and helps me fulfill my calling." She went on to speak of arts infusion as a *reawakening, refreshing*, and *renewing*. Their experiences had special meaning for them when they described participating in artistic activities as *natural* (Meg and Judy), *like breathing* (Shirley). Breathing is a reflex, one that is vital to sustain life even at the most basic, unconscious levels. They constructed the knowledge that once an artistic, holistic orientation became reflexive, it formed part of the self and part of the fabric of subjectivity.

In addition to the description of participating in the arts as like breathing, Shirley claimed that her curriculum "has the *dance* of the arts inside of it." The curriculum she referred to is the free, improvisatory, interpretive dance, not the rigid and tightly-choreographed classical ballet which has its traditional sets of drills, steps, and storylines. The dance of the arts gave the teacher the agency to create and improvise when an opening appeared in the classroom. It implies fluidity and flexibility to change course when necessary. It was internal, individual, and contextual and not imposed externally, randomly, and anonymously.

The teachers who regularly participated in professional development placed a high value on their experiences in those activities, and they gained confidence in their abilities that went beyond the arts into all aspects of their lives and their teaching. Judy described professional development as *breaking down barriers,* both between the teachers and between the teachers and the artists with whom they co-planned and taught. It had special meaning for them because they could decide what activities they knew to be appropriate for their subject and their students. The sense of agency they gained may be one of the things they valued the most. Judy described it as a *buffet* where the teachers had access to a variety of options. Karen, in a similar vein, described professional development as a *tasting luncheon*. Both of these metaphors imply variety, which you can also find at a cafeteria. The difference between a buffet or tasting luncheon and a cafeteria is sampling. You cannot go through a cafeteria line and sample everything. In a buffet or a tasting luncheon that is exactly what you do. And if you decide that one dish is tastier (more appropriate or useful) and there is plenty left, you go can go back for more.

Another way the teachers valued an enhanced sense of agency was in the co-creation of their curriculum. With the collaboration of the artists and other teachers, they developed creative, holistic curriculum on which they placed a high degree of value and which was very meaningful for them and for their students. Shirley claimed that collaboration opens the *gate* of creativity. For her, co-planning was an opportunity to hear and be stimulated by new ideas and strategies that unlocked her own creativity. She explained it like this:

> The biggest thing I've gotten through this experience is the collaboration . . . .
> I think just staying alone by myself in the classroom limits what's possible, and that being a team, whether it's with artists or other teachers opens the gate of creativity for the teacher . . . . I don't ever want to be a lone ranger again. That when I'm willing to open up and just let what happens with another person and collaborate, that's something far better than I could have ever dreamt shows up.

Shirley described her collaboration with another teacher in terms of *sharing a brain*. She described this, not as sharing the same mind or thinking alike, but as the left and right sides of the same brain. As she explained, "She's a global thinker, and I'm more detail oriented." The relationship they had held great meaning for them because they saw their strengths as complementary. The encounter of self and other was transformative for both.

In speaking of narrative research, Munro-Hendry (1996) spoke of the researcher transcending the barrier with the subject as going to a sacred place, and for several teachers in Project CREATES, participating in the arts takes them to just such a sacred place. Randi explained it as the *actual making of knowledge* and a *gift from heaven*.

70

Karen said, "It's like having wings, or I can give wings." She described it as an *epiphany* and as having a *religious experience*, or as Meg said, a *spiritual* experience, when engaged in the arts with their students. It was in such transcendent moments that they re-imagined their subjectivity in the context of the experience. They were completely in the moment and totally in the experience. Being and knowing became embodied.

Counter-Subject

While all the teachers acknowledged the need for accountability, their level of frustration with external accountability mandates was palpable. As Randi said, "I've been here four years, and we've had four different five-year plans." As she explained further:

> Their emphasis is always on research-based methods which are just numbers. I'm
> originally a statistician. I can make numbers look any way you want and promise
> to bedazzle you. You really don't know if the research was successful. What was
> 62% successful means it was unsuccessful, or maybe harmful, for 38%.

> On several occasions, Betty talked about "people who sit behind a desk and just
claim that their statistics work." These were the people who taught the teachers the
Target Teach curriculum, but it was the teachers who saw with their own eyes what
worked. She said, "This is more than a statistic and it grieves my heart that things are
going to change, and they're not going to see the value of this [Project CREATES]."

Betty described external mandates as a *band aid* that is applied in *cycles* until the *pendulum swings* the other way. As she said, "They spend gobs of money and send you to workshops where they tell you that kids learn best hands-on, but then they give you a curriculum packet with drill materials." Karen called these externally mandated

curriculums *scripted*, and Meg said the teachers are *spoon-fed* a *sad* curriculum. A scripted, spoon-fed curriculum band aid begs the question of what exactly the district was trying to fix. Whatever it was, it only delayed real reform; it certainly did not fix the problem. What was clear is that the district did not believe the teachers had any answers; indeed, it implied that the teachers were the problem. As Shirley said, "They don't trust teachers."

The sad, externally-mandated curriculum described by the teachers left them feeling stifled, pressured, tied-down, and unable to be creative. As Ruth said, "And we thought we were under pressure before. We're under more pressure now, and there's more pressure coming." Shirley described it as "*dampening down* the spirit of the teachers." The district exacerbated the pressure by implementing the mandated curriculum, Target Teach, after the school year started. The teachers not only had to go through training to use the materials, but the district expected them to implement the curriculum, which calls for testing every two to three weeks with drilling daily, on top of what they were already doing. Joan said, "It was *thrown on us* at the last minute." As Ruth, a music teacher, explains, the state then changed the list of subjects to test:

> They took the music and arts assessment out of the standardized testing last year
> and they put it back this year. We didn't find out all the details of it 'til about a
> month ago, so for some schools that may not be a big deal, [but] for me, since I
> don't see all the kids all the time, it really affects me big time because I have three
> weeks to teach them something.

As the drilling and testing took up more and more time, many of the Project CREATES' teachers could not manage the time to continue with arts infusion. As Barb

said, "I just *hunkered down* and *went through the motions*." Both Joan and Kay spoke of *feeling guilty* when they tried to do something creative or have a planning session. As Kay said, "I feel like I should be in my room filling out forms or something." Ruth explains, "The way teaching has become over the last several years, you are so busy testing, testing, testing, and moving on to the next subject you don't have time . . .we're shoving it down their throats every three weeks [between tests]." As Joan explained:

> At the beginning of the year we had to give two or three tests . . . when I'm
> teaching two separate groups, it takes me forever to get that done . . . Then in
> the middle of the year, they decided to switch to a different test that took
> forever to do, which we had nothing to compare it to rather than using, you
> know , what they've done before.

All of the teachers expressed concern about how the tests affected students and the classroom environment. Joan said,

> It's like they're [the district] frantically trying to figure out how to make low-
> socio-economic kids perform on tests they have no background for. One test
> concerned an environmental problem in the Florida everglades. These kids have
> never been there and don't know what everglades are . . . . It's just frustrating
> to want these kids to meet with success, and they don't on these type tests, and
> It's sad because they want to.

Shirley claimed that the district wants "standardized, *roboticized* classrooms" so they are "*making a mediocrity* in the classroom." She believed that the results will be "to lower the *higher levels of thinking* to that of the masses. But I wonder if that isn't the ultimate goal." As Gail said, "The whole point is to get the *creative juices flowing*, then

we deny the time to do that because of the pressures for testing and benchmarks. We *defeat* the good part with all the testing." Karen referred to the tests as "*pure evil from the devil*. Why do they do this to children?" And Shirley pointed out, "In the midst of creativity, *chaos* occurs. But in the Tulsa model [Target Teach], chaos is not allowed."

Codetta

After the extreme stress of the testing regimen, the teachers described a sense of relief, and they and their students gradually *came alive* and felt their creative juices *flow* again. Barb described it as having a *weight lifted* and, after the testing, "I could *breathe* again." The teachers stated that the testing limited their creativity, and only after it was finished did they have creative ideas again. Most of them conducted some sort of arts activity to refocus the students and get them thinking creatively again. As Karen said, "It's letting them know they are loved, valuable, and precious. And that's not in the Pass [school district] objectives." Or as Shirley said, "After all, you can't standardize the human spirit."

Following a testing session with an arts activity lessened the stress on the students who routinely did not perform well on the tests. Joan related one such incident when she followed a testing session with making masks of the characters for the new unit:

My one child, my little boy that did bad, they got to pick what they wanted to do. He's a problem child that they moved from another fifth grade . . . He was just, he was fabulous that day, and he couldn't say a word, and this is a highly verbal kid. He had to act it out [with the mask]. Oh, he was, he was wonderful. You know, it's like the problem kids can really find their niche. I find when they are a

74

problem, and they can't sit in their seat and do all the stupid seat work that we

have to do, they can really shine and usually they are extremely creative, and

that's why they don't do well in their seat, you know, it's obvious to me.

Getting back to the arts after testing allowed the students a way to express

themselves other than academically. As Karen said, "Our kids that have not necessarily

been successful academically, they need another means to express themselves." She

related the following situation that she encountered at another school when she integrated

the arts:

When people found out what I was doing, they were very critical because . . .and

the way they found out was my kids were making good grades. And the same kids

that were not successful in the other classrooms were finding success in there, and

they said that can't be happening, well yes it is, it can happen if you let a child

show you what they know rather than giving them a multiple choice test.

Metaphors for Physical Activity

One of the most vivid metaphors used to describe experiences with artistic

activity was that it is *natural, like breathing*, which is an unconscious physical reflex

without which life would cease. It is fundamental to survival, and most of the teachers

related that after using the arts for a few years in their classrooms, ideas came to them

spontaneously in a natural manner. The metaphor expressed their need, and the needs of

their students, to participate in the arts in order to live life at its fullest. They expressed

the knowledge further with the metaphors of *weight lifting* and of *coming alive* which

physically implies that breathing was restored after being crushed out by something

75

heavy that exerted great pressure and stress on them physically as well as mentally and

emotionally. It gives a more generative, surprising sense of the crushing pressure the

teachers felt when dealing with externally-mandated curriculum. Barb and Ruth used the

metaphors to illustrate how they felt when they and their students could put testing

behind them for awhile and return to arts activities.

The metaphors of *opening the brain*, get it with their *whole bodies*, and *dancing*

speak to physically opening up to the embodiment of the arts as a way of knowing and

understanding. The dance of the arts-infused curriculum they co-created allowed the

teachers and their students to weave in and out between the subject matter and the arts

activities and to express their understandings physically. By opening the brain and

embodying the knowledge constructed, the new understanding became part of the fabric

of subjectivity.

