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Arts Integration, Common Core, and Cultural Wealth:
An Ethnographic Case Study of a Title I Elementary School

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Education

by

Tarcio Vinicio Lara

2017

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ABSTRACT OF THE DISSERTATION

Arts Integration, Common Core, and Cultural Wealth:
An Ethnographic Case Study of a Title I Elementary School

by

Tarcio Vinicio Lara

Doctor of Education

University of California, Los Angeles, 2017

Professor Robert A. Rhoads, Committee Chair

This ethnographic case study examined the processes of a Title I elementary arts academy in developing, implementing, and sustaining an arts integrated curriculum in relation to the Common Core State Standards (CCSS). In addition, this study explored the possibility of an arts integrated curriculum as a conduit for students' cultural wealth. The sample consisted of 10 participants from 1 elementary school in southern California. The research design consisted of semi-structured interviews with teachers, a teaching artist, 2 teachers on special assignment (TOSAs), and the principal. In addition, observations of arts integrated lessons and an analysis of institutional documents were conducted.

Findings were organized around 4 themes: (a) relationship between CCSS and arts integration, (b) essential structures in developing, implementing, and sustaining an arts integrated curriculum, (c) arts integration as student centered and disruptive education, and (d) arts

integration as cultural wealth. Findings reveal that arts integration strongly supports the CCSS. To support arts integration, the following structures were put in place: arts integrated curriculum, dedicated arts classes, arts schedules, professional development for teachers in arts integration, and funding sources. Some challenges participants reported when implementing arts integration included how the CCSS and CAASPP testing took precedence over arts integration, and the fear of losing the federal grant that provided funding to write the arts integrated curriculum. In addition, the findings indicate that arts integration was student-centered and suggest that arts integration empowers students to take control of their learning, inspires respect for their peers, and instills confidence. Finally, the findings show that students' cultural wealth was not present in arts integrated lessons, even though there was evidence of it school-wide.

Although the findings in this study are not generalizable, other schools may use these findings to help inform their consideration to implement arts integration at their sites. Perhaps some of these schools can find similarities between their site and the research site, thereby rendering the findings more meaningful.

The dissertation of Tarcio Vinicio Lara is approved.

Christina A. Christie

Barbara Drucker

Marjorie E. Orellana

Robert A. Rhoads, Committee Chair

University of California, Los Angeles

2017

DEDICATION

This dissertation is dedicated to my wife, Ana Gloria, and to my daughter, Aliyah Rubí.
Without your love and commitment to our family, I would have not survived. I love you.

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VITA

Education

1997	B.A. Ethnomusicology University of California, Los Angeles Los Angeles, California
1997	B.A. Spanish University of California, Los Angeles Los Angeles, California
2001	Professional Clear Multiple Subject Teaching Credential w/ Supplementary Authorization in Spanish Whittier College Whittier, California
2004	M.A. Education Whittier College Whittier, California
2004	Bilingual, Crosscultural, Language and Academic Development Certificate (BCLAD): Spanish
2012	Professional Clear Administrative Services Credential California State Polytechnic University, Pomona Pomona, California

Professional Experience

1998-1999	Teacher; ELD and Spanish North Park Middle School Pico Rivera, California
1999-2001	Teacher; 4 th grade Mary E. Meller Elementary Pico Rivera, California
2001-2008	Teacher; Honors Algebra, Algebra, Pre-Algebra, and ELD Rivera Middle School Pico Rivera, California
2007	Resource Teacher Rivera Middle School Pico Rivera, California

2008-2012	Dean of Guidance and Discipline El Rancho High School Pico Rivera, California
2012-2014	Assistant Principal North Park Middle School Pico Rivera, California
2015-present	Principal Valencia Academy of the Arts Pico Rivera, California

CHAPTER ONE: INTRODUCTION

This study examined integrated arts education at one elementary school in southern California with a goal of furthering understanding of how such programs are designed, implemented, and sustained. Furthermore, in examining arts integrated curriculum at this school, I investigated how administrators and educators incorporated a child's cultural wealth into the curriculum. To accomplish such goals, I conducted an ethnographic case study of one established elementary arts integrated program.

This chapter will provide the context and rationale for my study as well as introduce a summary of the basic research plan. In Chapter Two, I will discuss key research literature related to arts education and integrated arts programs. As a conceptual construct, I will employ Eisner's (1998a) three-tier model of arts outcomes to categorize the outcomes the arts has to offer. I later will provide a theoretical framework relating to cultural integrity, community cultural wealth, and critical pedagogy to undergird my thinking throughout the study. Chapter Three lays out the basic research design and methods utilized for this ethnographic case study. In Chapter Four, I will delineate the findings, which are divided into four themes. Finally, Chapter Five will provide a discussion significance of the findings.

Background and Context

The Decline of Arts Programs

In a report by the Music for All Foundation (2004), statistical trends during a 5-year period from 1999 through 2004 illustrated a 5.8% increase in California's public school student population. However, California public school student involvement in music education courses declined by 50% during the same time period. The authors attributed this decline to the implementation of No Child Left Behind (NCLB) and the need to meet Academic Performance

Index (API) growth targets. Unfortunately, low-income and low-performing California public schools suffered most due to this trend. This decline was also prevalent at the national level.

The National Endowment for the Arts (NEA) assessed data from the Surveys of Public Participation in the Arts (SPAAs) and concluded that participants between the age of 18 and 24-year-old in 2008 were less likely to have an arts education than their 1982 counterparts (Rabkin & Hedberg, 2011).

Moreover, the decline of arts education opportunities was greater in low-income communities than in more affluent neighborhoods. Furthermore, access to the arts among African-American and Latino students is less than half in comparison to their White peers (Rabkin & Hedberg, 2011). Although the primary instructional focus for all schools has been in reading and math, research suggests that students who participate in quality arts programs perform better academically than students with no arts education (Catterall, Dumais, & Hampden-Thompson, 2012). Not only do arts programs improve students academics, but also a solid arts education also helps students become more confident, collaborative, and creative (Luftig, 2000; President's Committee on the Arts and Humanities, 2011). Thus, under-represented students in districts that serve low-income families may benefit from a quality arts education (Catterall, 2009; Catterall et al., 2012).

Equity and Access

Due to the lack of equity and access to quality arts education for communities of color, some organizations at the federal, state, and local levels have established initiatives and programs to bring arts education to students. For example, the President's Committee on the Arts and the Humanities (PCAHA), the U.S. Department of Education (ED), the NEA, local partners, and several private foundations (e.g., The Rosenthal Family Foundation and The Herb

Alpert Foundation), established Turnaround Arts to establish arts education programs to a group of the lowest-performing elementary and middle schools in the country (Turnaround Arts, n.d.). According to the PCAH (2011), the arts help schools improve student achievement, attendance, student engagement, student motivation, and social competencies.

Similar efforts can be seen at the county level. In Los Angeles (LA) County, the Board of Supervisors established Arts for All, a county-wide collaborative designed to restore all arts disciplines in the core curriculum for LA County's 1.6 million public K-12 students. Through the Arts for All collaborative, 62 of 81 LA County school districts have implemented arts education policies and strategic plans (LA County Arts for All, n.d.a).

For example, in the El Rancho Unified School District (ERUSD), principals were informed in the summer of 2015 that the district would be partnered with Arts for All. Through the partnership, ERUSD was successful in approving an arts education policy and a strategic plan; as a result, ERUSD was eligible for a County Advancement Grant, and subsequently received \$19,100 to "support assessment, communications and curriculum development led by the Visual and Performing Arts Council" (LA County Arts for All, n.d.b, para. 16). The ERUSD superintendent and assistant superintendent have expressed a commitment to fund the arts district wide. This support is apparent through the various arts academies developing across the district, including the school site where I serve as principal.

Providing comprehensive visual and performing arts (VAPA) programs (e.g., instrumental/vocal music, visual/digital arts, dance, and theater) in our district can be a daunting task considering the amount of human and fiscal resources required to implement and sustain these programs. Due to a lack of resources, many teachers in ERUSD incorporate some form of art in projects or assignments. However, their efforts do not meet the criteria for a

comprehensive arts instructional program. The arts in these cases have become devalued; instead, art projects are used as merely decorative pieces that lack depth and substance (LaJevic, 2013). Unfortunately, the term *arts integration* is used loosely to describe teacher efforts to bring the arts into classrooms.

Arts Integration

Arts integration can be a powerful instructional practice where the arts and core subjects can achieve common outcomes (Silverstein & Layne, 2010). Arts integration, as defined by the Kennedy Center, is “an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both” (p. 1). Arts integration does not intend to replace arts instruction. However, arts integration can provide arts exposure to students and provide “new ways of thinking in and through curriculum and encourages educators (and students) to make meaningful connection between themselves and the rest of the world and travel on their own unique journey, thus embodying curriculum” (LaJevic, 2013, p. 4). Furthermore, arts integration can serve as a “complementary approach” (PCAH, 2011, p. 49) where classroom teachers work collaboratively with teaching artists.

In an effort to bring the arts to all students, curriculum that integrates the arts with the California Common Core State Standards (CCSS) is crucial in providing student access and equity to the arts. *A Blueprint for Creative Schools* (CREATE CA, 2015) outlines recommendations to meet the mission of providing access to a high quality arts education. The report recommends that the California State Board of Education (SBE) and the California Department of Education (CDE) take steps to create a standards-based integrated curriculum for

grades pre-K-6 while affirming that “teaching in and about the arts and through each art form is a comprehensive curriculum” (pp. 7–8).

Several districts in southern California, including ERUSD, are making concerted efforts to establish the arts as a core subject (Los Angeles County Arts Commission, 2014). For example, under the direction of the ERUSD Superintendent and Assistant Superintendent of Educational Services, a VAPA council was established to develop a district-wide scope and sequence for teachers. Even though the district initiative began in 2014, there is a lack of curriculum development in arts integration for teachers at ERUSD, and only two out of eight elementary schools in the district have an arts program or focus.

Purpose of the Study

The purpose of this ethnographic case study was to explore how a Title I elementary school with an arts emphasis developed, implemented, and sustained an arts integrated curriculum during the transition from California State Standards to the CCSS. In addition, this study further explored how the role of arts integration plays in incorporating students’ cultural wealth. During the era of NCLB and CSTs, the need to be proficient in English Language Arts (ELA) and mathematics has led to the decline of many arts programs in California public schools (Music for All Foundation, 2004). Despite the empirical research stating that the arts have benefits in the social and academic well-being of students, schools focused on implementing intervention classes in lieu of arts programming. Although some schools were able to sustain arts programs during NCLB, implementation of the CCSS may lead to a change in perception of an arts integrated curriculum.

My study demonstrated that the CCSS and a quality arts integration program can have a positive, symbiotic relationship, and need not be opposing forces reminiscent of the former

California State Standards. The 4 Cs (collaboration, creativity, critical thinking, and communication) are 21st century skills that are synonymous with the CCSS. On the eve of California Assessment of Student Performance and Progress (CAASPP) scores, and given the push to have multiple measures to report student achievement, this study can shed some light of the role an arts integrated curriculum play in public schools. It is my hope that the findings from this study will provide greater understanding of how a Title I elementary school developed, integrated, and sustained arts integration in public schools, how students' cultural wealth is included in an arts integrated curriculum, and essential school structures and resources necessary to continue an arts integrated curriculum with the CCSS.

Research Questions

The study addressed the following research questions:

1. How does a school develop, implement, and sustain an arts integrated curriculum during CCSS implementation as perceived by teachers and administrators?
 - a. What challenges do teachers and administrators report during the developing, implementing, and sustaining stages of an arts curriculum with the CCSS?
 - b. What challenges do teachers and administrators report in creating an arts integrated curriculum that is culturally sustaining?
2. What do teachers and administrators perceive are the essential school structures and resources (e.g., time for collaboration, opportunities to observe other teachers, etc.) required to develop, implement, and sustain an arts integrated curriculum and the CCSS?
 - a. Would these structures and resources change in creating an arts integrated curriculum that is culturally sustaining?

Site Description

This ethnographic case study focused on one public Title I elementary school from a district in LA county. A Title I designation is given to sites or schools that serve a high percentage of children from low-income families. Title I is a federal program that provides financial assistance to these schools to help children meet the challenges of state academic standards. The site is Mariposa Arts Magnet, which is in an urban school district serving approximately 26,000 students. This site has implemented arts integration as an instructional approach, and has been sustaining it during the transition from the California State Standards to the CCSS.

Research Design and Methods

A qualitative approach was used to give insight into how participants “construct their worlds, and what meaning they attribute to their experience” (Merriam, 2009, p. 5). I learned about the perceptions and views participants had when designing, implementing, and sustaining an arts integrated curriculum. An insider view provides insight into participants’ life experience and raises important questions that can lead the researcher to other hypotheses about a given phenomenon (Merriam, 2009).

In contrast, quantitative research does not permit open-ended responses. Instead, it takes apart a phenomenon and analyzes individual parts. It tests and confirms hypotheses instead of generating them (Merriam, 2009). In this study, examining the obstacles that teachers and administrators face in implementing an arts integrated curriculum and exploring what structures sustain a successful arts integrated curriculum was determined to be potentially informative to other schools or districts.

Obtaining participants' perceptions on a given phenomenon calls for a purposeful sample as well. Unlike quantitative research, a qualitative case study explores views in depth on a given topic. This type of study is not intended to generalize a phenomenon; rather, it serves to explore the many intricacies that constructs a phenomenon (Creswell, 2008). Furthermore, Merriam (2009) defined a case study as "in-depth description and analysis of a bounded system" (p. 41). Yin (2014) described a case study as "an empirical inquiry that investigates a contemporary phenomenon (the 'case') in depth within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident" (p. 16).

The three primary data collection tools for this study were: semi-structured interviews, classroom observations, and document analysis. I interviewed ten individuals that were involved with implementing arts integration for at least 3 years. The interviewees were six teachers (one representative from each grade level K through 5), one teaching artist, two teachers on special assignment (TOSAs), and one principal. Each interview took approximately 45-60 minutes and was conducted outside instructional time. Each observation also lasted approximately 45-60 minutes.

Conclusion

Arts integrated curriculum can have broad applications for any district that wishes to implement a comprehensive arts program. As several public schools in the United States and California implement arts integration as an instructional approach, exploring the relationship between arts integration and the CCSS is especially important during this transitional period of accountability.

Although findings from this study may not be generalizable and have the most relevance to the research site in this study, other schools, especially those with similar characteristics, may

use these findings to help inform their consideration and implementation of arts integration at their sites. The findings may also inform efforts to sustain such programs. Perhaps some of these schools can find similarities between their site and the research site, thereby rendering the findings more meaningful.

CHAPTER TWO: LITERATURE REVIEW

Introduction

This literature review provides background on the decline of arts education in our public schools and advocates for a way to ameliorate this trend, especially in districts with low-socioeconomic status (SES) and marginalized populations. Using Eisner (1998a) three-tier model of arts outcomes, undergirded by cultural capital, cultural integrity, cultural community wealth and critical pedagogy as theoretical frameworks, this literature review is divided into the following sections: (a) academic and socio-cultural benefits of arts education, (b) benefits of arts integration, and (c) theoretical framework. I first illustrate the academic, social-cultural and social benefits of an arts education. I also explore the benefits of an arts integrated curriculum. Given the benefits of an arts education, whether integrated or not, I examine national, state, and local efforts to bring the arts to under-represented youth. Furthermore, I introduce a conceptual framework developed by Eisner (1998a), which helps define the outcomes of arts education. To justify the need for an arts integrated curriculum, and thus provide arts exposure to under-represented youth, I frame my argument through a critical lens using cultural integrity, community cultural wealth, and critical pedagogy. Finally, I discuss the needs and implications of developing, implementing, and sustaining an arts integrated curriculum in a Title I school.

Academic and Socio-Cultural Benefits of Arts Education

Academic Achievement and Ancillary Outcomes

A strong body of research has reported a positive correlation between participation in the arts and academic achievement (Catterall, 2009; Catterall et al., 2012; Deasy, 2002; Fiske, 1999; Hetland & Winner, 2001). According to a 1995 report by the PCAH, students who participate in arts classes score higher in both math and verbal SAT scores than students who are not in arts

classes. The arts can improve basic skills (Winner & Hetland, 2000), and students in urban schools who participate in the arts have shown increases in both academic achievement and civic engagement (Catterall, 2009; Catterall, Chapleau, & Iwanaga, 1999; Catterall et al., 2012). Arts and music education programs are valuable contributors to schools' academic goals (Catterall, 1998, 2009; Catterall et al., 2012), especially under NCLB.

In 1999, the Arts Education Partnership (AEP) and the PCAH published *Champions of Change: The Impact of the Arts on Learning* (Fiske, 1999). This report included seven studies from different teams of researchers that investigated varying arts programs in the United States. In one study by Catterall et al. (1999), the researchers obtained data from the National Educational Longitudinal Survey (NELS:88) that followed more than 25,000 American secondary school students for 10 years. The data analyzed correlations between achievement and arts participation among students between their eighth and 12th grade years. Catterall et al. found that students who participate in arts programs show positive academic developments and high levels of mathematics proficiency. In addition, low SES students with sustained involvement in theater arts shown gains in reading proficiency, enhanced self-concept and motivation, and higher levels of empathy for others.

Catterall et al. (1999) accounted for SES in their analysis of the NELS:88 survey. They found that low SES eighth and 10th grade students with *high arts* involvement had significant favorable outcomes than low SES eighth and 10th grade students with *low arts* involvement. These high arts students demonstrated improved academic performance. For example, 66.8% of all eighth grade students with high arts involvement scored in the top two quartiles on standardized tests, as opposed to 42.7% of all eighth grade students with low arts involvement. Furthermore, 29.5% of low SES eighth grade students with high arts involvement scored in the

top two quartiles on standardized tests, as opposed to 24.5% of low SES students with low arts involvement. Similar findings on scores in the top two quartiles on standardized tests were found among 10th grade students (72.5% versus 45% among all students and 41.4% versus 24.9% among low SES 10th grade students).

Music in Urban Public Schools and Students with Low SES

Given evidence that arts education positively affects academic achievement (Catterall, 2009; Catterall et al., 1999, 2012; Fiske, 1999) of low SES students, researchers have addressed the case for making music education more accessible to this population. Doyle (2014a) stated that urban students of low SES are underrepresented in secondary music courses. In her study, Doyle examined the empirical research published between 2001 to 2012 that related to cultural relevance, urban schools, student demographics, and multicultural music in schools. In addition to Catterall's (2009) findings on achievement among student of low SES, Doyle found that students of color, students with low SES, and students with low academic achievement are underrepresented in secondary large ensemble programs in the United States. Furthermore, Bradley (2007) found that, in a large, suburban Midwestern school district, 51% of the students were Caucasian. Of the total students in the district, 15% of the total population of high school students participated in music programs. Even though half of the student population was Caucasian, 65% of Caucasians were represented in music programs.

Elpus and Abril (2011) had similar findings. They conducted a large-scale study where the purpose was to build a profile of U.S. high school students who participated in school music ensemble programs. Elpus and Abril used data from the Educational Longitudinal Study of 2002 (ELS) conducted by the U.S. ED's National Center for Education Statistics (NCES). The researchers, like Bradley (2007), found a significant association between race/ethnicity and

ensemble participation. Although the total Caucasian student population was 62.3%, there was an overrepresentation of Caucasian ensemble music students (65.7%). In contrast, the total number of Hispanic/Latino students was 15.2%, but only 10.2% of music ensemble students were Hispanic/Latino. In addition, 15.2% of ensemble music students were Black/African American, 4.3% multiracial, 3.8% Asian, and 0.9% Native American/Pacific Islander.

Elpus and Abril (2011) found a strong association between SES and music participation. Students in the lowest SES quartile were underrepresented, and students in the highest SES quartile were overrepresented. Findings on disparities in SES and access to music education (Bradley, 2007; Doyle, 2014a; Elpus & Abril, 2011) support making music programs more accessible to low SES students and students of color.

Cultural Relevance in Music Education

Most music education teachers tend to be Caucasian and from suburban and low poverty areas (Doyle, 2014a). Some researchers have suggested that classical music may not be most culturally relevant for all populations (Abril, 2009; Doyle, 2014a; Legette, 2003), and recommend the development of music programs that would be culturally relevant to the demographics they serve (Abril, 2009).

