

University of Memphis

University of Memphis Digital Commons

Electronic Theses and Dissertations

2021

**MEASURINIG ELEMENTARY TEACHER CONCERNS ABOUT
INTEGRATING ENGLISH LANGUAGE ARTS AND MUSIC IN THE
COMMON-CORE CLASSROOM**

Hilary Robb Dow Ward

Follow this and additional works at: <https://digitalcommons.memphis.edu/etd>

Recommended Citation

Ward, Hilary Robb Dow, "MEASURINIG ELEMENTARY TEACHER CONCERNS ABOUT INTEGRATING ENGLISH LANGUAGE ARTS AND MUSIC IN THE COMMON-CORE CLASSROOM" (2021). *Electronic Theses and Dissertations*. 2827.

<https://digitalcommons.memphis.edu/etd/2827>

This Dissertation is brought to you for free and open access by University of Memphis Digital Commons. It has been accepted for inclusion in Electronic Theses and Dissertations by an authorized administrator of University of Memphis Digital Commons. For more information, please contact khhgerty@memphis.edu.

**MEASURING ELEMENTARY TEACHER CONCERNS
ABOUT INTEGRATING ENGLISH LANGUAGE ARTS
AND MUSIC IN THE COMMON-CORE CLASSROOM**

by

Hilary Robb Dow Ward

A Dissertation

Submitted in Partial Fulfillment of the

Requirements for the Degree of

Doctor of Education

Major: Leadership and Policy Studies

The University of Memphis

August 2021

Copyright © Hilary Robb Dow Ward 2021
All rights reserved

Dedication

This dissertation is dedicated to children everywhere who each day face uncertainty and struggles to learn in today's school. The global, COVID-19 pandemic has meant suffering and death for many people, disrupted lives, and highlighted the racial and social inequalities in the United States and around the world. Teachers must be actionable in improving lives and communities. May teachers everywhere envision how basic, general music exercises taught in the context of classroom are a joyful endeavor that enables and reinforces reading, writing, listening, and speaking. May all teachers be consciously aware that music lightens life's burdens and transforms emotions. Music opens minds and hearts to new possibilities for learning and life in good and bad times.

Acknowledgement

I acknowledge many wonderful contributions of all my professors who taught my leadership and policy courses at The University of Memphis. Your scholarly and experiential knowledge have prepared me for my roles in teaching, research, and service. I am inspired by you to be optimistic and bold when as an education administrator and leader I facilitate and guide other educators in thinking about and using research-based, innovative approaches to educational programming. I will always recall the many valuable points about taking risks and navigating change I learned from you as my role models and mentors. I fondly remember and give thanks to the late Dr. Larry McNeal, my former department chair and mentor, for all of his leadership and guidance at the beginning of my degree program. Dr. McNeal challenged me daily to do hard and thought-provoking things. I will forever remember time in his classes and be reflective of his teachings. His legacy lives on through many of his students.

I especially acknowledge members of my dissertation committee including Drs. Platt, Kitchens, Allsbrook Boone, and Houston who have gently, patiently, and yet firmly facilitated my growth as a researcher. Your high priorities for accuracy, rigor, and contributing to existing knowledge will influence me throughout my career and will be the fuel to propel my high energy to use, conduct, and publish empirical research. You influenced by philosophy of education that people make meaning from their experiences and my philosophy of science that mental constructs are created through measuring the natural world.

A very small portion of the female population earns post graduate degrees in higher education. I am sincerely grateful to everyone in my life, especially by beloved husband, son, brother, parents and grandparents who enabled, encouraged, taught, and supported me in earning the Doctor of Education degree and in all my educational endeavors.

Abstract

The purpose of this quantitative study was to determine if the demographics of K-5 teachers affected their levels of stages of concern about using fine arts (music) in teaching English Language Arts (ELA) and reading. Steele et al., (2016) asserted that collaborating with a teaching artist influences classroom teachers' professional growth and change including gained self-efficacy manifest through experiencing the arts as a joyful endeavor for meeting multiple student learning objectives. According to Vargas (2017), use of arts in public schools has decreased exponentially over the past several decades due to severe cuts in education funding and lack of support from school districts that are more concerned with core course testing such as reading, writing, and arithmetic. Participants were volunteering K-5 teachers in the southeastern United States where district music teachers have been eliminated. The treatment was a virtual professional development session about integrating music in standards-based ELA and reading instruction. Pre- and Post-test using the Stages of Concern Questionnaire by George et al. (2006) were used to measure and interpret the teachers' concerns. Calculation tools on the SEDL website, Microsoft Excel, and IBM SPSS Statistics 27 were used to perform all data analysis.

Implemented was over a one-month timeframe with K-5 teachers (57) in six campus locations. In the pre- and post-test, percentile scores show the highest relative intensity was found in category 0, unconcerned and category 1, informational, with the largest post-test decrease in stage 2, personal. Using repeated measures ANOVA there were significant differences in grouped categorical profile scores for teacher's primary grade taught in SoCQ stage 6, refocusing, and for teacher's campus location in stage 2, personal; stage 4, consequences; and stage 5 collaboration. No statistically significant difference was found for any of the SoCQ stages for years of teaching experience. In initial phases of a change process,

change facilitators must directly and thoroughly address personal and task related needs of teachers involved in the change process including feelings of inadequacy or self-doubt about their knowledge and the job of teaching such as logistics, materials, and scheduling.

Table of Contents

Chapter
Pages

1. Introduction	1
Background	3
Statement of the Problem	4
Teacher Legal and Professional Responsibilities	5
Teacher Self-efficacy	5
Purpose of the Study	6
Research Question	7
Context and Conceptual Framework	7
Concerns-Based Adoption Model	8
Outcomes-based Professional Development	10
Description of the Study	11
Significance of the Study	12
Arts Integration	13
Cross-curriculum Instruction	13
Educational Innovation	13
English Language Arts	14
General Music Exercises	14
Music Arts Education	15
Professional Development	15
Reading Skills Instruction	15
Stages of Concern Questionnaire (SoCQ)	16
Summary	16
2. Literature Review	18
Integration of Arts with Other Subjects	19
Strengths in Arts Integration and Music Research	20
Music and Subject Area Intervention	23
Music and CCS Instruction	26
Gaps in Relevant Empirical Studies of Teacher Concerns	27

Summary	30
3. Methodology	31
Study Purpose and Rationale	31
Research Questions and Hypotheses	32
Population and Research Setting	33
Design of the Study.....	33
<i>Sampling</i>	34
<i>Variables</i>	35
<i>Data Collection</i>	35
<i>Data Collection Instrument</i>	36
Music Professional Development Treatment.....	38
Materials and Activities	38
<i>Curriculum and Length of Video</i>	39
<i>Instructional Roadmap</i>	39
<i>An Overview of Virtual PD Creation</i>	40
Data Analysis	41
Ethical Considerations	42
Summary	43
4. Results	44
SoCQ Results.....	44
<i>Stage 0, Unconcerned</i>	45
<i>Stage 1, Informational</i>	45
<i>Stage 2, Personal</i>	46
<i>Stage 3, Management</i>	46
<i>Stage 4, Consequences</i>	47
<i>Stage 5, Collaboration</i>	47
<i>Stage 6, Refocusing</i>	48
Relative Intensity of SoC	48
Figure 1	48
Profile Graph of Relative Intensity Percentile Core of Teachers for Each Stage of Concern	48
Differences in SoC by K-5 Teachers' Demographics.....	49
Summary	51
5. Discussion	52

Summary of the Study	53
Discussion of Findings.....	55
Delimitations of the Study	59
Limitations	60
Educational Implications	61
Future Research	63
Conclusions.....	63
References	66
Appendices	74
Appendix A: Professional Development Change Model.....	74
Appendix B: Stages for a Change by Strategy, Definition, Questions, and Evidence	75
Appendix C: Teachers IC Map for Developing Students’ Understanding of Reading: Literature.....	77
Appendix D: Stages of Concern Questionnaire	78
Appendix E. Permission Letter from Head of School District and Head of Instruction ...	84
Appendix F: Permission from the University of Memphis, Institutional Review Board ..	85
Appendix G Informed Consent Form	86
Appendix H: Permission to Use Stages of Concern Questionnaire, March 2019	92
Appendix I: Teacher Professional Development Packet Activity Slides.....	93
Appendix J: Stages of Concern about An Innovation.....	99
Appendix K Pre Statement/Response Table (57 Participants)	102
Appendix L: Post Statement/Response Table (57 Participants.....	104

Abbreviations

ANOVA	Analysis of Variance
CBAM	Concerns-Based Adoption Model
CCS	Common Core Standards
CCSI	Common Core Standards Initiative
EBSCO	Elton B. Stephens Company
ELA	English Language Arts
FTE	Full Time Equivalent
MILE	Music Integrated Learning Environment
NAME	National Association of Music Education
NCES	National Center for Education Statistics
PD	Professional Development
SES	Socioeconomic Status
SEDL	Southwest Educational Development Laboratory
SoC	Stages of Concern
SoCQ	Stages of Concern Questionnaire

Measuring Elementary Teacher Concerns About Integration of English Language Arts and Music in the Common Core Classroom

1. Introduction

Using a new instructional approach that involves the integration of basic, general music exercises when teaching English Language Arts (ELA) and reading can be a major task for elementary classroom teachers, the people who actually do the work. For an innovation of this kind to be highly successful, change agents must consider teachers' concerns about the actual implementation of music exercises in the curriculum and having the music materials and instruments available for use. They must also imagine and plan professional development (PD) for training the teachers. Innovative PD that leads to high student performance has its benefits, therefore, the PD that teachers receive is critical. Following PD that introduces an innovation, some teachers may move through what George et al. (2006) identified as the Stages of Concern (SoC) presented in Chapter 3, Appendix A, which is an outline of the range of reactions (attitudes and beliefs) teachers have to innovation.

The SoC (George et al., 2006) is one of three components that makes up the diagnostic dimension of the Concerns-Based Adoption Model (CBAM) published by Hall and Hord (2011), which was developed over approximately two decades beginning in 1970 by researchers at the Research and Development Center for Teacher Education at the University of Texas, Austin, Texas. The CBAM and its tools were selected for use in this study for their capacity to inform the process of adopting the innovative educational practice of integration of music in classroom ELA and reading instruction. Every teacher has a different response to learning a new program, and each one will use what is taught during PD differently. "The Stages of Concern Questionnaire (SoCQ) was developed to provide a quick-scoring measure of the seven Stages of

Concern [a]bout an Innovation” (George et al., 2006, p. 11). The SoCQ is comprised of seven stages, each with a different set of concerns. The concerns can be measured at various times during the implementation of an innovation. In the present study, before and after teachers received PD about using basic, general music exercises while teaching ELA and reading skills, the SoCQ was worthwhile to measure their SoC before implementing additional PD sessions. The value of knowing teachers’ SoC when learning and utilizing an innovative instructional practice is worthwhile for school leaders in their roles to develop innovative PD that addresses student learning outcomes and empower and support teachers through PD.

The SoCQ (George et al., 2006) was used in the present quantitative study that utilizes descriptive statistics to determine the levels of K-5 teachers’ SoC and inferential statistics to measure relationships between demographic variables and concerns. In fall 2020, a school district in a low-socioeconomic area of the southeast United States was offered PD to K-5 teachers that presented instructional guidance in using basic, general music exercises when teaching ELA and reading curriculum. The PD was offered remotely as a virtual PD session due to the COVID-19 pandemic experienced around the world and the necessity to keep students and teachers healthy by social distancing that included staying at home (not attending school in-person).

This PD was particularly justified given that teachers were in search of engaging ways to instruct students online while continuing to enable students to experience measurable growth in required content areas. Content and instructional strategies presented in the PD video could be delivered by teachers in a physical classroom or in a video-recorded teacher-made lesson. This PD was also justified because music and other arts teachers in the school district have been eliminated. Students are not experiencing music during a scheduled period of the school day with

a music teacher. The elimination of arts teachers is the current trend in many school districts. The use of arts in public schools has decreased exponentially over the past several decades. The decrease in such implementation of fine arts for elementary students is due to severe cuts in education funding and lack of support from school districts that are more concerned with core course testing such as reading, writing, and arithmetic (Vargas, 2017). Teachers who are still supportive of integrating arts into their curriculum are forced to find effective, innovative methods for the inclusion of such lessons in classrooms. The use of innovative methods in classrooms, which includes cross-curricular teaching (Jacobs, 1989), is emphasized in this present study as teachers' professional responsibilities, teachers' roles in achieving equal access to education for all students and related to teachers' sense of self-efficacy in shaping learning outcomes. Findings in this study are likely to be of interest to teachers and school leaders and will contribute to the developing body of research about integration of arts (music) in classrooms and content area teaching.

Background

Providing all children and youth equal access to quality education must be the responsibility of all educators. To help all children in the United States, Congress enacted the *Elementary and Secondary Education Act* (United States, 1967) of 1965 (Public Law [P.L.] 89-10) for the primary purpose of providing children from low-income families with equal access to quality education (Goddard, et al., 2007; Meyer, et al., 2013). Simultaneously, higher education programs began to reevaluate how they prepared teachers (Cheruvu et al., 2015; Goldhaber & Cowan, 2014). Despite these efforts, according to the National Center of Education Statistics (2015), there were socioeconomic and racial disparities in curriculum and available instructional resources. Evidence from student achievement measures indicated that underprivileged

communities were not making the same academic gains compared to their more affluent counterparts (Haycock, 2001). Therefore, the amendment of *Elementary and Secondary Education Act* of 1965 (1967) refocused on teacher quality through the *No Child Left Behind* (NCLB) Act of 2001. The purpose of NCLB was to increase student achievement by assuring students receive instruction by a highly qualified teacher. Recently, President Obama signed the *Every Student Succeeds Act* in 2015. The primary purpose of the new law is to assure that all students are career or college ready upon exiting high school.

The background for this study was based in detail pertaining to teachers' evolving responsibilities as articulated in education law and professional policies and standards that mandate equal access to quality education and the concept of teacher self-efficacy. Consideration of teacher self-efficacy is useful when considering teachers' behaviors and attitudes about PD. This background information helps to explain the need for assessment of teachers' SoC when thinking about or using in their classroom a new-to-them instructional strategy.

Statement of the Problem

The purpose of this quantitative study was to determine if the demographics of K-5 teachers affected their levels of stages of concern (SoC) about using fine arts (music) in teaching ELA and reading. There is a direct need to address the high level of understanding that school leaders need in designing and delivering PD sessions for teachers as adult learners to meet mandates in the new *Every Student Succeeds Act* (2015). This law calls for school leaders to expand their understandings of learning and to move toward a focus on evidence-based lessons developed through collaboration with other educators and experts (United States Department of Education, 2019). The current innovation for local growth is teaching elementary classroom teachers to use basic, general music experiences in their classroom to teach and reinforce

instruction related to ELA and reading (CCSSI, 2010), English Language Arts, Reading: Literature). Teaching elementary classroom teachers is particularly important in this study given that music, and other fine arts teachers, in the study population (school district) have been eliminated.