Metaphors for a Journey of Growth

Karen spoke of Project CREATES and the co-creation of curriculum in terms of a

journey with *growth* along the way. She talked about the process from the time she

implemented the program to how she now implemented it as a natural journey with

growth along the way. For students, the journey of growth along the way was the journey

with the arts that helped them reach toward their potential. A journey can also pose

danger, especially if the journey is toward the unknown. Sometimes the teachers knew

where they were going, and sometimes they didn't. But from their creative experiences,

they constructed the knowledge that if they were willing to embark on the process, they

could be confident in their abilities to co-create holistic, arts-infused curriculum

Several of the teachers spoke of *new directions, change the course,* and *turning points* in a journey when referring to student's success understanding concepts through the arts. For many students, the arts activities allowed them new ways of seeing the world, new ways of seeing and expressing themselves, and new confidence in their abilities. Lights turning on in students' minds imply that there was darkness, but by turning to a new direction, through the arts, light now shines the way. They were *travelling* toward the light.

Both students and teachers *broke barriers* and *opened doors* and *gates*. For the students, it was through the arts that they were able to break barriers down within themselves and between themselves and others. For the teachers, it was through professional development that *barriers dissolved* between themselves and the other teachers and artists. Collaboration *unlocked the gate* to creativity when one person's ideas *sparked* the creativity of another. The open doors were the arts themselves as they *revealed the pathway* to creativity and understanding.

There is a subtle distinction between doors and gates that provides a richer, more generative understanding of their significance. Both are barriers to be opened, and both can stand as protection. But usually, people are capable of seeing and hearing what is on the other side of a gate where that is not always possible with a door. There is danger in opening a closed door. There is possible risk involved, but also possible rewards. The implication here is that when the teachers spoke of doors being opened to the students, they were opened to something the students could not imagine and might not expect. It could mean success or failure. The fact that students and teachers both showed the courage to open the doors to their creativity is an illustration of the confidence they

gained through the arts. Using their creativity, they imagined the un-imagineable possibilities for subjectivity as Greene (2000) and Eisner (2002) claim, or as Derrida (1992) claims, "the possibility of the impossible" (p. 41).

Several of the teachers talked about collaboration as a *gate* or *door* to creativity. From their CREATES experiences, Karen and Ruth learned that when co-creating curriculum with the artists or other teachers, the result was not only unexpected, but better than they thought possible if they worked alone. Shirley expressed this in terms of not wanting to be a *lone ranger* operating behind closed doors. The lone ranger metaphor could mean that in acting alone, she was acting anonymously and masked. This can also describe the Target Teach curriculum that the district imposed anonymously and externally using drills and test questions that had no relevance to the student's lived experience. The district and the state categorized the teachers and student into homogenous identities and assumed that what worked for one will work for all. But as Karen put it, "They don't test for creativity."

Two of the CREATES teachers used the metaphor of planting; one spoke of *planting seeds*, and the other called it *planting in fertile ground*. These are rich metaphors for the processes the teachers saw occurring in their students through their arts activities. The students' natural creativity and their willingness to explore new avenues resulted in fertile ground that was ready for seeding. It expressed the teachers' nurturing qualities as they saw themselves as sowing seeds for ongoing knowledge and not planting annual seedlings that have an immediate impact but soon fade away. The teachers learned from this that creativity is a tender thing that they must protect and encourage, although the results may not show immediately. This ongoing process of creating and re-creating,

whether of knowledge, creativity, or the self, unfolded and renewed continually, intersecting and interconnecting. The *rhizomes* spread.

Unfolding and *renewing* were two other metaphors when the teachers talked of their experiences with the arts. For the teachers, as well as for their students, the arts reinvigorated and fed their deep-seated yearning to express themselves, and when they were able to do that, they felt refreshed and renewed. They saw their own creativity and subjectivity unfolding in a continual process that was not static, fixed, and unchanging. Many sought renewal immediately after the stressful, soul-sapping drilling and testing activities when they felt particularly depleted.

Metaphors for Connections

Teachers used the metaphors of *thread* and *glue* to talk about how the arts make inter-subjective sense between different domains. Single threads can *stitch* together ideas and concepts, or many *threads* can *weave* an entire *tapestry* of connections and understandings. It is the tapestry of subjectivity that the teachers and students *wove* as they created their identities in the context of arts activities. And just as subjectivity is an ongoing process of re-creation, so the tapestry is *rewoven* in a *kaleidoscope* of colors and patterns that include new understandings. The generative understanding allowed me to see how the teachers understood the value of the connections they and their students made between subjects and with each other.

I interpreted the glue not as a *bonding agent*, but more flexible; in that sense, the understandings were *elastic* and adjustable. The inter-subjective sense that the arts brought to different domains will need to be altered from time to time. They will not

always be *bound together* in the same manner, but the relationship of one domain to another will change and generate new meanings as subjectivity alters. For example, the teachers' and students' understandings of the relationship between math and music may expand and alter at a later time to include the physics of acoustics. The patterns that relate math to music, or music to math, expand to equations and scale patterns, and eventually to frequency and pitch. Each level represents a more sophisticated understanding, but the two domains are always *glued* in a relationship.

One of the most illustrative metaphors for connecting was *sharing a brain* which Ruth used to describe her collaboration with one of the artists. This did not mean that the two think alike, but rather that their talents and ways of thinking connected and were complementary. One was the detail-oriented, left-brain thinker, and the other was the big-picture, right-brain thinker. Their experiences together led to the constructed knowledge that when they collaborated or co-created, the results were far richer than if they worked alone. Ruth also talked about how good it was for the students to see two adults cooperating in complementary ways. They modeled behavior they wanted the students to learn and use throughout their lives in many different situations other than at school.

Sharing a brain also reflects the post-structural notion of the encounter between self and other. Through the encounter, both are transformed, and their subjectivities re-created. There in the aporia of undecidability (Derrida, 1999), self sees its reflection in the face of the other and cannot turn away. The self cannot be the other or absorb the other into sameness. The self and the other complement each other and in the encounter they re-create themselves.

Metaphors for Choices

I interpreted the metaphors of a *buffet* and a *tasting luncheon* when describing professional development as metaphors of choice. Although both a buffet and a tasting luncheon could be interpreted as physical metaphors because they refer to eating, I ultimately saw them representing a different facet. While breathing that occurs naturally sustains life, it is an unconscious reflex unless it is threatened. The eating metaphors were specifically about choosing what to eat from multiple options and making choices deliberately for nourishment. The teachers felt they had limited options when it came to any type of arts activities for their students, and to have choices was deeply satisfying.

The teachers who had worked with other arts groups or arts programs complained that they had to take whatever was offered by the groups if they wished to participate. For instance, some of the teachers had attended the Harwelden Institute offered by the Arts and Humanities Council of Tulsa. The Institute patterns the Lincoln Center Institute for Arts and Education in New York. During the two-week summer institute, teachers attended workshops put on by arts specialists who taught them how to use the arts to teach certain specific subject matter or units. The curriculum for the program was designed by the Institute staff and arts specialists ahead of time. During the school year, the teachers taught the curriculum in class, and then an arts group came to do a performance, demonstration, or art showing that represented the culmination of the curriculum.

While the teachers acknowledged that they learned a great deal about the arts and arts integration, the actual curriculum was not always useful to them. Sometimes it was too content-specific or not grade-level appropriate. Often scheduling performances was a

problem, especially when the external demands of Target Teach began to take up so much more time. What they liked about the professional development that Project CREATES provided were the choices offered. A teacher could spend a day with a weaver, pottery maker, mask maker, or any number of other artists, then the teacher and the artist would co-create and co-teach an arts activity that was specific to the content covered. They learned that all of these skilled artists could adapt their arts activities to a variety of subjects. One teacher commented that CREATES activities were practical, which I interpreted to mean they were adaptable to a variety of age levels and skill sets. In other words, they sampled the artist and her/his art form first, and they co-created the curriculum second. The teachers agreed that offering choices this was one of CREATES greatest strengths.

<div align="center">Metaphors for Spirituality</div>

Shirley and Karen spoke of the *spiritual* dimensions of their work with the arts. They felt that whether they engaged in professional development, co-creating curriculum, or in the classroom, creativity took them to a spiritual or religious realm. Karen described the experience as *in the flow* (referencing Csikszentmihalya (1996) whom she had heard speak) when she lost herself in what she was doing and lost her sense of time and place. She equated this *losing* of the self to losing oneself to the divine, or experiencing an *epiphany*, or *having wings*. Many artists, musicians, dancers, writers, and composers speak of losing themselves in the spiritual realm during the act of creation; Shirley felt the same experience even though it might not be on the same level of sophistication or intensity. As she explained, creativity was essential to her *mission*, or *calling*, as a teacher.

<div align="center">82</div>

For Randi, being creative and engaging in the arts was spiritual because she saw this experience as *a gift from heaven*. But she also worried that this gift might be taken away by external pressure to focus more on drilling and testing. Many teachers worked hard to resist this possibility by returning immediately to arts activities after a stressful period of drilling or testing. They did not compromise their sense of self and agency by giving in to the pressures and abandoning the arts. Rather this became the site of resistance to the normalizing, regulating regimes of power imposed by the state and the district. As Foucault (1990) stated, "The problem [in power regimes] is not changing people's consciousness or what's in their heads – but the political, economic, and institutional regime of the production of truth" (p. 135).

The metaphor interpretations seem significant for at-risk students and their teachers in under-served schools. Through creative activities, the teachers encouraged them to think of possibilities, even impossibilities, and provided hope. The world opened to them in ways they could not anticipate, surprising them with what was once un-imaginable. They might never get a chance to see the places they learn about, but they could draw scenes, write poetry or a song about them, even dance or write a play about the people, or the animals, or the history of the place. Then it can become real to them. They can see the places, feel them, hear them, and speak them.

Metaphors for External Accountability

The metaphor of a *band aid* is frequently used to mean the temporary fixing of a problem, and Ruth used it to describe the external accountability initiatives of the district. Rather than fixing the underlying problem, a broken education system, they tried to heal

it with a band aid. The district hoped that intensive drilling and testing would yield a quick fix, and they could show that they were doing something, even if that something did not address the problems. Healing a broken bone sometimes requires surgery to get at an underlying, possibly congenital, problem. It takes time and patience, and the district felt they had neither.