Abril (2009) conducted a single case study of a Mariachi program that was started by a Caucasian music educator, Nancy. Nancy decided to create an extra-curricular Mariachi ensemble in order to respond to the Latino population and attract them to the music elective program. Nancy had little experience with Mariachi music, but was highly committed. There were eight members in the ensemble, of which two were Caucasian. Nancy took a sociocultural approach to teaching, which contextualizes the music and elicits discussion regarding the music experience in a social and cultural context (Abril, 2006, 2009). However, high teacher

commitment to the program was still a challenge when they were unfamiliar with the students' culture (Abril, 2009). In fact, Nancy faced some challenges due to a lack of contextual knowledge of some of the music.

The lack of contextual knowledge and the lack of multicultural teacher preparation can hinder the desire to implement multiculturalism in music (Abril, 2009; Doyle, 2014a, 2014b; Legette, 2003). Similar findings were discovered when Legette (2003) conducted a mixed-methods study where he examined the attitudes, values, and practices of public school educators toward multicultural music education. The instrument was a 23-item survey that was mailed to 563 public schools in a moderate-size state in the southeastern U.S. The survey also included two open-ended questions. Legette found that the majority of the teachers did not have multicultural music training in their undergraduate studies. Despite the lack of multicultural music training, music educators surveyed overwhelmingly replied (99%) that multicultural music should be included in music education courses in public schools, and only 21% of the teachers stated that they included music of diverse cultures in all of their concert performances.

In response to the open ended questions in Legette's (2003) study, teachers offered knowledge, resources, and expertise as reasons not to teach multicultural music. The data in both studies support the desire to make music more culturally relevant, but suggest that multicultural music education is viewed as a frill when the focus tends to be Western classical music (Abril, 2006; Legette, 2003).

Music Education as Social Justice

Empathy and social justice themes. When music education is socially and culturally relevant it becomes a vehicle for social justice (Heuser, 2011; Hoffman & Carter, 2013; Pulido, 2009; Sánchez, 2007). Heuser (2011) conducted a case study at North Park Middle School's

marching band in Pico Rivera, CA, a low to middle SES urban school with a primarily Latino population (91.2%). The marching band is a traditional Western band ensemble led by Mr. Wakefield. At North Park Middle School, Mr. Wakefield developed an outreach program where band students would teach homeless children twice a week at the Isaiah House in Santa Ana, CA.

From 31 short reflections provided by Mr. Wakefield, Heuser (2011) found that the North Park band students who taught at the Isaiah house found themselves to be more empathic to homeless individuals, perceived positive changes among the Isaiah House children, and observed improvement in their musical skills. Regarding empathy toward the Isaiah House children, North Park band students initially expressed fear toward them. As the North Park students and the Isaiah House children continued to interact through music, the attitudes and perceptions towards the Isaiah House children changed. One eighth grade North Park band student stated:

They are like little people, kicked to the side and forgotten, they have learned to hate, fight and verbally abuse each other. All they want is love, attention, respect and to be like everyone else. They are all good people for someone to talk to. (p. 299)

This comment illustrates how North Park band students ultimately came to demonstrate compassion towards a marginalized segment in society through their participation in a shared musical experience.

The idea of identifying societal injustices through music is also illustrated in an action research study conducted by Sánchez (2007). The purpose of the study was to determine if music and poetry as texts in the secondary social studies classroom could promote critical thought and discussion about social justice topics. The participants in this qualitative study attended a non-religious, private-public school cooperative in a southwestern community. Thirteen students represented the middle and high school age group, ranging in age from 13 to

17 years old. The SES among the students included annual income greater than \$100,000 ($N = 5$), annual income between \$35,000 and \$100,000 ($N = 5$), and annual income below \$20,000 ($N = 3$). These participants were enrolled in an 8-week course where they met for 40 minutes three times a week. The course of study was to provide students with a “foundation in social justice and to examine the interplay and dynamics of the issues both separately and in relation to each other” (p. 653). In this study, data were collected from student written responses and reflections on music and poetry, as well as from transcripts of class discussions.

Similar to the findings by Heuser (2011), Sánchez (2007) found that students were able to identify social injustices towards less fortunate people. For example, social justice themes like oppression, discrimination and classism were illustrated in songs like “One” by Metallica. Students discussed how war can be unjust and how these themes are a result of war. In addition, when students analyzed the song “Imagine” by John Lennon, they identified various themes including varying individuals’ views on fairness (Sánchez, 2007). This outcome is consistent with how North Park band students who visited the homeless shelter first felt indifference and fear towards homeless youth (Heuser, 2011).

Empathy is another theme that emerged in these two case studies. Sánchez (2007) gave examples of students who articulated feelings of powerlessness when analyzing the songs. Although students were able to identify these feelings, they were unsure about how to deal with these realizations and perceptions. Most students had the attitude of “that is just the way it is” (Sánchez, 2007, p. 659). However, Heuser (2011) indicated that North Park band students not only felt empathetic towards the children at the Isaiah house, but also were able to articulate that homeless children need love and respect instead of accepting a “that is just the way it is” mindset.

Although in both studies students were able to identify themes or issues pertaining to social injustice and feelings of empathy, the method via which the students experienced these themes differed. In Heuser's (2011) study, the students were playing and teaching music at the Isaiah House. They were active participants in the musical learning process. In contrast, in Sánchez's (2007) study, students were listening and reading the lyrics of the songs, and not active participants in music production. Based on these two studies, both methods were able to enhance the students' ability to articulate issues pertaining to social justice. Further studies investigating the role music in education, and whether students participate in music production actively or passively, may shed some light on the effectiveness of students self-discovery of social justice issues.

Cultural empowerment, classroom power structure, and race. Students feeling empathy and identifying social issues through music education are examples of social justice in music. As participants in society as a whole, students that develop a "critical consciousness can be empowered to create societal reality that is more responsive and inclusive of different needs" (Sánchez, 2007, p. 649). Cultural empowerment (Hoffman & Carter, 2013; Pulido, 2009), making meaning of classroom power structures between student and teacher (Hoffman & Carter, 2013), and discussing race through music (Hoffman & Carter, 2013; Pulido, 2009) are illustrated in two separate case studies that involve students of color.

Pulido (2009) conducted a case study where she interviewed 20 Mexican and Puerto Rican youth from the Chicago area, ranging from 13 through 24 years of age. The participants were not from a specific school setting, but were active listeners of hip hop and were observed in spaces that foster hip hop-related activities and programs in the Chicago area. The purpose of the study was to investigate the pedagogical and interpretive lens offered by hip hop music when

negotiating and challenging traditional forms of education and extracting lessons about race when examining hip hop music.

Pulido (2009) found that youth who listened to hip hop were able to reconstruct an empowering cultural identity that challenges existing Mexican and Puerto Rican stereotypes. Frank, a 19-year-old Mexican American youth who attended a school in a collar township of Chicago, talked about how his school responded to the debate regarding criminalizing youth for leaving school and attending an immigration march in Chicago. Despite school officials' directives not to leave campus, students proceeded to leave the school, and school officials contacted police and consequently had students arrested. Frank then expressed in his counter-narrative of how the school criminalized students instead of providing opportunities for them to engage in critical perspectives on immigration reform. Instead, Frank felt that his Mexican identity and community was under assault. Frank further stated, "[Hip hop music] makes me proud because they talk a lot of things like how Latinos—how they're proud for what they do and stuff and how people consider us lazy, like we don't do anything" (Pulido, 2009, p. 76). For Frank, hip hop was able to provide a sense of empowerment for him as a Latino, and at the same time challenge the stereotype that Mexicans "don't do anything."

Hoffman and Carter (2013) not only had similar findings in regards to cultural empowerment, but also found that students challenged classroom power structures when creating music. This collective case study composed of three participants was conducted at a public middle school located in a moderately sized metropolitan area in the Southeastern region of the United States. The student demographic is 90% African American and approximately half of the student population qualifies for free and reduced lunch. The researchers designed and implemented a year-long composition curriculum, and had the opportunity to teach and conduct

research at the school site. The purpose of the study was to explore and describe middle school students' and teachers' experiences in a wind band classroom that included musical creation. Within this context, the researchers asked how African-American middle school students construct identities, and how students make meaning of the power structures between themselves and the music teachers. Due to the structure of the class, students were able to create their own compositions based on popular African-American recording artists, creating a shift in power from teacher to student. Hoffman and Carter found that one of the participants, Eli, felt that the composition he created best represented him because it did not conform to Old American music or arrangements from European traditions. Not only did Eli feel culturally empowered, but also the pedagogical structure provided by the researchers enabled Eli to challenge the traditional directive approach to teaching music in a traditional performance-based American wind band.

This finding contrasts the research that most U.S. music programs focus on Western classical music (Bradley, 2007; Legette, 2003), and assure the “reproduction of whiteness within music education” (Bradley, 2007, p. 148). Although the participants were allowed to create their own musical ideas and represent their culture, Hoffman and Carter found that the African American participants perceived that they did not receive the same school experience as their White counterparts. Furthermore, this perception was validated when their original music and performance received lower ratings at adjudicated band performances (Hoffman & Carter, 2013). Students of color who actively listen to hip hop or are enrolled in a wind band where traditional methods of teaching are challenged were given the opportunity to challenge notions of race in relation to music education (Hoffman & Carter, 2013; Pulido, 2009).

Benefits of Arts Integration

Given the academic and socio-cultural benefits of arts education, some schools in the United States have implemented an arts integrated or infused program in their curriculum (LaJevic, 2013; Lorimer, 2011; Luftig, 2000; Strand, 2006) or deliver arts education in alternative school settings (Gratto, 2002). In the literature, when referring to integrating the arts into the curriculum, the term used is either *arts integration* or *arts infusion*. For the purpose of this synthesis, I use the term arts integration. LaJevic (2013) defined arts integration as “a dynamic process of merging art with (an)other discipline(s) in an attempt to open up a space of inclusiveness in teaching, learning, and experiencing” (p. 2). Arts integration, as defined by the Kennedy Center, is “an approach to teaching in which students construct and demonstrate understanding of through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both” (Silverstein & Layne, 2010). Although both definitions emphasize integration of the arts with other subjects and the importance of having an engaging learning environment for teacher and student, the Kennedy Center’s definition underscores the dual nature of arts integration. In other words, arts integration needs to meet both art *and* non-art objectives. For the purpose of this literature review, I employ the Kennedy Center’s definition.

Lorimer (2011) highlighted two schools in Southern California that have a high population of English Language Learners (ELLs), students from economic disadvantaged families, and students from varied racial/ethnic backgrounds. He studied a middle school and an arts-based K-8 magnet school, both of which have an arts integrated curriculum. The findings in Lorimer’s research suggest that arts integration provides another vehicle for students to achieve success in ways that are only available through the arts. Furthermore, students were able to

connect curriculum to their life experiences as well as be creative, problem solve, communicate, collaborate, and construct knowledge.

Luftig (2000) conducted a study that investigated the effect of the SPECTRA+ program in four elementary schools from two adjoining school districts in Southwest Ohio. The four elementary schools belong to both districts that applied to participate in the SPECTRA+ program. The participants from these were from grades 2, 4, and 5. SPECTRA+ is an Ohio multi-disciplinary, school-wide arts integration program developed by the Fitton Center for Creative Arts in Hamilton, Ohio, partnered with two local Ohio school districts and Miami University. The SPECTRA+ program contains five components: arts instruction, arts integration, artists-in-residence, professional development, and evaluation/advocacy. Luftig's study accounted for the Hawthorne effect (a phenomenon in which experimental groups perform better than control groups because the treatment is something new and novel) and tested for self-esteem, locus of control, creativity, appreciation of the arts, and academic achievement. He found that students that participated in the SPECTRA+ program were more creative and had more appreciation for the arts.

Another study investigated the effects of the Teaching Artist Project (TAP) on ELLs in the San Diego Unified School District (Brouillette, Grove, & Hinga, 2015). TAP is an arts-based curriculum that focuses on dance and dramatic play for students from grades K to 2. The program consists of teaching artists providing lessons to students as the classroom teacher observes and learns strategies for how to implement theater and dance into the curriculum. The study was a mixed-method study that analyzed teacher interviews ($N = 24$) with varying degrees of arts integration experience. Similarly to Luftig's (2000) study, Brouillette et al. (2015) found that teachers who participated in the TAP experienced a greater appreciation for the arts in

education. Teachers reported that participating in the TAP had a positive impact on students' academic and social development. Furthermore, teachers stated that theater lessons had a great impact in bringing decontextualized language to life by having children act out scenes pertaining to stories learned in class. Elements like plot and feeling of character were thus contextualized and gave students a better understanding of story elements. The EL subgroup benefited most from the TAP because it provided them the opportunity to practice vocabulary, use vocabulary in varied contexts, and increase their background knowledge which leads to an increase in vocabulary.

Similar to the aforementioned study, Peppler, Powell, Thompson, and Catterall (2014) investigated the academic benefits of arts integration among ELLs. Peppler et al. explored the effects of arts instruction and an arts integrated curriculum at Inner-City Arts (ICA). This organization has a school arts program partnership model with the Los Angeles Unified School District (LAUSD). In a longitudinal study, Peppler et al. found that students in the treatment schools had an average 11% gain in proficiency on ELA standardized tests.

Although there are benefits to implementing a systematic approach to integrating arts into the curriculum, studies have identified some challenges when integrating the arts (LaJevic, 2013; Lorimer, 2011; Thompson, 2014). One of the concerns is devaluing or underestimating the importance of the arts in the classroom when integrating (LaJevic, 2013). LaJevic (2013) conducted a case study that involved unstructured teacher interviews, teacher focus groups, and classroom observations. She also studied written policy and research on arts integration at national, state, and local levels. Although research shows significant benefits through arts education, LaJevic found that teachers reduced the significance of the arts by using them for decorative purposes. She further stated that using the arts solely for decorative purposes

demonstrates a narrow understanding of art by “diminish[ing] the importance of the artistic process by focusing on the final product” (p. 10). When art is used solely as embellishment, and when the focus is on the end product, the result is a missed opportunity to have rich discussions about historical and contemporary works of art related to academic content.

With a focus on the end product, standardized tests scores and state and federal accountability pose a threat to sustaining arts programs. Lorimer (2011) found that every teacher and administrator participant in her study demonstrated a concern about high-stakes testing and its influence on arts integration. One assistant principal in the study expressed how the emphasis on language arts and math prompted a discussion regarding dismantling their arts program. However, the vision and priorities of the school took precedence. The assistant principal further stated that they perceived arts-related learning as a vehicle leading to more student engagement, which leads to improved attendance. Teachers who participated in the study perceived an arts-integrated curriculum as increasing persistence, confidence, and motivation among young adolescents from diverse backgrounds. When schools face gutting arts programs in order to emphasize high-stakes testing, the challenge lies in finding a harmonious balance between the two priorities.

Finding this harmony may entail professional development to increase staff and teacher buy-in. Thompson (2014) suggested that arts integration is more than just teaching art, but rather represents a culture shift and defining art integration as a “symbolic language” (p. 382). Thompson also uses a constructivist lens, stating that children approach the world in a holistic way, thus making arts integration a necessity. Arts integration can provide new perspectives on looking at the world, providing a “breeding ground for innovation and novelty and fresh perspectives, for the production of knowledge rather than simply the absorption of facts” (p. 380).

Theoretical Framework

In this section I propose a theoretical framework that was used to guide my ethnographic case study. The framework is based on Eisner's (1998a) three-tier model of arts outcomes, cultural capital (Bourdieu, 1986; DiMaggio, 1982; Lareau & Weininger, 2003), cultural integrity (Tierney, 1999; Tierney & Jun, 2001), community cultural wealth (Yosso, 2005; Yosso & García, 2007), and critical pedagogy (Duncan-Andrade & Morrell, 2008; Freire, 2000; McLaren, 2011; Morrell, 2002).

Eisner's (1998a) three-tier model is used to help organize the empirical literature by indicating the benefits of the arts in a child's education. It also provides insight into the relationship between culture and the arts. Based on this relationship, I will introduce cultural integrity and community cultural wealth frameworks to help unearth students' cultural capital and bring forth their experiences in the classroom. Recognizing students' cultural wealth in classroom discussions is vital when developing, integrating, and sustaining curriculum. Finally, using the lens of critical pedagogy, I will argue that educators can challenge the role schools play in reproducing cultural capital through curriculum. I propose that an arts integrated curriculum as critical pedagogy is a viable vehicle for such discussion.

Eisner's Three Tier Model of Arts Outcomes

Although research in arts education has shown increases in academic achievement for participating students, public schools and teachers in the United States advocate for and defend music in public schools through non-academic outcomes or contributions (i.e., defending music education not only by its academic benefits). Therefore, previously, justifications for defending arts education were based primarily on its effects on academic achievement.

In response to this trend, Eisner (1998a) developed a three-tier model indicating areas to which an arts education might be expected to make a contribution. The tiers are as follows: *arts-based* outcomes of arts education, *arts-related* outcomes of arts education, and *ancillary* outcomes of arts education. Eisner suggested that defending the arts should be based on the first two tiers. Within these first two tiers, Eisner identified the following four contributions arts education makes to both the arts and society:

1. Acquires the sense to transform students' ideas, images, and feelings into an art form;
2. Refines students' awareness of the aesthetic qualities in art and life;
3. Enables student understanding of the connection between the content and form that the arts display, and the culture and time in which the work was created;
4. Engages students in outcomes that are difficult to assess or measure, but *appear* to cultivate the student processes of artistic creation (Eisner, 1998a, pp. 37–38).

Eisner (1998a) argued especially for the importance of the third contribution, illustrating how the arts provide a connection between art and culture. Furthermore, studies have corroborated how music (e.g., concert band and Mariachi ensembles) contribute to social and cultural relevance (Abril, 2009; Doyle, 2014a, 2014b; Heuser, 2011; Legette, 2003). Based on Eisner's third contribution, an arts integrated curriculum can provide a vital connection between art and culture while incorporating the CCSS. To develop, integrate, and sustain such curriculum, it is essential to establish the framework of cultural capital, cultural integrity, community cultural wealth, and critical pedagogy.

Cultural Capital

French sociologist Pierre Bourdieu (1986) is known for developing the concept of cultural capital; he did so to explain the academic inequities that exist among children from

different social classes by relating academic success to the cultural capital between classes. Bourdieu illustrate that cultural capital can exist in three forms: embodied, objectified, and institutionalized states. The embodied state is a state where dispositions have been integrated into a person's mind and body. The objectified state refers to cultural products and symbols that can be consumed. Examples of this can be paintings, instruments, or anything material. In the institutionalized state of cultural capital, an institution, for example an academic institution, confers a degree or academic qualification. In this state, a degree can produce the cultural capital necessary to obtain a position. Lareau and Weininger (2003) wrote about the concept of cultural capital and how it is manifested in educational research. They posited that there are two premises in the dominant interpretation of cultural capital. The first is one of *prestigious* cultural practices and how these practices are considered *high status* or *highbrow* (DiMaggio, 1982; Lareau & Weininger, 2003). The second premise is the assumption that the “effects of cultural capital must be partitioned from those of properly educational ‘skills,’ ‘ability,’ or ‘achievement’” (Lareau & Weininger, 2003, p. 568).

However, other scholars deviate from the dominant interpretation. For example, other forms of cultural capital are reflected in mothers from Bangladesh living in England who use adequate English language skills to help their children. In addition, cultural capital can be seen in the need for African American parents to interact with educators in a trusting and positive manner (Lareau & Weininger, 2003). Thus, Lareau and Weininger (2003) suggested that the dominant interpretation of cultural capital in educational research needs to be reassessed and redefined.

In my study, I used the concept of cultural capital to examine the ways in which teachers and administrators define and describe arts education and its role in including students' cultural

capital. This was helpful to me in interpreting the steps of how one Title I school developed, implemented, and sustained an arts integrated curriculum, while taking into consideration students' cultural capital. Although the dominant interpretation of cultural capital has been used to "assert that some communities are culturally wealthy and others are culturally poor" (Yosso, 2005, p. 76), the concept of cultural integrity and community cultural wealth looks to a student's background as an integral addition to his/her cultural capital (Tierney, 1999; Tierney & Jun, 2001; Yosso, 2005).

Cultural Integrity and Community Cultural Wealth

Tierney and Jun (2001) defined the concept of cultural integrity as "programs and teaching strategies that call upon students' racial and ethnic backgrounds in a positive manner in the development of their pedagogies and learning activities" (p. 211). Tierney (1999) further asserted that affirming one's own identity or cultural heritage is crucial in order to be successful in school. Making systemic changes in institutions that promote cultural integrity can contribute to school success among minority students.