Teacher Legal and Professional Responsibilities

Teachers must be continuously mindful of their legal and professional responsibilities to use educational innovations to improve students' learning. *Every Student Succeeds Act* (2015) and the Common Core State Standards Initiative (CCSSI, 2010, 2019) address improving PreK-12 students' abilities in reading, writing, speaking, and listening. While all educators do not agree with the adoption of CCSSI (2010, 2019), some feel the adoption of innovative instructional strategies by educators is particularly crucial. Given the passage of the *Every Student Succeeds Act* (2015) that articulates new roles and purposes for education, there is a need for new continuing education structures, forms, directions, and more emphasis on student learning than teacher knowledge (Minor et al., 2016). It is up to school administrators and teacher leaders with weekly, direct contact with students to determine how to teach best to achieve improvements articulated in the new education law and resulting policies and to increase student learning and achievement. Local, innovative approaches to teaching delivered to teachers through continuing education in the form of PD sessions are needed to achieve the requirements and spirit of *Every Student Succeeds Act* (2015).

Teacher Self-efficacy

Related to teachers' legal and professional responsibilities for their learning, research has focused on measuring teacher self-efficacy (a desire to produce an intended result) to examine whether teacher self-efficacy correlates with retention and student outcomes (Darling-Hammond,

2006; Tschannen-Moran et al, 1998). Teachers with a high sense of self-efficacy tend to take more responsibility for their role in shaping the direction of the learning experience and exert more effort toward learning objectives and activities (Pajares, 1992; Tschannen-Moran et al., 1998). Research trends also indicate teacher self-efficacy is positively linked to higher job satisfaction, higher student performance, and better student outcomes (Bandura, 1993; Caprara et al., 2006; Clark et al., 2014; USDE, 2011). Recently, Steele et al., (2016) asserted based on their study of the influence of co-teaching on PD in arts that collaborating with a teaching artist influences classroom teachers' professional growth and change including gained self-efficacy manifest through experiencing the arts as a joyful endeavor for meeting multiple student learning objectives.

Purpose of the Study

The purpose of this quantitative study is to determine if three demographics of the selected K-5 teachers affect their SoC about using fine arts (music) in teaching ELA and reading. Teachers in grades K-5 indicated their a) campus location, b) primary grade taught, and c) number of years teaching experience through responses to the demographic questions in the SoCQ to determine whether demographic variables affect levels of concern about using music in teaching ELA and reading.

Using music in teaching ELA and reading were lessons created by the researcher, which are outlined by adapting Strategies for Change philosophy and charts by Bradley et al. (2015b), which emphasizes teachers prioritizing student learning outcomes first before resources and activities when planning instruction. The researcher's curriculum is outlined in three parts. Appendix B is a Professional Development Change Model that includes goals statement by the teacher; resources; process activities; educator learning outcomes; educator practice outcome and

intended results in students. Appendix C outlines Strategies for Change by Strategy, Definition, Questions, and Evidence including strategy; definition; question for local teacher; and evidence of learning. Appendix D is a Teacher Instructional Curriculum Map for Understanding Reading: Literature and Music that includes select content; engage students in learning; and assesses progress). The following research question will be answered to examine levels of concern about how teachers adopt or think about adopting researcher-created ELA, reading, and music lessons as an instructional innovation.

Research Question

One research question guided the study. Did an innovative cross curricular instruction PD session using fine arts operationalized as music education integrated in ELA and reading significantly affect K-5 teachers' levels of SoC? Data were collected using the SoCQ by George et al. (2006) to measure the intensity of the SoC and determine whether demographic variables (campus location; primary grades taught; teacher's years of teaching) affect levels of SoC.

Context and Conceptual Framework

The context for this study was in K-5 public schools, a location where it is possible to address the high level of understanding that school leaders need in designing and delivering PD sessions for teachers to meet mandates in the new *Every Student Succeeds Act* (2015) that calls for school leaders to “grow local innovations—including evidence-based and place-based interventions developed by local leaders and educators” (United States Department of Education, *Every Student Succeeds Act* Highlights, para. 2). The new local innovation for local growth created by the researcher is teaching K-5 classroom teachers to use basic, general music experiences in their classroom to teach and reinforce instruction related to ELA and reading (English Language Arts, Reading: Literature). According to Cardany (2013), whose research

focuses on teaching music in combination with ELA standards, the “common core ELA standards are best applied in the domains for which they are written” (p. 36). The rationale was to use a research-based approach to measure the change in classroom teachers’ concerns related to the adoption of instructional innovation when applied in the ELA and reading domain. The selected research-based approach to PD in the present study was influenced by Hord (2016) who asserts that changes for improving teaching practices come from changing the elements that are not producing such results deemed valuable and as such is feasible in the application of learning through teaching methods.

The conceptual framework for this study was educational constructivism, which is built on the work of John Dewey (1933, 1944), George Kelly (1963), Lev Vygotsky (1978), and others who explained the way people create meaning in the world through a series of individual constructs determined by their social, cultural environment. This philosophy of education is consistent with the researcher’s accepted view that learning is accomplished by constructing knowledge out of experiences. Two theoretical frameworks consistent with the philosophy of educational constructivism used in this research are 1) Hall and Hord (2011) Concerns-Based Adoption Model (CBAM), which was modeled from the work of LaRocco and Murdica (2009), and 2) the view of outcomes-based professional development by Bradley, Munger, and Hord (2016a) that educators when developing PD should first focus on outcomes for PD rather than resources and activities.

Concerns-Based Adoption Model

The CBAM by Hall and Hord (2011) is a conceptual tool to describe, explain, and predict behaviors of individuals and groups of individuals going through the change process while implementing an innovation (George et al., 2013). The basic premise of CBAM is that

embracing an innovation begins with an individual's varied and unique responses to change. Nevertheless, the premise suggests that individuals who experience an innovation follow a predictable path of concerns coupled with questions (Hall & Hord, 2011). Considering the adoption of innovation, Hord (1987) asserted that change is a predictable process and not a one-time event. Because innovation is something new to an individual, the process will involve a diverse set of beliefs, understandings, behaviors, and feelings of preoccupation and consideration. According to Hall and Hord (2011), the concerns in the CBAM model are not necessarily based on fears, anxiety, or worries.

According to George et al., (2013), "The Stages of Concern About an Innovation was developed as one of three diagnostic dimensions of the Concerns-Based Adoption Model" (p. xi). SoC is the model that was used in this study. SoC describes individuals' four levels of concern: unrelated, self, task, and impact. These levels are correlated to one's SoC. Seven hypothesized SoC that reflect the four dimensions or levels of concern have been defined: (1) unconcerned, (2) informational, (3) personal, (4) management, (5) consequence, (6) collaboration, and (7) refocusing (George et al., 2013). SoC describes concerns for individuals just before the onset of innovation as focusing on self. These concerns target personal feelings associated with innovation. Most likely at this stage, the individual is not concerned with issues related to implementing the innovation but rather focused on feelings of inadequacy or self-doubt. During the next SoC individuals or groups are task focused. These individuals are usually at the beginning stages of the implementation of an innovation. Their concerns often focus on areas such as logistics, preparations, and scheduling. The last stage of concern generally describes the concerns of an individual or group experienced in the implementation of the innovation. The concerns are labeled as impact and are focused on the intended impact produced

by the innovation (Hall & Hord, 2001; George et al., 2013).

According to Hall and Hord (2011), school leaders responsible for an innovation's implementation should function as the change facilitators. CBAM's SoC process, which includes an optional questionnaire, interview, and open-ended statements, enables leaders to identify staff members' attitudes and beliefs toward a new program or initiative. Once known, leaders can then take action to address individual educator's specific concerns (George et al., 2013). In this study, only the SoCQ was used as a pre- and post-assessment to measure teacher change after a remote PD session was implemented within a school district. Since its development in the 1970s, researchers, evaluators, and change facilitators have been using the SoCQ to assess teacher concerns about new programs and practices. A copy of the complete SoCQ is in Appendix D.

Outcomes-based Professional Development

Another theoretical foundation of this study is the view of Bradley et al. (2015a) that educators when developing PD should first focus on outcomes for PD rather than resources and activities. This idea is based on the educational theory of *Learning Forward* and its ongoing initiative, *Transforming Professional Learning to Prepare College- and Career-Ready Students: Implementing the Common Core* (supported by the Sandler Foundation, the Bill and Melinda Gates Foundation, and MetLife Foundation). Bradley et al. (2015a) contend that the position in education today should shift from becoming teaching-centered to student-centered.

To make this theoretical shift away from a resource and activities first mind-set, the theoretical view is that the leaders responsible for the PD should focus on what students need to learn while answering a series of questions (McCawley, n.d.) in sequence including 1) What is the problem? 2) What will the desired outcome look like? 3) What teacher behaviors need to change to achieve the desired outcome for students? 4) What knowledge and skills do teachers

need to know before they can change? 5) What activities do teachers need to engage in for their professional learning? And 6) what resources are needed to achieve the desired outcome? To move away from practices that are failing to accomplish desired outcomes, Hord and Roussin (2013) identified six implementation strategies for a change effort that were used in this study: “1. Develop and communicate a shared vision. 2) Plan and provide resources. 3) Invest in professional learning. 4) Check progress. 5) Continue to give support. And 6) create an atmosphere and context for change” (p. 13).

Description of the Study

This study describes K-5 teachers’ concerns regarding the implementation of fine arts, specifically basic, music exercises in the ELA and reading. To describe teacher concerns regarding the implementation of music in ELA and reading instruction, the SoCQ from the CBAM was used to gather results from K-5 elementary teachers in one school district in the southeast region of the United States regarding their Soc for the innovation of music in ELA and reading instruction. The SoCQ uses a Likert scale to measure the 35-items in the questionnaire revealing the relative intensity for each SoC using percentile scores for each participant. The questionnaire administrator, who was the researcher, personalized the instrument by incorporating the demographic questions. Participants were given approximately a 30-day window to participate in the study. The pre-test using the SoCQ was followed by participants viewing of the PD session created and recorded by the researcher. Following the PD session, participants were invited to again complete the SoCQ in a post-test of SoC. Once the pre- and post-tests were completed, results were automatically calculated on the Southwest Educational Development Laboratories (SEDL) website and used to develop profiles for teachers by demographics. Data from the SEDL website were downloaded to the researcher’s computer were

further analyzed using SPSS software in regression analysis, one-way ANOVA, to examine and identify relationships between the dependent variable (the SoCQ group categorical profile scores) and the independent variables (demographic categories).

Significance of the Study

This study is likely to be useful because it is focused on PD for K-5 classroom teachers in one low socioeconomic status (SES) geographic area without music teachers in the school district. Low SES in the United States is a crucial problem. The vast extent of low SES in the United States can be determined using school meal trends and statistics. According to the United States Department of Agriculture (USDA, 2017), National School Lunch Program: Participation and Lunch Served report (as of March 2019), nearly 100,000 schools/institutions serve school lunches to 30 million students each day, including 20 million free lunches, and 2 million reduced-price lunches. This reveals that nearly 3/4 (22/30, 73%) of school children and youth in the United States are living in low SES and are therefore eligible for free or reduced-price school lunches. According to the American Psychological Association (2019), “SES affects overall human functioning, including our physical and mental health. Low SES and its correlates, such as lower educational achievement, poverty, and poor health, ultimately affect our society” (SES Effects Our Society, section 2).

Further, this study is likely to be useful to education leaders because it addresses both general and specific levels of educational reform. In general, the study addresses widespread urgency and importance for educational leaders in today’s schools to develop and deliver new, innovative teacher PD opportunities for positively influencing students’ learning. Specifically, the study focuses on phases of adoption of innovation by teachers as individuals who comprise the school staff. Underlying this study’s focus was attention to how teachers learn best. Without

sufficient knowledge about teacher learning, attempts to improve teachers' PD opportunities are no more than a shot in the dark. The study aims to explore and discover significant findings of teacher learning as a fundamental aspect of PD of teachers that can be utilized to improve PD sessions, increase amounts and rate of adoption of new educational innovations, and to use toward inspiring teachers to learn during PD sessions in addition to earning points required for employment.

Arts Integration

According to the Kennedy Center's Changing Education Through the Arts, arts integration is described 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 meet evolving objectives in both" (Silverstein & Layne, 2020, para. 1).

Cross-curriculum Instruction

Jacobs (1989) described cross-curricular teaching as a conscious effort by a teacher to apply knowledge, principles, and/or values to more than one academic discipline at the same time. Jacobs asserted that the goal of cross-curriculum teaching is to bring together isolated subject areas by incorporating the knowledge and skills of one area into the work done in the others. In the present study, incorporating music instruction into the ELA and reading instruction can be considered an example of cross-curriculum teaching.

Educational Innovation

According to the U. S. Department of Education (2017), educational innovations are evidence-based and/or place-based interventions "developed by local leaders and educators—consistent with our Investing in Innovation and Promise Neighborhoods" (*Every Student*

Succeeds Act Highlights, section 2). The Investing in Innovation Fund program provides grants for “innovative practices that are demonstrated to have an impact on improving student achievement or student growth, closing achievement gaps, decreasing dropout rates, increasing high school graduation rates, or increasing college enrollment and completion rates” (United States Department of Education, 2016, Program Description, section 3).

English Language Arts

ELA is one area in the Grades K-12 curriculum described in the Common Core Standards Initiative (2010). “Students advancing through the grades are expected to meet each year’s grade-specific standards, retain or further develop skills and understandings mastered in preceding grades, and work steadily toward meeting the more general expectations described by the CCR standards” (Common Core Standards Initiative, Common Core State Standards 2010, Introduction, Key Designs Consideration, para. 2). The Common Core Standards include requirements for ELA and literacy in history/social studies, science, and technical subjects.

General Music Exercises

General music exercises are taught by a general (term denotes generality of detail, depth, and specificity) music teacher who creates a curriculum that is not restricted to any one form of music and learning or any one specific style or genre of music (Abril, 2015). General music exercises are identified in the National Music Association for Music Education (2015), Opportunity to Learn Standards 2015. Grades K-2 and Grades 3-5 General Curriculum includes learning singing, playing instruments, moving to music, listening to music, and creating music. Instruments and other technology for creating, performing, and responding to music are included in general music as appropriate.

Music Arts Education

Arts education appears in the Federal law in the Goals 2000: Educate America Act that includes Opportunity to Learn Standards. The Opportunity to Learn Standards purpose is to ensure that no young American is deprived of the chance to meet the content and performance, or achievement standards established in the various disciplines because of the failure of his or her school to provide an adequate learning environment. The opportunity-to-learn standards in music are intended to specify the physical and educational conditions necessary in the schools to enable every student, with sufficient effort, to meet the voluntary national content and achievement standards in music. (National Association for Music Education, 2015, Opportunity-To-Learn Standards for Music Instruction: Grades PreK-12, Preface, para. 2). National Core Arts Standards (2014), National Coalition for Core Arts Standards, provides a framework that outlines the philosophy, primary goals, dynamic processes, structures, and outcomes that shape student learning and achievement in dance, media arts, music, theatre, and visual arts.

Professional Development

The acquisition of skills and knowledge to help educators improve student learning, especially in collective goal-oriented settings (Stock & Duncan, 2010). In this study, the terms in-service, continuing education, and professional development are used interchangeably and indicate expectations and criteria for teacher learning activities as articulated in the *Every Student Succeeds Act* (2015) and other education policies and mandates.

Reading Skills Instruction

In this study, reading skills instruction is the collection of anchor standards in the Common Core Standards Initiative, Common Core State Standards 2010 devoted to ELA in Reading: Literature; Reading: Informational Text; Reading Foundational Skills; Reading:

Writing; Reading: Speaking and Listening; and Reading: Language; Standard 10: Range, Quality and Complexity. The PD activities in this study target skills relevant to the literature area.