The district changed the band aid every year for five years, the latest initiated in the middle of the school year. This represents the *pendulum swing* that Ruth spoke of. She could not understand the logic, if there was any, of throwing out an entire curriculum strategy without first trying to make adjustments. From her experiences with the changing curriculum strategies, she constructed the knowledge that the district could not really define its educational philosophy so they *swung back and forth* between competing ideologies. Since a pendulum generates power and momentum, the question becomes who benefits from these pendulum swings? The most likely answer is the special interests and lobbyists who support the politicians who make the decisions. Makers of drilling and testing materials, politicians whom they support, and legislatures they lobby are the prime beneficiaries of the pendulum swing. The inability to articulate a clear philosophy of education creates a climate of instability that is manipulated by those who are no friend to democratic public education.

Two of the teachers reported *feeling guilty* when they engaged in arts activities in their classrooms, knowledge constructed from their experiences implementing externally-mandated curriculum. This feeling eroded morale, and they felt defeated. Because they saw the external mandates *thrown on them*, they viewed the external curriculum as *scripted* and *spoon-fed*. It felt alien to them, and they could not internalize it. One teacher

spoke of spending so much time preparing for and meeting *their* (the state and district) curriculum demands that she rarely had time for arts activities. She obviously did not feel invested in the curriculum, but instead felt *weighted dow*n by it. The teachers felt powerless in this arrangement.

The teachers also saw a negative change in the classroom. Karen complained that the district's mandates standardized and *roboticized* the classroom. She constructed knowledge that led her to understand that perhaps mediocrity was the real outcome of external accountability. She believed that the school district, by mandating a normalizing curriculum, created mindless, mechanized drones, stripped of any creative impulses or possibilities. Through a regime of standardized drilling and testing with *spoon-fed, scripted* curriculum that denies any form of creativity or agency, the district exercised its power to dominate by removing teacher agency in creating their curriculum, altered their classroom practices, and de-professionalized the teachers. But as Karen understood, "You can't standardize the human spirit."

A Polyphonic Analysis

Bakhtin's (1984) notion of the polyphonic novel arose from his analysis of Dostoyevsky's novels in which, he claimed, "The major heroes . . . are not only objects of authorial discourse but also subjects of their own directly signifying discourse" (p. 7). He states further, "A character's world about himself and his world is just as fully weighted as the author's word usually is; it is not subordinated to the character's objectified image as merely one of his characteristics, nor does is serve as a mouthpiece of the author's voice" (p. 7). He places the notion in opposition to what he calls the

monologic novel in which the characters are fixed elements, objects of the author's intent; in the monologic novel, there is no equally-valid consciousness.

As the themes emerged from the data through the hermeneutic circle, itself a polyphonic conception, the idea of the analysis being presented in the form of a fugue emerged alongside. In considering each individual voice as representing the individual teachers' world and her understandings of it, each world had equal validity. The researcher voice appeared in the dialogue as an equally valid world of consciousness ordering the analysis in the form of the fugue. The interweaving of individual voices, the parts creating the whole that gives order and meaning to the individual voices, created a new world of consciousness equal to the individual worlds. The polyphonic presentation generated new meaning, and the thematic material of the fugue became the metaphor within the metaphor. The fugue provided the structure for the interpretations of the metaphors, and it became a metaphor for the hermeneutical circle at the same time as it weaves back and forth from the parts to the whole and back again.

In presenting the findings in the musical form of a fugue, albeit without the music, I returned to my musical experiences in composition. Writing fugues is a pedagogical devise for understanding the form and structure of counterpoint and the fugue in particular. The following formal requirements of the fugue reinforced the polyphonic nature of the metaphor interpretation as well as a metaphor for the hermeneutical circle in which the interpretation evolved: 1) the fugue is for multiple, equal, and independent voices who use the same thematic material in both similar and dissimilar ways; 2) development techniques include *fragmentation, recombination, sequencing, false entries,* and *inversions*, all techniques that open up interpretation; 3) the thematic material goes

86

back and forth between the individual and the collective whole without losing its individuality, always circling back on itself; and 4) as defined in Chapter 1, the term, *Baroque fugue*, derived from a distortion and a flight, perhaps a flight of fancy. My interpretations, then, were a flight of fancy in the post-modern sense and a playful distortion of language into a musical form. And ultimately, metaphors, as utterances, are distortions of language as they use one word or phrase to refer to another.

LIKE BREATHING

A FUGUE WITHOUT MUSIC

6		
8		Arts in-te-gra-tion seems
	Arts in-te-gra-tion oc-	curs in my class-room like	breath-ing __ __ __ un-

Subject   Answer

Restatement of the Subject

	Arts in-te-gra-tion oc-	curs in my class-room like
na-tu-ral now, it's like	breath-ing __ __ __ un-	fold-ing and flow-ing, cre-
fold-ing and flow-ing, cre	at-ing, per-form-ing, i-	de-as con-nect and e

Arts in-te-gra-tion seems	na-tu-ral now, it's like	breathing __ __ __ un-
breath-ing __ __ __ un-	fold-ing and flow-ing, cre-	at-ing, per-form-ing, i-
at-ing, per-form-ing; i-	de-as con-nect and e-	mo-tion ex-pressed __; but
mo-tion ex-pressed __; but	breath-ing's sus-pen-ded 'til	drill-ing and test-ing are

Counter-Subject

87

fold-ing and flow-ing, cre-	at-ing, per-form-ing; i-	de-as con-nect and e-
de-as con-nect and e-	mo-tion ex-pressed __; but	breath-ing's sus-pend-ded 'til
breath-ing's sus-pen-ded 'til	drill-ing and test-ing are	ov-er. __ stan-dar-dized
ov-er. __ stan-dar-dized	class-room__damp'ning the	spi-rit. __ __ __ __

mo-tion ex-pressed __ but	breath-ing's sus-pend-ed 'til	drill-ing and test-ing are
drill-ing and test-ing are	ov-er __ stan-dar-dized	class-room_ damp'ning the
test-ing__damp'ning the	spi-rit. __ __ __ __	__ __ __ __ __ .Then
__ __ __ __ __. Then	af-ter it's ov-er i-	de-as are flow-ing, e-

Codetta

ov-er. __ stan-dar-dized	test-ing__damp'ning the	spi-rit. __ __ __ __
spi-rit __ __ __ __	__ __ __ __ __ .Then	af-ter it's ov-er i-
af-ter it's ov-er i-	de-as are flow-ing, e-	mo-tions un-fold-ing, cre-
mo-tions un-fold-ing, cre-	at-ing, con-nect-ing, so	na-tu-ral, it's just like

__ __ __ __ __. Then	af-ter it's ov-er i-	de-as are flow-ing, e-
de-as are flow-ing, e-	mo-tions un-fold-ing, cre-	at-ing, con-nec-ting, so
at-ing, con-nect-ing, so	na-tu-ral, it's just like	breath-ing __ __ __ __.
breath-ing __ __ __ __.	__ __ __ __ __ __	__ __ __ __ __ con-

mo-tions un-fold-ing, cre-	at-ing, con-nect-ing, so	na-tu-ral, it's just like
na-tu-ral, it's just like	breath-ing __ __ __ i-	de-as, e-mo-tions, cre-
__ __ con-nec-ting __	__ __ cre-a-ting __	__ __ i-de-as __
nec-ting __ __ __ cre-	at-ing __ __ __ i-	de-as __ __ __ e-

Development

breath-ing __ __ __ but	test-ing and dril-ling, not	flow-ing, un-fold-ing
a-ting, con-nect-ing __.	__ __ __ __ __ not	breath-ing, so stressful 'til
__ __ e-mo-tions __.	__ __but test-ing and	drill-ing not flow-ing __
mo_tions__ __ __ __.	__ __ __ __ __ so	stress-ful, not breath-ing so

af-ter its o-ver i-	de-as con-nect-ing e-	mo-tions expressing __
Arts in-te-gra-tion is	na-tu-ral breath- ing, it's	breath-ing e –mo-tion, it's
flow-ing, un-folding __	Arts in-te-gra-tion is	breath-ing un-fold-ing and
stress -ful __ __ __ but	drill-ing and test-ing sus-	pends in-te-gra-tion 'til

Arts in-te-gra-tion sus-	pend-ed by test-ing by	test-ing and drill-ing not
breath-ing that's flow-ing _	breath-ing unfold-ing 'til	af-ter its ov-er and
flow-ing, un-folds in my	class-room, i-de-as con-	nect-ing, e-mo-tions ex-
af-ter its o-ver and	fin-ished and o-ver _	Arts in-te-gra-tion sus-

na-tur-al __ __ like	breath-ing so na-tu-ral a	na-tu-ral flow-ing like

fin-ished __ __ __ __	__ __ like breath-ing that's	flowing __ __ __ so
press-ing so na-tu-ral	na-tu-ral __ __ __	__ __ like breathing
pend-ed but arts in-te-	gra-tion un-fold-ing like	breath-ing so na-tu-ral

breath-ing __ __ __ __	__ __ __ na-tu-ral	__ __ but stan-dar-dized
na-tu-ral __ __ __	__ __ __ __ __ like	breath-ing __ __ __ but
__ __ __ na-tu-ral	__ __ __ __ __ __	__ __ like breath-ing __
__ __ __ __ __ __	na-tu-ral __ __ __	__ __ __ __ __ like

test-ing, ro-bo-ti-cized	class-rooms ro-bo-ti-cized	spi-rits__ damp-ning the
stan-dar-dized test-ing ro	bo-ti-cized spi-rits __	damp'ning the spi-rit, __
__ __ __ stan-dar-dized	test-ing __ __ __ ro	bo-ti-cized class-rooms are
breath-ing __ __ __ but	stan-dar-dized spi-rits_	stan-dar-dized test-ing ro-

spi-rit __damp'ning the	spi-rit __ __ __ __	__ __ __ __ __ The
__ __ __ __ __ __	hu-man__ __ __ __	spi-rit __ __ __ __ __
damp'ning the spi-rit	__ __ __ hu-man __	__ __ __ spi-rit __
bo-ti-cized test-ing is	damp'ning the spi-rit	__ __ __ __ __ __

hu-man __ spi-rit __	can-not be stan-dar-dized	can't be ro-bo-ti-cized

__ __ __ can-not be	stan-dar-dized __ __ __	__ __ __ __ __ The
__ __ __ __ __ __	can't be ro-bo-ti-cized	hu-man __ spi-rit __
__ __ __ __ __ The	hu-man __ spi-rit __	can-not be stan-dar-dized