The success of the Neighborhood Academic Initiative (NAI), an early intervention program for inner-city LA African-American and Latino youth that improves student awareness and college readiness (Tierney, 1999), is attributed to the concept of cultural integrity. The program was targeted to adolescent youth in grades seven through 12. In the program, the focus was viewing students' families and neighborhoods as *critical agents* for educational success. In this case, Tierney (1999) stated that students developed Bourdieu's embodied and objectified capital not despite their background, but because of them.

Like Tierney, Yosso (2005) contended that Communities of Color can bring to the table their own cultural capital, or community cultural wealth, that can empower students during their

educational trajectory. Yosso challenged the idea of highbrow aesthetics, or the need to subscribe to rewarded attributes of the dominant culture, in order to gain social mobility and success in school (Yosso, 2005; Yosso & García, 2007). Just as Lareau and Weininger (2003) and Tierney (1999) illustrated that Bourdieu's idea of cultural capital is useful to explain the power struggles between privileged and non-privileged cultures, Yosso (2005) challenged the underlying assumption that Whiteness is a prerequisite for social mobility, introducing the experiences of Communities of Color as accumulated assets.

Community cultural wealth is defined as “an array of knowledge, skills, abilities, and contacts possessed and used by Communities of Color to survive and resist racism and other forms of oppression” (Yosso & García, 2007, p. 154). In Yosso's (2005) model, there are six types of capital that are not mutually exclusive, but rather provide a construct to empower Communities of Color. Yosso labels the six forms of capital as *aspirational*, *linguistic*, *familial*, *social*, *navigational*, and *resistant*. *Aspirational capital* refers to a student's ability to maintain his/her hopes and dreams despite educational barriers. *Linguistic capital* refers to communication skills attained by knowing more than one language. Furthermore, linguistic capital can refer to the student's “ability to communicate via visual art, music, or poetry” (p. 79). Yosso defined *familial capital* as the resources gained through a student's extended familial and community networks. *Social capital* is defined as social and community networks that help students navigate social institutions. *Navigational capital* includes the skills necessary to navigate through the various institutions and structures that were “not created with Communities of Color in mind” (p. 80). Finally, *resistant capital* refers to the knowledge and skills developed through oppressive structures. Recognizing the oppressive nature of these structures, students

are motivated to challenge these inequities by adhering to lessons learned from family or community to “engage in behaviours and maintain attitudes that challenge the status quo” (p. 81).

Yosso (2005) and Yosso and García (2007) introduced the concept of community cultural wealth, using it as a construct to analyze students’ cultural capital. Of the six types of capital described by Yosso, linguistic, familial, and resistant capital most strongly informed my study of the development, implementation, and sustainment of an inclusive arts integrated curriculum. Similar to Tierney’s (1999) concept of cultural integrity, Yosso’s community cultural wealth can draw from students’ familial and communal networks. Offering classes taught by community artists or presenting a school assembly that speaks to students’ artistic experiences are examples of drawing from the resources of the school community. Artistic experiences such as music played in the home, the art families choose to hang on their walls, or narratives (or counter-narratives) immigrant families experienced here in the U.S. are all examples of ways to bring students’ lived experiences into school. An arts integrated curriculum should not be limited to Western/European ideals of beauty and culture.

Paris (2012) found the need for an alternative way of viewing multiethnic traditions in students’ dominant demographic schooling. The author described culturally sustaining pedagogy as the need for society to view cultural linguistic and literate competence as a norm in teachings while simultaneously offering access to “dominant cultural competence” (p. 95). This would support the notion of helping young people gain access to cultural knowledge that would not normally be provided to them in their dominant setting. Paris stated that the importance of culturally sustaining pedagogy is to help promote a pluralistic society; this is necessary in order to continue to help integrate multicultural competence in students’ dominant demographic.

Critical Pedagogy

The work of Tierney (1999) and Yosso (2005) helps underscore the need for forms of pedagogy that may contribute to building an empowering learning environment for students who bring diverse forms of culture to our schools and classrooms. Critical pedagogy is a theoretical and practical approach to teaching that builds on the work of Paolo Freire (2000) and Henry Giroux (2001) by stressing the liberational facets of education and teaching. For example, Freire (2000) argued that a problem that education faces is the tendency to for educators to continue with the *banking* concept of education. The banking model is where the teacher is the *depositor* of knowledge and students become the *containers*. Students are then held responsible for memorizing and regurgitating material given by the teacher. Therefore, knowledge becomes “a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing” (p. 72). According to Freire, the banking concept becomes a tool of oppression by negating student opportunities to obtain knowledge through “processes of inquiry” (p. 72).

Like Freire, Henry Giroux stressed that critical theory can help reveal repressive ideologies and create a more liberational relationships between students and educational institutions (Giroux, as cited in Duncan-Andrade & Morrell, 2008). Furthermore, Giroux argued that educators have a great responsibility in recognizing their role in social and cultural reproduction, as it pertains to social practices of the hidden curriculum (Duncan-Andrade & Morrell, 2008).

Therefore, an important issue arises when critically examining any curriculum. How do schools recognize the different experiences of underrepresented youth and the cultural capital these students bring to the classroom? The challenge now is developing, implementing, and

sustaining an arts integrated curriculum based on the wealth of experience and cultural forms of underrepresented communities. Perhaps one way of valuing the cultural capital of students of color is by teaching to the prior knowledge and lived experiences students bring to the classroom. Perhaps critical pedagogy can be the vehicle that establishes a dialogue between teacher and student in the classroom. Critical pedagogy analyzes the relationship among race, class, and power dynamics within students' cultural and historical context in schooling (Duncan-Andrade & Morrell, 2008). Furthermore, critical pedagogy promotes student voice by questioning the status quo and thus creating a more relevant curriculum. Morrell (2002) suggested introducing hip hop, popular films, television, and media into the curriculum. Morrell illustrated how the "critical teaching of popular culture can produce powerful academic and social results with urban youth" (p. 74). Students' knowledge of popular culture can empower them, and in turn provide academic and social success in school.

McLaren (2011) asserted that critical pedagogy "possesses many vocabularies of self and social formation, but is essentially a Freirean approach to reading the world and the word dialectically" (p. 133). He further examined critical pedagogy as an ideology that critiques educational practices and policies in the hope of promoting educational reform.

For my study, I used the lens of community cultural wealth and critical pedagogy in the development of an arts integrated curriculum that capitalizes on the experiences of underrepresented students of color in a Title I elementary arts magnet school. Current practice for teaching youth art and music generally comes from a Western/European perspective (Abril, 2006, 2009; Doyle, 2014a; Legette, 2003). This is not to say that Western/European traditions of art and music are not important, but rather, when curriculum is limited to those traditions, students are denied the satisfaction of learning that their own perceptions of art and music are relevant

and important. This speaks to Bourdieu (1986) defining the dominant culture as *highbrow* or *prestigious*. For example, Mariachi music, mothers' lullabies, and art created in small villages in Latin America are all examples of art that is rarely seen in the dominant curriculum. Developing, implementing, and sustaining an arts integrated curriculum that is sensitive to a child's cultural wealth can be one way in which to ensure student success.

Developing, implementing, and maintaining an arts integrated curriculum is difficult work, and key stakeholders need to be apprised of its merits. In some districts, work that involves the arts can be seen as *filler* or not part of the core curriculum. Perhaps some view ancillary arts outcomes as handmaidens to the core curriculum, and do not see the value of the arts as stand-alone (Eisner, 2000). Critical pedagogy challenges educators and stakeholders to look at the dominant curriculum and make changes to be more inclusive of students' cultural wealth:

A critical education in my view should provide the space for students to recognize themselves as the very source of the valorization of capital that oppresses them, but also as the primary source of capital's undoing. Teachers can make a strong case that individuals have the capacity to alter what it is about their world that they no longer want to be—slaves to capital and to capital's co-constitutive antagonisms of racism, sexism, homophobia, patriarchy, colonialism, and imperialism. (McLaren, 2011, p. 139)

It is the responsibility of all educators to question the systems that are in place to provide an inclusive curriculum. Through the lens of cultural wealth and critical pedagogy, an arts integrated curriculum that is conscious of students' cultural wealth can emerge.

Summary

An arts integrated curriculum not only bridges culture with art content, but also becomes part of the process of challenging traditional instructional approaches when incorporating culture in the dominant curriculum. Arts integration as critical pedagogy therefore takes a critical look at Bourdieu's (1986) concept of the dominant culture as highbrow or prestigious while shifting the focus to a student's cultural wealth.

Eisner (1998a) suggested that "the idea of the relationship of culture and art at the level of principled generalization should be understood and that at least one or more examples of that idea should be part of the student's intellectual repertoire" (p. 37). Despite disparities among students of low and high SES in terms of unequal access to music education (Bradley, 2007; Doyle, 2014a; Elpus & Abril, 2011), the empirical literature finds that there is a need to make music education courses more culturally relevant to low SES students and students of color (Abril, 2009; Legette, 2003).

With the goal of making music more culturally relevant and more accessible to youth of color and low SES, researchers conducted case studies to examine social and cultural relevance in music education by taking a social justice approach (Heuser, 2011; Sánchez, 2007). The literature found that students were able to articulate social justice issues (e.g., classism, poverty, race) and become more empathic when they listen to or create music.

Cultural relevance in music education leads to cultural empowerment. When music educators decide to change traditional structure in pedagogy, it enables students to become creative (Hoffman & Carter, 2013). Furthermore, student creativity can enable students to access cultural norms and represent themselves through music. Given that competitive ensemble groups in the United States are teacher directed, more research is needed to investigate the

benefits of collaborative approaches in an ensemble setting. Critical pedagogy welcomes the challenge of providing “the space for students to recognize themselves as the very source of the valorization of capital that oppresses them” (McLaren, 2011, p. 139).

Arts instruction and arts integration benefit all children. With standardized testing and the push to increase test scores, the arts have become underfunded and are often cut from school budgets. With the shift to Common Core, there may be a new outlook on how arts education is viewed. Thompson (2014) expressed the importance of the arts as a language that promotes creativity and innovation. Common Core and its emphasis on 21st century skills (commonly known as the 4 Cs, which include collaboration, creativity, communication, and critical thinking) run parallel with the benefits an arts education provides.

As a site leader, it was helpful for me to review the literature, as it sheds light on the benefits of the arts in schools. Common Core and its first administration of the CAASPP have led many of my teachers to worry about how we integrate the arts at our school. Arts integration can provide an alternate vehicle that empowers students to express their own realities and challenge the status quo.

CHAPTER THREE: RESEARCH DESIGN AND METHODOLOGY

My study addressed the process and the challenges associated with developing, implementing, and sustaining an arts integrated curriculum during implementation of the CCSS at a Title I elementary school. It is necessary to develop, implement, and sustain such curricula in response to the lack of access to a quality arts education, especially in a low-SES, high minority demographic. In addition, this study further explored how teachers incorporate a child's cultural wealth in an arts integrated curriculum. The following research questions guided my study:

1. How does a school develop, implement, and sustain an arts integrated curriculum during CCSS implementation as perceived by teachers and administrators?
 - a. What challenges do teachers and administrators report during the developing, implementing, and sustaining stages of an arts curriculum with the CCSS?
 - b. What challenges do teachers and administrators report in creating an arts integrated curriculum that is culturally sustaining?
2. What do teachers and administrators perceive are the essential school structures and resources (e.g., time for collaboration, opportunities to observe other teachers, etc.) required to develop, implement, and sustain an arts integrated curriculum and the CCSS?
 - a. Would these structures and resources change in creating an arts integrated curriculum that is culturally sustaining?

Methodology

My research was a qualitative ethnographic case study. As a researcher, examining teachers' and administrator's perceptions helped me interpret participants' feelings and thoughts

during the process of implementing an arts integrated curriculum. An insider's view provides insight into participants' life experiences and raises important questions that can lead the researcher to other hypotheses about a given phenomenon (Merriam, 2009).

In general, Merriam (2009) defined a case study as "in-depth description and analysis of a bounded system" (p. 41). A bounded system refers to unit where boundaries exist. Yin (2014) described a case study as "an empirical inquiry that investigates a contemporary phenomenon (the 'case') in depth within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident" (p. 16). In this study, the context was the shift in educational environments, one from increasing API/AYP scores to an environment when accountability measures are undefined in the new world of Common Core. As federal and statewide initiatives help increase arts programs in public schools (CREATE CA, 2015; PCAH, 2011; Turnaround Arts, n.d.), this study sought to explore the relationship between arts integration and Common Core. In addition, a single case study was deemed appropriate because this phenomenon represents an extreme case under unique circumstances, in this case the writing of an arts integrated curriculum (Yin, 2014).

This single case study also utilized an ethnographic approach. Detailed observational and interview evidence was collected in order to understand the culture of a group (Creswell, 2008; Merriam, 2009). As an observer, I recorded evidence between the relationship of arts integrated curriculum and the CCSS. Through lesson observations, interviews, and an analysis of institutional documents, I was able to document curricular choices made by the participants when developing and implementing an arts integrated curriculum.

In contrast, quantitative research is not as open-ended as qualitative research. It takes apart a phenomenon and analyzes individual parts, testing and confirming hypotheses instead of

generating them (Merriam, 2009). In this study, I sought to examine the obstacles that teachers and administrators face in implementing an arts integrated curriculum and explore what structures are conducive to sustaining a successful arts integrated curriculum at these arts academies.

Obtaining participants' perceptions of a given phenomenon calls for a purposeful sample as well. Unlike quantitative research, a qualitative case study explores views on a given topic in depth. This study was not intended to generalize a phenomenon; rather, it explored the many intricacies that construct a phenomenon (Creswell, 2008), and such an objective required digging deeply into the experiences of key social actors, in this case, teachers and administrators involved in integrated arts education. This study may help inform other Title I schools that intend to develop and implement a curriculum that addresses the challenges of integrating the arts with the CCSS.

Research Design

In this section I will address key research design components including site selection and rationale, participant sampling, data collection methods, data management and analysis, gaining access, ethical concerns, and trustworthiness.

Site Selection and Rationale

The research site I chose met the following criteria:

- The site was a school-wide Title I school
- The site had implemented arts integration as an instructional approach
- The site had implemented arts integration during NCLB legislation
- The site continues with arts integration during Common Core transition.

I received permission to conduct my study from the principal at Mariposa Arts Magnet, Ms. Reina. Mariposa's student population is 56% White, 22.4% Asian, 9.1% Latino, 6.6% Filipino, and 1.3% African American. Forty-one percent of students are eligible for free or reduced lunch, and 42.4% are ELLs. Mariposa became a magnet school in 2010 and implemented arts integration school wide. In 2014, Mariposa contracted with the Music Center of LA to build capacity among their teachers by providing professional development in arts integration.

Participant Sampling

The participants in the study were a purposeful sample of teachers and the principal of the site (see Table 1). I interviewed three teachers at the site from a cross section of third to fifth grade teachers, since those grades participate in state testing using the CAASPP. I also interviewed an additional three teachers at the site from grades (K-second grade), as they provide different insights on curricular and pedagogical decisions due to not participating in CAASPP testing. I chose these teachers to provide a cross section of representation to showcase a balance between testing and non-testing teachers. I also interviewed two TOSAs, whose primary function was to run the curriculum writing committee and model arts integrated lesson for teachers. Lastly, I interviewed a teaching artist that gave dedicated arts lessons at the site. His insight was important as it provided the perspective of a professional artist and the role of professional artists in implementing arts integration.

One of the TOSAs assisted in the selection of teacher participants (both testing and non-testing teacher group) based on the following criteria:

- Teacher had implemented arts integration as an instructional approach for at least 3 years.

- Teacher had also taught during NCLB and CST (pre CCSS).
- Teacher was currently teaching under CCSS

Participants were given a \$40 gift card for volunteering their time.

The principal was considered a participant because she has authority and influence over programming and curriculum changes at the site, and will have influence over individuals who implement and teach these changes. This is important because changes in programming and curriculum may determine if the arts are integrated in core subjects. Having a deeper understanding of these individuals' perceptions of the benefits of arts integration and its place in programming or curriculum change helped answer my research questions.

Table 1

Participant Demographics (N = 10)

Pseudonym	Position	Teaching Assignment	Curriculum Writing Team
Ms. Reyes	Principal	N/A	No
Ms. Valenzuela	TOSA	N/A	Yes
Ms. Fernandez	TOSA	N/A	Yes
Ms. Abbott	Teacher	K	No
Ms. Larios	Teacher	1 st	Yes
Ms. Shatun	Teacher	2 nd	No
Ms. Brychta	Teacher	3 rd	No
Ms. Day	Teacher	4 th	Yes
Ms. Johnson	Teacher	5 th	Yes
Mr. Nketia	Teaching Artist	Music	No

Data Collection Methods

The principal and teachers participated in semi-structured interviews. Interviews were necessary to examine how teachers' perceptions of arts integration changed after the adoption of Common Core. I assured that I would maintain confidentiality by not sharing information about teachers and their responses with their site administrator. I chose to conduct a semi-structured interview because as the researcher it allowed me to ask critical questions of all participants, but

at the same time, I had the flexibility to probe for clarity if necessary. In addition, the semi-structured interviews provided respondents with an opportunity to express ideas candidly and in private, as opposed to a whole group (e.g., focus groups). Each interview lasted between 45 and 60 minutes. Teacher interviews took place in their classrooms, one TOSA's interview was held in her office, another TOSA interview was conducted via phone call, and the principal's interview took place in her office.

I also conducted observations of teacher lessons for each teacher interviewed. One observation per general classroom teacher was conducted (a total of six). The teachers had the opportunity to decide what day and what lesson they presented on the day of by observation. I coordinated with the site principal to ensure that the observation date and time did not conflict with any planned school events. The purpose of this method was to help observe elements of an arts integrated lesson that is also inclusive of students' cultural wealth. This approach also helped triangulate data gathered from interviews and document analysis.

A document analysis was conducted throughout the course of my site visit. These documents included but were not limited to: arts integrated lessons, student work, CCSS mathematics standards and frameworks, California VAPA standards and frameworks, VAPA schedules, bell schedules, and the school website. The purpose of document analysis outside of the interviews and observations allowed me avoid being intrusive while still gaining crucial background information on the site. One such document of great importance was the arts integrated curriculum. Mariposa has published their curriculum on their website via Google Slides. The curriculum is divided into trimesters and by grade level. Within each grade level, a teacher can choose the integrated unit plan designated for each particular trimester. For example, in the third grade, the first trimester unit is on "Reading Informational Text and Theater."

Within that integrated unit, there are 11 lessons with a focus on reading informational text, and 11 lessons with a focus on theater arts. The units are designed to teach one CCSS lesson and a VAPA lesson to follow. Since the lessons are extensive and require several clicks to see all lessons, I compiled two matrices (see Table 2 and Table 3 in Chapter Four) to serve as a snapshot of all the CCSS and VAPA standards the curriculum team decided to emphasize.

Data Management and Analysis

Analysis of the data was an extensive process involving many steps. Interviews were recorded via a Tascam DR-100MKII device, and using an iPhone 7+ as a backup. Upon completion, I transcribed the semi-structured interviews within 24 hours after each interview was conducted. I subsequently analyzed the transcripts by coding for themes and conducted a second wave of coding to identify sub themes. I conducted member checks by providing copies of the transcriptions to the participants to rule out the “possibility of misinterpreting the meaning of what participants [said] and [did]” (Maxwell, 2013, p. 126). Transcriptions were analyzed by reading through them, writing marginal notes, flagging quotes, and performing open coding. I coded to link data and group into major themes evident in the study. I made note of quotes that reflected the emerging themes in the data and used these as reference points. I continued to make observer comments and developed analytical memos. Similar coding processes were utilized when analyzing institutional documents, observations, and field notes. These documents helped triangulate data obtained from the interviews. Materials collected including transcripts, observation notes, and institutional documents were kept digitally in a laptop computer with password protection. Once the tapes were transcribed and vetted for accuracy, the tapes were destroyed to ensure anonymity of the participants. Hard copies were locked in a file cabinet, off district facilities.