Stages of Concern Questionnaire (SoCQ)

An assessment tool that measures teachers' concerns about implementation of new programs or practices (George, et. A., 2008). It was developed to measure stages of concern about adoption of an educational innovation used in school change processes. Through measuring stages of concern, education leaders are able to use data-based evidence to support teachers' ongoing learning and improvement with the goal of improving student learning outcomes.

Summary

The current study's investigation of an online PD that combines basic, general music education with common core subject classes in the area of ELA and reading was in response to the reality that many school administrators, and other education leaders and stakeholders, raise questions about teachers' learning and continuous improvement through PD. Although often questioned, the idea that PD can foster improvements in teaching and student learning outcomes is widely accepted and discussed in recent PD studies. For example, Patton et al. (2015) emphasized the importance of between PD session activities saying, "regardless of how good the professional development is, what happens between sessions is equally important" (p. 39). Kennedy (2016) identified 28 studies and sorted PD programs according to "the main idea that teachers should learn, and a strategy for helping teachers enact that idea within their ongoing systems of practice" (p. 945). Meissel et al. (2016) presented results that show solid student achievement gains in reading and writing resulting from a national PD learning program in New Zealand. Korthagen (2017) published empirical evidence that PD approaches building on the

“multi-level and multi-dimensional nature of teacher learning are effective at influencing teacher behavior” (p. 387).

The current study adds to the body of current literature about teachers’ learning and continuous improvement through PD by exploring stages of concern that teachers have when using or thinking about using a new educational innovation and examines the teachers’ concern associated with the adoption of the innovation. The goal for the current study's PD was influenced by the work of Hord and Roussin (2013), who focused on implementing long-term change through concerns-based concepts, tools, and strategies, is to boost teachers’ artistic skills and enable common core classroom teachers to gain new, or a renewed, sense of ability by utilizing basic artistic and musical methodologies in the classroom. This PD session was designed for classroom teachers looking for students’ improvement in the achievement of goals for ELA and reading, an improved sense of excitement in K-5 classrooms, and to serve as a way to increase music education in schools located in a geographic area where the budget for the fine arts has been eliminated and residents experience low-socioeconomic status and conditions. In the following chapters, constructivist theories of thinking and learning are discussed through a review of the literature (Chapter 2) and research methods (Chapter 3) are described and discussed. Chapter 4 presents the study findings and is followed in Chapter 5 that presents discussion and conclusions drawn from the research.

2. Literature Review

Recently adopted accountability measures for schools and school systems require that educators receive professional development (PD) activities that contribute to their teaching effectiveness. To achieve this, schools and school systems must continuously strive to develop PD activities that foster teaching effectiveness, align with best practices, and positively impact student learning outcomes. In doing so, schools and districts are encouraged to support collaboration among teachers aimed at fostering a community of practice (E. Wenger-Trayner & B. Wenger-Trayner 2015). This study examined teacher PD about an innovative form of instructional collaboration among teachers, which is fine arts integration, specifically the integration of basic, general music exercises in English Language Arts (ELA) and reading in classroom instruction.

In this study's review of literature, publications addressing the importance of music learning as a means for enhancing learning in another content areas were identified and discussed. While selected publications are not limited to the teaching of ELA, the selected publications represent the scope of recent research that contributes to understandings of how music has been shown to positively impact change leading to learning relevant to academic skill-building. A search of the EBSCOhost research platform, a database aggregator, using search terms including arts integration in schools, elementary education, and music education, cross-curricular instruction, music integration in the classroom, professional development, and case research. From the search, journal articles published from 1999-2020 were selected. The selected publications are organized beginning with those that provide a broad understanding of what it means for music to be tightly connected to learning in other subject areas. The review of literature in the following two sections is grouped by relevant studies of arts integration and

music and then grouped by examples of studies addressing music and other subject area intervention. The literature review discusses published research addressing music and Common Core Standards (CCS). Finally, there is a brief overview of relevant empirical studies utilizing SoCQ. The discussion of research identifies gaps in the research addressed in the present study.

Integration of Arts with Other Subjects

The premise that all students regardless of background, talents, or disabilities deserve access to the rich education and understanding that the arts provide has long been articulated by professional arts associations (Consortium of National Arts Education Association, 1994). Arts integration with other subjects as a positive learning experience has been discussed as a component of high-stakes testing (Mishook & Kornhaber, 2006) as well as how arts integration may impact the identity of a school through improving teaching and learning (Noblit et al., 2009). Burnaford et al. (2007) identified topics, trends, and national and international resources that shape the field of arts integration from 1995-2007. Wolkowicz (2017) described benefits of using concept-based arts integration curriculum with the scope of an educational outreach program lead by a professional symphony orchestra that partnered with elementary schools. Deasy (2002) identified lines of inquiry important in studies of academic and social effects of learning in the arts and identified research-based strategies for designing education curriculum and instruction for strengthening arts learning experiences. Interactions between the arts and human development and achievement, particularly in late middle school through high school, were explored by Catterall et al. (1999) who used the National Educational Longitudinal Survey (NCES, NELS:88), a panel study that tracked more than 25,000 American students.

Strengths in Arts Integration and Music Research

There continue to be new examples found in the published literature that support the educational practice of integration of arts in classroom instruction, particularly when arts are tightly connected to learning in other subject areas. According to the Kennedy Center's *Changing Education Through the Arts*, arts integration is described as "an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process that connects an art form and another subject area and meet evolving objectives in both" (Silverstein & Layne, 2020, para. 1). Of particular interest to this researcher is not only the idea of teaching music for its own sake but as a means of enhancing student learning in other subject areas, particularly in the development of language and reading skills.

Using the Kennedy Center's description of art integration, Wolkowicz (2017) articulated the contrast between arts integration styles and discusses music's authentic involvement in instruction when utilizing the "concept-based" (p. 42) arts integration approach that occurs through the New Bedford Symphony Orchestra's (NBSO) arts integration program, which is an example of integrating shared concepts from music and biology. Over one school year, the NBSO engaged three times with elementary students to convey concepts of adaption and motion in music to similar ideas from animal biology. Wolkowicz pointed out that while the NBSO program is an example of connecting and preserving the integrity, value, and authenticity of a subject area, pragmatic issues such as teacher training, scheduling, and time constraints were not addressed in the NBSO program. Based on the NBSO program example, Wolkowicz concluded by suggesting that content area classroom teachers, including literature teachers and music teachers, should identify through postings in online concept communities some shared concepts within the respective curriculum, and from those posting, teachers should look for collaboration

opportunities within schools for arts integration projects with a single grade or within groups of students in the building.

In a recent study designed to better understand musical stimuli on children's audiovisual output, Elkoski (2019) investigated 181 second grade children listening to three classic works each from different historical periods and each based on distinct music parameters to determine the effect of various musical stimuli on children's audiovisual output. From an analysis of 495 audio-graphic productions and related accounts by the children, it was determined that there are significant differences in the way second graders in the study reacted to compositions. Study findings suggest that using audiovisual methods is one way of promoting arts integration in schools. However, when using audiovisual methods, Elkoski's research points out that teachers should consider the morphological, structural, and conceptual dimension of selected productions, and the effective use of sound, color, and shapes is likely to best be accomplished through joint involvement and the combined expertise of music and subject area teachers working together to create curriculum and to deliver instruction involving music stimuli in classrooms.

According to Scripp and Gilbert (2016), "classroom teachers today are more likely than ever to welcome music into their classroom, believing that music integration substantially improves teaching, student engagement, and overall school performance" (p. 187). In a detailed report of research, Scripp and Gilbert identify likely limitations of past reports of arts integration research and emphasize the work of the Music-in Education National Consortium, which resulted in the framework of the Music Plus Music Instruction (M+MI). The philosophy and practice of M+MI recognize music "as an inextricable component of learning in other subject areas" (p. 189) and provides research-based support for the positive effect of music education instruction on the human brain resulting in positive changes in cognitive skills development.

Scripp and Gilbert assert that the framework of M+MI and its six links in a chain of evidence confirms the importance of music integration in other subject areas and can provide the basis for reinforcing and enhancing learning in the K-8 school curriculum.

Scripp and Gilbert (2016) in their report also provided illustrations of the M+MI principles in action in four urban school district case studies all that locate music within multiple literacy skills development. One case that is particularly noteworthy as it relates to the present study is The Music Integrated Learning Environment (MILE) Project in Oakland United School District in California (2005-2013). In support of early literacy strategies to address school improvement, the MILE educators utilized M+MI professional development and other curricular and instructional efforts to learn to use music in the teaching of multiple literacy skills. Analysis of MILE educators' digital teaching portfolios revealed the inclusion of high-quality curriculum units that could be used in both music and general academic classrooms to increase critical thinking, meta-cognition, and social development skills in young students.

As this literature review shows, there is evidence-based support for arts, particularly music integration in classrooms. However, there does appear to be little research addressing teacher preparation for using arts in combination with content area instruction. An investigation by Gormley and McDermott (2016) examined ELA instruction by conducting a content analysis of a body of 126 lessons taught to grades 3, 6, and 9 in New York. The use of visual and performing arts in these lessons represented only 95 minutes of approximately 126 hours of instruction. This further indicates the need for formal PD of classroom teachers and assessment of teachers concerns about using arts in the classroom, specifically music.

Davis (1994) conducted a study of first-grade students who were doing average work in the classroom. Although teachers in the study valued music, they did not make time to develop

or use basic music exercises in the classroom. However, teachers used rhythmic movement in whole language activities. The results indicated that students' academic skills improved.

Targeted students reported that they enjoyed the music intervention. This report of research does not address implementation or assessment of PD of teachers in using basic, music exercises.

Also, Catterall and Waldorf (1999) evaluated the Chicago Arts Partnerships in Education (CAPE), which included 37 schools, 53 professional arts organizations, and 27 community organizations. They used data from document review, surveys, case studies, classroom observations, interviews, focus groups and analyzed Iowa Test of Basic Skills data to determine the program's impact on student achievement in reading and mathematics. Findings reveal that implementing arts partnerships can be beneficial to schools, teachers, students, and the community.

Music and Subject Area Intervention

The Beverley Taylor Sorenson Arts Learning Program in Utah was studied by May and Robinson (2016). Results of a 20-item survey completed by 50 arts specialists indicated that arts integration is beneficial to both arts and non-arts subject students both academically and socially. The respondents to the survey indicated that teacher collaboration is essential for effective integration models although teacher collaboration is one of the greatest challenges. Time constraints, the inability to teach art for art's sake, and the need for support from teachers and administrators were identified as limitations to arts integration in other subject areas.

In a study of elementary students in the United States, Boyd et al. (2020) analyzed how over one year, an elementary teacher used the Song of the Week (SOTW) to develop shared community values. The researchers argue that "dialogic pedagogy is to be found in the deep characteristics of the local classroom community and that dialogic value orientations shape

classroom talk and interactions, ways of thinking and what counts for textual sense-making, and classroom relations and communities” (p. 96). The teacher “wanted her second graders (seven- and-eight-year-olds) both to experience and know what it meant to belong to their developing classroom community” (p. 96). SOTW involved approximately five minutes of playing of commercially available pre-recorded music tracks of songs by a variety of musical artists. In a two-year ethnographic case study, SOTW data include 55 days of video and transcripts, field notes, lesson plans, interviews, student poll, and SOTW journals. Findings revealed that 39 songs made up the SOTW across the 2012– 2013 academic year and included 10 different musical dialogic classroom genres: Children, Country, Educational, Folk, Indie, Pop, Popular, Reggae, Rock, and World. Songs came from the 1930s to the 2010s and from 35 different artists/groups. Emerging themes from the data showed the teacher’s intended of SOTW to enhance student learning by serving the curriculum, by influencing how class members felt, and by building a sense of community. The researchers concluded that SOTW was one way the teacher modeled and encouraged classroom dialogue (talk and listening) necessary for the authentic relationship of equity and respect. Teachers in this study demonstrated that dialogic language and literacy practices can thrive through song and movement in addition to via talk.

Hart-Davis (1994) studied music taught to first grade, low-income students with low reading scores in a school where music education had been cut from the district. Of the surveyed teachers in this study, 67% of classroom teachers felt that music should be integrated into the reading curriculum every day and 33% felt music should be integrated into all the subjects every day, however, there was inconsistency in the use of music in classrooms. The researcher provided a list of possible causes for not including music education included lack of cooperative teaching time; not enough time to includes music; teachers lacked knowledge of teaching music;

inconsistent scheduling of music classes; not enough certified music specialists; not considering arts as a legitimate part of academic programs; lack of understanding among teachers and parents about the importance of arts education; and not enough time the classroom for arts programs.

The intervention by the classroom and music teachers utilized the rhythmic movement curriculum and the use of whole language activities, which was reported to improve the target groups reading and comprehension skills. Of particular note by the researcher was the positive impact of the communication and staff development between classroom and music teachers.

A study by Miller (2013) utilizing a mixed-methods design investigated the effectiveness of the Sing, Spell, Read, Write (SSRW) phonics curriculum that uses music instruction by third and fifth-grade teachers to teach information literacy skills to third and fifth-grade students. The SSRW method was used to meet the cultural and linguistic needs of English Language Learners. Using archival data in the quantitative phase of the study and a phenomenological case study with open-ended interview questions in the qualitative phase to discover the shared experiences of teachers and students, the researcher found that the target population reading scores increased. The researcher cautioned that with more academic rigor predicted, “struggling students will suffer if educators do not turn their focus to what is moving struggling students across grade levels rather than their achievement on assessments. . . which measure students’ achievement on grade level” (p.84). When suggesting future research addressing academic achievement, the researcher suggested a “study that investigates students’ perceptions of reading and their reading achievement could divulge that culturally and linguistically responsive reading interventions have a social and emotional effect on students that in turn encourages increased motivation and confidence levels in reading” (p.85).

Music and CCS Instruction

To address the topic and problem articulated in this present study, literature was reviewed to discover the extent to which general music instruction and programming have incorporated the teaching of learning objectives articulated in the Common Core State Standards Initiatives (CSSI, 2010), which is relevant to anticipating and planning PD for music teachers designed to incorporate (CCS) in music instruction. Throughout the selected publications highlighted in the literature, there appears to be a recurring view that for PD to improve instruction around CCS, instruction is best when applied in the domains where standards are written. However, the CCS and widespread state adoption discussed in this review of literature have implications not yet sufficiently addressed in the literature for music teachers and the overall expectations of school reform to improve college and career readiness in all students. Implications for music teachers was predicted and discussed by Fehr (2010) who published a report by the College Board and the United States National Coalition for Core Standards (NCCAS) that detailed commitment to the alignment of National Core Arts Standards and the 2010 Common Core State Standards in English Language Arts and Math. This report implied that general music teachers should create a learning experience that has relevance in and across subject areas. A few descriptive reports but not research projects indicate new commitment between general music and common core classroom teachers

The literature reviewed indicates that CCS have been aligned to ELA and Math with positive experiences delivered by music teachers who, like classroom teachers at all levels, have a desire to deliver high quality, relevant learning opportunities to their students. In addition to teaching students to enjoy listening and/or participating in singing or playing instruments, the literature reveals examples wherein music teachers want to deliver authentic, engaging music

learning experience and to share responsibilities with classroom teachers to demonstrate how music objectives and experiences relate to subject area standards. Cardany (2013) affirmed this desire in her research stating that “[M]usic teachers are charged with the task of aligning standards for other subjects to their music content” (p. 36). She also pointed out that “general music teachers use ELAs in various ways throughout their music instruction at the elementary level” (p. 39). This form of music instruction is seen in the kindergarten teaching described by Nordquist (2015) wherein ELA standards were taught in the context of the picture book adaptation of the song “My Aunt Came Back,” by John M. Feierabend and Melanie Champagne. Topics included the background of the composers, an overview of the song, and procedures for exploring the song lyrics.

