

A STUDY TO ANALYZE THE ARTISTIC AND PROFESSIONAL DEVELOPMENT OF TEACHERS

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ABSTRACT

In the recent decade, programmes in the United States focused at enhancing the skills of general education teachers have included arts education to a larger level. Nonetheless, there is a paucity of research about how educators respect the arts and use creative approaches into their classes. The findings of this method research including 423 K-12 teachers indicate that they have a high appreciation for the arts but seldom include them into their curriculum. They are hampered on two fronts: there are insufficient possibilities for professional development, and there is an excessive amount of pressure to cover all of the important content. Teachers' stated objectives for incorporating art into the classroom varied from increased cultural understanding to increased student involvement and enjoyment. The amount of time teachers spent exposing their students to the arts in the classroom was inversely proportional to their confidence in their own creative skills. Surprisingly, classroom arts integration was not substantially connected with teachers' field experience, personal enthusiasm in the arts, or creative practise.

KEYWORDS: Arts in teaching, Arts-based professional development, Arts in the classroom, Teacher attitudes, Teacher education, Arts in education partnerships.

INTRODUCTION

From the time of Dewey and the beginning of the progressive education movement, traditional teacher preparation includes the arts. The importance of the arts in the classroom has fluctuated over the previous 80 years, rising during progressive reform and falling during back-to-basics movements and financial constraints. During the last decade, in-service professional development programs for classroom teachers and academic subject-area instructors that include the arts have increased. New national

arts standards, public-private alliances between schools and cultural organisations, and research-based education reforms may explain this surge. Pre- and in-service programs on multiple intelligences, literacy education, and performance-based evaluation commonly include creative processes and instructional practices. Arts-based teacher training programs seldom aim to turn academic classroom instructors into arts experts. Instead, the goal is to increase educators' understanding and competency in arts-based techniques to promote active, creative learning and teaching (Adolfsson, 2017).

Despite the fact that the arts are central to professional development events nationwide, little is known about how classroom teachers use the arts. The vastness of the issue presents a challenge to such research. The arts are academic topics, crucial to the past and present, and strongly related to science and math. Guest artists, field excursions, computers, books, and movies may expose students to art. Students tried different ways to exercise, play, listen to music, and make art. Each might start a debate, self-reflection, or analysis. Playing music in the background, analysing a painting or play, or staging a student-created opera with costumes and sets are all instances of classroom "art," but there is no common definition. It is not enough to count how many times a child sings or draws to determine whether they get continuous arts access. Dewey believed art should be experienced, not made. As long as students pay attention to the aesthetic elements of the activity and use their creative talents while engaging with a symbolic object or notion, almost any classroom activity may be artistic. If instructors can engage students in appreciation and investigation of the aesthetic features of experience in the world around them, such as form and shape, dynamics and colour, sentiments and communication in numerous sign systems, then there are artistic experiences in practically every topic or subject. Most topics have these experiences (Strahan, 2016).

BACKGROUND OF THE STUDY

New educational methods need a learner's initiative and fearlessness. Yet, the arts need a more dramatic shift in viewpoint, both for students and curricular objectives. Creative arts activities lack aims and right or wrong answers. These interactions encourage curiosity and exploration, which lead to unique responses. Even in a more pliable sector like the arts, instructors must be persuaded that a new tactic serves a meaningful educational goal, helps students, and is within their skill set. A teacher's willingness to attempt a new method hinges on their conviction that it will help children learn. Taylor and others found that formal education may boost creativity and self-perception. Nevertheless, skills like organising arts events and adapting curricula to integrate the arts are more specialised and may need further training before being used in teaching (Taylor, 2017).

Principals, governors, and even the president send teachers varied messages regarding arts education. Arts-based professional development should also be evaluated in light of the national drive for standardised testing and centralised curriculum administration. The arts are on the "no kid left behind" list but seldom taught in schools (2000). Despite schools' best efforts, pressure to increase test scores and apply a consistent curriculum may limit teachers' rights to free speech and career progression. Teachers may struggle to apply new methods due to time, money, and support constraints. Even if a teacher enjoys the arts and knows they're helpful for their students' minds and social lives, they may not want to spend class time fostering arts education (Alexandrou, 2014).