Gaining Access

In qualitative case studies such as the one I conducted, a key issue often involves gaining access to a particular site. I addressed this problem by relying on contacts I had developed over the years. To be clear, I became principal at my school January of 2015. During my first months in the position I was able to conduct site visits at several other schools that had an arts emphasis. During my visits, I established a professional relationship with the principals. Along with my leadership team, I was also fortunate to visit Mariposa. We visited several classrooms with the principal and my teachers asked clarifying questions of the principal at the end of our visit. Given this successful visit, I anticipated few obstacles, if any, in getting the principal to participate in my study. Although we had minimal conversations with teachers, I assumed the principal would provide access to classroom observations and interviews with Mariposa's teachers. Furthermore, the principal and a TOSA, Ms. Valenzuela, stated that they encouraged visitors, as it was stipulated in a grant the school received. However, in 2016, Mariposa was under the direction of another principal. Through Ms. Valenzuela, I was able to make contact with the new principal, Ms. Reina. I then followed the proper protocols and contacted the District to conduct research at Mariposa.

Ethical Concerns

This study was conducted in a manner consistent with Federal and State laws and regulations, including professional standards governing the conduct of research, especially the standards that govern research with human participants. I adhered to Federal guidelines regarding the protection of human subjects, as outlined in the Code of Federal Regulations Title 34 Department of Education Part 97 – Protection of Human Subjects, Subpart A. I also ensured that study participants were limited to principals and teachers. No students were a part of the

study, and I did not identify or describe specific students during the observations. Observations were focused on teachers, classroom environment, student work samples, and teacher lessons.

In conducting my research, I also abided by the policies set forth by the UCLA Office of the Human Research Protection Program (OHRPP). The UCLA Consent Form was given to all participants in the study and the voluntary nature of participation was stressed. Additionally, on February 4, 2015, I completed the Collaborative Institutional Training Initiative's (CITI's) training on the Protection of Human Research Subjects through UCLA.

My role as a researcher was to be cognizant of the NCLB teacher mindsets that may be present at each site. I recognized my strong bias for the arts, but endeavored to be objective and sensitive to the opinions of teachers and administrator regarding arts integration as an instructional approach. Although I believe that arts instruction is just as important as mathematics and language arts, and recognize that some critics may view arts integration as a watered-down approach to teaching the arts, research shows that arts integration can be a promising approach of increasing student achievement. This would be an example of how Eisner's (1998a) ancillary outcomes can generate support for the arts among teachers and administrators that believe the arts can help enhance academics.

Confidentiality was of utmost importance in this study. I used pseudonyms for all participants and sites in my study. In addition, the geographic location of the school site was made less recognizable by labeling them as located in Southern California. However, it is conceivable that an individual with inside knowledge of the site may be able to identify subjects; thus, I cannot guarantee anonymity. I also obtained informed consent from all participants and followed the protocols required by each district. Materials collected, including transcripts, observation notes, and institutional documents, were stored digitally in a laptop computer with

password protection. Once tapes were transcribed and vetted for accuracy, tapes were destroyed to ensure anonymity of the participants. Hard copies were locked in a file cabinet, off district facilities.

Trustworthiness

Trustworthiness is a key concept often used in qualitative studies in place of more traditional notions of reliability and validity, which are seen by some ethnographic and qualitative researchers as more tied to the logical-deductive model of social science research often involving hypotheses testing (Lincoln & Guba, 1985). Trustworthiness, as Chen and Rhoads (2016) noted, “Concerns...whether or not findings and interpretations may be ‘trusted’ to actually reflect the lived experiences of research participants” (p. 524). In building on the work of Lincoln and Guba (1985), Chen and Rhoads suggested that member checks can be used to strengthen a qualitative study’s trustworthiness. In terms of member checks for my study, I shared all interview transcriptions with the research subjects, giving them the opportunity to add clarification to any points or comments they made. Also, I shared my preliminary findings with two research participants who fit the designation as *key informants*. These meetings were private, in order to protect anonymity and confidentiality, and served to gather the thoughts and impressions of the key informants. Any contradictory feedback was used to re-assess and re-fashion key findings and interpretations.

Also with regard to trustworthiness, this study addressed the threat of reactivity by using standardized protocols to ensure all participants received the same questions. In addition, conducting observations and document analysis involved triangulating interview data to ensure that the findings were consistent with findings from other data sources.

Summary

Collecting data from multiple sources at Mariposa helped provide information about the perceptions of an arts integrated curriculum and its relationship with the Common Core. In addition, these data sources shed light on the role arts integration plays as a vehicle for cultural wealth. A qualitative case study approach was used to investigate a Title I site that implemented arts integration. Findings from this study will help inform other schools that desire to implement arts integration. It is my hope that this research will underscore the importance of school structures that are essential in sustaining such an approach and that schools may use arts integration as a viable option to increase access to the arts and as a platform to showcase students' cultural wealth.

CHAPTER FOUR: FINDINGS

This chapter will detail the findings based on my analysis of semi-structured interviews of 10 participants at Mariposa Arts Magnet. The participants (all assigned pseudonyms to help protect their anonymity) were six general classroom teachers, one arts specialist, two TOSAs, and the principal. In addition, six arts integrated lesson observations of the general classroom teachers were conducted, along with document analysis of Mariposa. A document analysis was conducted to examine bell schedules, arts schedules, arts integrated lessons, site photographs, and student work samples (stripped of identifiable information). Subsequently, deductive and inductive coding was utilized to identify four themes: (a) relationship between CCSS and arts integration; (b) essential structures in developing, implementing, and sustaining an arts integrated curriculum; (c) arts integration as student centered and disruptive education, and (d) arts integration as cultural wealth.

The first theme that emerged was the relationship between the CCSS and arts integration. Using the Kennedy Center's definition for arts integration, which is an approach to teaching where students show understanding through an art form while meeting the objectives of both arts and core subjects (Silverstein & Layne, 2010), the assumption was that arts integrated lessons will meet both art and core content objectives. However, the majority of the participants have expressed that arts integration mainly supported the CCSS.

The second theme delineates the essential school structures that help to develop, implement, and sustain an arts integrated curriculum at Mariposa. Within this theme, the challenges that pertain to the processes relevant to implementing arts integration will be discussed. The specific challenges Mariposa faced were increasing general classroom teachers'

comfort level in teaching the arts, finding time to teach arts integrated lessons, and the fear of losing funding needed to sustain arts integration.

The third theme examines the possibility of viewing arts integration as a form of critical pedagogy. All participants view arts integration as an approach that facilitates collaboration and disrupts the banking method of teaching and learning (Freire, 2000). Furthermore, arts integration provides students an arena of self-expression and self-exploration. Subsequently, student learning and expression through the arts is a valued, intrinsic part of the curriculum.

Finally, the fourth theme explores the possibility of using arts integration as a vehicle for culturally sustaining pedagogy. Although art and culture are intrinsically inseparable (Eisner, 1998a), within the context of arts integration, this study demonstrated otherwise. Very few participants reported that they introduced students' cultural wealth in arts integrated lessons. Most participants stated that student background and culture was not incorporated when integrating the arts. Hence, considering arts integration as a vehicle for culturally sustaining pedagogy at Mariposa was challenging.

Theme 1: Relationship Between Arts Integration and the CCSS

In California, the SBE adopted the CCSS in 2010. At the same time, Mariposa became a magnet school and received the first of two grants. The first grant focused on the purchase technology in the form of SMART Boards and LCD projectors, as well as to provide professional development in the use of these technologies. The grant also enabled Mariposa to have a VAPA focus. The second grant was solely to support the writing of arts integrated curriculum and the public dissemination of those lessons. For the past 7 years, Mariposa has been actively improving their practice in developing, implementing, and sustaining arts integration as an instructional approach.

Arts Integration Supports the Common Core

To reiterate, the Kennedy Center defines arts integration as an “approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both” (Silverstein & Layne, 2010, p. 1). All of the participants defined arts integration in a manner similar to the Kennedy Center’s definition. One upper-grade general classroom teacher, Ms. Johnson, stated that arts integration has components where the teacher needs to identify what the art standards are, whether “stand-alone, in and of themselves, and then being able to layer that with what’s happening with, maybe language arts, or math, or social studies curriculum at the same time, or science curriculum.” She later explained how she teaches a unit on air pressure every year and teaches dance standards (e.g., locomotor and axial movements), layering movements with science concepts of altitude and air pressure. In this example, the teacher is cognizant of teaching skills specific to dance with concepts in science. This concept of layering skills is echoed with the other five general classroom teachers, as well as the arts specialist, the two TOSAs, and the principal.

The intention of arts integration is to gain mastery of a core objective, and at the same time gain mastery in an objective in any of the four art forms (e.g., music, dance, visual art, and theater). When participants were asked if they saw a relationship between arts integration and the CCSS, all participants unanimously reported that a connection between arts integration and the CCSS exists. The primary reason for the strong relationship between arts integration and the CCSS is how arts integration provides a deeper meaning to the core curriculum. One general classroom teacher stated that arts integration allows students “not only see one way. It’s not black and white. They see more in color when they have arts integration.” The idea of “seeing

in color” is synonymous with understanding academic concepts in multiple ways. For example, understanding can be strengthened through various art forms. Mr. Nketia, a teaching artist, stated:

If we are diving into some kind of a science idea and we want to connect music to it, that’s where I feel that the arts integration piece can be there as a way to deepen understanding but to also just have another way of looking at the same idea that they’ve been working on.

Art forms use various student learning modalities (e.g., auditory, visual, kinesthetic, and tactile) to enhance the ability to “see in colors.” In general, music can be auditory, dance can be kinesthetic, visual arts can be visual, and theater can encompass more than one modality. “Seeing in color” through the art forms is integrated through the lessons.

To better illustrate this concept, Ms. Brychta, an upper grade teacher, taught a lesson on place value (up to the 10,000s). The day I observed the arts integrated lesson on place value, she was reviewing with students from the day before. Ms. Brychta then proceeded to do a visual arts lesson using construction paper as the media. The objective was to cut different size circles of construction paper that represented different place values. The bigger the circle, the bigger the value. The student then had to place the varying size and color of circles and “artfully” place them on a blank sheet of black construction paper. Ms. Brychta asked her students pointing at the black construction paper, “This right here, what do artists call this?” Students then replied in unison, “canvas.” Ms. Brychta then continued using arts terms like “positive and negative space” and encouraged students to use their artistic freedoms in arranging their art. Figures 1 and 2 are examples of the finished product.



Figure 1. Ms. Brychta's place value visual arts lesson: Finished product example 1.

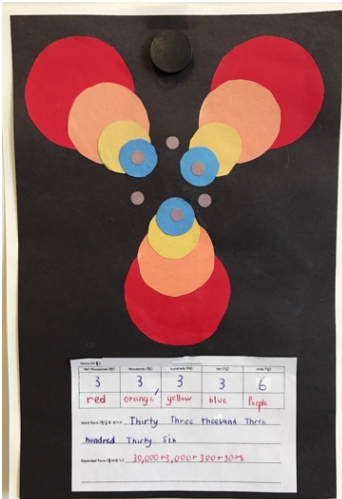


Figure 2. Ms. Brychta's place value visual arts lesson: Finished product example 2.

It is also important to note that prior to students creating their art pieces, Mrs. Brychta provided teacher and student created examples. She also led students in an exercise to say the number being depicted (e.g., 32,659) by looking only at the visual representation of the number. Students were given the opportunity to understand the concept of place value by cutting the circles and arranging them creatively. In essence, the students were “seeing in color.”

Although there was evidence of what the Kennedy Center considers “evolving objectives” in both art and math embedded in the aforementioned lesson, arts integration is primarily used as a tool to support the academic program. Ms. Valenzuela, a TOSA, stated:

I think we've been in this process for about 7 years now and I would say that the teachers' main concern is still the academic learning. Arts will come in as support for solidifying that learning, whether it's in theater I'll see them do science vocabulary, like land forms and using their bodies to create the land forms and thus connecting the science...

[Connecting] science vocabulary to their body as a way to help them remember. I would say the arts are more for support.

This view of the arts as supporting the CCSS was consistent among seven of the participants.

Ms. Day, an upper grade teacher, illustrated that she uses arts integration as tool to help struggling students. She stated, "If I see kids struggling in fractions then I will bring different ways to help them understand the concept." She concluded that arts integration is "the fastest way to close the achievement gap."

Eisner (1998a) urged educators to defend the arts for its arts-based and arts-related outcomes, and not so much its ancillary (academic) outcomes. Catterall (1998), however, argued that researching connections between the arts with ancillary outcomes is a noble endeavor. He further argued that pursuing Eisner's agenda to defend the arts by its arts-based or arts-related outcomes will not go far by undermining research that supports the connection between the arts and academic achievement. In other words, all outcomes (arts-based, arts-related, and ancillary) have their own respective merits.

Arts integration, in essence, looks at the intersections of arts-based/related and ancillary outcomes. Although the Kennedy Center's definition of arts integration is to meet the objectives of both art form and core subject matter, it is difficult to state in absolute that this occurs at Mariposa. In other words, the data seem to indicate that arts integration as a teaching approach tends to support academic outcomes in core subjects.

Among the observed arts integrated lessons, three of them were lessons integrating visual arts, and three of them integrated creative movement (of which one of these lessons had a musical component of keeping a four-beat tempo for each angle representation). In terms of the creative movement lessons, the movements may or not may be representative or have elements of a particular dance form, but all creative movement components meet the California VAPA standards. The arts integrated curriculum spanning from Kindergarten to fifth grade includes ELA and the California VAPA standards. The art forms embedded in the lessons are visual art, dance, theatre, and music. Although the theater and music forms were not observed, the participants made reference to this curriculum in addition to the lessons they presented during the observations. Ms. Valenzuela explained:

I think the proof is in the pudding, too, with just seeing what the kids are able to do. Test scores are important but we definitely, through the grant and our evaluation team, they looked at classes at [Mariposa] where the arts integration piece was happening pretty consistently last year and those where it wasn't. Even comparing those, we had significantly higher test scores in the arts integration classes.

In addition to higher test scores via arts integration, Ms. Valenzuela stated that through arts integration, the curriculum writing team were able to unpack the content standards and become more aware of what the standards entail. She further illustrated that arts integration has been “a powerful experience for our teachers in terms of really delving into what the standards say.”

Arts Integration and the 4 Cs

Often when referencing the CCSS, educators discuss ways of teaching 21st century skills to their students. These skills are often times referred to as the “4 Cs:” creativity, critical thinking, communication, and collaboration. Every participant reported that students learned at

least one of these 21st century skills during arts integrated lessons. The one skill that was predominant among the participants was creativity. Ms. Larios, a lower grade teacher, stated that arts integration “brings out the creative side and I think that’s what Common Core really wants, the kids not to see one way but multiple ways, different ways, creative ways, thoughtful, planned, but understand the main concepts before heading there.” In this context, creativity allows students to solve problems in multiple ways: creativity in the sense of developing alternative explanations or procedures to solve problems. Ms. Day corroborated this idea and defined creativity within the CCSS as “thinking outside the box.” She continued by stating that the CCSS makes “better connections and help retain things a lot more effectively than the years of CST [California State Test].” To illustrate, Ms. Abbott, a lower grade teacher, presented a visual arts lesson on Piet Mondrian. Ms. Abbott gave a brief introduction about his life, and highlighted examples of his work. She then continued with the lesson and gave parameters on how to paint their own Mondrian pieces. Ms. Abbott modeled the lesson via an LCD projector and document camera. After she modeled the lesson, Ms. Abbott passed out four pre-cut strips of black construction paper to the students. As students were placing the black strips down on their blank sheet of white paper, students were instructed to create rectangles and squares of various sizes. In addition, she used other geometrical terminology like “horizontal” and “vertical,” as well as using art terminology like “primary colors.” At first glance, this may not seem creative; however, each student created a unique Mondrian-esque painting that contained different rectangles and squares by placing the black strips of construction paper at the students’ creative discretion (see Figures 3 and 4).



Figure 3. Ms. Abbott's Mondrian-inspired visual arts lesson: Finished product example 1.



Figure 4. Ms. Abbott's Mondrian-inspired visual arts lesson: Finished product example 2.

These representations of rectangles, squares, horizontal, and vertical lines were unique. Each student created his/her own work of art while concurrently meeting the standards of identifying geometrical figures. The idea of “thinking outside the box” through art is exemplified in these examples. A traditional approach to teaching these math standards would have students identify random rectangles and squares on the white board, and then have students draw the figures on their paper.

Critical thinking is another 21st century skill that was referenced throughout participant interviews and observations. Some examples of critical thinking skills are analyzing, comparing, and contrasting. Many of the participants expressed the importance of critical thinking skills when conducting arts integrated lessons. One method via which students use these skills is by citing textual evidence. Ms. Johnson illustrated:

It's not just citing textual evidence, it's citing evidence from a painting, and that gets to some of the Common Core standards of, that this is a life skill that you're going to use

across many different disciplines. It's not just, 'Can you infer what this character is thinking?' It's, 'Where is your evidence that this is happening in this painting?'

Ms. Johnson is referencing a lesson I observed on a painting titled "Washington Crossing the Delaware" by Emanuel Leutze (Figure 5). In her discussion with the class, Ms. Johnson historically contextualized the work and then proceeded to utilize elements of art (e.g., line, color, shape and form) to analyze the art piece.



Figure 5. Washington crossing the Delaware by Emanuel Leutze.

It was apparent that the students had studied the elements of art prior to the lesson because students were using the terminology to analyze the painting. For example, students were looking at the light and dark elements of the painting, as well as the artist's use to establish a tone of hope (the light). In addition, teacher asked questions like, "How did the artist use texture to make the ice in the river?" and "Why does the artist portray George Washington in this pose?" Such questions served as talking points for students to discuss in small groups. At the end of the lesson, Ms. Johnson assigned a writing assignment that included the following questions: How did the artist use certain elements of art? How might you defend the use of a certain elements of art? How did the artist portray a confident leader? These higher order skills of analyzing and justifying claims were prompted by looking at a painting. These skills, in turn, were used to create a link to ELA and social studies.

Five other participants spoke to the use of art as informational text. Ms. Valenzuela corroborated:

In the past, it was so much more literature based. Now they're bringing in the reading informational text so much, analyzing paintings. With the listening and speaking, there's so much about presentation skills with theater, being able to watch a video and take notes or comments. All of these I think they're tapping into different abilities for students... I mean, you could watch a dance performance and analyze that in your curriculum. I definitely feel like with the common core ELA, there's a lot more leeway in terms of what we consider as texts. It doesn't have to just be a book. It can be all different art materials that you could be analyzing and looking at.

Using words in a passage of a story to defend an argument is a traditional method to teach or instill critical thinking skills. Arts integration and the use of "art as text" is another way to teach the same critical thinking skills. A student may write about the mood of a particular passage as "confident" based on the author's tone or word choice. Mood can also be established by looking at the artist's use of color and technique to evoke a feeling of confidence. In an arts integrated lesson, skills can mutually reinforce two or more subjects. Ms. Reina, the principal, said the relationship between arts integration and core subjects is a symbiotic one. Furthermore, Ms. Reina stated, "Sometimes the Common Core standards will lead the way, but then I think other times, that they're pretty equal... they just can swing back and forth and work together really nicely." In the context of this lesson, delving into the text, or a work of art, to uncover evidence to make an argument is a skill that mutually reinforces both art and core content areas.

Collaboration and communication are other skills observed among the participants within the context of an arts integrated lesson. Just as the "Washington Crossing the Delaware" lesson

involved small group discussion and communication, three other teachers incorporated collaboration and communication through the use of creative movement. Ms. Day, for example, conducted a math lesson identifying four types of angles: right, acute, obtuse, and straight. The first half of the lesson involved direct instruction using a large paper divided into four quadrants. The quadrants were divided into the following sections: definition, characteristics, examples, and non-examples. The teacher filled out a large paper for each type of angle with student input. After approximately 20 minutes, Ms. Day proceeded to transition to the art portion of the lesson. Approximately 33 students were divided into groups of five or six. Ms. Day gave the group instructions on producing choreography that incorporated the four different angles introduced during the direct instruction. More specifically, Ms. Day explained that each angle should be represented in four counts or beats. As students broke off into their groups, students started to collaborate and discuss which team member would be representing each respective angle.

As students collaborated, Ms. Day reminded them to give the choreography “balance” with “low, medium, and highs,” referencing to the physical positions of each dancer. There was much negotiating, trial and error, and compromise as students were working on their task. A few students from different groups did the “splits” to show a straight angle, or 180 degrees. Other students used their arms to make the same straight angle. During transitions from one angle to the next, groups had to come to consensus whether to go from one rigid pose to another, or more of a “flowing” dance-like transition. These decisions were student-centered through communication and collaboration. At the end, students presented their choreography and the student audience applauded after each group’s presentation.