Smith (2014) used ELA CCS along with music instruction to teach children to be better musicians and better communicators with a focus on nonfiction reading and writing. This served to strengthen the music program while incorporating opportunities for students to practice speaking and writing across the curriculum. Kish (2016) described music teachers’ work to incorporate ELA and Mathematics into the teaching of music with three to five music goals for students by choosing one composition in the concert cycle and conducted a pedagogical analysis of it based on standards. These publications support the need for innovative PD that will improve classroom teachers’ capacities to plan, implement, and deliver instruction and enable students to learn and develop literacy skills outlined in CCS. If educational innovations of this kind are to be more widely present and accepted, research must address teachers’ concerns about a standards-based approach to using general music activities in common core elementary classrooms.

Gaps in Relevant Empirical Studies of Teacher Concerns

Effective teacher leaders have the responsibility to enable classroom teachers to have PD

opportunities that result in clarifying learning outcomes for themselves that will lead to effective instruction for their students. Rather than thinking first of new activities and resources possibility leading to change, Bradley et al. (2015a) assert that “the intended adult learning outcome was to gain an understanding of identified outcomes first” (p. 49). This outcomes-first view of PD reflects the teaching, research, and resulting publications of Hord and Roussin (2013), who use the metaphor of a bridge to describe the long process of lasting philosophical and practice change from teaching-centered to student learning-centered education, which is the focus of the present research.

When using the search term Stages of Concern Questionnaire (SoCQ) delimited between 2014-2019, twelve qualitative studies (four were dissertation research) were found wherein quantitative and qualitative measures of concern were determined, all useful in revealing gaps in the existing literature. For example, Al-Shabut (2014) investigated teacher concerns when teaching integrated e-learning with gifted student education. Cardoza and Tunks (2014) investigated teacher concerns related to the adoption of new technology innovation. Walker (2017) studied teacher concerns related to the use of blended learning innovation. Joffrion (2014) focused research on video conferencing in high school classrooms. Mayfield (2016) examined rural school district teacher concerns using instructional coaching. Thang et al. (2014) investigated teachers’ concerns when introducing digital storytelling with Malaysian ESL students.

Of particular note were studies wherein the researcher(s) identify points of teacher concerns during innovations that needed concerns-based leadership and support to improve or increase the likelihood of success with or acceptance of the innovation. For example, using a mixed-methods research design, Daughtry (2017) examined the impact of academic analytics on

first year advising center (FYAC) advisors' concerns. Results pointed to the need for a concerns-based leadership approach as a means to increase first-year student success and retention in a centralized advising center at a four-year university. McKinney and Snead (2017), in a descriptive study of Response to Instruction and Intervention, a Tennessee design model for Response to Intervention for 87 teachers from 8 different school districts, found that there were differences in the SoC described between faculty position sub-groups. This study points to the need for further investigation of additional demographics

Gudyanga and Jita (2018) investigated physical sciences teachers' concerns regarding a new curriculum in South Africa. The SoCQ questionnaire was conducted with 81 physical sciences teachers from 62 schools in the fifth-year curriculum and assessment policy statement implementation. Self-concerns were found to be dominant among participants. Multivariate analysis of variance showed no significant differences between teachers' SoC profiles and their years of experience with the reforms suggesting that any programs of support offered to this five-year point had no significant impact. This finding points to the need to use regularly the SoC to monitor teachers' progress through different stages of the learning to use the new curriculum.

Lopez and Wise (2015) in a mixed-methods study investigated leading change in a rural school district when using Common Core State Standards. They found that teachers were most concerned about their efforts of Common Core State Standards implementation while administrators were more concerned about collaborative processes involved with implementation. First-year teachers had greater perceived levels of concern at all levels. The investigators recommended more assessment and greater efforts at communicating findings and the next steps for all stakeholders.

Summary

This review of literature provides evidence that arts integration, particularly music, in other subject areas has been found beneficial to elementary students learning in teaching multiple literacy skills. Literature also provides evidence that elementary classroom teachers are likely today to welcome music to their classroom believing that music integration substantially improves teaching and student engagement and involvement. The existing research provides indications that while arts integration is accepted and used by educators, elementary classroom teachers such as those who comprise the participant population in the present study are likely to have concerns about several pragmatic issues. Educators' pragmatic issues, for example, are issues such as their lack of music training, time to develop new instructional strategies, and lack of recognize of the value of selecting appropriate books (materials) useful in singing and using rhythm when teaching language and reading skills. Reviewed studies reveal that collaboration and cooperation were one of the greatest classroom teacher concerns. The present study will add to the existing literature by providing opportunities for elementary classroom teachers to express their concerns about integrating basic, music exercises and ELA and reading instruction. Further, this literature review addressed PD for teachers and their concerns about PD in multiple subject areas including ELA. This literature review provides a broad overview of teacher concerns related to teachers' direct involvement in implementing education innovations and highlights the need for more research-based evidence about teachers' concerns about implementing, or thinking about using, the innovation of integration of basic, general music activities in ELA and reading curriculum.

3. Methodology

Professional development (PD) is a necessary component of teacher learning through participation in continuing education opportunities. Some teachers participate in PD opportunities with minimal openness to discovery, learning, and/or adoption of new educational innovations while others are receptive to the adoption of new educational innovations. Employability typically requires that licensed teachers participate in PD, while important, may be either a sophisticated or a simplistic assumption held by teachers when deciding to continue learning, or not learning, over a lifetime. If teachers participate in continuing education simply to earn points necessary for employment with little interest in the content or the experience of learning something new to them, then it will be difficult for schools to fully achieve goals and expectations outlined in the new *Every Student Succeeds Act* (2015) and consistent with the Common Core State Standards Initiative (CCSSI, 2010, 2019).

School leaders should examine research results such as findings in this study before planning and implementing PD. Through the use of research-based evidence, school leaders can make informed choices and use best practices to encourage and support teachers as they build bridges to new ways of thinking about and effectively engaging in innovative instructional practices with the potential to meet the diversity of students' needs in today's schools. This chapter discusses the research design, states the research questions, presents the selection of participants, and identifies instrumentation for data collection, analysis, variables and PD session curriculum as well as the rationale behind the researcher's creation of the PD during the COVID-19 pandemic.

Study Purpose and Rationale

The purpose of this quantitative study was to determine if the demographics of K-5

teachers affected their levels of Stage of Concern (SoC) about using fine arts (music) in teaching ELA and reading. The study provides measures of teachers' levels of concerns while using, or thinking about using, an educational innovation, specifically a set of basic, general music experiences that are designed to further elementary students' musical literacy while simultaneously learning language and reading skills to achieving outcomes identified in English Language Arts Common Core Standards (2010). Quantitative findings in this present study provide new insights into teachers' (as school staff) concerns before and after the PD session instructing teachers about the innovative cross-curricular instructional strategies.

Research Questions and Hypotheses

One research question guided the study. Did an innovative cross curricular instruction PD session using fine arts operationalized as music education integrated in ELA and reading significantly affect K-5 teachers' levels of SoC? Data were collected using the Stages of Concern Questionnaire (SoCQ) by George et al. (2006) to measure the intensity of the SoC and determine whether demographic variables (campus; primary grades taught; teacher's years of teaching experience) affect levels of SoC.

A pre and post repeated measures ANOVA was conducted to test the following hypotheses:

1. H_0 : There is no significant difference in the grouped-categorical profile scores of the SoCQ by the teacher's campus location.
2. H_0 : There is no significant difference in the grouped-categorical profile scores of the SoCQ by the teacher's primary grade taught.
3. H_0 : There is no significant difference in the grouped-categorical profile scores of the SoCQ by the teacher's number of years of teaching experience.

Population and Research Setting

The study population consisted of classroom teachers in elementary schools (K-5) employed by the same school district in the southeast region of the United States. According to the National Center for Education Statistics (2018-2019), District Directory Information, there are 2,059 students in the district; 148.60 classroom teachers (FTE); and the student/teacher ratio is 13.86. The total number of staff (FTE) is 361.30 with 99.90 K-elementary (grade 5) teachers. In the district, there are eight (8) ELL students and 341 students with IEPs. The district's cost per student annually is \$10,182 compared to the national average of \$12,201 per student during the 2017 fiscal year (reported in 2019). The median household income as reported by the United States Census (2017) for the county where the school district is located is \$31,919 (2017) compared to the U.S. median household income of \$61,372 (2017) and \$68,703 (2019).

While the research setting for this study was initially planned as the physical space in school buildings where PD sessions would be held, the COVID-19 pandemic forced many schools to avoid face-to-face instruction in physical classrooms and to instead turn to remote learning. To adapt to COVID-19 restrictions, a video recording of the researcher presenting the PD session was created and uploaded to YouTube with a link (unpublished) provided to participants. Recordings were edited combining all five units in one video (1:18:24) recording (<https://youtu.be/Amxa4Bbldlg>) for ease of use by teacher participants. The PD webinar included five units designed to be viewed 1) one-at-time, 2) through continuous viewing from beginning to end, and/or 3) repeatedly as preferred by the participant.

Design of the Study

This quantitative study used a repeated measures Analysis of Variance (ANOVA) to understand the levels of K-5 teachers' SoC to determine if teachers' perceptions changed after

being introduced to the PD session's innovative cross curricular instructional strategies. The phenomenon in this study is K-5 teachers' SoC about using basic, general music exercises in teaching ELA and reading. The web-based survey (questionnaire) available on the American Institutes for Research (SEDL Archive) website (www.sedl.org) titled Stages of Concern Questionnaire (SoCQ) by George, et al. (2006), which involves the collection of quantitative demographic information and a 35-item Likert scale response questionnaire (Appendix D), was administered before and after the remote PD session.

Sampling

A multistage sampling procedure was used. According to Creswell (2014), "in a multistage or clustering procedure, the research first identifies clusters (groups or organizations), obtains names of individuals within those clusters and then samples within them" (p. 158). In this way, a school district was selected, which is comprised of school building groups (six elementary school campuses), all within a 50-mile radius. This sample was selected based on the sample population's regional location (schools within a 50-mile radius) regional low SES and their elimination of music teachers. Participants were K-5 teachers who voluntarily participated in an online PD session involving basic, general music exercises used in teaching ELA and reading skills. The sampling procedure involved the researcher and the heads of the district who extended an invitation to all K-5 classroom teachers in the school district. The K-5 classroom teachers are from elementary school building (campus location) all from within the same school district. All school buildings (campuses) in the district were represented in the study, and all K-5 teachers in the district participated. All teachers who accepted the invitation completed the SoCQ, and all are included in the sample

Variables

The dependent variable for this study was SoC, which includes seven stages: stage 1, unconcerned; stage 2, informational; stage 3, personal; stage 4, management; stage 5, consequence; stage 6, collaboration; and stage 7, refocusing. These three independent variables produced interval level data including K-5 teachers' campus location, primary grade taught, and years teaching experience.

Data Collection

The data collection phase included steps taken by the researcher before, during, and after the collection of data. Before collecting data, permission was obtained in writing from the Head of the School District and the Head of Instruction (Appendix E) where the research will take place. Permission was also received from the University of Memphis, Institutional Review Board for the Protection of Human Subjects (Appendix F). Once permissions were obtained, invitations to participants were distributed with the assistance of the Heads of School and/or school building principals. The participants are K-5 classroom teachers who agreed to voluntarily participate in a virtual PD session (to keep participants safe during the highly contagious coronavirus) designed for using basic, general music exercises in classroom teaching of ELA and reading. Teacher participation in the study included 1) completing a paper informed consent form (Appendix G) and completing a pre-questionnaire; 2) participating in the remote PD session (5 units); and 3) completing a post-questionnaire. Participants were informed that the questionnaire is anonymous and that the findings in this study will be made available to them through with the Heads of the School District.

All data in this study was collected using the electronic SoCQ that included a cover letter, introduction page, two pages of statements or items for the respondents to evaluate, and the

demographic question page. The SoCQ Online was set up by the researcher in advance on the publishers' website. The webmaster of the Southwest Educational Development Laboratory (SEDL), which merged in 2015 with the American Institutes for Research, provided the researcher with a password and a web address to the questionnaire (disseminated to the participants). The researcher completed the SEDL requirements for copyright permission (Appendix H). The researcher customized the questionnaire with the innovation name and the demographic questions. Once in place, the researcher communicated with Heads of School, who delivered to each of six schools in the district a teacher PD paper packet (Appendix I) for each K-5 teacher including the informed consent form (Appendix D), written instructions with link to the questionnaire, and the paper copy of the unit activities (5) that appear in the virtual PD session. The written instruction in the PD paper packet also included the instruction for completing the post-questionnaire. No special needs of teachers requiring adaptations for vision or hearing, or any other accessibility adaptations were made known to the researcher. Participants' names are not connected to the data collected. No participant email addresses were collected in this process.

Data Collection Instrument

The Stages of Concern Questionnaire (SoCQ) Online (George et al., 2006) was used in this quantitative study to measure teachers' perceptions pre and post of the PD training. It was selected for this study because the purpose of this questionnaire is to determine what people are thinking about when using various programs or practices. It is intended to assess their levels of concerns at various time during the adoption process. According to the questionnaire's manual (George et al., 2006), this questionnaire is based on "one of three diagnostic dimensions of the Concerns-Based Adoption Model (CBAM), a framework for meaning implementation and for

facilitating change in schools” (Preface, xi). In this study, the SoCQ provides school leaders a means for determining teachers’ concerns about PD programs, materials, and instructional strategies. In this present study, teacher concerns were measured using the SoCQ.

The SoCQ has been tested repeatedly since its original development for reliability and validity (George, et al., 2006). The reliability of this instrument refers to its consistency in use and continuity in related measurements and validity refers to the accuracy of the questionnaire in measuring what it was designed to measure. It has been concluded that the fundamental model is valid, however, studies of small sample sizes should be viewed skeptically. It is important to acknowledge that teachers in schools have flexibility and choice in determining learning goals as well as in direction and approaches to instruction. Therefore, the approach to this study is limited for comparative purposes since instruction is not a script followed by all teachers at all schools. Instead, teachers’ instructional approaches differ from building-to-building based on local student learning needs and resulting in administrative priorities. External validity concerns are alleviated by not generalizing the results to other schools or school districts. Internal validity is a concern given that students’ improvements in language and understandings of reading literature may improve not only be due to new instructional strategies discovered and learned during PD of teachers that is the focus of this study but also as a result general use.

The data collected in this study using the SoCQ was used to determine the perceptions of teachers about using basic, general music practices in their classrooms when teaching ELA and reading. Concerns are defined by the authors (George, et al., 2006) as an aroused state of personal feelings and thoughts about a particular issue or task. The authors determined that the particular demands of innovation are often perceived as being more important than others. The authors assert that participants’ knowledge and experience using the innovation will impact the

type of concern and degree of intensity a participant will have about an innovation. Hord et al. (1987) asserted that individuals are likely to have some concerns at all stages, but in the early stages, individuals are more likely to have personal concerns with the innovation change. In the latter stages, concerns may center around the task itself and the impact of the innovation on users.

As described in the SoCQ Manual (George et al., 2006), the SoCQ instrument is a two-page list of 35 statements, or items, in which the participants respond (Appendix D).