__ hu-man spi-rit __	__ __ __ __ __ __	__ hu-man spi-rit __
hu-man __ __ __ __	spi-rit __ can-not be	stan-dar-dized test-ing and
can-not be stan-dar-dized	__ __ __ spi-rit __	Test-ing and drill-ing not
can't be ro-bo-ti-cized	Test-ing and drill-ing not	breath-ing, not feel-ing

Recapitulation

__ __ __ __ __ __	__ __ __ __ __ Then	arts in-te-gra-tion oc-
drilling 'til after its	o-ver __ __ __ __	__ __ __ __ __ __
feel-ing not breath-ing 'til	af-ter it's o-ver __	__ __ __ __ __ Then
'til af-ter it's o-ver not	feel-ing not breath-ing __	__ __ __ __ __ __

curs in my class-room like	breath-ing so na-tu-ral	flow-ing un-fold-ing cre-
__ __ __ __ __ __	__ __ __ __ __ Then	arts in-te-gra-tion is
arts in-te-gra-tion oc-	curs in my class-room like	breath-ing __ __ __ __
__ __ __ __ __ Then	arts in-te-gra-tion oc-	curs in my class-room like

at-ing and flow-ing un-	fold-ing __ __ __ not	stan-dar-dized class-rooms _
flow-ing un-fold-ing like	breath-ing __ __ __ __	Arts in-te-gra-tion not
__ __ __ __ __ __	__ __ like breath-ing un-	fold-ing and flowing con
breath-ing so natu-ral it's	flow-ing un-fold-ing, con-	nect-ing cre-at-ing the

__ __ __ __ not ro-	bo-ti-cized test-ing not	damp'ning the spi-rit __
stan-dar-dized testi-ing ro-	bo-ti-cized class-rooms not	feel-ing not breath-ing 'til
nect-ing cre-at-ing so	na-tu-ral __ __ like	breath-ing __ __ __ not
hum-an __ spi-rit not	stan-dar-dized test-ing ro-	bo-ti-cized class-rooms but

af-ter it's ov-er __	__ __ __ __ __ __	Arts in-te-gra-tion cre-
Arts in-te-gra-tion con-	nect-ing the hu-man __	spi-rit __ __ __ The
stan-dar-dized test-ing in	stan-dar-dized class-rooms_	__ __ __ __ __ __
flow-ing un-fold-ing cre-	at-ing con-nect-ing the	hu-man __spi-rit so

at-ing the hum-an __	spi-rit so nat'ral like	breath-ing.
hu-man __spi-rit un-	fold-ing and flow-ing like	breath-ing.
Arts in-te-gra-tion cre-	at ing the spi-rit like	breath-ing.
na-tu-ral __ __ __	na-tu-ral it's just like	breath-ing.

Summary of Findings

The teachers in Project CREATES understood their arts experiences in a variety of ways. Most saw themselves as guides on the journey to creativity and discovery. They believed they were nurturers who sowed seeds in the fertile soil of students' minds. Karen spoke like a missionary of her call to teach. They came to know themselves as creative people who valued the arts and used arts activities to make meaning of the world and to encourage their students to do the same. The knowledge they constructed allowed them to make something out of nothing or confront situations from different angles. They mirrored positive behavior and attitudes. Each arts encounter strengthened their confidence, and each act of collaboration built relationship and community. They constructed professional knowledge about being the creative, co-creators of their own curriculum. They knew what worked in the classroom, and they could be trusted to decide what was valuable to them and to their students

As the district instituted mandated curriculum and external accountability pressures rose, the teachers came to know that their creativity and agency was threatened. The journey was always interrupted with drilling and testing activities which led to frustration and an inability to concentrate. Some of the teachers were able to resist the frustration by resuming arts activities at the end of drilling and testing, but some found it impossible. For all, it became more difficult over time. The gate closed on creativity, and the flow stopped.

CHAPTER V

CONCLUSIONS

I drew several conclusions after interpreting the teachers' understandings of the meanings they assigned to their experiences with the arts-infused, holistic program of Project CREATES. In addition to the positive value they assigned to the enhancement of their creativity and that of their students, they recognized a significant sense of agency through the co-creation of their curriculum which also brought them to appreciate the opportunities to cooperate and collaborate with other teachers and arts specialists. They believed their students benefitted particularly from the arts experiences in their behavior, their attendance, class participation, and increased reading scores. The students who also participated in the talent development component through the study of instrumental music saw a slight increase in math scores. But the conclusions have larger implications for philosophical issues in education that are epistemological and ethical.

Instead of sowing seeds in fertile minds, the teachers saw the externally-mandated curriculum as drilling in information and then pulling it out of students. Rather than the natural unfolding of seeds, drilling and pulling, pounding and yanking imply violence - violence perhaps to their and their students' creativity or even their souls. It also recalls Freire's (1973) metaphor of education as a banking system (p. 71) where the teacher deposits information into students for them to withdraw when called upon. He claims it is an act of oppression. I maintain that it is a result of a male-oriented view of knowledge; it

is something to be acquired by whatever pedagogy is necessary. Both violence and banking reflect a masculine-oriented epistemology. The teachers understood pedagogy through a feminine-oriented epistemology of nurturing and sowing seeds for the future. The duality of the understanding of the nature of knowledge is a good example of Lather's (1997) musings about what research might look like from a feminine epistemology. External accountability regimes forced teachers into the masculine-oriented epistemology of pedagogy as drilling and depositing, cramming and pulling, and away from a feminine-oriented epistemology of pedagogy of sowing and nurturing. The circulating regime of power oppressed and suppressed embodied feminine knowledge, replacing it with an epistemology of violence and finance.

The market orientation of education as a banking system is reflected in Biesta's (2004) concerns about the larger societal shift towards an audit society. Citing the work of Michael Power (1997), he asserts that this move to an audit society turns every relationship into a business transaction rather than a relationship of responsibility, a condition of ethics understood from a feminine perspective (Gilligan, 1983). An audit society, as it relates to education, redefines parents and students as consumers and teachers as salespersons, with education as a commodity to be bought and sold. And like a commodity exchange, people who deal in commodities are accountable to certain external regulators and agencies. Accountability is a business term like so many metaphors used in the West, along with metaphors of war and sports, which originally referenced masculine domains. If readers look at accountability through the metaphors the teachers used as requiring forcing or cramming content into students along with the regimentation implied by drilling and testing, external accountability mandates can be

understood as an oppressive effort at winning through domination. Business, war, and sports all claim to have rules of engagement that are mandated externally. The question to ask becomes, can transformative education reform occur using the same frames of reference?

In its strictly financial connotation, accountability means to detect and deter incompetence, mismanagement, and fraud in the handling of finances (Biesta, p.235). Instead of handling money, teachers handle the education of children. If market forces are allowed to dictate external accountability mandates in an audit society, it implies that school reform is possible only by assuming that educators cannot be trusted to create the curriculum to meet benchmarks. The teachers in this study did not have a problem with meeting criteria benchmarks; their problem was being denied the agency and the benefit of their professionalism to design creative, holistic curriculum that helped students meet the benchmarks. Shirley was correct when she stated that, "They don't trust teachers."

In an audit society scenario, parents and students would be free to shop for schools, hence the market-driven demand for school vouchers. The demand challenges the principle of public schooling as a democratic institution that promotes diversity and equity. With vouchers, schools could compete to attract students with the teachers as salespersons. Schools could divert much-needed instructional funds into advertising campaigns. Schools who rate high test scores could recruit only parents and students to continue the trend. And those who are afraid of difference could isolate their children in homogenous communities that perpetuate fear and mistrust at the public's expense.

The audit society alters the way teachers and the wider population understand teachers' roles. As these and other findings reveal, teachers understand themselves to be

professionals who know what works best for students in their care; increasingly, external accountability mandates change their perception of themselves and the publics' perception into one where teachers are clerical help whose duty is to spoon-feed, scripted, externally-mandated curriculum that may have no relevance for them or to the lived experience of their students. They become the bank clerks who deposit funds that are not their own, but funds handed to them for depositing. Or they are the salespersons who sell products they had no hand in creating because the products were mass-produced from the same mold. It is about selling, paperwork, and reporting; nothing about it is creative or nurturing.

In the traditional professional understanding of accountability, teachers, as professionals, were responsible to themselves, to their colleagues, parents and students, and the wider community. The source was internal, and it came from a teacher's personal sense of herself as a responsible professional. The teachers in the CREATES program spoke frequently of the responsibility they felt to themselves, their students, and parents. Karen talked of responsibility as a moral obligation to expose her students to all subjects, not just the ones that are tested. All the teachers felt responsible to seek ways to empower students and to give them wings, and so they were willing to spend Saturdays in professional development and take time to co-create curriculum with arts specialists. One teacher said her family was always surprised if they saw her before 6:30 or 7:00 in the evening because she spent so much time preparing for the next day. The teachers were internally driven to be accountable. The audit society made it an external demand.

Biesta argues that external mandates do not make teachers more accountable to students and parents; they actually make teachers accountable to local, state, and national

government and agencies. The business or economic scenario of the audit society in education becomes even more evident when the government asserts its right to accountability based on the financial investment it makes in schools (p. 239). All relationships defined in economic terms are formal but not substantial. Parents and students are left out of what Biesta calls "the accountability loop" (p. 240). They can demand quality education from the government, but they have no say in what that includes. Accountability becomes an end rather than a means.

There is a larger ethical concern with how the audit society alters the relationship between parents/students and teachers. Teachers viewed through an economic orientation are not professional educators who are professionally trained and feel professionally and personally responsible to their students and parents. They are viewed as salespersons who may or may not be incompetent or unscrupulous. The "quality" of what is provided and how successful the teacher is in drilling or cramming the product into the students becomes the criteria for accountability. Several of the CREATES teachers said they felt that all they were doing was teaching so students would memorize; they did not see that as true learning. Joan spoke of needing more arts and less testing in the classroom. She was more concerned with sowing seeds of creativity and wholeness than in violently cramming information into her students.

The notion of accountability as responsibility is another means through which to view the changing relationship between students/parents and teachers in an audit society. When the relationship is viewed through the business model, rules and regulations apply. The emphasis is on following a prescribed set of rules generated externally. They apply to everyone involved, and it is an obligation to follow. But if responsibility is the moral

imperative, not simply following rules, the relationship takes on a more substantive and personal form. As Butler (2001) reminds us, responsibility is only possible in relationship. Without a relationship, responsibility is not possible. Therefore, when teachers' internal sense of responsibility motivates their relationships with each other and with parents and students, external accountability is irrelevant. It is even possible that standardizing and roboticizing teachers through external mandates and curriculum may erode some teachers' sense of personal responsibility.