The findings in this section reveal that arts integration is a teaching approach that can help reinforce CCSS content mastery. Arts integration also offers a deeper understanding of the

CCSS, enabling students to “see in color.” Through this teaching approach, participants reported that students learned 21st century learning skills (e.g., creativity, critical thinking, communication, and collaboration) and learned to use “art as text.” To provide students this learning experience, Mariposa created school structures that helped develop, implement, and sustain an arts integrated program.

Theme 2: Essential School Structures and Challenges for Arts Integration

At Mariposa, the process of implementing arts integration as an instructional approach started in 2010. Many steps were taken to develop, implement, and sustain an arts integrated curriculum. From the moment Mariposa became an arts magnet, the site has had three principals. Despite the changes in site leadership, Mariposa has been able to sustain its arts programs. The following are structures and challenges participants reported during the process of establishing an arts integrated program at Mariposa.

Developing Partnerships and Comfort Levels in Teaching the Arts

Mariposa’s journey to become an arts integration school began in 2010 when they received a federal grant. Mariposa used the funding to contract with the Music Center of LA and the Armory Center for the Arts to provide training and professional development in arts integration for general classroom teachers. The Music Center provided teaching artists that modeled arts integrated lessons and concepts to general classroom teachers. Their teaching artists provided workshops for students in various art forms. The Armory provided a teaching artist who worked with every teacher for 10 weeks in the area of visual arts. The Armory also provided professional development in visual arts with the staff. These two partnerships were integral in the goal of becoming a VAPA magnet school. These partnerships provided training for teachers due to their lack of knowledge and comfort level in the arts. Mr. Nketia stated:

I think the challenges at [Mariposa] are similar to what they would be at any school. I think the first thing is the comfort level of the teachers if we are really talking about the teachers doing arts integration. If we are talking about teaching artists doing it, I feel very supported at [Mariposa]. I feel there is a lot of buy in from the faculty. I feel like there is buy in from the leadership. They have an arts coordinator, I feel that they value the arts, the students are engaged.

Providing teachers with training was the first step in reducing anxiety levels about teaching arts integrated lessons. Ms. Abbott mirrored this thought by stating that she does not have an arts background, and thus felt she was not qualified to teach arts integrated lessons. She further stated, “Little by little, I’m trying to do what I can.” The hope is that after a certain amount of years she will gain the confidence and not feel like she’s “being pounded by waves anymore,” as she put it.

As some teachers feel the frustrations of learning art forms to integrate into CCSS lessons, a few participants expressed that as they build capacity in the various art forms, they tend to incorporate art forms they feel more comfortable in teaching. For example, Ms. Shatun stated that she felt more comfortable incorporating visual arts, whereas Ms. Day prefers to use a lot of creative movement, mainly because of the training they obtained through partnerships with the school. However, other teachers felt more comfortable teaching a particular art form due to training or classes taken during their teacher credentialing program. For example, Ms. Larios was encouraged during her credentialing program to take several classes in one subject area. Since her particular focus was in art, it helped Ms. Larios better understand arts integration. This was particularly helpful since she became a teacher at Mariposa after the school had started with professional development in arts integration for general classroom teachers. Ms. Larios stated:

I just barely started and I was starting to learn. I wish I started when everything started because I felt like I jumped in and missed the beginning part. I wanted it from the start until the finish or the start until eternity. I wish I was part of that but I had no idea, but my art background helped. Because I was an art focus, it helped to not be too lost.

Ms. Brychta also expressed that art classes she received prior to the professional development helped her feel more comfortable in delivering arts integrated lessons. The professional development through the Music Center and the Armory helped her merge the two worlds to provide a common palette that would eventually become an arts integrated curriculum.

Whether teachers indicated that their level of comfort in teaching arts integrated lessons was due to professional development or their personal arts backgrounds, all the participants expressed that an arts integrated curriculum was crucial in sustaining and increasing a teacher's comfort level in teaching the arts.

Teacher Comfort through Arts Integrated Curriculum Development

In 2014, Mariposa received a second grant primarily to write an arts integrated curriculum. Based on the project abstract submitted when applying for the grant, receiving the grant would help achieve three major goals: (a) increase the use of the arts within the core curriculum, (b) create arts integrated curriculum with the purpose of disseminating it to institutions or districts across the nation that are willing to implement at their own sites, and (c) develop tools to measure proficiency in the arts and effectiveness of arts integrated lessons. In the development stage of creating arts integrated curriculum at Mariposa, different grade levels volunteered to be on the writing team. The process was collaborative and involved the Music Center of LA and RISE Educational Services as consultants.

The Mariposa curriculum team first decided to write lessons that integrated visual art, dance, theatre, and music with ELA at every grade level (Kindergarten to fifth grade). Within the College and Career Readiness (CCR) anchor standards for the CCSS in ELA, the curriculum created by the Mariposa writing team concentrated on addressing reading literature, reading informational text, writing, and speaking and listening. the art forms integrated with the reading literature and reading informational text standards are visual art, dance, and theatre. As mentioned in Chapter Three, Table 2 is a matrix I created to illustrate where Mariposa’s curriculum team decided to integrate the CCSS ELA standards with the four art forms per grade level.

Table 2

CCSS Integration Matrix

California Common Core State Standards (CCSS)	Grades	Visual Art	Dance	Theatre	Music
Reading: Literature	K	X			
	1			X	
	2	X	X		
	3	X	X		
	4			X	X
Reading: Informational Text	5	X			
	K		X	X	
	1	X	X		
	2			X	
	3			X	
Writing	4	X			
	5		X	X	
	K	X	X	X	
	1		X		
	2	X			
Speaking and Listening	3	X	X		
	4	X		X	X
	5	X			
	K	X	X		
	1			X	
	2		X	X	
	3			X	
	4	X		X	X
	5		X	X	

Mariposa also addressed the California VAPA standards in their arts integrated curriculum. The five embedded standards were (a) artistic perception, (b) creative expression, (c) historical and cultural context, (d) aesthetic valuing, and (e) connections, relationships, applications. Table 3 is another matrix I created to illustrate the VAPA standards the curriculum team decided to address within each art form per grade level.

Table 3

VAPA Integration Matrix

VAPA Standard	Grades	Visual Art	Dance	Theatre	Music
1.0 Artistic Perception	K	X	X	X	
	1	X	X	X	
	2	X	X	X	
	3	X	X	X	
	4	X		X	X
2.0 Creative Expression	5	X	X	X	
	K	X	X	X	
	1	X	X	X	
	2	X	X	X	
	3	X	X	X	
3.0 Historical and Cultural Context	4	X		X	X
	5	X	X	X	
	K			X	
	1	X			
	2	X	X		
4.0 Aesthetic Valuing	3	X			
	4				
	5			X	
	K				
	1				
5.0 Connections, Relationships, Applications	2			X	
	3				
	4	X		X	
	5	X		X	X
	K	X	X		

As illustrated in Tables 2 and 3, the curriculum team made many intersections for general classroom teachers to deliver an arts integrated lesson. For some general classroom teachers, making these connections between the CCSS and VAPA standards can be daunting and overwhelming. Therefore, the function of the curriculum team was primarily to create integrated lessons that would increase teacher use of the arts. In doing so, the question of teacher comfort level in teaching the arts arose from the data. In addition, this also posed a challenge in terms of implementing arts integration at the school.

Although there were varying degrees of comfort levels among general classroom teachers in delivering arts instruction while integrating the CCSS, the creation of an arts integrated curriculum reduced classroom teachers' anxieties regarding teaching the arts. Ms. Johnson stated:

Now that we've written the curriculum, it's there for us, and that's a big like, "Phew." If for some reason, something horrible should happen and we lose our wonderful teaching artists, who bring so much richness to the school, and a level of expertise I just don't have. I can't carry a tune in a wheelbarrow. I can't teach the kids how to carry a tune when they're singing, but I can do the arts curriculum that we've developed. That level is there for us.

Ms. Johnson, who is also part of the writing team, recognizes that she does not have the expertise to teach the arts. She also recognizes the importance of having teaching artists deliver dedicated arts instruction. However, Ms. Johnson feels comfortable delivering the arts integrated lessons written by the team. The other five general classroom teachers reflect Ms. Johnson's sentiment in regard to raising comfort levels in teaching arts integrated curriculum. Ms. Brychta, who was not part of the writing team, reported that prior to having the arts integrated curriculum,

designing arts integrated lessons required a lot of effort because of the unfamiliarity of certain art forms. But now with a written curriculum, “You don’t have to think of any more ideas because the lessons are there.” For Ms. Shatun, the arts integrated curriculum enabled her to be more inclined to teach another art form that is not her preferred medium. Ms. Shatun prefers to teach visual arts when integrating with the core curriculum:

Honestly for me I do a lot of visual arts because that’s what I’m comfortable with... I don’t do a lot of singing. I try to put singing in there like music with math especially because there’s a lot of resources on that, grammar, [and] Language Arts.

Ms. Shatun then explained how the lessons developed by the curriculum team allowed her to venture into art forms she would not normally be inclined to teach. When I asked her about the creative movement lesson I observed, she stated, “That’s why I like those lessons.” She reported that it helps her get out of her “comfort zone.”

Mr. Nketia commented on the comfort levels teachers experience while implementing an arts integrated curriculum:

I think for the teachers it is that personal comfort level. Where they are at with [arts integrated curriculum]. It is that feeling comfortable taking risks and not always being perfect on your feet, which I think a lot of times there is a lot of pressure on teachers to sort of... We all feel like if you are up there teaching it you should have some sense of expertise on what it is you are trying to share. It can be a very uncomfortable feeling if you yourself don’t feel grounded, don’t feel ready to just kind of make some mistakes or have some hiccups.

Mr. Nketia added another element to “comfort” in that it refers not only to arts expertise, but also being comfortable in taking risks and making mistakes. Mr. Nketia stated that a culture of

making mistakes is expected, especially when teaching the arts to students. Creating art requires undergoing constant critique and revision. The same concept would apply to teaching arts integrated curriculum. Therefore, both teachers and students can achieve a level of comfort. Mr. Nketia concluded his thought by saying, “It takes that courage, it takes that sort of knowing that the leadership is [supportive]. I know this is new, explore it, play with it, have a good time. Learn side by side with your students.” Mr. Nketia’s comments reveal that support from the administration when implementing a structured arts integrated curriculum can provide teachers a space to explore, learn, and make mistakes along with their students. In doing so, teachers would need time to internalize and plan in order to implement arts integration as an instructional approach.

Time for Arts Integration

All participants expressed the importance of time. Time was mentioned in different capacities, as well as how it impacts instruction in the classroom. The participants were asked to report on challenges experienced while implementing arts integration. The first manifestation of time is represented in the various schedules Mariposa created to support the arts. Ms. Reina illustrated:

I know from some of my teachers, that their classroom time feels so pressured with just whatever they get to plan with those kids in that room for what they can do because of the sheer fact that there’s so many balls in the air. When we try to schedule anything, we have to look at six schedules to do anything school-wide. Time is a huge factor from my viewpoint. If we could lengthen the instructional day, which we could, if my teachers agreed to it, which they won’t ever, but that would be the ideal answer.

At Mariposa, students are offered classes in music, dance, theater, and visual arts. These classes are given by resident artists who are paid through the school's 501(c)(3) non-profit foundation, the Mariposa Arts Foundation (MAF). Every grade level (Kindergarten through fifth grade) receives arts instruction separate from the arts integrated curriculum given by the general classroom teachers. For example, third grade receives 45 minutes per week of theater for the first trimester, 45 minutes per week of visual art for the second trimester, and 30 minutes per week of Korean Sogo drumming for the third trimester. Depending on the grade level, arts instruction can range from 30 minutes to 2 hours per week. In addition to direct arts instruction delivered by resident artists, some students are enrolled in the Korean dual-language program. Within this program, students' instructional day is taught in Korean (50%) and English (50%). Dual-language students also receive direct arts and arts integrated instruction. Finding time to schedule an event at a school-wide level is particularly challenging when a school offers extensive programs for students. This finding was corroborated by interviews, observations, and school schedules.

Due to various schedules and the time it takes to provide arts instruction (up to 2 hours per week), classroom teachers find it challenging to deliver arts integrated lessons. Ms. Day stated:

There's not enough time within the day to try to figure out how to do this. If you do a block schedule, there's no way you're gonna do arts integration. You can't do a block scheduling for arts integration. It's gotta come in an off-block schedule. Within your block ... if you do a block schedule, of language arts between 8 to 9:30, it's gotta be a part of that.

Ms. Day suggested that arts integrated curriculum cannot be taught in isolation. Rather, it is a process and an approach to teaching all subjects. When arts integration is conceptualized in such a way, it is not perceived as such a burden since it does not occupy time as a subject. Ms. Johnson reflected this sentiment by stating that arts integration is a process that adds “a layer of curriculum that needs to be taught as arts.” Although arts integration takes time to plan, it should not take away instructional time in the form of a subject.

Finding time to plan arts integrated lessons was a challenge for all teachers. It requires collaboration with one’s grade level, arts specialists, and resident artists to develop lessons. Although Mariposa has created lessons that integrate the arts with ELA, there are considerable efforts to prepare lessons before presenting them to students. Ms. Brychta illustrated that arts integrated lessons are not an “impromptu” process, but rather are deliberate and collaborative:

Other teachers have other ideas and say, “Oh, I didn’t think about that one. Okay, let me try that.” Okay, and sometimes we get ideas when we go to the arts bungalow [dedicated building for teaching dedicated visual arts lessons] ... When you go to different events, different classes, you can get ideas too. You can also Google things, art projects related to Math. I think there’s a lot you can find on the internet.

Ms. Brychta highlighted the culture of collaboration that is evident at Mariposa. As mentioned previously, the volunteers on the writing team designed the lessons. The administration then found substitutes to release general classroom teachers to collaborate with other grade level teachers. Ms. Brychta further elaborated:

They all brainstorm together and created art lessons that coincided with curriculum concepts... Last year they did the Language Arts, this year they’re doing Math, so each year you devote to one subject. It takes a long time. All year for Language arts, another

year for Math, and I don't know if they're gonna have enough funding to carry on to Social Studies and Science. So, you'll take about a year to develop the lessons for the standards.

After the lessons were created, the rest of the staff would have in-services and the TOSAs would model arts integrated lessons. In addition, lessons are posted online and teachers have the opportunity to provide feedback via an online Google form created by the curriculum team. Ms. Fernandez explained:

Well, in August, we're going to be doing the math. In the summer, we're revisiting the language arts because we're getting a lot of feedback... because we posted the Language Arts lessons... Fall 2016 we posted our website. And so now, based on the feedback that we have been getting from teachers this school year, this summer we're going to finish up the... we're going to tweak it, edit it, rewrite some of the lessons for Language Arts. But the math ones, the math and the arts, the goal is to post it also in August 2017, before school starts.

There is a school wide commitment to provide arts integrated curriculum that involves teacher feedback. From the writing team to TOSA modeled lesson, to teachers, there exists a circle of critique and revision that is evident. This type of collaboration takes time.

Since collaboration is time-intensive, one of the challenges that Mariposa faced was to create time and space where collaboration can occur. According to four out of 10 participants, the concept of "banking" is missed among staff. Ms. Valenzuela explains:

Banking is where in the past we've worked longer hours or minutes 4 days a week so the kids get out an hour earlier 1 day a week so we meet during that time. Right now, we're very limited. We only meet after school, after their contractual hour and we're pretty

much limited just to [having] faculty meetings. We don't have a lot of collaboration time. I think that's key, too, in terms of getting teachers talking about arts integration. Then because of our grants we've had funding for supplies, especially with visual arts, that's expensive. Having musical instruments available, a dance room available...they need stuff.

Another manifestation of time evident among all participant interviews was the perception that CCSS will take precedence over arts integrated lessons. Although there was a strong perceived relationship between arts integration and the CCSS among all participants (as explained in Theme 1), concerns about the pressures to prioritize the CCSS over arts integration surfaced among the data. Ms. Valenzuela stated, "Even though our test scores have shown that students have benefited academically from arts integration, at the end of the day if there's crunch time it's arts that gets pushed out. It's not seen as relevant or important." Ms. Valenzuela also clarified and stated that teachers would choose the academic route over arts integration if faced with time pressures.

Ms. Fernandez echoed the same thought, adding that third through fifth grade teachers have the additional time pressures due to CAASPP testing in their respective grades. She stated:

I feel like... at least the arts integration on our website, I feel like everybody's saying the same thing. Like, they don't have time. Testing, we have to prepare for testing. Or they only do the curricular side. They don't do the arts side.

To clarify, Ms. Fernandez's comment on teachers "only doing the curricular side" refers to how the integrated lessons are structured. The arts integrated curriculum posted online is divided into two parts: the VAPA lessons and the CCSS lessons. By design, teachers teach lessons side by side as they mutually reinforce key VAPA and CCSS concepts. In regard to the "curricular

side,” Ms. Fernandez is referring to the CCSS lessons written by the curriculum writing team. It is these lessons that teachers, according to Ms. Fernandez, would choose if they felt they had no time to prepare for CAASPP testing. To further give insight on the structure of the lessons, Ms. Johnson explained that the curricular side of the arts integrated curriculum was based on the “heavy-hitting standards” that would be most valued by the state. Perhaps this may be a reason why a teacher who feels there is a lack of time to teach the standards for testing would choose to teach only the “curricular side” of the lessons.

As mentioned previously, some teachers expressed that arts integration should not be taught in isolation. If true “integration” exists, where one lesson meets the objectives of both arts and CCSS standards, then a teacher would not need to make a choice between arts integration and CCSS if confronted with time constraints. Ms. Larios explained that “we have to integrate, otherwise, we don’t have time to do it individually.” Ms. Day mirrored this thought by saying, “You’re never going to have time for arts integration. It’s not a subject in itself. It’s not something that’s separate. It’s gotta go parallel. It’s gotta integrate, blend in, together.” In other words, if teachers were to utilize arts integration as a teaching approach and not as a subject, teachers might not feel as overwhelmed.

Funding Challenges and the Future of Arts Integration at Mariposa

When the participants were asked about any challenges Mariposa may face in sustaining arts integration, all the participants reported that the potential loss of funding sources is a major concern. One funding source in particular, the MAF, is responsible for paying the resident artists to teach dedicated arts lessons to students. As Ms. Reina stated:

Money will always be a challenge because right now, with the grant, we have extra funds and with our foundation, even, we use extra funds to get the artists here to work with the

teachers and the students. I think if we didn't have the personnel and the one-on-one-ness of the grant where there's an artist in your classroom for six or eight weeks teaching your kids something, you're learning from that. If we don't have that, then we can't expect any new teacher to walk into our building and have any arts experience like that. We do fundraise and do pay for our resident artists so the arts classes, but the Music Center? Those [teaching artists] are so great because they're artists who perform and yet come and teach. They have that dual role. They're living, breathing, doing it with the kids and with the teacher in their classroom and whatever. If it's puppet-making or dance or origami or whatever, they're bringing a little workshop into our school for a whole trimester.

Teaching dedicated arts lessons to the students through the MAF, as well as the curriculum created with the support of the writing grant, are at the core of sustaining arts integration at Mariposa. As Ms. Reina indicated, the resident artists from the MAF and the teaching artists from the Music Center provide opportunities for teachers to learn about specific art forms while the artists teach their students. For example, Ms. Day planned to introduce drawings of Native American clay pots by integrating the topic with history and math. Since a Music Center teaching artist is teaching Asian brush painting, Ms. Day hoped to incorporate those techniques to draw the clay pot designs. Ms. Day described the project:

I am looking at the Native American Indians and how they had made an influence in development of California. So, [students] are going to draw a little clay pot using the actual thing that we're teaching and the strokes. They're going to have different patterns and designs that talks about geometry. The different angles. Then they're going to have

one Native American symbol that they're going to put onto the center of the pot to help them relate to their culture.

This kind of collaboration and learning occurs through observation of the artist. Not having a foundation to pay for these artists can pose a challenge to sustaining arts integration as an instructional approach, especially if collaboration with partnerships and foundations helps deepen teacher comfort level when teaching the arts.

The other funding source is the grant money earmarked to write curriculum. The grant pays for the two TOSAs, Music Center teaching artists, and the teachers on the writing committee. All 10 participants have concerns about what would happen once the grant ends next year. Ms. Brychta's and Ms. Reina's concern is that Ms. Valenzuela would no longer be a resource for the teachers when it comes to printing arts integrated materials, writing the VAPA portion of the arts integrated curriculum, or monitoring the evaluations of lessons via the website. Ms. Brychta continued by saying:

The only challenge that I foresee right now is [Ms. Valenzuela overseeing] the art program. She has one more year, and when she's not there anymore, could the staff become more relaxed? That's my question. When you don't have your art leader anymore, are you more inclined to say, "We don't have someone looking over us."