Despite many states and districts raising arts requirements, few schools have added arts faculty. Historically, teachers have determined if pupils can meet standards. Arts electives in normal courses are unlikely due to time restrictions. Thus, the arts must be included in the curriculum for everyone to benefit. Arts integration "teaches about, with, or through the arts". Goldberg notes that "arts integration" has many meanings. A well-rounded arts education covers the evolution of individual art forms, the arts as a whole, and their historical context. Both teaching through the arts and educating with the arts improve students' learning and communication skills. Creating and producing (such as singing, painting, dancing, and acting) and watching and exposing (also known as "consuming" the arts) are the most basic arts divisions (such as reading about or learning about the arts). The most basic classes are these two (e.g., listening to music, visiting an art exhibition, watching a videotape). The National Standards for Arts Education emphasise vocal reaction, discussion, critical analysis, and reflective thinking during experience-making and sharing (King, 2016).

LITERATURE REVIEW

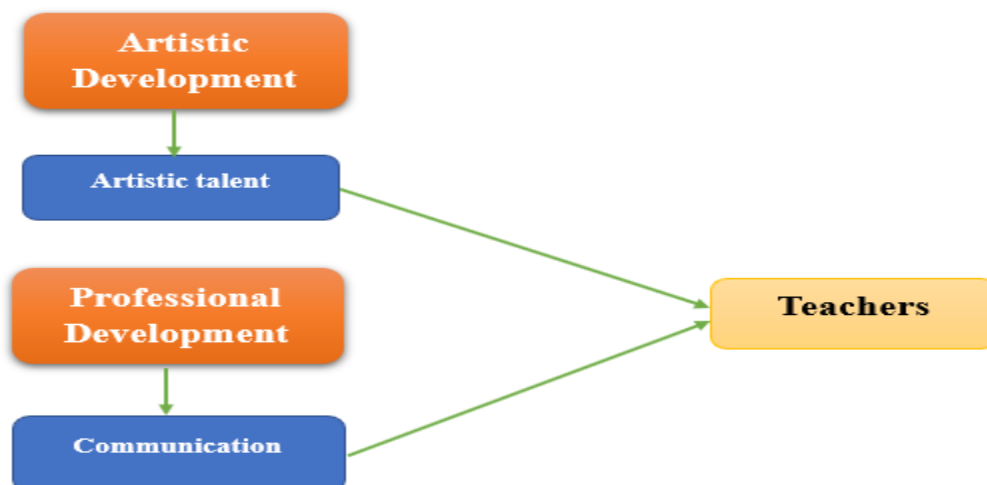
Professional development keeps teachers educated. Professional development allows educators to improve their subject knowledge and teaching. Educators might select between "traditional" and "individualised" professional development. Like their students, instructors have many learning styles. Tailored professional development (PD) addresses this problem better than regular PD since educators have more control over what and how to study (Girvan, 2016). Teachers used to get the same professional development at the same time, with little to no say in the themes or techniques. This study examined how standard and individualised professional development influenced secondary school teachers. Professional development (PD) aims to teach new skills and enhance best practises. This reading list discusses how professional development (PD) helps instructors. The inquiry also needs background. Discussing traditional and individualised PD treatments and their effectiveness. Andragogy—adult learning—is examined in regard to instructors' incentive to choose professional development options (Stewart, 2014).

This study investigated the attitudes and practises of teachers in order to get a better understanding of the factors that either stimulate or discourage students' participation in artistic activities. The purpose of this exercise was not to pass judgement on various types of professional development but rather to assist educators in better understanding the issue. Doing research on the views of teachers who have participated in arts-based professional development programmes may help enhance the relationship between arts education practises and professional development. The opinions of teachers who teach arts-based professional development was investigated in this research (Mohan, 2017).

RESEARCH METHODOLOGY

A total of 423 teachers from elementary, middle, and high schools in urban, suburban, and rural locations took part in the research. Teaching with the Arts Survey (TWAS) surveyed educators on their personal qualities, how they implemented the arts in the classroom, and how they felt their students felt about the arts. Researchers developed and fine-tuned TWAS using information gleaned from 2-year U.S. Department of Education programmes and an earlier survey instrument (the Arts in the Classroom Survey). The newest edition of TWAS was tested by educators in schools mirroring the study sites before being revised based on input from domain experts.