<div align="center">Implications for Teacher Training and Professional Development</div>

The results of the study may have implications for teacher training and professional development. The implication lies in the nature of arts-infused holistic education itself and in the rewards if offers. Listening to the teacher's narratives, a sense of job satisfaction, excitement, creative fulfillment, and relation-building was evident. The teachers placed a high degree of value on their arts experiences for themselves and their students. Research (Beattie et al., 2007; Conle, 2000; Diamond & Mullen, 1999) shows that when teacher development explores the aesthetic and spiritual dimension of educators' ways of knowing and being, connecting the personal with the professional, "teachers experience changes in the value they attach to their work, as it becomes more meaningful" (Jackson, 1992, p. 67). The narratives of the teachers in Project CREATES confirmed this research when they talked about the transformations they and their students experienced through their arts activities.

I make the suggestion that if more teacher education programs focused as much time on this type of teacher development instead of primarily on the intellectual and

technical aspects of teaching, more new teachers would leave college armed with a deeper understanding of themselves in all facets and would have the tools to make their jobs more satisfying and meaningful. The understandings and tools would help them survive the external accountability pressures they will face. Knowing how to allow your creativity to unfold and to encourage it in your students through arts experiences in the context of a holistic, arts-infused orientation might help retain teachers far longer. And giving them more experiences collaborating, co-creating, and co-teaching curriculum in in-service training might give them confidence in their new jobs to do the same with more-established teachers. Not only would new teachers not feel so isolated, but they would have a close opportunity to learn from the experience of more-established teachers.

Implications for Educators and Education Policy

The findings of the study, along with much of the other research documented here, implies that the education community – local, state, and national – need to begin to rethink how to achieve the goal of ensuring that every public school student in the United States receives a high-quality education. This is our democratic goal, but we seem to be going about it in some very undemocratic ways, especially when we expect all students to learn in exactly the same manner, and when we assume that all students' experiences in life are the same. The problem is not with high expectations; we lower expectations at our peril. All of the interviewed teachers in Project CREATES recognized the need for high expectations in their students, particularly because many of them were low-achievers so far. The problem seems to result from the way we answer a fundamental question: how do we achieve our common goal?   I maintain that we cannot answer that question until

100

we can agree on a philosophy of education, and unfortunately, competing philosophies of education reflect competing political positions and ways of seeing the world as Lakoff (2002) documents. But a dialogue must develop, and I would like to pose the following question with possible answers to get a dialogue started.

The question is: *What is the purpose of schooling*? Is it to get a job, or is it for students to fulfill their human potential? I realize that most people would say that if you don't know, you have no business being an educator. But I am not only interested in how educators' understand the purpose of education; I want to understand how students, parents, legislators, government agencies, etc. understand the purpose of education. How citizens in a democracy understand and answer that question as a nation will determine the future of public schooling. The two purposes of schooling are not mutually exclusive; teaching skills to be successful in the marketplace and developing students' full human potential can be achieved simultaneously if both orientations are given equal weight.

If the only answer is to get a job, all students require are facts and the skills that give them the competencies necessary to compete in the market-place. Strict standards, set by industry and business, and tests to measure them would be an important way to evaluate competencies. Hiring could be done more efficiently if each student graduated with a ranking based on how well they did on the certifying exams. There would be some employers who could afford to hire the top-ranked students, and others would be hired accordingly at lower salary levels. But the ranking with which an individual graduated would be with them through all the years of employment.

Students would learn the rules and regulations that govern human relations through a curriculum of virtue ethics and character education. Students would study and

debate moral dilemmas, such as Kohlberg's (1981), and use pure reason to decide on proper conduct without recourse to emotion or context. Character could be measured by tests devised to assess the sophistication of one's moral reasoning that could also be part of the graduation ranking. Thus the sophistication of a students' moral reasoning in their teens and early twenties would contribute to the label they bear for life.

Schooling as described above reflects an audit society, although taken perhaps to extremes. Because the stakes are so high, parents would be free to seek out a school for their child based on the percentage of highest-ranked student who attended. Teachers and administrators would advertise and be expected to sell the product their school offered. Schools would be ranked according to how effective teachers were at cramming information into their students, and how well students were able to regurgitate it. Teacher morale would probably be low because of the public perception of teachers as clerical help who could not be trusted to create their curriculum, but expected to spoon-feed scripted, mandated curriculum. Teachers would reflect this perception because the loss of agency would diminish their perceptions of themselves as professional educators. Perhaps the scenario is not so extreme after all because the present system already reflects the audit society; it just has not yet reached what could be considered its ultimate implementation. Efforts like Project CREATES and other holistic, arts-infused curricula offer sites of resistance to, and hopefully reverse, the current downslide.

If the purpose is for an individual to achieve his/her potential, schooling would need to be more broadly conceived. One aspect of human potential is an individual's satisfaction with their job or profession, so students would still learn information and skills, but not from memorization. Students would synthesize knowledge through critical

thinking and problem solving. The emphasis would be on their future non-working time too, so the exposure to the arts, curiosity about different cultures, a love of reading for readings sake, even sports activities, in addition to their places in the curriculum, could lead to lifetime learning that rounds out the whole person. Educating the whole child results in a life-long learner who has wide-ranging interests, curiosity about the world, and the potential to be fully human. The teachers in Project CREATES, through their arts activities, became life-long learners while encouraging their students to do the same.

If schooling is for students to reach their human potential, rules and regulations would not govern human relations. Although I am not convinced that character education results in moral adults, students should still be held to certain standards of conduct. But students would learn to be moral beings in relationships in real-life situations when they respond with caring, not in abstract reasoning about hypothetical situations. Educators would encourage and nurture dispositions of responsibility and empathy and mirror behaviors that illustrate them. Teachers who showed respect for themselves and others and respect for the planet would illustrate the meaning of mutual respect, care, and responsibility for students.

The public would respect teachers as professionals and treat them accordingly. College students would compete to become teachers because the work was so fulfilling and the public placed such a high value on it. Parents would have no problem sending their children to any school in their district because they knew they would receive an education of the highest standards where teachers nurtured students' potential and encouraged students to have high expectations. Teachers would expose students to holistic, arts-infused curriculum designed by the teachers to make learning interesting and

creative while helping students synthesize the learning and embody the knowledge and understanding. All students and teachers would relate to each other with empathy, responsibility, and caring. The student population would be diverse, and each culture represented would be respected.

This may be an impossible dream, but unless we stop sliding further into an audit society, the chance to try it will soon pass. The concern about allowing market approaches and economic rhetoric in education policy is not a new concern. Writers in the past and more recent present (Dewey, 1916; Polanyi, 1954; Young, 2000) argue that market approaches undermine democracy. As Polanyi (1954) stated, "To allow the market mechanism to be sole director of the fate of human beings and their natural environment…would result in the demolition of society" (p. 73).

<center>Implications for Future Research</center>

Knowledge created from this study draws on past research, and it is important that future research into how teachers understand their experiences with holistic, arts-infused curriculum continue in order to interpret their words and experiences in light of the overall trend to external accountability in an audit society. The teachers are the frontline in this trend, and the external accountability culture makes increasingly harsh demands on them while at the same time de-professionalizing and de-humanizing them. The vision of roboticized teachers in roboticized classrooms with roboticized students is a nightmare that should frighten all citizens in a democracy.

One important area for future research is continuing to document teacher narratives and interpret them with the enriched language of metaphors. As I have shown

<center>104</center>

in the study, and other studies concur, interpreting metaphors gives a deeper, more complex, and nuanced understanding of how teachers view their world. Again, I acknowledge that many different interpretations are possible. When teachers talk of sowing seeds in fertile ground the implication is that they want students to not simply memorize facts; they realize that what students learn in their classroom will expand and be re-interpreted many times in light of changing experiences and circumstances. Teachers realize that learning is life-long, and their part is just a beginning, not the end.

The vision of the robot as discussed above gives the reader a more frightening image of the end-game of external accountability than when Shirley referred to the classroom as standardized. The robot is a specific cultural metaphor for a machine that external entities program and control. A robot cannot think for itself nor control its actions. It is not capable of human relationships. It has no heart and no soul. As Shirley said, "You cannot standardize the human spirit."

Another metaphorical study could follow the language used by teachers, administrators, legislator, etc. as it reflects the turn to an audit society. Metaphors in the Western mind tend to be in the language of business, war, or sports, all highly competitive endeavors. Is this really how we define education? Is the goal or purpose of education to teach and encourage competition? How do we define the winners and losers, and what are the consequences?

Another ethnographic research possibility is a multi-year study with the researcher embedded in the culture as another teacher. Even though the other teachers and administrators would have to be informed and give their consent, the researcher would be able to give a thick description of how teachers understand their experiences

with a holistic, arts-infused curriculum. The researcher could get deeper into how external accountability mandates affect student and teacher morale and behavior.

A final suggestion is to investigate if there is any correlation between teachers' loss of agency and their sense of responsibility to their student, and if so, what specifically contributes to the phenomenon. Questions to ask could include issues of morale, professionalism, role change, and pedagogy. This might be particularly valuable if a connection is made between teachers' loss of agency and student behavior, attendance, test scores, and drop-out potential. If a researcher can connect the phenomenon, they will make a strong case against the current methods of external mandates, curriculum, and testing.

Whatever is being studied, more arts-based research methods should be explored. Arts-based research design brings a creative way of understanding to the research that provides more nuanced, embodied meaning. It piques the imagination of the reader, a quality not always seen in the standard writing of research findings. And it doesn't have to be used only with studies of the arts or creativity. For example, researchers go through an imaginative process because they must imagine the possible outcomes of a study in order to frame their research. If they could tap into that creativity in the presentation of their findings, they might find unexpected layers of meaning unfold.

<center>Summary</center>

The interpretation of teachers' metaphors used to assign meaning to their experiences with holistic, arts-infused curriculum was a fruitful way to understand how teachers made sense of their world and construct professional knowledge to deal with

their world. The fugue, the metaphor that structures the teachers' metaphors, brought a creative component to the research question and the design of the study. It gave voice to the teachers' understandings in a polyphonic dialogue in which no voice was privileged over any other. The form of the fugue was a metaphor, not only for the teachers' understandings, but a metaphor for hermeneutics as well. Working from part to whole and back again illustrated the inter-connectedness of the teachers' voices as each contributed to the whole in a hermeneutical circle.