In this particular comment, the question of accountability is raised. Since the grant oversees the dissemination of the arts integrated curriculum and the fidelity of the lessons being taught in the classroom, finding the people to keep these systems afloat would be a challenge. Ms. Shatun and Mr. Nketia, for example, speculated that if enough teachers "bought in" to arts integration, then losing the grant would have minimal consequences. Mr. Nketia described this as establishing "a new normal." Ms. Abbott expressed that once the grant money runs out, teachers can "still do it"

primarily because there is a curriculum that everyone can follow. She added, “But it wouldn’t be the same” – the difference would lie in the amount of support teachers receive from teaching artists from the Music Center. However, given the amount of professional development teachers received in arts integration, perhaps the amount of support teachers need would be minimal.

Theme 3: Arts Integration as Student Centered and Disruptive Education

Paulo Freire (2000) urged educators to critically examine school structures that promote the banking model of education. To Freire, the banking model is a tool of oppression that inhibits students’ ability and opportunities to create knowledge or explore alternate learning. Freire, along with Giroux (2001) and McLaren (2011), suggested that educators need to look at school structures and transform them into school environments that are emancipating and self-empowering. Although participants did not explicitly describe arts integration as a form of critical pedagogy, the processes involved in implementing arts integration at Mariposa contain elements of critical pedagogy; a serious effort to disrupt dominant modalities of teaching and learning. In what follows I first highlight aspects of the effort to disrupt and create new school teaching and learning structures. I later will present how arts integration is student centered, promotes respect among peers, and empowers students to take ownership of their learning.

Disruption in Terms of Creating New School Teaching and Learning Structures

The most notable change in the structures at Mariposa since becoming an arts magnet school was hiring professional artists to teach students and train teachers in the arts. This process established an environment that was conducive to implementing arts integration as an instructional approach. To become an arts academy, the staff believed that teaching the arts needed to have two components: arts dedicated lessons, and integrating the arts with the core curriculum. As mentioned before, these classes are taught by outside arts instructors. Most of

these instructors are not credentialed, but are professional artists in their own right. There are two kinds of arts instructors at Mariposa. The first set of arts instructors is the “resident artists,” who are funded by the MAF. The resident artists were Mariposa parents or community members that have expertise in a particular art form. They started off as volunteers in prior years but now are getting paid through the MAF. The second set of arts instructors are “teaching artists,” who are funded by the grant and provided by the Music Center or the Armory.

In order to implement an arts integrated curriculum at Mariposa, the participants believed that dedicated arts instruction taught by either resident artists (through the MAF) or teaching artists (through the Music Center) was crucial in establishing expertise and a knowledge base at Mariposa. In turn, the resident or teaching artists provided assistance when delivering arts integrated lessons in the classroom. Ms. Larios described her thoughts on the relationship between artists and classroom teacher delivering arts integration lessons:

You have to have a schedule and you would need to have the facilities, the equipment, sometimes enough staff members because certain things can take... I feel it's so difficult to do it as one person so it's nice to go into it with another person. Some of these are integrated. Artists that come to do these lessons, it's always nice to have an extra person. Ms. Larios talked about the importance of establishing class schedules for the teaching and resident artists to teach dedicated arts lessons. For general classroom teachers, it was considered an asset when teachers could consult with the artists for arts expertise. Ms. Reina illustrated this point by describing the roles teaching artists play at Mariposa:

They're artists who perform and yet come and teach. They have that dual role. They're living, breathing, doing it with the kids and with the teacher in their classroom and

whatever. If it's puppet-making or dance or origami or whatever, they're bringing a little workshop into our school for a whole trimester.

Teaching artists not only deliver arts instruction (or workshop) to students, but also provide teachers with arts resources that can range from arts techniques (e.g., proper brush strokes) to suggestions on how to integrate certain arts components (e.g., scoring a folk tale). In this context, the artists are teaching and training the general classroom instructor to have a working proficiency in teaching the arts. Prior to 2010, Mariposa did not have coaches or consultants work with both students *and* teachers in the arts. This collaboration between teacher and artist was essential in providing the structures necessary to build an arts program. Once this relationship was established, along with providing professional development in arts integration, general classroom teachers were able to start implementing their newly created arts integrated curriculum.

Thus, another structural change at Mariposa is the creation and implementation of an arts integrated curriculum. Implementing arts integration also required a better understanding of the CCSS. This proved a challenge due to having an ELA curriculum that is not CCSS aligned. However, this process gave teachers on the writing team an opportunity to unpack the CCSS standards. Ms. Valenzuela stated:

It helps me better understand the Common Core to really have the time to dive into the standards, because when teachers are just given a packaged curriculum they don't necessarily try to get to know the standards on their own as much as when you're writing curriculum. I think it's been a powerful experience for our teachers in terms of really delving into what the standards say.

Teachers were given the opportunity to make connections between the CCSS and the VAPA standards. This experience became more meaningful in the absence of an ELA textbook that is CCSS aligned. In addition, Ms. Valenzuela stated that Mariposa does not have a CCSS aligned math curriculum, and a new math textbook will be adopted next year. The absence of such curriculum has been challenging for the team to create lessons that are CCSS aligned.

Nonetheless, Ms. Valenzuela felt that the teachers on the curriculum team have become experts because of this. Ms. Valenzuela also added, “Textbook companies [can] interpret [the standards] different, and [teachers] can be really great resources and can be powerful tools in the classroom.” In essence these teachers strengthened their knowledge of the CCSS through the creation of an arts integrated curriculum and have become resources to other teachers at the school, as opposed to the district-adopted textbook. The curriculum team has shifted from being textbook dependent to becoming experts. Ms. Johnson explained why creating an arts integrated curriculum was beneficial:

I don’t think it’s a good idea to just buy a canned curriculum that has been already done, without the teacher understanding what’s happening with the arts curriculum... The same thing happens with the arts. You have to be comfortable with the curriculum in order to teach it. That’s important.

Ms. Johnson felt that teachers would be more comfortable with a curriculum if teachers were part of the process and owned it.

Creating a learning environment where non-credentialed arts teachers serve as resources and an environment where *all* students receive dedicated arts or integrated lessons was a total disruption of Mariposa’s once existing structures. In addition, using parents who have expertise in the arts to teach the arts was a unique way to bring community knowledge to the students.

Compounded with teachers writing and learning an arts integrated curriculum, this process continued to disrupt traditional methods of delivering instruction.

Arts Integration as Student Centered

Writing arts integrated curriculum is a time-consuming and multi-faceted process. As mentioned previously, teachers on the writing and grade level teams constantly revise lessons and give lesson feedback via an online Google form platform. In this process, however, another facet in the development of an arts integrated curriculum is gauging the needs of students. Ms. Day commented on this point:

What's important is the process, so go slow to go fast. So, we're really trying to in our writing teams, we're trying to go slow to fast. Really delving deeper, helping kids to understand. Bringing the expert groups amongst teachers to help gauge in the areas of need. Really accentuating... try to support it with the integrating arts, to help them in different facets understand the core curriculum.

One of the goals of the CCSS is to obtain a deeper understanding of content standards.

According to all the participants, the arts help deepen that understanding when students use multiple artistic modalities. Ms. Day's comment on "go slow to go fast" is reflective of the slow and complex process of creating curriculum. Laying down the groundwork of connecting standards between the CCSS and the California VAPA standards cannot be rushed. Going "slow" in essence is to be thoughtful and aware of how much impact a curriculum has on students. Ms. Fernandez offered a similar quote by referencing another staff member: "[She] always says sometimes to go fast, you have to go slow." Again, the idea behind this was to explain how not to rush the creation and implementation of a new curriculum. Ultimately, the curriculum needs to serve the students.

Taking a slow approach allows teachers to experience the gradual changes in student learning while implementing an arts integrated curriculum. Ms. Valenzuela gave an account of how arts integration has empowered students to take control of their learning while writing scripts and performing them using theater arts techniques. Ms. Valenzuela stated:

It's giving them control over their learning again, which is a challenge for teachers to sometimes let go of that. It's just giving them more opportunity. You definitely have kids in the classroom where [if they are] taking [a] written test, they're just not going to show you that they've learned anything. But when you give them different ways to show their learning, you can be really surprised by what they have taken in. It's a way for them to hopefully better learn the material but also a way for them to have multiple ways of showing the teacher what they have learned.

Students are given choices to demonstrate their learning using non-traditional methods like theater arts. The process of assessing student CCSS content knowledge, and the challenge for teachers to “let go” in order for students to take ownership of their learning are facets of arts integrated lessons. In turn, students become more empowered to demonstrate learning on their own accord. Ms. Fernandez commented on this point:

[Students] had all the perks that go with an arts school, and I think that what makes a difference from other schools is that the kids have a lot of self-confidence. They find the things that they are good at, whatever it is, it could be music, dance, theater... even if they don't want to do that for a living, like be a dancer. I feel like the arts have empowered them to take ownership of [their] learning and they really enjoy coming to school, and to be a part of something.

Similar to Ms. Valenzuela, Ms. Fernandez felt that arts classes and arts integrated lessons allow students to take ownership of their learning. By employing different art forms, whether in the context of an art integrated lesson or not, students discover that they excel in other areas. Self-discovery and empowerment were beneficial by-products of an arts-integrated curriculum.

As students are given opportunities to demonstrate learning in different modalities, the classroom environment and culture changes. Ms. Day illustrated how respect is brought to the classroom.

[Arts integration] brings a balance and respect. A culture where they see that, “just because I can read well or I can write well, doesn’t mean that I’m *it*.” You know, the kids who always brag about him or herself. They see that they have shortcomings in other aspects. Whereas the kids who weren’t as scholarly in some ways, they see that they have different talents. So, bringing that out is my job. To help them exceed that and acknowledge that, that’s the structure piece to it.

In this context, arts integration provides students a space to showcase their academic talents, whereas in a more traditional space students would be expected to demonstrate content proficiency through conventional formative and summative assessments. As Ms. Day illustrated, students become more aware of their peers’ strengths, thus bringing balance to the culture of performing academically. The teacher’s primary function in this environment is that of a facilitator. In doing so, the teacher establishes a culture of respect and acceptance by validating diverse methods of students’ demonstration of learning. Ms. Johnson also expanded on the idea of respect by stating, “Kids at this school support each other more in general, there’s a lot better behavior at the school, [and] the kids are kinder to one another at this school.”

Along with students respecting their peers and being empowered to learn on their accord, seven out of 10 participants also reported perceived confidence at school among students in and out of the classroom. Ms. Reina's first impression when she became principal at Mariposa was her perceived confidence among students. She stated:

The biggest impact that the integration of [arts] has made is on the kids. It is truly remarkable the confidence that these kids have and also the ability to work together, to be collaborative with other kids because in so many of their arts lessons and projects and performances, it's dependent on somebody else. It's not just all about *me*, the individual, independently working. It's if you don't do a good job, I look bad, so I feel like the kids really work well and care about one another. They're able to see strengths and weaknesses within each other that you would never know about if it was just, we're coming in to do reading, writing, math and things like that.

Student confidence and respect for their peers is not mutually exclusive when teachers implement an arts integrated curriculum. When students have opportunities to capitalize on their strengths via the arts, other students view this as a justified mode of demonstrating knowledge. Similar to what Ms. Day stated previously, the "non-academic" is allowed to thrive in this space, and it is rewarded because the curriculum calls for it. In turn, students feel more confident not only in the classroom, but also at school in general. Another teacher, Ms. Shatun, stated that "students aren't scared to express themselves" when presenting in class. In addition, Ms. Shatun has observed students outside of class singing and dancing during unstructured times (e.g., recess, lunch time, etc.). Ms. Johnson recounted a story during her first year at Mariposa where students were compelled to do an impromptu performance for the superintendent during recess. Ms. Johnson continued, "They made [the superintendent] stop and watch their little first grade

performance on the playground. This wasn't a scripted teacher like 'Okay, when he walks in, everybody...' there was none of that. It's just these kids enjoy interacting." Through arts integration, students are perceived to be more confident in and out of the classroom.

Critical pedagogy calls educators to revisit structures that can be oppressive. Whether or not the impetus to restructure existing teaching modalities at Mariposa was a conscious effort of critical pedagogues, the existing structures were disrupted. In turn, students reaped the benefits of taking learning into their own hands.

Theme 4: Arts Integration and Cultural Wealth

Mariposa held many events and programs that cater to the demographic of that site, primarily the Korean population. This was primarily done through the Korean dual language program and the dedicated arts classes. Assuming that the arts are linked to culture, arts integration can be seen as a vehicle for advancing students' cultural wealth. Community cultural wealth is defined as "an array of knowledge, skills, abilities, and contacts possessed and used by Communities of Color to survive and resist racism and other forms of oppression" (Yosso & García, 2007, p. 154). As mentioned in Chapter Two, community cultural wealth is bound by culturally sustaining pedagogy. According to Paris (2012), culturally sustaining pedagogy is a term used to describe pedagogies that are responsive to cultural backgrounds of students; hence, culturally sustaining pedagogy is compatible with the ideals of community cultural wealth. In addition, culturally sustaining pedagogy helps to reinforce the value of students' "cultural and linguistic competence" (p. 95) with an explicit goal to support multiculturalism. However, within the context of the arts integrated curriculum designed at Mariposa, the data seem to indicate some limitations and challenges in adopting culturally sustaining forms of pedagogy that built upon students' cultural wealth.

Eisner (1998a) suggested that “arts education should enable students to understand that there is a connection between the content and form that the arts display and the culture and time which the work was created” (p. 37). He further explained that experiencing the arts in its cultural and historical context enriches the quality of the arts experience. At Mariposa, there was evidence of arts in context at the school site level, but less so in terms of the arts integrated curricular and pedagogical efforts.

School Wide Cultural Wealth

All the participants reported that the Korean dual language program has an important role in integrating culture and arts in their program. Within the program, every grade level has a Korean language teacher and an English language teacher. In the Korean classes, the teachers give their students opportunities to perform in various cultural presentations at the school. Ms. Johnson noted, “The Korean dual language program does many cultural celebrations, and they perform for us, and they’ll perform for the whole school in Korean. I feel like that’s an outpouring because of the Korean language program.” Ms. Fernandez also reported on the cultural contributions of the Korean dual language program:

They do performances for the whole school like Children’s Day or...the Lunar New Year...the Chinese New Year is huge, and they perform for the school. During assemblies and at night, like during open house when people come back so they can see what the Korean culture is about.

In addition, a Korean Sogo drumming class is offered to the third grade during the third trimester. These students learn the basics of Korean Sogo drumming and then perform for the school. These performances are video recorded and posted on social media. Korean culture is vibrant at

Mariposa, and participants believe that the Korean dual language program plays an important role in promoting Korean art and culture to students.

Dedicated arts classes also have an impact in teaching culture to students. Ms. Abbott offered an account of the arts classes and the origin of where the art comes from:

The music teacher...taught them a song from Africa... She's from Italy, so she might have taught them something from Italy, and then the visual arts teacher, who's teaching them origami, she talked about Japan when she was teaching them origami. The latest lesson has to do with artwork from Australia. She taught them something inspired by David Hockney who...I don't know, he lives here, but maybe he's originally from Europe.

As a reminder, at Mariposa, the MAF pays for four resident artists to teach dedicated arts lessons in the following art forms: theater, music, dance, and visual art. They are an integral part of teaching the arts at Mariposa. Through these resident artists, many of the students receive exposure to the arts in their cultural context.

In addition to the MAF resident artists, the Music Center also provided dedicated arts lessons by sending teaching artists. One of the teaching artists, Mr. Nketia, talked about his experience in bringing cultural awareness at Mariposa:

We are doing drumming and dancing from Ghana... It's a little bit less about sort of exploring the cultures of the students. But I think depending on grade levels there are times when it is about comparing and contrasting their reality. A lot of times for them it really is more like their day to day reality. At [Mariposa] I might have kids that are coming from an Armenian family but they are living in the middle of [the city Hometown] or [Newtown]. Their reality is very, very different. I feel like for me more of

it has been if I'm bringing in the culture from Ghana to just bring more sort of cultural variety, cultural awareness. Looking at different ways that people live that might seem really, really different to us.

Mr. Nketia recognized the different student cultures represented in the classroom. At Mariposa, the largest groups are Armenian and Korean students. As a music and dance teacher, his goal is to teach the music and dance of Ghana within its cultural context. In the process, he makes connections between students' cultures and the culture of Ghana.

Is there Cultural Wealth in Arts Integration?

Although the school-wide curriculum and pedagogy tends to place emphasis on cultural wealth, when isolating arts integration from dedicated arts lessons and arts/cultural events at Mariposa, sustaining cultural wealth as an objective is seldom addressed. Upon my analysis of the arts integrated curriculum (see Table 3), VAPA Standard 3.0 Historical and Cultural Context was written into the curriculum for only one out of the four art forms in grades K, one, three, and five. For example, Standard 3.0 is addressed only in theater, and not in visual art, dance, or music. In the fourth grade, Standard 3.0 was not addressed. However, in the second grade, Standard 3.0 is addressed in two art forms, visual art and dance. This is significant, especially if the school site and arts specific arts classes make connections between art and its historical and cultural contexts.

If the arts components in integrated lessons are rarely introduced in its cultural context, it may be more difficult to incorporate a student's culture or cultural wealth in arts integrated lessons. Based on the six classroom observations, none of the lessons included students' cultural wealth. In addition, most participants (six out of 10) have admitted that they do not incorporate students' cultural wealth in arts integrated lessons. Of those six participants, three of them are

general classroom teachers. Ms. Shatun explained why she does not include students' cultural wealth in arts integrated lessons:

I guess I just never thought to do it. I mean thinking about it right now I remember when I was in elementary school we did that school wide; we brought our own food, country's food and we shared that. We wore our own clothing. I remember that, but in my own classroom I don't know why. I guess because I just never thought of doing it, I don't know.

One TOSA, Ms. Valenzuela, corroborated Ms. Shatun's comment by stating:

I think being more culturally sensitive... It is inherently there, but I think it's not the focus as much as looking at I'm teaching reading informational texts and I can do a visual art lessons that will help students reach graphs and make their own graphs and stuff. I don't know. I think culture isn't as in the pot as it could be right now.

These two participants agree, as well as four other participants, that the arts integrated curriculum does not focus currently on the promoting students' cultural wealth, or culture in general. The consensus is that the primary focus for arts integration is to achieve academic competency in the CCSS.

However, four other participants (one arts teacher, two classroom teachers, and the principal) have expressed ways in which they have incorporated culture into the curriculum.

One teacher, Ms. Larios, stated that she introduced the significance of the Armenian genocide for her students:

Well, April 24th is coming. That's something that Armenians... You know, being Armenian, I feel responsible to educate, and the district has asked us to do. I definitely do an arts integrated lesson where they actually make the symbol of that flower. [My

students] make a flower, [the Forget-Me-Not]. They understand the symbolism on the flower. There's symbolic meaning [as to] why the flower was chosen.

April 24, 1915 marks the date of the Armenian genocide. The Forget-Me-Not was chosen to be the flower to symbolize the centenary of the genocide in 2015. According to Ms. Larios, every part of the flower has symbolic meaning (e.g., the black center of the flower represents the suffering of the Armenian people in 1915). Ms. Larios had students draw the flower while giving a history lesson of the atrocities of the Turkish government towards the Armenian people. This lesson gave students the opportunity to draw the Forget-Me-Not, and placed the art in its cultural and historical context. At the same time, Ms. Larios provided a lesson that represents the cultural wealth of her students.

Sustaining community cultural wealth at Mariposa is somewhat mixed. Evidence suggests that there were efforts to sustain cultural wealth at a school wide level. In addition, cultural wealth was evident in dedicated arts lessons, including music/dance of Ghana and Korean Sogo drumming. As much as there was evidence of cultural wealth school wide, it was not as prevalent or embedded in arts integrated lessons. Promoting students' cultural wealth in arts integrated lessons was not attempted by teachers, despite an expressed desire to merge the two.

Challenges Introducing Cultural Wealth in an Arts Integrated Curriculum

Emphasizing students' cultural wealth in arts integrated lessons comes with some challenges. One of the challenges reported by participants is they feel that they lacked expertise in teaching the cultures represented at the school. As mentioned earlier, the two major ethnic groups at Mariposa are Korean and Armenian students. Although there are staff members who

are Korean and Armenian, some teachers feel the lack the knowledge to teach either culture. Ms. Valenzuela stated the following:

I would say the challenge for me is my own personal lack of knowledge because I wasn't brought up in an Armenian household or Korean household or Hispanic household, I don't have a personal history so it would definitely take research on my part.