CONCEPTUAL FRAMEWORK



RESULTS

- **Examining Educators' Views and Arts Integration**

The major objective of this research was to identify and define the psychological qualities that are associated with the degree to which teachers utilise the arts in the classroom, as well as to quantify the frequency with which teachers report utilising the arts in their own instruction. The studies were conducted in two stages: in the first, attention was paid to the 23 attitude questions, and in the second, research was conducted on the 8 frequency of use measures. The initial principal components solution for the 23 attitude factors led to the discovery of six components when the Kaiser eigenvalue > 1 criterion was used. Components 4 and 5 have an indirect conceptual relationship to the other acquired components, and they were loaded on by merely 3 and 2 variables, respectively. In addition, these components have a direct link to the other obtained components. The examination of the screen led to the realisation that the answer needed the combination of four separate components in order to be complete. When the analysis was done again, this time with a forced four-factor configuration and oblique rotation (direct oblimin method), the results showed that there was 51% of variance that could be explained as compared to 60% for the six-component response. Yet, the technique that requires fewer assumptions was backed by the fact that the data may be interpreted in many ways. The SMC values varied from very high (0.70) to extremely low (0.06), with the bulk of the products lying somewhere in the middle region (0.30-.50). After the rotation was completed, the loadings for all 23 attitude components may be found in Table 1. Between the range of 0.74 and 0.92, the alpha reliability estimates for three of the four derived components were found to be satisfactory. A lower reliability (.55) for the limits factor may be the consequence of their being such a broad diversity of school environments and individual obstacles reported by the teachers who were surveyed. The mean scores and estimations of dependability for the four measures are shown in Table 2. What became apparent right from the bat was the instructors' recognition of the importance of the arts to the overall educational process. As can be seen in the nine items that are included in the importance component, the teachers were mostly in agreement about the significance of all four types of art as well as artmaking (doing) and exposure-type activities. The high mean significance ratings ($M = 4.28$ out of 5) are evidence that educators place a high priority on the arts as part of the educational experience that their students have. These ratings are unaffected by any other constraints, concerns, or external pressures that may be placed on the educators. It's important to note that even while these educators think art education was vital, they don't think they should be the ones to teach it. This was something that was taken into consideration. The items that measured an individual's feeling of self-worth and confidence in their own talents comprised a second component that had loadings ranging from 0.65 to 0.75 (alpha reliability = 0.79). It seems that the responses, as well as the significant factor, are based on a broader creative self-efficacy as opposed to a specific art form or sort of activity. The results of the TWAS show that while though teachers place a larger value on their own creative ability than on their artistic skill, there is still a significant

correlation between the two factors ($r = .574$) The terms "artistic" and "creative" were often and synonymously employed by educators in their responses to the short-answer questions.

Table 1: Attitude Item Structure Matrix

Item Stem	Component			
	1	2	3	4
i4. (I feel it is) Important for students to read or attend a play	.789			
i6. Important for students to look at works of art	.779			
i7. Important for students to engage in theater activities	.759			
i2. Important for students to listen to a piece of music	.749			
i5. Important for students to engage in music activities	.732			
i8. Important for students to engage in visual arts activities	.696	-.309		
i3. Important for students to engage in dance activities	.655			
i1. Important for students to view a videotape of a dance	.621			
i28. I feel that there are many students in my class who would especially benefit from more arts activities in the curriculum.	.485		-.342	
i30. I consider myself a highly creative person.		-.747		
i19. I consider myself an artist.		-.747		
i26. I feel confident in my ability to facilitate theater activities.	.312	-.696		
i21. I feel confident in my ability to facilitate music activities.		-.695		
i24. I feel confident in my ability to facilitate visual arts activities.		-.681		
i17. I feel confident in my ability to facilitate dance activities.		-.651		
i27. In general, my school is supportive of innovative teaching approaches.			-.885	
i29. I am free to use new teaching approaches in my classroom as I see fit.			-.865	
i22. My supervisor encourages teacher creativity.			-.766	
i31. I feel constrained by the demands of the curriculum I have to teach.				.701
i18. I feel that I don't have enough time to teach the arts along with the rest of the curriculum.				.641
i23. I don't have enough space to use movement effectively in the classroom.				.603
i25. My students have trouble concentrating on other work after an arts activity.				.556
i20. I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.	.332			.425

NOTE: Extraction method: Principal component analysis. Rotation method: oblimin with Kaiser normalization.