The metaphor of the fugue applied also to the review of relevant literature. This study dialogued with other research to reach new understandings of the meanings teachers assign to their experiences, how they construct professional knowledge, and how they react to external accountability pressures. The fragments of other studies and theories combined to act as Counter-Subjects to the Subject of the present study. As in a Development section of any formal music structure, including the fugue, the fragments of both the Subject and Counter-Subject recombined in unexpected ways to create something new.

The study dialogued particularly well with the previous Project CREATES research to give a more nuanced wholeness to previous findings. Using a variety of methods to address issues with Project CREATES, previous research findings concurred with the findings of the present study. Teachers who committed totally and enthusiastically to the program gained a new sense of creativity and agency and encouraged that in their students, as the metaphors revealed. The holistic nature of arts infusion created more holistic educational experiences. When externally-mandated curriculum threatened the teachers' creativity and agency, many used Project CREATES

as a site of resistance; all the teachers experienced the pressure and stress, and many were not able to go forward with the program. The value that the teachers and students in Project CREATES found through their arts activities may not be sustainable in the current environment, but, hopefully, the sense of themselves as creative human beings who can imagine unlimited possibilities will remain.

REFERENCES

Appel, M.(2006). Arts integration across the curriculum. *Leadership, 36*(2), 14-17.

Bakhtin, M. (1984). *Problems of Dostoevsky's poetics*. Minneapolis, MN: University of Minnesota Press (Original work published in 1963)

Bateson, G. (1972). *Steps to an ecology of mind: Collected essays in anthropology, psychiatry, evolution, and epistemology*. Chicago, IL: University of Chicago Press.

Bateson, G. (1979). *Mind and nature: A necessary unity*. New York, NY: E. P. Dutton.

Beattie, M., Dobson, D., Thornton, G., & Hegge, L.(2007). Interacting narratives: Creating and re-creating the self. *International Journal for Lifelong Education, 26*(2), 119-141. Online version.

Behar-Horenstein, L., & Morgan, R. (1995). Narrative research, teaching, and teacher thinking: Perspectives and possibilities. *Peabody Journal of Education, 70*(2), 139-161.

Benhabib, S. (1995). *Feminist contentions: A philosophical exchange*. New York, NY: Routledge.

Berman, M. (1981). *The re-enchantment of the world*. Ithaca, NY: Cornell University Press.

Biesta, G. (2004). Education, accountability, and the ethical demand: Can the democratic potential of accountability be regained? *Educational Theory, 54*(3), 233-250.

Bullough, R., & Pinnegar, B. (2001, April). Guidelines for quality in autobiographical forms of self-study research. *Educational Researcher 30*(3), 13-21. Online version.

Bowman, W. (2006). Why narrative? Why now? *Research Studies in Music Education, 27*, 5-20. Online version.

Bresler, L. (1995). The subservient, co-equal, affective, and social integration styles and their implications for the arts. *Arts Education Policy Review, 96*(5), 31-37.

Brewer, T. (2002). Integrating curriculum: What benefits? *Arts Education Policy, 96*(5), 31-41.

Briztman, D. (2000). "The question of belief": Writing post-structural ethnography. In E. St. Pierre & W. Pillow (Eds.), *Working the ruins: Feminist post-structural theory and methods in education* (pp. 27-40). New York, NY: Routledge.

Brown, R. (1977). A poetic for sociology. Cambridge, UK: Cambridge University Press.

Burnard, P., & White, J. (2008). Creativity and performativity: Counterpoints in British and Australian education. *British Educational Research Journal, 34*(5), 667-682. Online version.

Butler, J. (2001). Giving an account of oneself. *Diacritics, 31*(4), 36-41. Online version.

Butler, J., & Salih, S. (2004). *The Judith Butler reader*. New York, NY: Blackwell, Wiley.

Campbell, D., & Cook, T. (1979). *Quasi-experimentation: Design and analysis issues for filed settings*. Belmont, CA: Wadsworth.

Capello, C. (2004). Blowing the whistle on the Texas miracle: An interview with Robert

Kimball. *Rethinking Schools*. Retrieved November 6, 2004 from

http://www.rethinkingschools.org.

Carnoy, M. Elmore., R., & Siskin, L. (Eds.). (2002). *The new accountability: High*

schools and high stakes testing. New York, NY: Routledge Press.

Catterall, J. (1998). Does experience in the arts boost academic achievement? A response

to Eisner. (1998). *Art Education, 51*(4), 6-11.

Chappell, J. (2005). The efficacy of an arts integration approach to teaching and learning.

In M. Stokrocki (Ed.), *Interdisciplinary art education: Building bridges to*

connect disciplines and cultures (pp. 52-74). Reston, VA: National Art Education

Association.

Clandinin, D. (Ed.). (2007). *Handbook of narrative inquiry*. Thousand Oaks, CA: Sage.

Clandinin, D., & Connelly, M. (2000). *Narrative inquiry: Experience and story in*

qualitative research. San Francisco, CA: Jossey-Bass.

Clandinin, D., Pushor, D., & Orr, M. (2007). Navigating sites for narrative inquiry.

Journal of Teacher Education, 58(1), 21-35.

Clark, B. (2007). *Growing up gifted: Developing the potential of children at home and at*

school (7th ed.). New York, NY: Prentice Hall.

Conle, C. (2000). Narrative inquiry: Research tool and medium for professional

development. *European Journal of Teacher Education, 23*(1), 49-63. Online

version.

Craft, A. (2006). *Creativity in schools: Tensions and dilemmas*. London, UK: Routledge.

Craig, C. (2005). The epistemic role of novel metaphors in teachers' knowledge

    constructions of school reform. *Teachers and Teaching: Theory and Practice*,

    11(*2*), 195-208.

Csikszentmihalyi, M.(1996). *Creativity: Flow and the psychology of discovery and*

    invention. New York, NY: Harper Collins.

Davison, K. (2006). Dialectic imagery and postmodern research. *International Journal of*

    Qualitative Studies in Education, 19(2), 133-146. Online version.

Deleuze, G. and Guattari, F. (1983). *On the line*. (J. Johnson, Trans.). New York, NY:

    Semiotext(e).

Denzin, N., & Lincoln, Y. (2003). *Collecting and interpreting qualitative materials* (2nd

    ed.). Thousand Oaks, CA: Sage.

Derrida, J. (1976). *Of grammatology*. Baltimore, MD: Johns Hopkins University Press.

Derry, C. (2005). Drawing as a research tool for self-study: An embodied method of

    exploring memories of childhood bullying. In C. Mitchell, S. Weber, & K.

    O'Riley-Scanlon (Eds.), *Just who do you think you are? Methodologies for*

    autobiography and self-study in teaching (pp. 34-44). London, UK: Routledge.

Dewey, J. (1910). *How we think*? New York, NY: D. C. Heath.

Dewey, J. (1916). *Democracy and education*. New York, NY: McMillen

Dewey, J. (1934). *Art as experience*. New York, NY: Minton, Balch

Diamond, C. T., & Mullen, C. A.(Eds.). (1999). *The postmodern educator: Arts-based*

    inquiries and teacher development. New York, NY: Peter Lang.

Eisner, E. (1999). Does experience in the arts boost academic achievement? *Clearing*

    House, 72(3), 143-149.

Eisner, E. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University

    Press.

Elmore, R., & Furman S. (2001). Holding schools accountable: Is it working? *Phi Delta*

    Kappan, 83(1), 67-72.

Fesmire, S. (2003). *John Dewey and the moral imagination: Pragmatism in ethics*.

    Bloomington, IN: University of Indiana Press.

Firestone, W., Mayrowitz, D., & Fairman, J. (1998). Performance-based assessment and

    instructional change: The effects of testing in Maine and Maryland. *Education*

    Evaluation and Policy Analysis, 20(2), 95-117. Online version.

Fiske, E. (Ed.). (1999). *Champions of change: The impact of arts on learning*.

    Washington, DC: The Arts Education Partnership, The President's Committee on

    the Arts and Humanities.

Foucault, M. (1977). *Discipline and punish: The birth of the prison*. New York, NY:

    Vintage.

Foucault, M. (1990). *The history of sexuality: An introduction*. New York, NY: Vintage.

Freire, P. (1973). *Pedagogy of the oppressed.* Harmondsworth, UK: Penguin.

Gadamer, H.-G. (1975).*Truth and method*. London, UK: Sheed & Ward.

Gadamer, H.-G. (1976). *Philosophical hermeneutics*. (D. E. Linge, Trans. & Ed.).

    Berkeley, CA: University of California Press.

Gadsden, V. 2008). The arts and education: Knowledge generation, pedagogy, and the

    discourse of learning. *Review of Research in Education, 32*, 29-61.

Gardner, H. (1983). *Frames of mind: The theory of multiple intelligences*. New York,

    NY: Basic Books.

Georgi-Hemming, E. (2006). Personal experiences and professional strategies. *Music Education Research, 8*(2), 217-236. Online version.

Gilligan, C. (1982). *In a different voice: Psychological theory and women's development*. Cambridge, MA: Harvard University Press.

Glesne, C. (1997). That rare feeling: Re-presenting research through poetic transcription. *Qualitative Inquiry, 3*(2), 202-221.

Gordon, J. (2002). From Broadway to the ABCs: Making meaning of arts reform in the age of accountability. *Educational Foundations, 16*(2), 33-54.

Greene, M. (1995). *Releasing the imagination: Essays on education, the arts, and social change*. San Francisco, CA: Jossey-Bass.

Greene, M. (2001). *Variations on a blue guitar: The Lincoln Center lectures on aesthetic education*. New York, NY: Columbia University Teacher College Press.

Grissmer, D., & Flanagan, A. (1998). *Explaining rapid achievement gains in North Carolina and Texas* [Panel brief]. Washington, DC: National Education Goals Panel.

Groves, P. (2002). "Doesn't it feel morbid in here?" High stakes testing and the widening equity gap. *Educational Foundations, 16*(2), 15-32.

Gunzenhauser, M. (2003). High stakes testing and the default philosophy of education. *Theory into Practice, 42*(1), 51-58.

Gunzenhauser, M., Knapp, P., Malaby, M., Montgomery, D., & Mitshali- Dlamini, S. (2004, April). *School-wide reform through arts integration: Cultural change and internal accountability*. Paper presented at the meeting of the American Education Research Association, San Diego, CA.

Gunzenhauser, M., & Noblitt, G. (2001). *Reforming with the arts: Creativity in A+ classrooms and schools*. Winston-Salem, NC: Thomas S. Kean Institute for the Arts.

Halliday, J. (2002). Researching values in education. *British Educational Research Journal, 28*(1), 49-62. Online version.