This sentiment is similar to participant reports that the lack of comfort in teaching arts integrated lessons was due to their lack of expertise in various art forms. The lack of expertise meant that teachers did not dedicate more time to researching and learning about students' cultural backgrounds. Ms. Abbott and Ms. Day also reported on the lack of expertise in regard to some students' cultures. However, they did offer advice regarding learning about students' cultural wealth. Ms. Abbott stated that she can learn from students when they share oral histories about their families with the class. Ms. Shatun mirrored this thought when she stated, "We could have students teach on their own culture." Although she admitted that she has not incorporated students' cultural wealth in arts integrated lessons, Ms. Shatun contemplated alternatives that would perhaps enable her to include it in the future. Another teacher, Ms. Day, developed a lesson, "Me in a Bag," to share students' cultures:

I don't know enough about each culture. Each family has almost a culture within its culture. So, bring about, like when we do "me in a bag" it's an activity that we do at the beginning of the year... They have a bag and inside the bag [students] are to bring artifacts that makes them, them. That makes them that person. We all know the culture makeup is a big influence in who they are. So, they always bring that about, like, their cultural dinners that they have at their extended families.

In this example, the teacher took empowered students to teach the class about their respective cultures and backgrounds. Although the lesson gave students the opportunity to include elements of their cultural background to the classroom, this lesson was not an arts integrated lesson.

Another challenge teachers face in introducing students' cultural wealth in arts integrated lessons is the question of equity. Some teachers felt that it is difficult to choose one culture over the others during arts integrated lessons. Ms. Brychta commented about equitably representing all cultures at Mariposa:

To be fair to all cultures? How about that? That could be tough, you know? To be fair minded. So how do you present it... When I was in El Monte, I could see us doing it, you know, we even had Cinco de Mayo parade in El Monte. Over here we don't have it. I hardly have Spanish speaking students. Do you see the difference? In El Monte, we even had a Halloween parade, but Cinco de Mayo, we also celebrated that. That makes sense because most of the population was Hispanic. So that's the dilemma here, you got such a diverse group, which one do you pick? Or how can you be fair? That's the dilemma.

This thought was voiced by five of the participants. With a diverse student population, the choice to have arts integrated lessons reflect students' cultural wealth can be challenging. Ms. Valenzuela commented on this:

One of the challenges in terms of us writing curriculum is we're trying to write curriculum that anybody could use. We have a larger Armenian population in [Hometown] so do we make it more relevant to our Armenian students or because we're looking at a more global context where other cultures may have a much larger Hispanic

population or a much larger Cuban or Irish. I don't know. How can you in a sense make it generic so that people can bring in their own cultures versus how much do you lay it out?

Again, writing a curriculum that reflects the cultures of the students at any school site is difficult, especially if one of the provisions of the grant is to publicly disseminate the curriculum across the United States. Ms. Johnson offered a possible solution to include cultural wealth into an arts integrated curriculum:

I think it depends how deep you want to go. You might need extra time if you wanted to teach elements of dance, and then elements of dance in this culture, versus this culture.

That could be very powerful. That could be a powerful language arts assignment.

“Describe the similarities and differences between this style of dance, and this culture’s style of dance.” It’s beautiful that you need the time then to teach, elements of dance, and what it looks like in this culture, versus what it looks like in this culture. You’re teaching similarities and differences, so you know, two birds with one stone, for sure, it can happen.

In order for this to happen, students would be an integral part of teaching their culture to their peers, as suggested by Ms. Abbot, Ms. Day, Ms. Shatun, and Ms. Johnson. At this point, teachers can serve as facilitators to explore the different ethnic populations represented at Mariposa. Although students’ cultural wealth was sparsely taken into account in the arts integrated curriculum, certain participants like Ms. Johnson expressed ideas to make this happen.

Since arts integration had an overwhelming focus on supporting the CCSS, participants felt that incorporating students’ cultural wealth would require additional time commitment. This challenge was voiced by Ms. Brychta:

Yeah, [culture] is another layer, and you need time in your day to do that. Then you have to make a decision. They're not gonna be tested on this, but they're gonna be tested on this. So, I gotta be able to teach that. I wish I had more time on my hands. So, it's limited in that way.

Ms. Brychta expressed the importance of having extra time to teach the CCSS. She indicated her frustrations in making curricular decisions, especially making sure students can reach proficiency with the CCSS during state testing. As reported previously, time for arts integration was a concern several participants expressed. Teaching about students' culture, according to Ms. Brychta, was also a layer that would take time to develop. Her statement reflects the constant stress of losing time for other initiatives. It also suggests that culture is "just another thing to do," and what takes priority is state testing. Ms. Fernandez commented how arts integration is already time consuming on its own, and teaching culture would be considered "another layer."

The challenges that I've noticed not even on the cultural level because that's a whole other thing to add to it. Just to integrate the art, not even culture, just the art, the teachers constantly state that they don't have enough time to teach it... Realistically, they're so worried about their cores and the pressures of it.

Another teacher, Ms. Abbott, stated that the lack of time to introduce students' cultural wealth is compounded with the time it takes to familiarize herself with the diverse demographic at Mariposa. She stated that, "If I had the resources, maybe I could become familiar with it, but I don't. I had a hard enough time coming up with resources for art lessons." Finding time to incorporate cultural wealth is a challenge at Mariposa, especially while implementing an arts integrated curriculum.

At Mariposa, Korean culture is evident at the school site level. Cultural events reflecting the Korean culture were evident, including specific arts classes reflecting the Korean culture. However, at the classroom level where arts integration is taught and where the classroom demographic is diverse, the curriculum was not responsive to all students' background. In order to have true culturally sustaining pedagogy in arts integrated curriculum, discussion opportunities (e.g., "Me in a Bag" lesson tied to an art form) of each student group's culture need to be written in the curriculum in order to jump-start a pedagogy that can sustain cultural pluralism.

Concluding Remarks

The purpose of this study was to explore the processes of developing, implementing, and sustaining an arts integrated curriculum. In addition, it explored the relationship between the CCSS and arts integration. Furthermore, it explored the possibility for arts integration to become a vehicle to incorporate students' cultural wealth.

Four major themes emerged from the data: (a) relationship between arts integration and the CCSS, (b) essential school structures and challenges for arts integration, (c) arts integration as student centered and disruptive education, and (d) arts integration and cultural wealth. The findings suggest that there indeed was a strong relationship between arts integration and the CCSS. In order for that relationship to exist, certain structures like an established arts integrated curriculum, dedicated arts classes, arts schedules, professional development in arts integration, and funding had to be in place. However, this process came with challenges. Participants reported that time was a big factor when implementing arts integration as an instructional approach. One example is how the CCSS can take precedence over arts integration, especially if a teacher is confronted with pressures to do well on the CAASPP. Another challenge Mariposa

faced was the fear of losing the federal grant and having their TOSAs go back to the classroom. The findings also indicate how arts integration is student-centered. Furthermore, the findings suggest that arts integration empowers students to take control of their learning, inspires respect for their peers, and instills confidence. Finally, the findings show that students' cultural wealth was not present in arts integrated lessons, even though there was evidence of it school-wide.

CHAPTER FIVE: DISCUSSION AND IMPLICATIONS

Introduction

This study investigated the processes of a Title I elementary arts academy in developing, implementing, and sustaining an arts integrated curriculum in relation to the CCSS. In addition, this study explored the possibility of an arts integrated curriculum as a conduit for students' cultural wealth. Interest in this topic stemmed from my work as principal at a Title I elementary school that has implemented arts classes and arts integration 2 years ago. In addition, I was interested in exploring the processes of another Title I elementary school in implementing an arts integrated curriculum and sharing the findings of my study to any institution wishing to employ arts integration as an instructional approach.

I utilized an ethnographic case study approach, as it allowed me to explore the many intricacies that contribute to a complex social phenomenon (Creswell, 2008), as in this case, the implementation of an arts integrated curriculum. There were 10 study participants, with whom I conducted 10 semi-structures interviews and six classroom observations of arts integrated lessons. The study participants were composed of the principal, two TOSAs, six general classroom teachers, and one teaching artist. I also conducted document analysis that included but was not limited to: arts integrated lessons, student work, CCSS mathematics standards and frameworks, California VAPA standards and frameworks, VAPA schedules, bell schedules, and the school website. All interviews were digitally recorded and transcribed. The recordings were subsequently transcribed and coded using Quirkos qualitative analysis software.

This chapter begins with a summary of findings and a discussion of how the findings corroborate previous research. I later present the implications of my findings for practice, educational leadership, and future research. In addition, I present some limitations of my study.

Finally, I provide some concluding thoughts that highlight the significance of this study and how it might inform elementary school sites interested in implementing arts integration.

Summary of Findings

Four major themes emerged from the analysis of the data: (a) relationship between arts integration and the CCSS, (b) essential school structures and challenges for arts integration, (c) arts integration as student centered and disruptive education, and (d) arts integration and cultural wealth. Findings revealed a strong connection between arts integration and the CCSS. Making arts connections to the CCSS proved to be challenging, and structures had to be established to ameliorate these challenges. In the process, arts integration became a student-centered instrument that broke the typical mold of delivering instruction. In the end, I explore the possibility as to whether arts integration at Mariposa can incorporate students' cultural wealth.

Arts Integration and the CCSS

Overwhelmingly, the participants all stated that the arts support the CCSS in an arts integrated curriculum. This finding was corroborated through interviews, observations, and document analysis. The CCSS focuses on obtaining a deeper understanding of the content knowledge, and arts integration provides a canvas where this can occur. One participant stated that through arts integration, students “see in color,” as opposed to having a monochromatic and cursory understanding of the standards. Within the CCSS, educators teach students ways to incorporate 21st century skills in their academic studies. These skills are often referred to as the 4 Cs, which are creativity, critical thinking, communication, and collaboration. Again, every participant in this study reported that students employed at least one of the 4 Cs in structured arts integrated lessons. For example, the use of one of the Cs, critical thinking, was evident during

an analysis of a painting titled “Washington Crossing the Delaware” by Emmanuel Leutze. The teacher worked with her students to make inferences about the artist’s tone by using appropriate art terminology. In the process, the teacher described the concept of “art as text” as a method to use artwork to support inferences, conjectures, or other higher level thinking skills. Arts integration is a forum in which students can acquire these skills to learn in deeper ways, and thus, “see in color.”

Based on the research, there is a positive relationship between the arts and academic achievement (Catterall, 2009; Catterall et al., 2012; Deasy, 2002; Fiske, 1999; Hetland & Winner, 2001). In addition, key studies on arts integration indicate its positive impact on academic achievement (Brouillette et al., 2015; Peppler et al., 2014), creativity (Lorimer, 2011; Luftig, 2000), and student engagement (Lorimer, 2011). Although this study did not measure student outcomes in arts integration, it did explore the perceived relationship between the CCSS and the arts among teachers and staff.

The arts in general benefit all children. Standardized testing and the California Assessment of Student Performance and Progress (CASSPP) hold educators accountable for student learning. With the shift to Common Core, arts integration can be a viable vehicle to meet the need of introducing art and achieve competency. In doing so, the 4 Cs need to be taught. Thompson (2014) described the importance of arts integration as a language that promotes creativity and innovation, and runs parallel with an emphasis on 21st century skills.

Essential Structures and Challenges for Arts Integration

Many elements came into consideration when the staff at Mariposa introduced arts integration as an instructional approach. In doing so, an arts integrated curriculum was developed. In order to develop, implement, and sustain arts integration, the staff needed to

establish a learning network of professionals and educators to observe arts integrated lessons and create an arts integrated curriculum. First, Mariposa developed partnerships with the Music Center of LA and the Armory Center for the Arts to provide professional development in arts integration for teachers. This training was funded primarily by a federal grant Mariposa received in 2010. The professional development provided by the Music Center and the Armory created the opportunity for general classroom teachers to build confidence in teaching the arts by modeling arts integrated lessons and providing workshops to students. Second, Mariposa received a second grant in 2014 to fund the writing of an arts integrated curriculum with the goal of disseminating the curriculum across the country. The curriculum gave general classroom teachers not only lessons that tied CCSS content standards with the VAPA standards, it also enabled teachers to get out of their comfort zones to teach an art form in which they lacked experience.

All participants reported that the biggest challenge implementing an arts integrated curriculum was time. There were several manifestations of time: (a) time to schedule arts classes, (b) time to deliver arts integrated lessons, (c) time to plan arts integrated lessons, (d) time to collaborate with teachers and artists, and (e) jeopardizing time to prepare for the CAASPP. Although considerable time commitments were reported, the school administration encourages the arts to be integrated in core subjects. These findings are supported by Lorimer's (2011) study that investigated teacher concerns about high-stakes testing and its influence on arts integration. In addition, Lorimer found that with administrative support and teacher buy-in, arts integration becomes an integral piece when establishing school-wide priorities.

Another challenge voiced by participants was the potential loss of funding sources at Mariposa. Currently, Mariposa has two grants that provide resources for their arts program. The

first source is the grant earmarked for writing the arts integrated curriculum. The second source is the Mariposa Arts Foundation (MAF), a non-profit organization run by parents and community members. The MAF provides funding for the resident artists to teach dedicated arts lessons. Even though the grant ends in 2018, and the two TOSAs (whose responsibilities are to oversee the writing of the arts integrated curriculum and to model integrated lessons) will possibly return to the classroom, participants expressed hope that the professional development received by teachers and the written curriculum will minimize the amount of support needed for general classroom teachers.

Implementing arts integration in a general education classroom setting requires a paradigm shift in teaching approaches. This approach to teaching requires changes in structures and mindset. Thompson (2014) argued that arts integration is “neither well understood nor practiced in a way that preserves the integrity of the disciplines that are fused in its name. If it is to do so, conceptual and instructional leadership is required” (p. 379). She warned that in order to successfully integrate both core and arts objectives, a mind shift needs to occur. If not, arts integration will only benefit ancillary outcomes.

Arts Integration as Disruptive and Student-Centered Education

The findings suggest that the structures put in place at Mariposa reflect some elements of critical pedagogy. One of those elements is to investigate school structures that disrupt the banking model of education, where the teacher is the keeper of knowledge and the student is the receptacle (Freire, 2000). The structural changes at Mariposa involved establishing a VAPA art program, where all students receive dedicated arts instruction, changes in multiple schedules to accommodate arts classes, the incorporation of artists (resident and teaching) in classrooms, and the implementation of an arts integrated curriculum. Incorporating resident and teaching artists

in the classroom was a structural change that allowed general classroom teachers and students to learn from modeled arts lessons conducted by the artists. In essence, general classroom teachers also became students. Implementation of the arts integrated curriculum further led to a student-centered learning experience. One example of arts integration as student-centered was through constant feedback teachers contributed via an online Google form. Subsequently, the curriculum writing team made adjustments to lessons in order to better address the needs of students. Another example of arts integration as student-centered was reports from participants stating that an arts integrated curriculum allowed students to become empowered in their learning, respectful with their peers, and more confident.

These findings were supported by the literature stating that arts integration has a positive impact on social development (Brouillette et al., 2015), confidence, behaviors, and attitudes (Lorimer, 2011) among students. At Mariposa, being empowered to learn and developing respect and confidence were positive non-academic outcomes that are difficult to quantify in state testing. However, positive classroom environments can influence academic performance when incorporating arts integration (Brouillette et al., 2015).

Arts Integration and Cultural Wealth

The quality of an arts experience is heightened when the arts are presented in their cultural and historical context (Eisner, 1998a). If achieved, the arts experience students receive at school may be heightened if the context is reflective of the students' cultural background or cultural wealth. Community Cultural Wealth is defined as "an array of knowledge, skills, abilities, and contacts possessed and used by Communities of Color to survive and resist racism and other forms of oppression" (Yosso & García, 2007, p. 154). Within Community Cultural Wealth, there are six types of capital: aspirational, linguistic, familial, social, navigational, and

resistant capital. In the context of this study, there was evidence of two: linguistic capital and familial capital. Evidence of linguistic capital is demonstrated by participant reports of how a large group of Korean students offers cultural performances at Mariposa. This is in part conducted through the school's Korean dual language program. In addition, Korean Sogo drumming class is offered to third graders. Other cultures were also represented in additional arts classes. For example, Ghanaian dance and drumming is a workshop provided by the Music Center. There are no Ghanaian student groups on campus, but the arts in this regard served as cultural awareness of other groups and promoted cultural pluralism (Paris, 2012). Since the resident artists are community members hired to teach the arts, this offers an example of familial capital, to some extent.

Although there was a school-wide emphasis on cultural wealth within the arts curriculum, six out of 10 participants stated that cultural wealth is not included in arts integrated lessons. The participants were subsequently asked to give reasons why cultural wealth was not included, and they provided three main reasons: (a) they had limited expertise in the cultures of their students, (b) it was difficult to choose one culture over another to be represented in arts integrated lessons, and (c) the overwhelming focus on the CCSS and state testing takes time away from incorporating students' cultural wealth in arts integrated lessons. However, some participants in the study have included teacher-created arts integrated lessons that incorporated cultural wealth.

Findings related to the lack of culture in arts integrated lessons are consistent with the literature. The literature states that teachers lacking in contextual knowledge of culture in music can limit their desire and ability to implement multiculturalism in music (Abril, 2009; Doyle, 2014a, 2014b; Legette, 2003). This is especially true when Western classical music is

emphasized and multiculturalism in music is considered a frill (Abril, 2006; Legette, 2003). At Mariposa, there was a school-wide emphasis in terms of introducing non-Western music classes, but rarely in arts integrated lessons. Studies have also shown that when cultural relevance in music education is incorporated, students feel culturally empowered (Hoffman & Carter, 2013; Pulido, 2009), feel able to make meaning of classroom power structures between student and teacher (Hoffman & Carter, 2013), and discuss race through music (Hoffman & Carter, 2013; Pulido, 2009). The findings from my study thus suggest that Mariposa could place greater attention on promoting arts integration in line with students' cultural wealth.

Implications of Findings

Findings from this study show how a Title I elementary school developed, implemented, and sustained arts integration as an instructional approach. Findings also suggest that there is a close relationship between arts integration and the CCSS. Exploring the use of arts integration as a vehicle to promote children's cultural wealth had mixed results. As a school site, there was evidence of linguistic and familial capital within Korean arts and performances. However, this was less evident in the arts integrated curriculum as revealed through classroom observations. These findings have several implications if a school site decides to implement arts integration as an instructional approach. In the next section I will present implications for practice, then for educational leadership, and finally for research and theory.

Implications for Practice

Arts integration is a long process that takes dedication and passion. Arts integration in some schools is being used as an intervention to help schools improve student achievement, attendance, student engagement, student motivation, and social competencies (PCAH, 2011). In some cases, there is a fear that schools use arts integration as a means to teach the arts when

dedicated arts programs are cut (LaJevic, 2013; Thompson, 2014). Taking this into consideration, it is important to determine what mindset the educator or school site has when trying to use arts integration at their school; will they use arts integration as a vehicle to *teach* the arts, or is it an approach to teaching that *uses* the arts?

Caution should be taken if educators wish to use arts integration to solely teach the arts. The fear that the CCSS will take priority over the arts comes with no hesitation. Historically, public school involvement in the arts has declined as a consequence of seeking to fulfill the academic pressures teachers may face (Music for All Foundation, 2004; Rabkin & Hedberg, 2011). If arts integration is used to fulfill an academic need, the arts may be *watered down* without intense professional development or prior arts training for teachers.

If arts integration is used as an approach to teaching that uses the arts, then the focus ceases to be arts-based, but rather, ancillary-based. It depends on the vision and priorities of the institution or school site. Based on interactions with the participants in my study, arts integration is an effective way to teach the CCSS. It provides students a deeper understanding of the content area teachers are attempting to integrate. However, the MAF funds four resident teachers to teach each discrete art form and thus entrust these teachers to follow the California VAPA standards. This structure provides a unique environment for educators to learn from experts so they in turn can satisfactorily teach the arts components in the integrated lessons. This model of collaboration between resident artists and general classroom teachers is an effective way to sustain arts integration. The concern would be loss of funding or donations offered by the MAF, or in the case of other school sites, whether or not they have the opportunity to obtain such funding to engage resident artists.