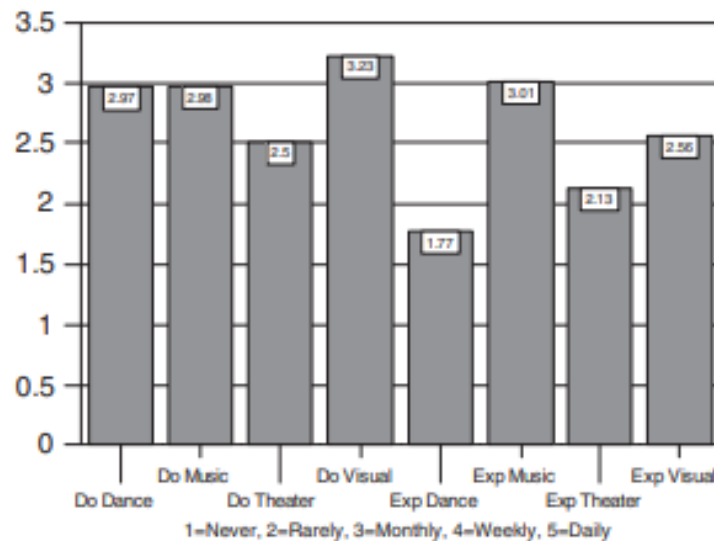
Table 2: Findings of Alpha Reliability for a Four-Component Approach to Evaluating Attitude Measures

Component	Name	No. of Items	Alpha Reliability	Scale Mean	SD
1	Importance of Arts	9	.87	4.29	.58
2	Self (efficacy and image)	6	.79	3.12	.86
3	Support	3	.83	3.99	.92
4	Constraints	5	.55	2.75	.74

There were three primary issues with TWAS: independence, acceptability by direct superiors, and acceptance by the school community. One single component was capable of accommodating all three dimensions of support, and the alpha reliability of that component was .83, which is an exceptional value for a three-item factor. According to

the findings of this poll, educators believe they have a satisfactory level of leeway and support to try out new approaches in the classroom (the mean support score was 3.98 out of 5). The limits factor manifested itself as a distinct construct despite the fact that its alpha reliability estimates were poor and that its loadings varied (.42 to .71). When questioned about fundamental issues such as time limits, the need to do well on standardised tests, and the implementation of a centralised curriculum, the replies of teachers varied greatly depending on the school and the district. Many factors, including classroom layout, noise levels, and access to necessary materials, seemed to be more of a concern at a subset of the sampled schools than at the whole. The results of a second principal component analysis (PCA) revealed that participation in and appreciation of the performing, literary, and visual arts all loaded into the same frequency axis. A total of eight components representing varying use frequencies made up this frequency factor. The fact that the eight frequency items have a high alpha reliability of .83 suggests that teachers are often consistent in their use (or lack of use) of the arts in the classroom. A single frequency should be used because of its consistency, which was evidence in favour of utilising that frequency.

Figure 1: Utilization of the Four Arts, both Actively and Passively



(Mean of Scale = 2.63) regression component. Figure 1 shows teachers' arts use. Participatory visual arts are most popular, according to study. Instructors appear more comfortable with the visual arts than the performing arts, which may be teaching or simply a hobby. Exposure mode users preferred music. It was unclear whether self-reported use indicated active listening to live or recorded music or passive uses such playing background music throughout the school day.

CONCLUSION

The arts reflect the cultural divide between Dewey's active, open-ended, constructivist methods and a test-based educational society's predetermined, tightly defined goals. Modern education widens the gap and puts pressure on teachers to try new, creative, and risky methods. This study found three main challenges for educators who want to use the arts in the classroom: (a) maintaining their own artistic and creative abilities; (b) learning to facilitate artistic activities; and (c) balancing their artistic ideals and job demands. Teaching with art requires personal and institutional growth. Arts emphasise individuality. An artistic educator must trust their gut and adapt to each student's needs, whether by directly participating in creative pursuits or by noticing aesthetic qualities of experience. Teacher must also be a confident facilitator who can foster creative thoughts, actions, and expressions.

School and professional development programs should develop educators' perspectives on art, creativity, innovation, self-improvement, and educational and life values. Dewey suggested that society values learning through the arts. Art education was increasingly difficult for teachers.

LIMITATION

In spite of this, the research did not collect the individual assessments of the teachers to compare them to their possibilities for professional growth. In some instances, this may have limited the amount of information that could be gained from surveys of teachers on their professional development and how they've used it in the classroom. It was important to keep in mind that mixed-method research does have a few downsides in addition to the many advantages it offers. Research designs that include a large number of moving pieces and workers to carry them out would be difficult to put into practice, which would increase the demand for extra people experienced in data analysis. It's possible that this may need investing more funding or extending the length of the study beyond what was previously intended.

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