Respondents mark each item on a 0–7 Likert scale according to how true the item seems to them at present. The 0 at the low end of the scale is recommended for marking entirely irrelevant items. The SoCQ measures seven distinctive but somewhat interrelated areas of concern (Hord et al., 1987). The SoCs are Awareness (Stage 0), Informational (Stage 1), Personal (Stage 2), Management (Stage 3), Consequences (Stage 4), Collaboration (Stage 5), and Refocusing (Stage 6). These stages are defined by category (unrelated, self, task, and impact) expressions of concern in Appendix J. (George et al., 2006).

Music Professional Development Treatment

PD implementation strategies used in this study were guided by the work of Hord and Roussin (2013) who identified six implementation strategies for change efforts: “1) Develop and communicate a shared vision. 2) Plan and provide resources. 3). Invest in professional learning. 4) Check progress. 5) Continue to give support. 6) Create an atmosphere and context for change” (p. 13). Classroom teachers (K-5) engaged in a virtual PD session aimed at these concepts of change in practice.

Materials and Activities

The PD presenter was focused a professional change model (Appendix A) and teachers

stages of change by strategy definition, question, and evidence (Appendix B) . Teachers were guided in selecting teaching supplies and materials. Each school has instruments and materials that are accessible by all classroom teachers and utilized by all elementary school-aged students. The teachers heard and viewed how to use instruments and teacher-made materials using music-based instruction and guided practice as outlined in the Teachers IC Map for Developing Student’s Understandings of Language and Reading (Appendix C). Books should be available from the school’s library and be used according to the provision of United States copyright law (Section 107) or 17 U.S. Code §107 that allows many read aloud activities to be translated from the classroom to online learning for a transformative purpose that does not harm the core market for the original. The purpose was for individual teachers to know how to use the instruments and materials, to brainstorm how they can additionally use them to create activities for their students, and to be able to use them without hesitation or fear of complication.

Curriculum and Length of Video

This portion of the PD session introduced concepts and methods relative to implementation for music integration into the common core classroom along with some basic implementation skills and activities. The purpose portion of the session was to begin to develop a shared vision of the innovation among the participants and for individual teachers to know why these skills are important for teachers to utilize daily within the context of the common core curriculum and how to manage their schedules towards implementation.

Instructional Roadmap

The final portion of the PD session was focused on content in selected books. Teachers had opportunities to learn best practices and consider how they can utilize these general basic music skills and teaching practices in their classrooms (district-wide). The purpose was for K-5

teachers to continue to develop a high level of instruction and practical understanding as well as an opportunity for guided practice through repeated viewing of the PD video with their new materials. Through repeated viewing, teachers can further create opportunities for music exercise integration within their common core classrooms. Appendix A is the PD logic change model describing a roadmap to reach the intended goal for the K-5 classroom teachers by resources, process activities, educator learning outcomes, educator practice outcomes, and intended results for students. This model (Brady et. al., 2015) used in the present study is unique in that it guides educators to plan instruction in the opposite order than is typically done by first identifying student learning outcomes rather than identifying learning activities first. The model is an approach to planning instruction that emphasizes identifying a problem a teacher intends to impact; imagining desired student learning outcomes; anticipating teacher behaviors needed to affect change; and identifying what teacher knowledge and skills are needed for the change, what professional learning needs to take place, and what resources will be needed to achieve the ultimate learning outcomes for their students.

An Overview of Virtual PD Creation

While the music PD used in this study was discussed in detail in a Music Professional Development Treatment selection below, this session addresses the adaptations undertaken by the researcher to overcome challenges at the time of this study caused by the COVID-19 pandemic, which included people sheltering at home and educators moving to virtual instruction strategies rather than face-to-face instruction. These safety precautions were widely used to slow or stop the spread of the coronavirus. The adaptations used in this study were determined to be acceptable approaches to furthering educational opportunities for teachers and their students. The researcher (also referred to as presenter) presented five (5) activity units of instruction in front of

a video camera. The presenter was situated in a classroom in full view of the virtual audience. The presenter spoke to the audience, instructed, and demonstrated selected content and learning objectives; demonstrated singing and speaking rhythmically using various commercial and teacher-made instruments, explained literature selection and demonstrated the use of books; and many musical techniques and strategies to engage students in learning language and reading skills activities. Each unit included the sharing of details projected on PP slides to emphasize and explain learning strategies.

A paper packet constructed by the researcher contained the informed consent document; instructions for completing the pre- and post-questionnaire; instructions for participation in the webinar; and a copy of the unit activity slides (Appendix I) included in the video. In summary, study participants could see and hear the presenter while at the same time holding their paper copies of the PD sessions in their hand while viewing the virtual presentation. PD video and related materials were created and administered during fall 2020. The anticipated completion of this study was in spring 2021.

Data Analysis

The unit of analysis for this study is teachers. Descriptive and inferential data were used to analyze pre- and post-intervention levels of SoCQ and to determine whether there is a change in the levels of stages for the teachers between the pre-intervention assessment period compared to the post-intervention assessment period.

The participants consisted of K-5 elementary education teachers from six campus locations in the same school district located in the United States southeast region. The respondents to the self-completed pre- and post-questionnaire provided the basis for data collection. The researcher used descriptive and inferential analyses to report and analyze the data

related to the independent and dependent variables.

Data were analyzed following the instructions in Chapters 4 (Using and Scoring SoCQ) and 5 (Interpretation of SoCQ) of the SoCQ manual (2006), which includes instructions for scoring SoCQ data and producing individual and group profiles. The raw data was calculated via the automated calculation matrix in the sedl.org secure system. Scoring the questionnaire requires calculating raw scores for each of the seven stages, or scales, locating the percentile score for each scale in a table, and plotting the results on the Stages of Concern Profile chart. Initial analysis of data involved the comparison of pre-intervention and post-intervention peak (highest) SoC for the participants in the sample. Average group percentile scores were calculated and plotted. The number of participants at each stage was calculated to illustrate the move from lower to higher scores in stages. Repeated measures ANOVA were used to compare the means of each demographic group's pre and post scores to determine statistically significant changes in the various SoC. A one-way repeated measures ANOVA was selected for this study because of its capacity to determine whether three or more group means are different where the participants are the same in each group. In this study, the participant groups are the same in the pre and post scores. The means of demographics (campus, primary grades taught, and teachers' years of teaching) are measured to determine affects of demographics variables on statistical changes in the seven SoC following the PD session. Indicated by Creswell (2014), a p-value of .05 was considered statistically significant, meaning that the results were unlikely to have happened by chance and the null hypothesis of no-effect can be rejected.

Ethical Considerations

To protect human subjects in this study before the study began, the researcher completed university required Collaborative Institutional Training (n.d.) and the study's researcher

submitted a request and obtained approval to study human subjects from the Institutional Review Board at the University of Memphis, Memphis, Tennessee (Appendix F). All CIT guidance for protecting human subjects and ensuring that the study participants are fully informed and have opportunities to ask questions was followed. The head of the school district, head of instruction, and building principals were informed about the study and gave their verbal agreed of the important of the study and written permission to conduct the study. Participation was voluntary and undertaken in the teacher's private space. Study participants, and the school district and schools, remain anonymous.

Summary

This chapter describes the research method that was used to conduct the study. Research questions, sampling, and population, an overview of virtual PD, and the data collection instrument were presented. Sampling and data collected through the participants' completion of the web-based questionnaire and data analysis were explained. The music PD treatment was described in detail. The results and interpretation of the results for this proposed study are presented in chapter 4.

4. Results

The purpose of this quantitative study is to determine if the independent variables of campus location, primary grade taught, and number of years of teacher experience affected teachers' levels of stages of concern (SoC) about using fine arts (music) in teaching English Language Arts (ELA) and reading. The study provided measures of teachers' levels of concerns while using or thinking about using an educational innovation, specifically a set of basic, general music experiences designed to further elementary students' musical literacy while simultaneously learning reading skills and achieving outcomes identified in the 2010 English Language Arts Common Core Standards.

The Stages of Concern Questionnaire (SoCQ) by George et al.(2006) was used to measure and interpret the participants' concerns about using basic, music exercises in the classroom when teaching ELA and reading. Invitations to participate and consent forms were sent to 57 possible participants in six (6) campus locations in the same school district. All possible participants completed the pre and post questionnaire. Repeated measures ANOVA were conducted for each of the independent variables using the pre and post aggregated mean scores for each of the seven SoCQ scores. The chapter presents the results of each of these data analyses. The results will be presented for each independent variable with the results of each SoCQ stage for each independent variable.

SoCQ Results

Following the guidance provided by George, et al. (2006), the raw data scores for each SoC were converted to percentile scores using the automated calculation matrix in the sedl.org secure system on the AIR webserver. Pre and post percentile scores were computed by referencing the raw score for each stage. Percentile scores indicate the relative intensity of

concern at each stage. The higher the score, the more intense the concerns are at that stage. Percentile scores for all seven SoC were examined and interpreted for the whole group of respondents. Mean and percentile scores for each SoC were used to determine teachers' intensity of concern about integration of music exercises in teaching ELA and reading. Appendix K is Pre-Statement/Response Table (57 Participants) and Appendix L is Post Statement/Response Table (57 Participants) showing the mean scores that were averaged as indicated by George et al. (2006). Using the weighted Likert scale, a mean of 0 was irrelevant; 1-2 was not true of me now; 3-5 was somewhat true of me now; 6-7 was very true of me now.

Stage 0, Unconcerned

Prior to the PD session, participants indicated that they were somewhat unconcerned with the innovation ($M = 3.89$). Following the PD session, participants slightly decreased ($M_1 - M_2 = 0.65$) their level of somewhat unconcerned with the innovation ($M = 3.24$). The Stage 0 pre percentile score (97%) and post percentile score (91%) were in the middle (Likert Scale 3-5) from irrelevant to very true of me now range. Stage 0 was the highest of all SoC in pre percentile (97%) and post percentile (91%) percentage scores. Stage 0 was the pre highest SoC for 70/47 (70.2%) participants and post highest SoC for 36/57 (63.2%) participants. High pre and post scores in stage 0 indicate that teachers are more occupied with things other than the innovation and other priorities prevent them from focusing their time on the innovation.

Stage 1, Informational

Prior to the PD session, participants indicated that their informational concern level ($M = 4.64$) about the innovation was slightly in the high end (3-5 Likert scale) of irrelevant to very true of me now range. Following the PD session, participants slightly decreased ($M_1 - M_2 = 0.71$) the level of somewhat true of me now in their information concern level ($M = 3.93$). Stage 1 was

the second highest pre percentile (84%) and post percentile (72%) percentage. Stage 1 was the second highest pre highest SoC for 15/57(26.3%) participants and post highest SoC for 4/57 (7.2%) participants. High stage 1 pre and post scores indicate that teachers want more information about the innovation.

Stage 2, Personal

Prior to the PD session, participants indicated that their personal concern level ($M = 4.36$) about the innovation was slightly in the high end (3-5 Likert scale) of irrelevant to very true of me now range. Following the PD session, participants decreased ($M_1 - M_2 = 1.07$) the level of somewhat true of me now on their personal concern level ($M = 3.29$). The personal stage was the largest decrease in level of concern following the PD session from pre percentile (78%) to post percentile (59%) scores. Stage 2 was a pre highest SoC for 0/57 (0.0%) of participants and post highest SoC for 3/57 (1.8%) of participants. Stage 2 pre and post scores indicate that teachers have intense personal concerns about the innovation and its consequences for them. Although these concerns reflect uneasiness about the innovation, the teachers do not necessarily indicate resistance to the innovation.

Stage 3, Management

Prior to the PD session, participants indicated that their management concern level ($M = 4.33$) about the innovation was slightly over the high end (3-4 Likert scale) of somewhat true of me now range. Following the PD session, participants decreased management concerns ($M = 3.27$). This was the second largest decrease ($M_1 - M_2 = 1.06$) in level of concern from pre percentile (83%) to post percentile (60%) scores below stage 2 personal ($M = 3.29$) following the PD session. Stage 3 was a pre highest SoC for 2/57 (3.5%) of participants and a post highest SoC for

1/57 (1.8%) of participants. High pre and post stage 3 scores indicate that teachers have management concerns about logistics, time, and management.

Stage 4, Consequences

Prior to the PD session, participants indicated that their consequences concern level ($M = 4.05$) about the innovation was slightly over the high end (3-4 Likert scale) of somewhat true of me now range. Following the PD session, participants consequences concerns ($M = 3.25$) decreased ($M_1 - M_2 = 0.80$) in level of concern to one of the lower post level concerns from pre percentile (30%) to post percentile (19%) percentage scores. Stage 4 was a pre highest SoC for 0/57 (0.0%) participants and a post highest SoC for 0/57 (0.0%) participants. High pre and post scores indicate that teachers have concerns about the consequences of use of the innovation for students.

Stage 5, Collaboration

Prior to the PD session, participants indicated that their collaboration concern level ($M = 3.85$) about the innovation was at the lower end of (3-4 Likert scale) somewhat true of me now. This is the only stage where the concern level increased following the PD session. Following the PD session, collaboration concerns ($M = 4.17$) increased in level of concern ($M_1 - M_2 = -0.32$) with pre percentile (44%) and post percentile (52%) percentage scores. Stage 5 was a pre highest SoC for 0/57 (0.0%) of participants and a post highest SoC for 13/57 (22.8%) participants. High pre and post scores indicate that teachers have concerns about working with others in relation to use of the innovation. It also suggest that teachers have concerns about a collaborative effort in relation to the other stages with high scores.

Stage 6, Refocusing

Prior to the PD session, participants indicated that their refocusing concern level ($M = 3.61$) about the innovation was at the lower end of (3-4 Likert scale) somewhat true of me now.

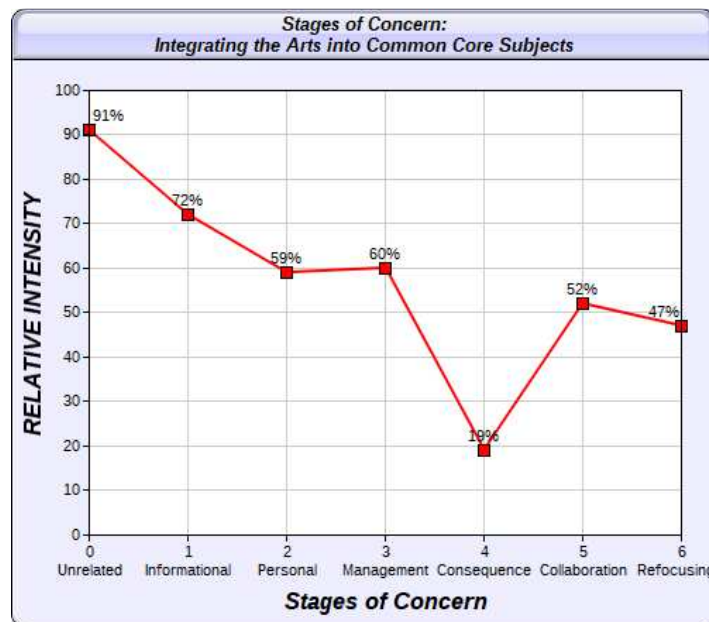
Following the PD session, refocusing concerns ($M = 3.25$) decreased in level of concern ($M_1 - M_2 = -0.32$) with pre percentile (57%) and post percentile (47%) percentage scores. Stage 6 was a pre SoC for 0/57 (0.0%) participants and post SoC for 0/57 (0.0%) participants. High pre and post refocusing scores, and since the Stage 0, 1, and 2 scores are relatively high, the teachers are likely to be nonusers of the innovation.