Employing arts integration as an instructional approach requires buy-in and flexibility from all teachers, instructional aides, and school administrators. Participants, especially those on the curriculum writing team, must have mastery of both CCSS and VAPA standards. Therefore, teachers will need to believe in the approach and be forewarned that it will take time. In addition, teachers need to feel safe making mistakes in using a new instructional approach. In terms of teacher buy-in, perhaps the most difficult hurdle to overcome is the reality that an overhaul of any instructional program may or may not negatively affect achievement scores after the new approach or pedagogy is implemented. This may seem counterintuitive at first, especially if one of the outcomes of utilizing arts integration is for the purpose of enhancing student achievement.

Lastly, educators incorporating students' cultural wealth in arts integrated lessons have the potential to enhance the arts experience. Just as arts integration can bring a deeper understanding of content standards, the introduction of cultural wealth in arts integrated lessons can provide students a deeper appreciation of their culture and its art. As the participants reported, conducting research on students' cultural wealth prior to lesson delivery may require time. If teachers allow students to present their own cultures, teachers then become facilitators, and thus may facilitate forms of cultural empowerment. Another recommendation for practice regarding students' cultural wealth is for teachers to introduce in the classroom alternate authors from diverse backgrounds. Recognizing diversity within literature, and exposing students to differing perspectives can springboard a discussion about the different cultures that exist at Mariposa. In doing so, having meaningful discussions on racial and cultural stereotypes is paramount. Utilizing students' lived experiences as resources can inform teacher facilitation in the deconstruction of these stereotypes. Once this occurs, the creation of non-stereotypical art

can emerge and be integrated into the curriculum. Hopefully this process can add another dimension to integrated lessons that is representative and engaging to students.

Implications for Educational Leadership

As an educational leader (district administration, site administration, and members of the site leadership team), it is important to be well informed of any instructional shifts prior to presenting them to the wider staff. In addition, it is prudent to inform district administration of any paradigm shifts prior to the transition period, along with a well-articulated rationale for the change. In essence, the educational leader is a catalyst for school-wide change. In pushing arts integration, it would be important to develop a vision for the school.

Mariposa became a VAPA magnet school in 2010. For the past 7 years, the school has had changes in principalship. Despite the three changes in principalship, Mariposa continued with the shared vision of promoting the arts through a comprehensive arts program and arts integration. In essence, the educational leader's responsibility is to continue with the trajectory unless the leadership and stakeholders feel the vision is not compatible with the current educational environment. Ultimately, educational leaders become managers of change. Schein's (2010) three-stage model for managing change can be a suggested conceptual framework an educational leader can utilize to gauge progress before change becomes "a new normal" (p. 301). In the first stage, Schein uses the concept of "unfreezing" (p. 301). In this stage, unfreezing is the process of unlearning something as well as learning something new. In Mariposa's case this would be the concept of arts integration as an instructional approach. The second stage in Schein's model is "learning new concepts" (p. 309). Once the organization is "thawed" out from the first stage, in the second stage, teacher professional developments can occur. In this stage, Mariposa provided professional development and training in arts integration via the Music

Center and the Armory. Schein's third stage is "refreezing" (p. 311). In this final stage, the new behavior is internalized and becomes permanent. It is also at this stage when a school site can evaluate the new change and proceed with yet another new change process, if necessary. Since educational leaders are agents of change, this framework can be very helpful.

Another implication for educational leadership is the importance of providing support to all teachers who are implementing an arts integrated curriculum. Although at Mariposa most teachers received professional development in arts integration, it is important to establish ongoing professional development for teachers new to the site, and for any teacher who needs more instructional support in the classroom. Currently at Mariposa, the two TOSAs provide this support by modeling lessons and by participating as contributing members of the curriculum writing team. However, most participants voiced concerns that the school may lose both TOSAs as resources when the grant terminates in 2018. At this point, it may be imperative for an educational leader to envision additional structures to sustain this support if deemed necessary. If a school site is interested in implementing arts integration and does not have the means to pay for TOSAs, one possible avenue to provide the resources teachers need is through capacity building through the creation of professional learning communities (PLCs). Through a PLC, teachers can collaborate and discuss best practices in arts integration, and thus reduce the burden placed on any one person.

Implications for Research and Theory

Given that the purpose of arts integration is an approach to teaching while meeting the objectives of both core and arts standards, both worlds should support each other reciprocally when it comes to student competency. Based on the findings of this study, there is ample evidence that suggests that the arts components in arts integration support the CCSS. However,

there was not enough evidence to support the inverse. Further research should investigate how the CCSS supports arts learning when using arts integration as an instructional approach.

Since arts integration is an instructional approach or pedagogy that requires professional development, it would be interesting to see research that measures the impact of pre-service training in arts integration on students' academic or arts competency. This can provide practitioners a better understanding as to whether there is a difference in effectiveness between pre-service training and professional development workshops for teachers in art integration.

Finally, more theoretical attention should be given to ways in which empowering forms of arts integration might also consider community cultural wealth. Doing so will allow educators to explore arts integration strategies that can provide an arts experience that is heightened due to students' backgrounds. In addition, a theoretical framework that merges critical pedagogy and community cultural wealth within the context of arts integration can hopefully address the following questions: If educators are considered curriculum experts, how can they practice emancipatory pedagogies, given that they are still bounded and accountable by the CCSS? Can we still advocate for community cultural wealth as we create arts integrated curriculum? And if so, what are some of the key school structures that encourages a culturally sustaining arts integrated curriculum? Additional empirical research on the arts integrated education may inform such questions in the future.

Limitations of the Study

There were several limitations of this study. The first limitation is that this study was a single case study of a Title I elementary school. The sample size of participants was small ($N = 10$) and participant observations were somewhat limited (six observations total). Although the findings cannot be generalizable, they can provide a rich discussion of the intersections

between arts integration and the CCSS. In this sense, the study is rather exploratory. Furthermore, the findings in the study can provide insights as to why there may be a lack of cultural wealth within an arts integrated curriculum. However, this study was limited in terms of the amount of classroom observations and they were limited to a short time frame. More extensive classroom observations conducted over an extended period of time might in fact reveal a deeper commitment to students' cultural wealth than was evident in my findings. Clearly, this is a limitation of my study.

Another limitation in the study was that the participants were self-selected and facilitated by one of the TOSAs. The selection was not randomized and cannot be generalized to represent all Title I elementary schools with a focus in arts integration. Although self-selection occurred, the findings can provide insights into the unique phenomenon pertaining to this case within the context of arts integration, the CCSS, and cultural wealth.

As the primary researcher in this study, I bring my own bias. I am a principal of Title I elementary school that is implementing arts integration as an instructional approach. I also believe in the arts and the many benefits they bring to students. Although I took precautions not to let my personal biases affect my study, it is quite unlikely that they can be completely eliminated. However, I feel my experience and position helped me to gain access to the site where I conducted my research. I was able to understand terminology and other educational jargon with which other researchers might not be familiar if they did not have an arts integrated experience in the K-12 education world. Eisner (1998b) calls this *educational connoisseurship*, where the researcher has the “ability to make fine-grained discriminations among complex and subtle qualities” (p. 63). Perhaps in this regard my bias served as an asset.

This study could be strengthened if the participant sample size was increased. For example, instead of one teacher per grade level, perhaps I could have included two general classroom teachers. By increasing the sample size, the study would have had six more interviews and six more observations. In addition, to capture the idea of cultural wealth in the classroom, conducting student focus groups could have acquired data with respect to student perspectives. Finally, conclusions drawn about the student-centeredness of the arts integrated lessons would be more valid if the experiences of students as learners had been more central to the study. Not evaluating students and their experiences in arts integrated classrooms in terms of their learning outcomes is clearly a limitation of the study. By the same token, I did conduct observations of classrooms and had some opportunities to observe students' reactions to arts integrated teaching, although recording their learning reactions was less central to my fieldwork than was observing the teachers.

Conclusion

This study examined arts integration and its relationship with the CCSS and students' cultural wealth. All participants perceived that arts integration supported a deeper understanding of the CCSS among students. Various structures and pedagogical changes were evident in Mariposa's journey as an arts magnet, which caused disruption to existing structures to make arts integration in part a student-centered pedagogy. However, the arts integrated curriculum did not seem to incorporate students' cultural wealth in any extensive manner, despite evidence that the site as a whole incorporates student cultural performances.

Based on the findings, structures conducive to arts integration may be seen as two-fold. First, establishing a comprehensive arts program allowed resident artists to teach dedicated arts lessons. This also legitimizes arts teachers as resources in case general classroom teachers need

support in a specific art form in their integrated lessons. Having an in-house set of professional artists can be a great asset to sustaining arts integration at any school. The challenge, therefore, is for site leadership to actively look for creative ways to fund such a program. In Mariposa's case, the MAF was responsible for making this happen. The second piece is the implementation of a comprehensive arts integrated curriculum along with intense professional development. The curriculum helps teachers deliver ready-made lessons, thus minimizing the time needed for them to prepare outside the classroom. By no means am I suggesting that arts integration is not time consuming. I am simply stating that teachers do not have to preoccupy their time with writing their own lessons when adequate support is in place. In fact, only three out of the six lesson observations that I conducted were teacher created. Establishing this two-fold structure seems to be working at Mariposa.

If a school has the desire to implement arts integration only through professional development, I would caution that it may devalue the integrity the arts has to offer (Eisner, 1998a; LaJevic, 2013; Thompson, 2014). Since the findings suggested that arts integration supports the CCSS, it is unclear if the CCSS help students become better artists or achieve proficiency in any art form. I am not making a judgment if a school site wants to employ arts integration for its ancillary outcomes. However, sites need to be cognizant that they may not achieve arts-based or arts-related outcomes. Perhaps there are school sites that truly achieve outcomes in all three tiers of Eisner's (1998a) arts outcomes, but further research is welcomed and imperative.

As a principal of a Title I elementary school with an arts focus, these are areas in which I personally have a vested interest. Too many times in the middle and high school levels I have seen ELLs or special education students (in special day classes) not have access to arts classes.

This is, in part, due to state mandates that require ELLs be enrolled in English Language Development (ELD) courses. In addition, I have witnessed the same student population take intervention classes during the era of California State Testing (CST), despite research suggesting a positive impact of the arts and integration on student achievement (Brouillette et al., 2015; Catterall, 2009; Catterall et al., 2012; Deasy, 2002; Fiske, 1999; Hetland & Winner, 2001; Pepler et al., 2014). Arts integration in this regard can reach those students who ordinarily cannot enroll in arts classes due to policies and state mandates.

To me, restoring the arts in low income and low performing schools is not just about test scores, but rather about equity and student access. At the site where I work, 86% of our students are socioeconomically disadvantaged, and many of our students show a desire to participate in the arts. I feel that providing students with a solid arts education involving arts integration can produce more creative students who can unveil their inner artists. The results of this study tend to support such an assertion.

APPENDIX A

STUDY PARTICIPANTS

<i>Participants from Mariposa Arts Magnet (N=10)</i>	<i>Semi-Structured Interview</i>	<i>Site Document Analysis</i>	<i>Classroom/Instructional Observations</i>
1 Principal	One time 45-60 minutes	N/A	N/A
3 CAASPP Testing Teachers	One time 45-60 minutes	N/A	One 45-60 min observation
3 Non-CAASPP Testing Teacher	One time 45-60 minutes	N/A	One 45-60 min observation
1 Arts Teacher	One time 45-60 minutes	N/A	N/A
2 Teachers on Special Assignment	One time 45-60 minutes	N/A	N/A

APPENDIX B

SITE PRINCIPAL INTERVIEW PROTOCOL

- 1) Please briefly describe your professional background and how you arrived at your current position? – How did you come to work in an arts academy?
- 2) What are the characteristics of a school that emphasizes the arts?
- 3) How would you define arts integration? Tell me about how you think about arts integration.
- 4) Would you describe the process at your site when **developing** an arts integrated curriculum? (RQ1)
- 5) In what ways do your teachers use arts integration as an instructional approach? (RQ1)
- 6) Do you see a relationship between arts integration and Common Core? If so, in what way? (RQ1)
- 7) How has sustaining an arts integrated curriculum change with Common Core implementation? (RQ1)
- 8) What are the challenges you face when **implementing** arts integration at your site as an instructional approach? (RQ1)
- 9) Do you foresee any challenges in **sustaining** arts integration with Common Core implementation?
- 10) In what ways does your site incorporate students' cultural background at your school (not in the classroom)?
- 11) To what extent do you emphasize your students' culture in an arts integrated curriculum?
- 12) What opportunities do you report when developing an arts integrated curriculum that is culturally sustaining?

- 13) What challenges do you report when developing an arts integrated curriculum that is culturally sustaining? (RQ1)
- 14) What **resources** do you provide teachers and staff in regards to arts integration (PD in arts integration)? (RQ2)
- 15) What do you believe are the **school structures** necessary in developing, implementing, and sustaining arts integration at your school?
- a. Do these structures vary when developing, implementing, and sustaining curriculum that incorporates students' culture? (RQ2)
- 16) What else would you like to tell me about developing, implementing, and sustaining an arts integrated culture at your school?

APPENDIX C

TEACHER INTERVIEW PROTOCOL

- 1) Please briefly describe your professional background and how you arrived at your current teaching position? – How did you come to work in an arts academy?
- 2) What are the characteristics of a school that emphasizes the arts?
- 3) How would you define arts integration? Tell me about how you think about arts integration.
- 4) Would you describe the process at your site when **developing** an arts integrated curriculum? (RQ1)
- 5) In what ways do you use arts integration as an instructional approach? (RQ1)
- 6) Do you see a relationship between arts integration and Common Core? If so, in what way? (RQ1)
- 7) How has sustaining an arts integrated curriculum change with Common Core implementation? (RQ1)
- 8) What are the challenges you face when **implementing** arts integration as an instructional approach?
- 9) Do you foresee any challenges in **sustaining** arts integration with Common Core implementation?
- 10) In what ways does your site incorporate students' cultural background at your school (not in the classroom)?
- 11) To what extent do you emphasize your students' culture in an arts integrated curriculum?
- 12) What opportunities do you report when developing an arts integrated curriculum that is culturally sustaining?

- 13) What challenges do you report when developing an arts integrated curriculum that is culturally sustaining? (RQ1)
- 14) What **resources** are you provided in regards to arts integration (PD in arts integration)? (RQ2)
- 15) What do you believe are the **school structures** necessary in developing, implementing, and sustaining arts integration at your school?
- a. Do these structures vary when developing, implementing, and sustaining curriculum that incorporates students' culture? (RQ2)
- 16) What else would you like to tell me about developing, implementing, and sustaining an arts integrated culture at your school?

APPENDIX D
OBSERVATION PROTOCOLS

Arts Integration Checklist (Silverstein & Layne, 2010)

APPROACH TO TEACHING

1. How are students involved in experiential, evolving, collaborative, problem-solving, and reflective learning in the lesson (anti-banking)?

UNDERSTANDING

2. How are the students engaged in constructing and demonstrating understanding as opposed to just memorizing and reciting knowledge?

ART FORM

3. How are the students constructing and demonstrating their understandings through an art form?

CREATIVE PROCESS

4. How are the students engaged in a process of creating something original as opposed to copying or parroting?
5. If allowed, how will students revise their products?

CONNECTS

6. How does the art form connect to another part of the curriculum or a concern/need?
7. How is the connection mutually reinforcing?

EVOLVING OBJECTIVES

8. How are there objectives in both the art form and another part of the curriculum (Mathematics, ELA, Science, or Social Studies) or a concern/need?
9. How have the objectives evolved since the last time the students engaged with this subject matter?

Cultural Wealth Observation Protocol

10. What evidence of Western art forms were present (e.g., strings ensemble, marching band, Anglo-European based art, etc.)?
[0 1-2 2+ examples]
11. What evidence of Non-Western art forms were present (e.g., mariachi ensemble, Native American art, African dance, etc.)?
[0 1-2 2+ examples]
12. In what ways are students actively participating in one or more art forms?
13. In what ways are students observing (not performing or participating) one or more art forms?
14. How were students asked to contribute elements of their culture during the lesson?
15. Are there elements of students' culture in student work samples in the classroom?

APPENDIX E
INFORMED CONSENT

University of California, Los Angeles

CONSENT TO PARTICIPATE IN RESEARCH
(Principals and Teachers)

Arts Integration, Common Core, and Cultural Wealth: A Case Study

**Tarcio Vinicio Lara, M.A.Ed., under the faculty sponsorship of Dr. Robert A. Rhoads, Ph.D, from the Graduate School of Education and Information Studies at the University of California, Los Angeles (UCLA) is conducting a research study.*

You were asked to be a possible participant in this study because you are a principal or teacher who works in one of the two schools selected for this study. You were also asked to participate because you have experience working at a Title I school site where arts integration is practiced.

Why is this study being conducted?

The purpose of this ethnographic case study is to explore the process of developing, implementing, and sustaining an arts integrated curriculum, and the role it may have on incorporating a student's cultural wealth.

What will happen if I take part in this study?

Participation is totally voluntary. If you volunteer to be part of the study, the researcher will ask you to do the following:

1. Participate in one interview (45-60 minutes), one-on-one with the researcher. The interview will be audio-recorded (optional). The interview will take place on a mutually agreed upon time (outside of paid working time) and location.
2. Review the transcript of the interview to ensure your thoughts and words are captured accurately.
3. If you are a teacher, you will allow the researcher to conduct one to two classroom observations (45-60 minutes).

How long will I be in the study?

1. Interviews will take place between February 2017 and March 2017.
2. Classroom observations will take place between February 2017 and March 2017.

Are there any potential risks or discomfort that I can expect from this study?

You may be asked questions whereby candid responses may be contrary to District policies and practices. However, your participation in this study is confidential and pseudonyms will be used. Also, you will not be required to respond to any questions you choose not to answer.

Are there any potential benefits if I participate in the study?

1. You may benefit by being provided an opportunity to share and discuss your own ideas, beliefs and practices related to arts integration and the CCSS.
2. The findings of the study may also help inform [DISTRICT] and other school districts who intend to implement and sustain arts integration as an instructional approach.
3. The findings may inform [DISTRICT] efforts to implement and sustain arts integration to promote students' cultural wealth.

Will I be paid for participating?

You will receive a \$40.00 gift card after your participation in the interview and observations. You need not respond to any question you prefer not to answer.

Will information about me and my participation be kept confidential?

Yes. I also will use pseudonyms for all participants and sites in my study. I will also obtain informed consent from all participants and follow the protocols required by [DISTRICT]. Materials collected including transcripts, observation notes, and institutional documents, will be kept digitally in a laptop computer with password protection. Once tapes have been transcribed, and vetted for accuracy, tapes will be destroyed to ensure anonymity of the participants. Hard copies will be locked in a file-cabinet, off district facilities.

What are my rights if I decide to participate in the study?

1. You may choose whether or not you want to be part of the study and you may withdraw at any time. You may withdraw your consent to participate at any time.
2. If you decide to withdraw at any time, any data from audio-recorded interviews and notes will be immediately destroyed and not used.
3. Whatever you decide, there will be no penalty to you and no loss of benefit to you.
4. You may refuse to answer any questions and still be part of the study.

Who can I contact if I have questions about this study?

You may contact the research team at these contact addresses and phone numbers:

Tarcio Vinicio Lara (Researcher)
Graduate Student, UCLA-Educational Leadership Program, Ed.D. Candidate
tlara@g.ucla.edu
(562) 533-2644

Dr. Robert A. Rhoads, Ph.D. (Faculty Sponsor)
Professor UCLA-GSEIS

rhoads@gseis.ucla.edu
(310) 794-4243

If you want to talk to someone other than members of the research team you may also call the
UCLA Office of the Human Research Protection Program at (310) 825-7122 or write to:
UCLA Office of the Human Research Protection Program (OHRPP)
11000 Kinross Avenue, Suite 211, Box 951694
Los Angeles, CA 90095-1694

You will be provided a copy of all the information above to keep for your records.

SIGNATURE OF STUDY PARTICIPANT

(Please initial next to the statement(s) to which you agree.)

_____ I agree to be a participant in this study

_____ I agree to have my interview audio-recorded.

Name of Participant _____

Signature of Participant _____

Date _____

Participant Contact Phone Number _____

Participant Email Address _____

SIGNATURE OF PERSON OBTAINING CONSENT

Name of Person Obtaining Consent _____

Signature of Person Obtaining
Consent _____

Date _____

Contact Phone Number _____

Email Address _____

** Tarcio Vinicio Lara is NOT an employee of the [DISTRICT].*

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