Hatch, J, & Wisniewski, R. (1995). Life history and narrative: Questions, issues, and exemplary works. In J. A. Hatch & R. Wisniewski (Eds.), *Life history and narrative* (pp. 113-136). London, UK: The Falmer Press.

Hester, M. (2001). *Community as healing: Pragmatist ethics in medical encounters*. Lanham, MD: Rowman & Littlefield.

Holcomb, S. (2007). State of the arts. *NEA Today, 25*(4), 34-37. Online version.

Hursh, D. (2007). Assessing no child left behind and the rise of neo-liberal policies. *American Education Research Journal, 44*(3), 493-508.

Jackson, P. (1992). Helping teachers develop. In A. Hargreaves & M. G. Fuller (Eds.), *Understanding teacher development* (pp. 66-67). New York, NY: Teachers College Press.

Jeffrey, B. (2006). *Creative learning practices: European experiences*. London, UK: Tufnell Press.

Jeffrey, B., & Woods, P. (2003). *The creative school: A framework for success, quality, and effectiveness*. London, UK: Routledge/Falmer.

Jones, M., Jones, B., & Hargrove, T. (2003). *The unintended consequences of high-stakes testing*. Lanham, MD: Rowan & Littlefield.

Joro-Ljungberg, M. (2001). Metaphors as a way to explore qualitative data. *Qualitative Studies in Education, 14*(3), 367-379. Online version.

Kearney, R., & Dooley, M. (1999). Hospitality, justice, and responsibility: A dialogue with Jacques Derrida. In R. Kearney & M. Dooley (Eds.), *Questioning ethics: Contemporary debates in philosophy* (pp. 65-83). London, UK: Routledge.

Kessler, R. (2002). *The soul of education*. Brandon, VT: Foundation for Educational Renewal.

Kim, J. (2008). A romance with narrative inquiry. *Curriculum Teaching and Dialogue, 10*(1 & 2), 251-267. Online version.

Kohlberg, L. (1981). *Essays on moral development*. New York, NY: Harper & Rowe

Labaree, D. (1992). Power, knowledge, and the rationalization of teaching: A Genealogy of the movement to professionalize teaching. *Harvard Educational Review, 62*, 123-154.

Lakoff, G. (2002). *Moral politics: How liberals and conservatives think*. Chicago, IL: University of Chicago Press.

Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. Chicago, IL: University of Chicago Press.

Lather, P. (1993). Fertile obsession: Validity after post-structuralism. *The Sociological Quarterly, 34*(4), 673-693.

Lather, P. (2006). Paradigm proliferation as a good thing to think with: Teaching research in education as a wild profusion. *International Journal of Qualitative Studies in Education, 19*(1), 35-57. Online version.

Lawrence, R. (2008). Powerful feelings: Exploring the affective domain of informal and arts-based learning. *New Directions for Adult and Continuing Education, 120*, 65-77. Online version.

Le Tendre, M. (1997). Title I and the arts. *Journal of Education for Students Placed At Risk, 2*(4), 323-324. Online version.

Leitch, R. (2006). Limitations of language: Developing arts-based creative narrative in stories of teachers' identities. *Teachers and Teaching: Theory and Practice, 12*(5), 549-569. Online version.

Leonardo, Z. (2003). Interpretation and the problem of dominance: Paul Ricoeur's hermeneutics. *Studies in Philosophy and Education, 22*, 329-350.

Lieblich, A., Tuval-Mashiach, R., & Zilber, T. (1998). *Narrative research: Reading, analysis, and interpretation*. Thousand Oaks, CA: Sage.

Long, C., Shaw, S., Van Eman, L., Thorman, J., & Montgomery, D. (2005, September). *Perceived experiences of elementary teachers integrating the arts*. Paper presented at the meeting of the International Society for the Scientific Study of Subjectivity, Vancouver, B.C.

Luftig, R. (2000). An investigation of an arts infusion program on creative thinking, academic achievement, affective functioning, and art appreciation of children at three grade levels. *Studies in Art Education, 41*(3), 208-227.

Lyotard, J. (1984). *The postmodern condition: A report on knowledge*. Minneapolis, MN: University of Minnesota Press.

Marshall, J. (2005). Connecting art, learning, and creativity: A case for curriculum integration. *Studies in Art Education, 46*(3), 227-241.

Maxwell, J. (2004). Causal explanation, qualitative research, and scientific inquiry in

      education. (2004). *Educational Researcher, 33*(2), 3-11.

May, J., Van Eman, L., & Ray, C. (2005, Fall). *The influence of arts infusion on*

      elementary student reading achievement. Paper presented at the meeting of the

      Rocky Mountain Educational Research Association, Stillwater, OK.

May, J., Ray, C., & Van Eman, L. (2006, Spring). *The influence of arts infusion on*

      elementary student academic achievement. Paper presented at the meeting of the

      Oklahoma Psychological society, Edmond, OK.

Mayo, C. (2000). The uses of Foucault. *Educational Theory, 42*(4), 103-116.

McKnight, D. (2004). An inquiry of NCATE's move to virtue ethics by way of

      dispositions (Is this what Aristotle meant?). *Educational Studies, 35*(3), 212-229.

McNeil, L. (2000). *Contradictions of school reform: Educational costs of standardized*

      testing. New York, NY: Routledge.

McNeil, L., & Valenzuela, A. (2001). The harmful impact of the TAAS system of testing

      in Texas: Beneath the accountability rhetoric. In G. Orfield & M. L. Kornhaber

      (Eds.), *Raising standards or raising barriers? Inequality and high-stakes testing*

      in public education (pp. 127-150). New York, NY: Century Foundation Press.

Miller, J. (2000). *Education and soul: Toward a spiritual curriculum*. Albany, NY:

      University of New York Press.

Miller, J. (2001). *The holistic curriculum* (Rev. ed). Toronto, ON: OISE Press.

Miller, J. (2005). *Educating for wisdom and compassion: Creating conditions for*

      timeless learning. Thousand Oaks, CA: Corwin Press.

Miller, R. (1996). *The holistic curriculum*. Toronto, ON: OISE Press.

Miller, R. (2000). *Caring for new life*. Brandon, VT: Foundation for Educational Renewal.

Montgomery, D. (2005, July)*. Perceptions of the role and meaning of arts in the schools*. Paper presented at the meeting of the US-China Conference on Multiple Intelligences, Creativity, and Problem Solving, Beijing, China.

Montgomery, D., Hull, D., Hodges, P., & Cathey, J. (2002, Fall). *The role and meaning of arts in education: Perceptions among Oklahomans*. Paper presented at the meeting of the International Society for the Scientific Study of Subjectivity, Durham, UK.

Muilenberg-Trevino, E., Ray, C., & Thorman, J. (2007, Spring). *The impact of arts infusion on student reading achievement.* Paper presented at the Oklahoma State University Research Symposium, Stillwater, OK.

Munby, H., & Russell, T. (1989). Educating the reflective teacher: An essay review of two books by Donald Schon. *Journal of Curriculum Studies, 21,* 71-80.

Munby, H., & Russell, T. (1990). Metaphor in the study of teachers' professional knowledge. *Theory into Practice*, *29*(2), 116-121.

Munro, P. (1996). Resisting resistance: Stories women teachers tell. *Journal of Curriculum Theorizing, 12*(1), 16-28.

Munro, P. (1998). *Subject to fiction: Women teachers' life history narratives and the cultural politics of resistance*. Philadelphia, PA: Open University Press.

Munro-Hendry, P. (2007). The future of narrative. *Qualitative Inquiry, 13*(4), 487

National Council for Accreditation of Teacher Education (NCATE). 2002. http://www.ncate.org/standards.

Otto, S., Montgomery, D., Van Eman, L., Aydinyan, A., & Circo-Webb, P. (2004, Fall).
The "unthought known": Seduced by the traditional model of program evaluation even as we try to escape it. Paper presented at the meeting of the American Educational Studies Association, Kansas City, KS.

Otto, S. (2005, Fall). Reframing program evaluation: An equitable deal or just another broken promise to teachers? Paper presented at the meeting of the American Educational Studies Association, Chicago, IL.

Otto, S., & Gordon, J. (2006, Spring). *Reciprocity and reality: Exploring inequities in university/school partnerships.* Paper presented at the meeting of the american Educational Research Association, San Francisco, CA.

Philips, D. (1997). Coming to grips with radical social constructivisms. *Science and Education, 61*(1-2), 85-104.

Polanyi, K. (1954). *The great transformation.* Boston, MA: Beacon.

Polkinghorne, D. (1988). *Narrative knowing and the human sciences.* Albany, NY: University of New York Press.

Power, M. (1997). *The audit society: Rituals of verification.* Oxford, UK: Oxford University Press.

Rabkin, N., & Redmond, R. (2006). The arts make a difference. *Educational Leadership, 63*(5), 60-64. Online version.

Reeves, D. (2007). Academics and the arts. *Educational Leadership, 64*(5), 80-81. Online version.

Reichert, C., & Rallis, S. (1994). Qualitative and quantitative inquiries are not incompatible: A call for a new partnership. In E. Reichert & S. Rallis (Eds.), *The*

qualitative/quantitative debate (New Directions for Program Evaluation, Vol. 61,

(pp. 85-91). San Francisco, CA: Jossey Bass.

Renzulli, J., Gentry, M., & Reis, S. (2004). A time and place for authentic learning.

Educational Leadership, 62, 73-77. Online version.

Richardson, L. (2003). Writing: A method of inquiry. In N. Denzin & Y. Lincoln (Eds.),

Collecting and interpreting qualitative materials (2nd ed., pp. 499-541).

Ricouer, P. (1974). The conflict of interpretations. Evanston, IL: Northwestern

University Press.

Ricouer, P. (1975). *The rule of metaphor: Multi-disciplinary studies of the creation of

meaning in language*. Toronto, ON: University of Toronto Press

Ricoeur, P. (1976). *Interpretation theory: Discourse and the surplus of meaning*. Fort

Worth, TX: Texas Christian University Press.

Roziek, J., & Atkinson, B. (2007). The inevitability and importance of genres in

narrative research on teaching practice. *Qualitative Inquiry, 13*(4), 499 521.

Online version.

Scheurich, J., Skrla, L., & Johnson, J. (2000). Thinking carefully about equity and

accountability. *Phi Delta Kappan, 82*(4), 293-299.

Schon, D. (1979). Generative metaphor: A perspective on problem-solving in social

policy. In A. Ortney (Ed.), *Metaphor and Thought* (pp. 254-283). Cambridge,

UK: Cambridge University Press.