Relative Intensity of SoC

Post-Percentile scores shown in Figure 1, which was generated using the sedl.org secure

Figure 1

Profile Graph of Relative Intensity Percentile Core of Teachers for Each Stage of Concern



system on the AIR webserver, is the profile depicting the relative intensity of each stage of teachers' concern about using music in ELA and reading instruction in relation to the other Soc. The SoC with the highest relative intensity among the seven SoC is stage 0, unrelated (91%), indicating that K-5 teachers in this study perceive other things or activities to be greater concerns than the innovation of integrating basic, music exercises in ELA and reading instruction. The second highest relative intensity of concern is stage 1, informational (72%) suggesting that teachers have high concern about wanting more information about the innovation of using basic, music exercises when teaching ELA and reading. Stage 2, personal (59%) was the third-highest intense SoC, indicating that participants have a moderate intensity of personal concern about the innovation and its consequences. The next intense SoC was stage 3, management (60%). The relative intensity of concern in Stage 3 management suggests that K-5 teachers have moderate to high concerns about managing integration of basic, music exercises in teaching ELA and reading. Stage 5 collaboration (52%) indicates that K-5 teachers center-most concern is on coordinating and cooperating with others in using the innovation. Stage 6, refocusing (47%) also indicates medium intensity of concern about exploring ways to realize benefits from the innovation, including possibilities of making major changes to the way ELA and reading is taught. The lowest-intense SoC is stage 4, consequences (19%). The low intensity range of consequences indicates that K-5 teachers have low concern about the impact of the innovation on students in their immediate sphere of influence, the evaluation of students, and changes needed to improve student outcomes.

Differences in SoC by K-5 Teachers' Demographics

A repeated measures ANOVA was conducted for each of the SoC by primary grade taught, campus location, and years teaching experience to compare the means of each

demographic group's pre and post scores to determine if there were statistically significant changes. All tests were conducted at the alpha level of .05. The results of the data analyses for each of the three hypotheses related to the research question follows.

1. H_0 : There is no significant difference in the grouped-categorical profile scores of the SoCQ by the teacher's campus location.
2. H_0 : There is no significant difference in the grouped-categorical profile scores of the SoCQ by the teacher's primary grade taught.
3. H_0 : There is no significant difference in the grouped-categorical profile scores of the SoCQ by the teacher's number of years of teaching experience.

An examination of the pre- and post-test means of the SoCQ scores of stage 6 for primary grade taught was found to be statistically significant ($F(1,6) = 2.45, p = .037$). The partial eta squared ($\omega^2 = .23$) indicates a moderate effect. A Tukey post-hoc analysis indicated statistical significance between the groups of kindergarten and first grade ($p = .022$) and first grade and fourth grade ($p = .015$). An examination of the SoCQ for campus location found a statistically significant difference for stage 2 ($F(1,5) = 2.87, p = .023$) with a moderate effect ($\omega^2 = .22$). A Tukey post hoc indicated statistically significant difference between the campus locations of North and Swiss Memorial ($p = .036$).

A statistically significant difference was also found for SoCQ stage 4 ($F(1,5) = 2.41, p = .049$) for campus location with a moderate effect ($\omega^2 = .19$). A Tukey post hoc indicated a statistically significant difference between the campus locations of Coalmont and North ($p = .031$). Finally, a statistically significant difference was found for SoCQ stage 5 ($F(1,5) = 3.07, p = .017$) for campus location with a moderate effect ($\omega^2 = .28$). A Tukey post hoc indicated statistically significant differences between the campus locations of North and Swiss Memorial

($p = .021$). No statistically significant difference was found for any of the SoCQ stages for the independent variable years of teaching experience.

Summary

This chapter presented the results related to the research question, and the hypotheses statements aligned with the research question. The relative intensities of K-5 teachers' concerns about using basic, music exercises in ELA and reading instruction in relation to the other concern stages were calculated and presented. The findings indicate that the intensity of teachers' concern was highest in stage 0, unrelated indicating that teachers have little concern about or involvement with the integration of music in ELA and reading instruction, and they are more concerned about other innovations than using basic, music exercises in classroom teaching of ELA and reading. Teachers' concern was second highest in stage 1, informational indicating that their interest is in impersonal substantive aspects of the innovation such as general characteristics, effects and requirements for use. Statistically significant effect indicating that findings did not happen by chance was found in primary grade taught in SoCQ stage 6, refocusing; and campus location in stage 2, personal, stage 4 consequence, and stage 5 collaboration. Findings are discussed and conclusions about what administrators as change agents should consider when planning future staff development for teachers involving using basic, general music exercises in their classrooms and/or other standards-based approaches to integration of arts in the classroom.

5. Discussion

Cutting music from school budgets is not because music is disliked or unappreciated, but instead, the researcher assumes that almost everyone enjoys music, and music can keep children and youth interested and engaged in school. Integrating music into K-5 elementary classrooms is thought to motivate students, keep them engaged, increase available resources and improve students' achievement in areas such as English Language Arts (ELA) and reading (CCSSI, 2010). This assumption is supported by the National Association of Music Education (2014), which publishes *20 Important Benefits of Music in Our Schools* (NAME, 2014). Recently, the State Education Agency Directors of Arts (SEDADA, 2020) published a statement endorsed by 112 professional organization stating, "Arts education is essential" (p. 1). This SEDADA statement further emphasizes that all students have access to equitable delivery of arts education. Education mandates call for school leaders as change agents to expand their understandings of learning and to move toward a focus on evidence-based lessons developed through collaboration with other educators and experts (United States Department of Education, 2019). This study measuring implementation (George et al., 2006) of PD addressing integration of music exercises in cross-curricular instruction with ELA and reading is designed to inform possible continuation of professional development (PD) in a southeast United State school district and contributes to the developing body of literature about integration of arts in classroom instruction.

Teaching elementary classroom teachers to use music exercises when teaching ELA and reading is particularly important in this study given that music teachers, and other fine arts teachers, in the study population (school district) have been eliminated. In general, the use of arts in many public schools has decreased exponentially over the past several decades. According to Vargas, (2017), the decrease in implementation of fine arts for elementary students is likely due

to severe cuts in education funding and lack of support from school districts that are more concerned with core course testing such as reading, writing, and arithmetic. Classroom teachers who are still supportive of integrating arts into their curriculum are forced to find effective, innovative methods such as the music exercises included in this study for inclusion in their classrooms. Further, PD that involves instruction with classroom teachers and a teaching artist influences teachers' professional growth and gained self-efficacy (Steele et al., 2016).

The researcher in this study gathered research-based evidence about teachers' Stages of Concern (SoC) when using or thinking about integrating music in the teaching of ELA and reading skills. Gathering data-based evidence of teachers' SoC about instructional strategies presented to them in PD, which were new to them, was necessary if school leaders are to make data driven decision when continuously planning and delivering this and other innovative teacher PD. Findings in this research have meaning for understanding how teacher participants are responding with unique attitudes and beliefs to the innovation. Finding also have meaning for understanding how teachers concerns can be anticipated and addressed if teachers are to adopt the shared PD session content, concepts, skills, and materials in their classrooms.

Summary of the Study

The present quantitative study was designed to measure the SoC of K-5 classroom teachers who attended a remote PD session, a webinar comprised of five (5) units. This webinar was focused on an instructional innovation using basic, general music exercises in the context of a standards-based approach to classroom English Language Arts (ELA) and reading instruction. This PD was an extension of earlier PD during the past year on the same topic. Remote delivery of the PD was not the initial plan but became necessary given the immediate need for people to practice social distancing by sheltering at home to stay safe and reduce the spread of the highly

contagious coronavirus. Even though education in physical space of a classroom is preferred, the remote, digital delivery of PD in the present study created the fortunate, unanticipated opportunity to learn about the human element in virtual PD, the people actually participating in the remote PD, and using or thinking about using music in their instruction of ELA and reading skills. The teachers in this study, like others experiencing the COVID-19 pandemic, were faced with rapid creation of lessons to be delivered electronically to students at home. Students who were experiencing instruction at home using computer devices needed to be motivated, inspired and able to learn and achieve. The virtual PD session was comprised of units each including activities that could be taught face-to-face or as virtual lessons. Participates were given a paper packet that included PowerPoint slides used in the video presentation. Participates were encouraged to read the paper copies while viewing the video. Unlike typical one-shot, face-to-face in the physical classroom PD sessions, teachers could independently or in local communities of practice repeatedly review the paper materials and the presenter's recorded guidance and demonstrations of using music to teach ELA and reading skills.

This study was guided by one research question. Did an innovative cross curricular instruction PD session using fine arts operationalized as music education integrated in ELA and reading significantly affect K-5 teachers' levels of SoC? The study used the online Stages of Concern Questionnaire (SoCQ) by George, et al. (2006) to determine the relative intensity of each SoC of the K-5 teachers' before and after the delivery of PD. The SoCQ was selected for this study because the purpose of this questionnaire is to determine what people are thinking about when they consider or use various programs or practices. SoC in the SoCQ are in seven concern constructs including (a) unrelated, (b) informational, (c) personal, (d) management, (e), consequences, (f) collaboration, and (g) refocusing. Percentile scores were calculated using the

sedl.org secure website for each of the seven stages. Analysis involved the comparison of pre and post intervention peak (highest) SoC for participants. Average group profile scores were calculated and plotted. The number and percentage of participants at each stage was calculated. Using SPSS, repeated ANOVAs were used to compare the means of each demographic group's pre and post scores for the seven stage constructs to determine significant changes in the teachers' SoC. Demographics included campus location (6 categories), primary grade taught (7 categories), and teacher's years of teaching experience (4 categories). Three research hypotheses were formed as predictions related to the theoretical framework of the study.

The methodology for this quantitative study included sampling, the instrument, the data collection, and the data analyses. A "multistage" (Creswell (2014, p. 158) sampling procedure was used beginning in the first stage with selection of a school district that is comprised of six elementary schools, all located within a 50-mile radius. In the second stage of sampling, school district and campus location level administrators assisted with inviting teacher participation. This sample population was selected based on the regional location, regional low SES and the absence of music teachers in the district. All 57 K-5 teachers in the school district participated in the study.

Discussion of Findings

Educational change that addresses students learning and achievement is at the forefront of this study. This study provides statistical evidence that describes, explains, and predicts probable behaviors of teachers through the change process. There is evidence to support the continuation of PD about integration of music in K-5 classrooms and to help change facilitators identify the special needs of those involved in the change process. Evidence of significant effect of the PD by participants' demographic categories of campus location and

primary grade taught in various SoC indicate that school administrators and curriculum leaders should take into that SoC vary from one campus location to the next within the district and by the grade level of the teacher. Campus location and grade taught is likely to effect the concerns of teacher's about integrating music in the classroom. If encouraging communities of practice is a goal as Wenger-Trayner and Wenger-Trayner (2015) suggest, the composition of members of each community of practice should be strategically organized by campus locations and teacher's grade taught to achieve a mix of types of concern. The PD presenter should also consider creating future PD literature content that will appeal to teachers and their students at various grade levels. It is possible that some teachers in this study were educated in early childhood teacher education programs that included courses that emphasized integration of music in the classroom. In this case, the PD presented in this study may have been familiar to some and unfamiliar to other teachers, both shaping the way teachers perceived music in their classroom. Although there was no significant effect on the SoCQ scores for the demographic of teacher's years of teaching, given that the present study was the first recorded assessment of music and ELA and reading PD in this district, it would be worthwhile to continue to consider and plan for additional PD session that offers opportunities for professional growth for new and veteran teachers.

Data indicated that the PD session served to slightly reduce teacher's concern focused on unrelated-concerns stage 0, unconcerned, and in self-concerns stage 1, informational and stage 2, personal. In stage 0, unconcerned, the pre SoCQ responses by participants (40/57, 70.2%) and post SoCQ responses by participants (36/57, 63.2%) were in the high range of the SoCQ Likert Scale (0-7). While there was a decrease for some teachers following the PD session, the level of stage 0 unconcerned remained high for well over half the participants following the PD session.

This was teachers' way of stating that they are not concerned about the innovation. According to George et al. (2006), high pre and post scores in stage 0 indicate that teachers were absent of concern about the innovation and likely more highly occupied with things other than integrating music in ELA and reading instruction. Teachers' other priorities, particularly given the COVID-19 pandemic, may have at the time of the study prevented teachers from focusing their attention and time on the PD about integration of music in ELA and reading. This finding in the present study is consistent with Vargas's (2017) position that lack of support for music is because teachers are more concerned with core course testing. Similarly, before the PD, about one-quarter of the teachers indicated the second highest stage of concern in stage 1, informational, with a decrease for some teachers following the PD session. Overall, data indicates that teachers have high needs for more information about using music in their classrooms. This finding indicated that the teachers' do not know how the innovation will affect them and they need to know more.

Even though integration of music in the classroom had been introduced to the teachers in this study early in the same calendar year, there is evidence that the present PD was still not enough to alleviate their concerns. While the stage 2, personal, was also a high SoC for the teachers, personal concerns decreased slightly following the PD. Personal concern was at the highly SoC in the study for none of the participants in the pre-test and was the highest SoC for only a few participants in the post-test. According to George et al. (2006) although high levels of personal concern indicate uncertainty and/or uneasiness with the innovation, study findings suggest that participants do not necessarily indicate resistance to the innovation. In this study, high levels of personal concern likely indicated that teachers both pre and post PD session were focused on the impact of the innovation on their self. In their response to questions, they likely

expressed their own uncertainty about the demands of using music in their classrooms, getting new materials together, and about their possible personal inadequacy to meet demands with the innovation. They were likely uncertain about what their role would be in implementing the innovation. Given the rapidly changing nature of education in general at the time of this study, teachers may have been personally concerned about what taking on a new teaching approach in a high stakes content area could mean to their own position of employment. Teachers also may have personal concerns about their local decision-making processes related to integration of music in classrooms if adopted in their school building. Given current widely communicated predictions of federal and/or state budget cuts, teachers could also be concerned about what music integration into classrooms could mean to the financial future of their existing program and their jobs.

While stage 3 management was only slightly lower on the high end (3-4 Likert scale) of somewhat true of me now range of question responses and had the second largest decrease from pre to post percentile scores than stages 0-2, stage 3 management was the highest SoC for only a few participants. Pre and post highest SoC were indicated by only a few participants in stage 3, management; stage 4, consequences; stage 5, collaboration; and stage 6 refocusing. According to George et al. (2006), management is the only SoC focused on the task of using the innovation. Participants' who express management concerns are focused on the process and the task, or duties, of using the innovation and best use of information and resources. Given that teachers in this study expressed high needs of more information, it is logical that teachers would also have high concerns about logistics of using the innovation, time the innovation would require of them, and having necessary materials for using the innovation.

Teachers' focus on impact of the innovation was indicated in the responses in stage 4, consequences; stage 5, collaboration; and stage 6, refocusing. In Stage 4 consequences, responses in the high end of the 3-4 Likert scale (somewhat true of me now), indicate that teachers likely have concerns about the innovation's impact on students in their classroom, for example, the impact on students' performance and achievement of competencies in ELA and reading, and about the changes needed to improve student outcomes. Teachers are likely considered how their abilities or lack of abilities to use music in the classroom will affect their students. Teachers also expressed high levels of concern pertaining to collaboration (stage 5, collaboration) and refocusing (stage 6, refocusing). Their overall perceived lack of information resulted in considering issues of coordination and cooperation, which is always expected of teachers. Teachers were overall concerned about ways to possibly reap benefits of the using music in their teaching of ELA and reading.

Delimitations of the Study

The researcher made several choices in designing the study. The first delimitation was that while there are several potential school districts in the researcher's local region where students could potentially benefit from the PD involved in this study, the selected school district is a location where 100% of the district's elementary music teachers have been eliminated due to budget cuts. Second, only students in K-5 grades were selected because appropriate musical instruments for this PD are available and accessible to all K-5 teachers and students in the district. These instruments, along with some simple teacher-made instruments, are particularly appropriate for use in the general music exercises aligned with ELA and reading skills instruction for goal achievement. Lastly, the researcher chose to use the SoCQ component only rather than all three components of the CBAM. The other two are Level of Use and Innovation

Configuration. All three could be used in qualitative research. However, the researcher chose to design a quantitative study.

Limitations

This study is limited to one rural school district in the southeast United States. The selected school district proved to be a homogeneous population of K-5 teachers who were, except for a few exceptions, of the same gender (female) and race (white, Caucasian). Their self-identification in the questionnaire resulted in fewer demographic factors than the researcher intended to include in the study. The number of participants is small. However, all K-5 teachers in the district were invited to participate, and all K-5 teachers participated in the pre and post SoCQ. All responses were used in the study. While the findings in this study are not statistically generalizable to other school-teacher situations, the SoCQ has been repeatedly tested for validity and reliability.

The time frame to implement the innovation was fairly brief and occurred during the COVID-19 pandemic. From mid-March 2020 to the end of the calendar year, daily survival became the priority for everyone, particularly for children and youth, their parents/caregiver and educators. For much of this time, asking teachers to participate in a research study was unrealistic and inappropriate. As education evolved during fall 2020, it became clear that education in the physical classroom was preferred, teaching and learning in virtual environments was the new norm in many situations. In middle fall, it became apparent that converting the PD in this study to a high-quality video would likely be a benefit to the teachers who were rapidly creating digital lessons. District leaders agreed that the PD and data collection were important and should be done. Under different conditions, the PD would have involved more time and many more opportunities for teachers to engage with the presenter and with fellow educators.

There would likely also have been more time for teachers to practice and to collaborate and coordinate use of available music instruments and literature resources.

The researcher was a visiting professor at a regional institution of higher education, which is located in the same geographic area as the location of the study. The University and the School District frequently function as educational partners. Although this researcher was new to the University and the School District at the time of the PD sessions, a possibility of influence is acknowledged. Other factors outside the scope of this study may influence participants in this study, for example, teacher's lack of or prior music education; teacher's priorities for instructional time spent with high needs students; lack of comfort with learning from a recorded session; busy schedule associated with continuous instructional responsibilities; teacher's job satisfaction; and/or teacher's self-efficiency.

Educational Implications

Opportunities for teachers' learning and professional growth that positively influences teacher behavior often takes place within their ongoing system of practice and results in solid student achievement gains in ELA and reading (Meissel et al., 2016; Kennedy, 2016; Korthagen, 2017). This PD took place within the district's ongoing K-5 system of practice and has implications for continuing PD opportunities for teachings. Based on Hord and Roussin's (2013) six implementation for change, it will be important to implement a process for checking progress and continue to give support while creating an atmosphere and context for change. While using music exercises when teaching ELA and reading does not call for a complete make-over of classroom instruction, it has the potential to become instructional activities teachers integrate into their instruction and students anticipate and recall when practicing language and reading skills throughout school days as well as at home. Teacher recorded lessons of using music to

develop language and reading skills can be viewed from home by parents and caregivers along with their children.

The present study has implications for a new era of education that is evolving through advanced technologies and the necessity to disseminate PD to teachers in virtual as well as in physical environments. In the past, much PD was delivered in conference centers and/or in other centralized, local physical space locations. Frequently, teachers traveled significant distances to attend PD, which complicated teachers' decisions to attend or not. It has also been common for teachers to only attend PD when school days are scheduled without students. As this study demonstrates, the recent pandemic with teachers and students doing education from home resulted in using computer technology in continuing education opportunities. The PD was designed not to be a one-time event but to be offered as a series of opportunities for teachers to experience professional growth. Notable is that every teacher lower elementary classroom teacher in the district voluntarily participated in all three PD steps (pre-test, PD, and post-test).

The treatment in this study, an example of outcomes-based PD that considered teachers varied and unique responses to change, can be used by school administrators who share responsibilities for making evidence-based decisions about what occurs in their local campuses. Gathering data that informs new curriculum development and/or revisions of existing curriculum and tracking progress is necessary if schools are to fully accountable for student learning and achievement. The data gathered in this study goes beyond what is typically gathered from teachers using a simple PD follow-up feedback form.

The PD curriculum was created by considering critical, urgent ELA and reading student learning outcomes and local classroom situations first rather than simply going with PD that utilizes resources that were handy and activities that are already well-known. The curriculum in

the study is an example of standards-based instruction suitable for delivery to a group of teachers or suitable for individual teachers who engage in viewing when it is convenient for them.

Findings in this study emphasize the need for school leaders as change agents to have ongoing communication with teachers providing them information about general characteristics, effect, and requirements for use of the PD content and expectations for skills development. It will be important for school administrators to make it clear to teachers that trying integration of music exercises in ELA and reading instruction will be viewed as approved and worthwhile. School administrators must be aware that direct communication and information about using music in the classroom is necessary if teacher concerns are to be alleviated and the innovation adopted.

Future Research

Given that teachers' concerns did not likely lead to their resistance to accepting this educational innovation, there is evidence to support offering more PD sessions about integrating music in the classroom and continuously measuring teachers' SoC at various points in the change process. Future research should incorporate qualitative questions in the SoCQ that will give teachers opportunities to respond to open-ended questions about their experiences with music in the classroom. Additional studies at the same site will investigate sustainability and efficacy. It will also be important to measure student achievement of outcomes in classrooms where music is integrated in ELA and reading instruction.

Conclusions

The PD demonstrated in this study used music to capture the attention of lower elementary students in a school district where there are no music teachers. Steele et al., (2016) asserted that collaborating with a teaching artist influences classroom teachers' professional growth and change including gained self-efficacy manifest through experiencing the arts as a

joyful endeavor for meeting multiple student learning objectives. Building on Steele's (2016) assertion, it has been established through this study that K-5 teachers' levels of concern about adoption of integration of music in ELA and reading instruction are high at the informational and personal levels, which according to George et al. (2006) does not necessarily indicate that teachers are resistant to change.

In addition to offering PD events about integration of music in ELA and reading instruction, school administrators and curriculum leaders as change agents must anticipate, plan, and systematically carry out their continuous roles in informing teachers about the innovation and explaining why it is important to student learning and achievement. They must enable teachers to feel supported in learning and adopting the innovation. In the future, PD presenters with expertise in music should incorporate in PD sessions examples wherein integration of music is being used. They should build on previous instructional units by continuing to demonstrate specific music techniques paired with literature content across a range of course and student ability levels. It is important that teachers have access to a collection of books (literature) that students will see themselves in with simple, complex, and multiple themes as well as everyday experiences, fantastical situations, and experiences different from their own.

The PD in this study was not a simple exercise in singing songs without or expressed purpose. Revealed in the PD units is a combination of content and skills competencies that K-5 teachers may utilize in their classrooms as standards-based instruction. The curriculum was created using the model by Bradley et al. (2015b) that emphasizes prioritizing student learning outcomes first before resources and activities when planning instruction. The curriculum should become familiar with the teachers as it is used to facilitate additional PD sessions.

Underlying this study is how teachers learn best. The PD was to boost teacher's artistic skills and enable classroom teachers to have a new or renewed experience with integration of music in content areas. Making clear the process and task of using the innovation and the best use of available information and resources is likely to significantly decrease teachers' concerns about adopting the innovation. Through PD sessions about something new to teachers, such as using music to teach ELA and reading, teachers will likely discover the innovations' positive impact on students in their classroom and realize more universal benefits from the innovation. Through PD sessions, teachers must experience a shift from teacher-centered to student-centered instruction (Bradley et al. (2015b). The assessment of teacher's SoC is an example of how school administrators with weekly, direct contact with teachers and students can determine how to teach best to achieve improvements in student learning outcomes articulated in the education law.

References

- Abril, C. R. (2015). The “General” in general music. *Intersections: Music, Culture, Education*. <https://carlosabril.wordpress.com/2015/12/23/should-we-keep-using-the-term-general-in-general-music/>
- Al-Shabatat, A. M. (2014). Gifted teachers stages of concerns for integrating e-learning in the gifted schools in Jordan. *Turkish Online Journal of Educational Technology*, 13(2), 79-87.
- American Institutes for Research (2021). SEDL archive. <http://www.sedl.org/>
- American Psychological Association (2019). *Fact sheet. Education and socioeconomic status*. <https://www.apa.org/pi/ses/resources/publications/factsheeteducation.pdf>
- Bandura, A. (1993). Perceived self-efficacy in cognitive development and functioning. *Educational Psychologist*, 28, 117-148.
- Boyd, M. P. ., Edmiston, B., Vasquez, C., & Staples, J. (2020). Song of the week: Developing we-for-us dialogic values. *Australian Journal of Language & Literacy*, 43(1), 95-108.
- Bradley, J., Munger, L., & Hord, S. (2015a). Activities vs. outcomes: The difference makes all the difference. *Journal of Staff Development*, 36(5), 48-58. <https://lfp.learningforward.org/handouts/Dallas2018/8108/Handouts%20for%20Session%20Focus%20on%20Outcomes%20First.pdf>
- Bradley, J., Munger, L., & Hord, S. (2015b). Focus first on outcomes. *Journal of Staff Development*, 36(4), 44-52. <https://lfp.learningforward.org/handouts/Dallas2018/8108/Handouts%20for%20Session%20Focus%20on%20Outcomes%20First.pdf>
- Burnaford, G., Brown, S., Doherty, J., & McLaughlin, J. (2007). *Arts integration frameworks, research practice*. Arts Education Partnership. <http://choice.dadeschools.net/rrm/resources/BurnafordArtsIntegrationFrameworksResearchPracticeALitReview.pdf>
- Caprara, G. V., Barbaranelli, C., Steca, P., & Malone, P. S. (2006). Teachers’ self-efficacy beliefs as determinants of job satisfaction and students’ academic achievement: A study at the school level. *Journal of School Psychology*, 44(6), 473-490. <http://doi.org/10.1016/j.jsp.2006.09.00>
- Cardany, A. B. (2013). General music and the common core: A brief discussion. *General Music Teachers*, 27(1), 35-39.

- Cardoza, Y., & Tunks, J. (2014). The bring your own technology initiative: An examination of teachers' adoption. *Computers in the Schools*, 31(4), 293-315.
- Catterall, J., Chapleau, R., & Iwanaga, J. (1999). *Involvement in the arts and human development: General involvement and intensive involvement in music and theater arts*. <https://www.newschool.ie/wp-content/uploads/2018/01/Involvement-in-the-Arts-and-Human-Development.pdf>
- Catterall, J., & Waldorf, L. (1999). Chicago Arts Partnerships in education: Summary evaluation. In E. B. Fiske (Ed.), *Champions of change: The impact of the arts on learning* (pp. 47-62). The Arts Education Partnership. <https://www.artsedsearch.org/study/chicago-arts-partnerships-in-education-summary-evaluation/>
- Cheruvu, R., Souto-Manning, M., Lenci, T., & Chin-Calubaquib, M. (2015). Race, isolation, and exclusion: What early childhood teacher educators need to know about the experiences of pre-service teachers of color, *The Urban Review*, 47(2), 237-265.
- Clark, J. K., & Clark, S. E., & Brey, R. A., (2014). Improving pre-service elementary teachers' self-reported efficacy for using the professional teacher standards in health education. *Journal of School Health*, 84(7). <http://doi.org/10.1111/josh.12166>
- Collaborative Instructional Training Initiative (n.d.). <https://about.citiprogram.org/en/homepage/>
- Common Core State Standards Initiative. (2010). *Common core standards for English language arts & literacy in history/social studies, science, and technical subjects*. http://www.corestandards.org/wp-content/uploads/ELA_Standards1.pdf
- Common Core State Standards Initiative. (2019). *About the Standards*. <http://www.corestandards.org/about-the-standards/>
- Consortium of National Arts Education Association (1994). *National standards for arts education: What every young American should know and be able to do in the arts*. MENC (now MAFME). <https://files.eric.ed.gov/fulltext/ED365622.pdf>
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th ed.). Sage Publications, Inc.
- Darling-Hammond, L. (2006). Constructing 21st-century teacher education. *Journal of Teacher Education*, 57, 300-314. <http://doi.org/10.1177/0022487105285962>
- Daughtry, J. J. (2017). An examination of advisor concerns in the era of academic analytics (Dissertation No. 10264546) [Doctoral Dissertation, University of South Alabama]. ProQuest Dissertations and Theses Global.

- David, H. D. (1994). First grade academic skills through the integration of music into the first grade curriculum. Master's Action Research Final Report, Saint Xavier University. <https://files.eric.ed.gov/fulltext/ED378098.pdf>
- Deasy, R. J., (Ed.). (2012). Critical links: Learning in the arts and student academic and social development. Arts education partnership, Department of Education, Washington, D.C.; National Endowment for the Arts (NFAH), Washington, DC. ISBN-1-884037-78-X.
- Dewey, J. (1933). *How we learn*. Hearth.
- Dewey, J. (1944). *Democracy and education*. MacMillan.
- Elkoski, R. (2019). When sounds, colors, and shapes meet: Investigating children's audiovisual art in response to classic music. *International Journal of Music Education*, 37(4), 576-592.
- Every Student Succeeds Act, 20 U.S.C. § 6301 (2015). <https://www.congress.gov/bill/114th-congress/senate-bill/1177>
- Fehr, R. C. (2013). College board releases study on common core-arts standards alignment. *Teaching Music*, 20(6), 10.
- George, A. A., Hall, G. E., & Stiegelbauer, S. M. (2006). *Measuring implementation in schools: The Stages of Concern Questionnaire*. Southwest Educational Development Laboratories (SEDL).
- George, A. A., Hall, G. E., & Stiegelbauer, S. M., & Litke, B. (2008). *Stages of Concern Questionnaire (SoCQ) Online*. American Institutes for Research (AIR). https://sedl.org/cbam/socq_manual_201410.pdf
- Goddard, Y.L., Goddard, R. D., & Tschannen-Moran, M. (2007). A theoretical and empirical investigation of teacher collaboration for school improvement and student achievement in public elementary education schools. *Teachers College Record*, 109(4), 877-896.
- Goldhaber, D., & Cowan, J. (2014). Excavating the teacher pipeline: Teacher preparation programs and teacher attrition. *Journal of Teacher Education*, 65(5), 449-462. <http://doi.org/10.1177/0022487114542516>
- Gormley, K., & McDermott, P. (2016). The exclusion of the creative arts from contracted school curricula for teaching common core standards. *Journal of Learning through the Arts*, 12(1), 1-12.
- Gudyanga, R., & Jita, L. C. (2018). Mapping Physical Sciences Teachers' Concerns Regarding the New Curriculum in South Africa. *Issues in Educational Research*, 28(2), 405-421.