Schon, D. (1987). *Educating the reflective practitioner: Toward a new design for

teaching and learning in the professions*. San Francisco, CA: Jossey-Bass.

Sen, J. (2002). Understanding teachers' professional growth through their articulation of

    personal practical knowledge. *Journal of Education for Teaching, 28*(1), 75-78.

Sergiovanni, T. (2004). *The lifeworld of leadership: Creating culture, community, and*

    personal meaning in our schools. Thousand Oaks, CA: Jossey Bass.

Slabbert, J., & Hattingh, A. (2006). Where is the post-modern truth we have lost in

    reductionist knowledge? A curriculum's epitaph. *Journal of Curriculum Studies,*

    38(6), 701-718.

Sloan, K. (2006). Teacher identity and agency in school worlds: Beyond the all-good/all-

    bad discourse on accountability-explicit curriculum policies. *Curriculum Inquiry,*

    36(2), 119-150.

Sontag, S. (1990). *Illness as metaphor*. New York, NY: Doubleday.

Soreide, G. (2007). The public face of teacher identity: Narrative construction of teacher

    identity in public policy documents. *Journal of Education Policy, 22*(2), 129-146.

Stoddard, L. (2004). *Educating for greatness*. Brandon, VT: The Holistic Education

    Press.

Thorman, J., Ray, C., & Muilenberg-Trevino, E. (2007, Spring). *The relationship of*

    teachers' opinions about the arts on students' attitudes toward school. Paper

    presented at the Oklahoma State University Research Symposium, Stillwater, OK.

Uhrmacher, P., & Moroye, C. (2007). Instituting the arts. *The Clearing House, 81*(2), 53-

    57. Online version.

Usher, R., & Edwards, R. (1994). *Postmodernism and education*. London, UK:

    Routledge.

Valli, L., & Buese, D. (2007). The changing roles of teachers in an era of high-stakes
      accountability. *American Educational Research Journal, 44*(3), 519-558.

Van Eman, L., Ray, J., & May, C. (2005, Fall). *The influence of arts programming on
      elementary student perception of the classroom*. Paper Presented at the meeting of
      the Rocky Mountain Educational Research Association, Stillwater, OK.

Van Eman, L., May, J., Ray, J., Montgomery, D., & Otto, S. (2006, Spring). *Effects of
      talent development on gifted learners from ethnically diverse backgrounds.* Paper
      presented at the meeting of the council for exceptional Children, Salt Lake City,
      UT

Van Eman, L., Thorman, J., Montgomery, D., & Otto, S. (2009). The balancing act: Arts
      integration and high-stakes testing. *Journal for Learning through the Arts: A
      Research Journal on Arts Integration in Schools and Communities, 4*(1), article 7.
      Retrieved March 4, 2009 from http://repositories.cdlib.org/clta/lta/vol4/iss1/art7.

Von Zastrow, C. (2004). *Academic atrophy: The condition of the liberal arts in schools*.
      Washington, DC: Council for Basic Education.

Werhane, P. (1999). *Moral imagination and management decision-making*. Oxford, UK:
      Oxford University Press.

Winter, S. (2003). *A clearing in the forest: Law, life, mind*. Chicago, IL: University of
      Chicago Press.

Wolk, S. (1994). Project-based learning: Pursuits with a purpose. *Educational
      Leadership, 52*(3), 42-45.

Yang, Y., Ray, J., Muilenberg-Trevino, E., & Thorman, J. (2007, Spring). *Teachers'*

    opinions on arts infused in the curriculum. Paper presented at the Oklahoma State

    University Research Symposium, Stillwater, OK.

Young, I. (2000). *Inclusion and democracy*. New York, NY: Oxford University Press.

Zembylas, M. (2003). Interrogating "teacher identity": Emotion, resistance, and self-

    formation. *Educational Theory, 53*(1), 107-131.

APPENDIX A.

Definition of Musical Terms for the Fugue

Answer
　　　The restatement of the subject in the entries of subsequent voices or parts, sometimes changed slightly to fit into the tonality.

Codetta
　　　Fragments of the Subject or Counter subject thematic material which act as a bridge to the next entry or the next formal section; sometimes referred to as an **episode**. It may contain some new thematic material that will augment the subject or complete the subject.

Counter Subject
　　　A secondary theme that usually is written to play off of the subject.

Development
　　　In a musical composition, this is the middle section in which the thematic material is developed using various techniques (see Appendix B). This is usually the longest and most complex part of the composition.

Fugue
　　　A contrapuntal composition for two or more equal voices or parts based on the same theme. Entries of the individual voices may appear in any order.

Recapitulation
　　　In a musical composition, this is the final section in which the subject either alone, restated in two or more voices, and sometimes includes parts of all of the Counter Subject.

Subject
　　　The theme of a composition in music which, in a fugue is stated at the beginning of the first entry, usually alone.

APPENDIX B.

Developmental Techniques in Music Compositions

Augmentation
Expanding thematic material by stretching out the rhythm or the intervals.

Diminution
Compacting thematic material by double-timing its rhythm or reducing the intervals.

Fragmentation
Fragments of thematic material used alone or in combination.

Inversion
Thematic material stated upside down

Modulation
Process of changing keys

Response
Thematic material repeats recently-stated thematic fragments, either exactly or in sequence.

Retrograde
Thematic material stated backwards

Sequence
Repetition of recently-stated thematic fragment at different tonal levels. Often used as a bridge to modulation.

APPENDIX C.

Formal Outline of a Fugue

Exposition	Answer ---
Subject ---
Answer --Counter-Subject
Subject ---------------------------------- Counter-Subject-------------------------------------

--------------------Counter-Subject --------------------------------Codetta-------------------
Counter-Subject ------------------------------------Codetta---------------------
-------------------------------Codetta ---
--------------Codetta ---

Development ---
--Development -------
-------------------------Development---
---Development---

Recapitulation---
---Recapitulation--------------------------
-------------------Recapitulation--
--Recapitulation--

Oklahoma State University Institutional Review Board

Date: Thursday, November 06, 2008

IRB Application No   ED08166

Proposal Title: "Test, Test, Test:" Arts-Infused Education in the Age of Accountability

Reviewed and   Exempt
Processed as:

Status Recommended by Reviewer(s): Approved   Protocol Expires: 11/5/2009

Principal
Investigator(s):

Patricia Diane Knapp   Diane Montgomery
3725 S. Wheeling Ave.   424 Willard
Tulsa, OK 74105   Stillwater, OK 74078

The IRB application referenced above has been approved. It is the judgment of the reviewers that the rights and welfare of individuals who may be asked to participate in this study will be respected, and that the research will be conducted in a manner consistent with the IRB requirements as outlined in section 45 CFR 46.

☐ The final versions of any printed recruitment, consent and assent documents bearing the IRB approval stamp are attached to this letter. These are the versions that must be used during the study.

As Principal Investigator, it is your responsibility to do the following:

1. Conduct this study exactly as it has been approved. Any modifications to the research protocol must be submitted with the appropriate signatures for IRB approval.
2. Submit a request for continuation if the study extends beyond the approval period of one calendar year. This continuation must receive IRB review and approval before the research can continue.
3. Report any adverse events to the IRB Chair promptly. Adverse events are those which are unanticipated and impact the subjects during the course of this research; and
4. Notify the IRB office in writing when your research project is complete.

Please note that approved protocols are subject to monitoring by the IRB and that the IRB office has the authority to inspect research records associated with this protocol at any time. If you have questions about the IRB procedures or need any assistance from the Board, please contact Beth McTernan in 219 Cordell North (phone: 405-744-5700, beth.mcternan@okstate.edu).

Sincerely,

Shelia Kennison, Chair
Institutional Review Board

VITA

Patricia Diane Knapp

Candidate for the Degree of

Doctor of Philosophy

Dissertation: HOW TEACHERS UNDERSTAND THEIR EXPERIENCES WITH
          HOLISTIC, ARTS-NFUSED EDUCATION: AN INTERPRETATION OF
          METAPHORS

Major Field: Education

     Education: Completed a Bachelor of Music in Music History (May, 1973) and
     a Master of Music in Music Theory (July, 1975) from the University of
     Oklahoma, Norman, OK. Completed the requirements for the Doctor of
     Philosophy in Education at Oklahoma State University, Stillwater, Oklahoma in
     July, 2009.

     Experience: Associate Professor of Humanities, Tulsa Community College,
          Tulsa, OK, teaching Humanities I and II (Survey); Art History I
          (Survey); and International Film.

     Professional Memberships: American Education Research Association
                    Community College Humanities Association
                    Phi Kappa Phi International Honor Society
                    Golden Key International Honor Society

Name: Patricia Diane Knapp   Date of Degree: July, 2009

Institution: Oklahoma State University   Location: Stillwater, Oklahoma

Title of Study: HOW TEACHERS UNDERSTAND THEIR EXPERIENCES WITH HOLISTIC, ARTS-INFUSED EDUCATION: AN INTERPRETATION OF METAPHORS

Pages in Study: 128   Candidate for the Degree of Doctor of Philosophy

Major Field: Education

Scope and Method of Study: The purpose of the study was to interpret how teachers understood and assigned meaning to their experiences and those of their students when they enthusiastically participated in a holistic, arts-infused program. Data for the study was archived interviews with thirteen elementary school teacher who voluntarily participated in a five-year, grant-funded study of Project CREATES. The program encouraged co-creating and co-teaching holistic, arts-infused curriculum with arts specialists and provided professional development opportunities for the teachers and talent development for students. The researcher studied the interviews with a critical hermeneutical framework to interpret metaphors and phrases the teachers used to make meaning and construct professional knowledge from their experiences, including experiences when the school district implemented an externally-mandated curriculum.

Findings and Conclusions: The study concluded that the teachers who fully implemented Project CREATES assigned high value to their experiences with holistic arts-infused curriculum. They also valued the degree of agency the program provided in the co-creation of their own curriculum. The metaphors they used expressed the meanings assigned to their experiences as well as the professional knowledge constructed from the experiences. The implementation of externally-mandated curriculum that required extra time every day for drilling tested subjects and a two to three week schedule of testing severely limited their sense of agency and they saw themselves less as professionals and more like clerical help. The result was low teacher and student morale, less enthusiasm for teaching and learning, and the feeling that the classroom was becoming "roboticized." These outcomes reflect an ongoing societal shift toward an audit society where market forces shape the nature and purpose of education by changing the relationship between teachers and parents/students, and diminish teachers' sense of professionalism, agency, and responsibility.

ADVISER'S APPROVAL: Dr. Pamela U. Brown