- Hall, G. E., & Hord, S. M. (2011). *Implementing change: Patterns, principles, and potholes* (4th ed.). Boston: Allyn & Bacon.
- Hart-Davis, C. (1994). *Improving first grade academic skills through the integration of music into the first grade curriculum*. In partial fulfillment of the requirements for the degree Master's of Arts in Education, Saint Xavier University.
<https://files.eric.ed.gov/fulltext/ED378098.pdf>
- Haycock, K. (2001). Closing the achievement gap. *Educational Leadership*, 58(6), 6-11.
- Hord, S. M. (2016). Beginning at the end. In Lindsey, D. B. Lindsey, R.B., Hord, S. M., & von Frank, N. *Reach the highest standard in professional learning: Outcomes* (pp. 43-69). Corwin Press & Learning Forward.
- Hord, S. M., & Roussin, J. L. (2013). *Implementing change through learning: Concerns-based concepts, tools, and strategies for guiding change*. Corwin Press & Learning Forward.
- Hord, S. M., Rutherford, W., Huling-Austin, L., & Hall, G. E. (1987). *Taking charge of change*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Jacobs, H. H. (Ed.) (1989). *Interdisciplinary curriculum: Design and Implementation*. Association for Supervision and Curriculum.
- Joffrion, C. L. (2014). *Video conferencing in the high school classroom: Application of the concern-based adoption model (CBAM)* (Publication No. 3613849)[Doctoral Dissertation, Capella University]. ProQuest Dissertations & Theses Global.
- Kelly, G. A. (1963). *A theory of personality: The psychology of personal constructs*. W. W. Norton.
- Kennedy, M. M. (2016). How does professional development improve teaching? *Review of Educational Research*, 86(4), 945-950.
- Kish, D. (2016). Making sense of common core. *Instrumentalist*, 71(1), 38-39.
- Korthagen, F. (2017). Inconvenient truths about teacher learning: Towards professional development 3.0. *Teachers and Teaching: Theory and Practice*, 23(4), 387-405.
- Lopez, P., & Wise, D. (2015). Leading Change for the Implementation of Common Core State Standards in Rural School Districts. *Education Leadership Review of Doctoral Research*, 2(1), 47-56.
- May, B. N., & Robinson, N. R. (2016). Arts teachers' perceptions and attitudes on arts integration while participating in a statewide arts integration initiative. *Journal of Music Teacher Education*, 25(3), 12-26.

- Mayfield, M. J. (2016, January 1). *Instructional coaching in a small district: A mixed methods study of teachers' concerns* (Publication No. 10586942) [Doctoral Dissertation, University of North Texas]. ProQuest Dissertation Publishing.
<https://www.proquest.com/docview/1883667074>
- McCawley, P. F. (n.d.). *The logic model for program planning and evaluation*. Moscow, ID: University of Idaho. <https://www.extension.uidaho.edu/publishing/pdf/CIS/CIS1097.pdf>
- McKinney, D., & Snead, D. (2017). Assessing teacher concerns regarding response to instruction and intervention. *Journal of Inquiry and Action in Education*, 9(1), 1-11.
- Meissel, K., Parr, J. M., & Timperley, H. S. (2016). Can professional development of teachers reduce disparity in student achievement? *Teaching and Teacher Education*, 58, 163-173.
- Meyer, H. D., St. John, E. P., Chankeliani, M., & Uribes, L. (Eds.). (2013). *Fairness in access to higher education in a global perspective: Reconciling excellence, efficiency and justice*, 1-12. <https://brill.com/view/book/edcoll/9789462092303/BP000002.xml>
- Miller, D. D. (2013). *Implementing a culturally and linguistically responsive phonics curriculum that incorporates music to meet the needs of English language learners in the response to intervention process*. [Unpublished Doctoral Dissertation, Liberty University].
<https://digitalcommons.liberty.edu/doctoral/672/>
- Minor, E. E., Desimone, L. L., Lee, J. J., & Hochberg, E. E. (2016). Insights on how to shape teacher learning policy: The role of teacher content knowledge in explaining differential effects of professional development. *Education Policy Analysis Archives*, 24(60/61), 1-30. <http://doi.org/10.14507/epaa.24.2365>
- Mishook, J. J., & Kornhaber, M. L. (2016). Arts integration in an era of accountability. *Education Policy Review*, 107(4), 3-11.
- National Association of Music Education. (2014). *20 Important Benefits of Music in Our Schools*. <https://nafme.org/20-important-benefits-of-music-in-our-schools/>
- National Association for Music Education. (2015). *Opportunity-To-Learn Standards for music instruction: Grades preK-12*.
<https://nafme.org/opportunity-to-learn-standards-for-music-instruction-grades-prek-12/>
- National Center for Educational Statistics. (2015). *National education longitudinal study*, 1988.
<https://nces.ed.gov/surveys/nels88/>
- National Center for Education Statistics. (2018-2019). District Directory Information.
https://nces.ed.gov/ccd/districtsearch/district_detail.asp?ID2=4701530
- National Core Arts Standards. (2014). *Dance, media arts, music, theatre and visual arts*.
<https://www.nationalartsstandards.org/>

- National Music Association for Music Education (2015), *Opportunity to learn standards 2015*.
https://nafme.org/wp-content/files/2014/11/Opportunity-to-Learn-Standards_May2015.pdf
- Noblit, G., Corbert, H. D., Wilson, B., & McKinney, M. B. (2009). *Creating and sustaining arts-based school reform: The AC Schools Program*. Routledge.
- No Child Left Behind Act of 2001, P.L. 107-110, 20 U.S.C. § 6319 (2002).
- Nordquist, A. L. (2015). Supporting English Language Arts Standards within the context of early singing experiences. *General Music Today*, 28(3), 33-36.
<http://doi.org/10.1177/1048371314565455>
- Pajares, M. F. (1992). Teachers' beliefs and educational research: Cleaning up a messy construct. *Review of Educational Research*, 62(3), 307-332.
<http://doi.org/10.3102/00346543062003307>
- Patton, K., Parker, M., & Tannehill, D. (2015). Helping teachers help themselves: Professional development that makes a difference. *NASSP Bulletin*, 99(1), 26-42.
- Scripp, L., & Gilbert, J. (2016). Music plus music integration: a model for music education policy reform that reflects the evolution and success of arts integration practices in 21st century American public schools. *Arts Education Policy Review*, 117(4), 186-202.
- Silverstein, L. B., & Layne, S. (Updated January 14, 2020). *Defining Arts Integration*.
<https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/articles-and-hot-tos/articles/collections/arts-integration-resources/what-is-arts-integration/>
- Smith, N. T. (2014). Strengthen your music program by incorporating aspects of the ELA *Common Core State Standards*. *General Music Today*, 28(1), 12-15.
- State Education Agency Directors of Arts (SEDADA, 2020). Arts Education is Essential.
https://nafme.org/wp-content/uploads/2020/05/Arts_Education_Is_Essential-unified-statement-3.pdf
- Steele, J., Simpson, C., & Schlaack, N. (2016, April). *The collaborative residency: The influence of co-teaching on professional development in arts integration*. Paper presented at the Annual Meeting of the American Education Research Association, Washington, D. C.
- Stock, M., & Duncan, H. (2010). Mentoring as a professional development strategy for instructional coaches: Who mentors? *Planning and Changing*, 41(1), 57-69.
- Tschannen-Moran, M., Hoy, A. & Hoy, W. (1998). Teacher efficacy: Its meaning and measure. *Review of Educational Research*, 68, 202-248.
<http://doi.org/10.3102/00346543068002202>

- Thang, S. M., Lin, L. K., Mahmud, N., Ismail, K., & Zabidi, N. A. (2014). Technology integration in the form of digital storytelling: Mapping the concerns of four Malaysian ESL instructors. *Computer Assisted Language Learning*, 27(4), 311-329.
- U. S. Census (2017). *Quick facts. Grundy County, TN*.
<https://www.census.gov/quickfacts/grundycountytennessee>
- U. S. Copyright Law (Section 107) or 17 U.S. Code §107. *United State Copyright Office Use Index*. <https://www.copyright.gov/fls/fl102.html>
- U. S. Department of Agriculture (USDA). *National school lunch program: Participation and lunch served (as of March 8, 2019)*.
<https://fnsprod.azureedge.net/sites/default/files/pd/slsummar.pdf>
- U. S. Department of Education. (2015). *Every Student Succeeds Act*, ESSA Highlight, para. 2.
<https://www.ed.gov/essa?src=rn>
- U. S. Department of Education. (2016). *Investing in Innovative Fund (i3). Program Description*.
<https://www2.ed.gov/programs/innovation/index.html>
- U. S. Department of Education. (2016). *Non-regulator Guidance. Program Description, Section 3*. <https://www2.ed.gov/policy/elsec/leg/essa/essassaegrantguid10212016.pdf>
- U. S. Department of Education. (2017). *Every Student Succeeds Act (ESSA). Update: ESSA Consolidated State Plans*. <https://www.ed.gov/essa?src=rn>
- U. S. Office of Education. (1967). *Profile of ESEA: The Elementary and Secondary Education Act of 1965, Title I, II, III, IV, V*. [Washington: U. S. Govt. Print. Off].
- Vargas, A. M. (2017). Arts education funding. *Journal of Women in Educational Leadership*, 21(2). 1-10. <http://digitalcommons.unl.edu/jwel/212>
- Vygotsky, L. (1978). *Mind in society. The development of higher psychological processes*. Edited and translated by Cole, V. John-Steiner, S. Scribner, & E. Souberman. Harvard University Press. (Original work published 1934).
- Walker, D. M. (2017). *A mixed methods study of teacher concerns toward the implementation of blended learning* (Publication No. 10750248) [Doctoral Dissertation, Valdosta State University]. ProQuest Dissertation Publishing.
- Wenger-Trayner, E., & Wenger-Trayner, B. (2015). *Communities of practice: A brief introduction*. The PEMPAL Internal Auditors Community of Practice. <https://wenger-trayner.com/wp-content/uploads/2015/04/07-Brief-introduction-to-communities-of-practice.pdf>

Wolkowicz, T. (2017). Concept-based Arts integration: Lessons learned from an application in music and biology. *Music Educators Journal*, 103(4), 40-47.

Appendices

Appendix A: Professional Development Change Model

Note. Adapted from chart, Logic Model As a Road Map to Reach Intended Goal, in Bradley, J., Munger, L., and Hord, S. (2015b). Focus first on outcomes. *Journal of Staff Development*, 36(4), p. 50.

<p>Logical Model as a Roadmap to Reach Intended Goal</p> <p>What do you want to accomplish?</p> <p>By the end of the professional development sessions, common core class teachers will increase their understanding of teaching K-5 students to read and comprehend literature including stores, drama, and poetry.</p>				
Resources Time, Materials, People	Process Professional Development	Educator Learning Outcomes Changes in educators’ knowledge, skills, and dispositions	Educator Practice Outcomes Changes in educator practice	Intended Results for Students Changes in students results
<ul style="list-style-type: none"> ·Five (5) PD units ·K-5 Common Core Class Teachers ·Music Teacher Session Leader 	<ul style="list-style-type: none"> ·View video and paper handout ·Review and comprehend ELA and reading standards ·View and listen to demonstration ·Practice following provided materials. 	<ul style="list-style-type: none"> ·Increase knowledge and skills in teaching students to develop reading skills. ·Recognition of value of using music to teach reading. 	<ul style="list-style-type: none"> ·Implementation of effective teaching strategies to increase students’ reading comprehension. ·demonstration of enhanced content knowledge when teaching reading. 	<ul style="list-style-type: none"> ·Evidence of students’ increased understandings of what they read.

Appendix B: Stages for a Change by Strategy, Definition, Questions, and Evidence

Note. Adapted from chart, Strategies for Change, in Bradley, J., Munger, L., and Hord, S.

(2015a). Activities vs. Outcomes: The difference makes all the difference. *Journal of Staff*

Development, 36(5), p. 51.

Strategy	Definition	Question for Local Teacher	Evidence
1 Develop and communicate a shared vision.	A shared mental image of the future as a result of successful implementation of change.	<ul style="list-style-type: none"> ·What do you want the change to be? ·How do we share the vision? 	Music teacher leader and classroom teachers document ideal classroom practices.
2 Plan and provide resources.	The road map for change and the time, tools, and staff needed to implement the change.	<ul style="list-style-type: none"> ·What time, tools, and staff will be needed for ongoing planning, PD, and collaboration? ·How will we know that our plan has been implemented and is having the desired impact? 	Scheduled collaboration among classroom teachers.
3 Invest in professional learning.	Provide implementers with what they need to know and be able to do.	<ul style="list-style-type: none"> ·What professional learning does the staff need? ·How do we design and provide PD to meet educator needs throughout the process of implementation? 	Documented time to share and discuss use of provided materials. Classroom teachers attend multiple sessions with music teacher leader to change their knowledge, skills, and dispositions when using music exercises in classrooms.
4 Check Progress	Provide strategies to identify emerging needs of teachers, clarify questions, and solve small problems, and provide evidence of teacher implementation and	<ul style="list-style-type: none"> ·What data do we need? ·Evidence of implementation ·Evidence of impact 	Classroom teachers identify changes in their practice to teach literature and text complexity skills. Classroom teachers share reflections on changes in practice.

	impact on student learning.		
5 Continue to give support.	Ongoing strategic and targeted responses to support implementation based on identified needs.	·What forms of assistance will maintain momentum? How can we incorporate what we learn from monitoring to make necessary adjustments?	Music teacher leader offered/scheduled direct classroom support.
6 Create an atmosphere and context for change.	Nurturing a culture and climate in the organization to support implementation of the change.	·How do we create sense of urgency for change? ·How do we build mutual responsibility and accountability for implementation?	Classroom teachers took risks, repeated review of view and paper materials, and demonstrated willingness to try new things.

Appendix C: Teachers IC Map for Developing Students' Understanding of Reading:

Literature

Note. Adapted from chart, Teacher's IC Map for Developing Students' Understanding of Reading (literature), in Bradley, J., Munger, L., and Hord, S. (2015a). Activities vs. Outcomes: The difference makes all the difference. *Journal of Staff Development*, 36(5), p. 52. Copyright: Copyright of Journal of Staff Development is the property of National Staff Development Council and its content may not be copied or emailed to multiple sites or posted to a listserv without the copyright holder's expressed written permission. However, users may print, download, or email articles for individual use.

Component 1: Select content objectives.			
1	2	3	4
Single theme Complex or sophisticated theme	Single themes Multiple themes	Common, everyday experiences or clearly fantastical situation	Experiences distinctly different from one's own
Component 2: Engages students in learning. (All titles were used to teach multiple skills.)			
Steady beat patterns Working in a group/partner play Vocal expression Singing and singing games Chants and poetry	The Ants go Marching Stand Tall Molly Lou Melon Monsters Love Underpants	Monsters Love Underpants Tikki Tembo The Nutcracker The Twelve Days of Christmas	Finding Winnie The T Story of the World's Most Famous Bear
Component 3: Assesses progress.			
Classroom teacher observations; small group activities; district reading assessment	Classroom teacher observations; small group activities; district reading assessment	Classroom teacher observations; small group activities; district reading assessment	Classroom teacher observations; small group activities; district reading assessment

Appendix D: Stages of Concern Questionnaire

Name (optional): _____

The purpose of this questionnaire is to determine what people who are using or thinking about using various programs are concerned about at various times during the adoption process.

The items were developed from typical responses of school and college teachers who ranged from no knowledge at all about various programs to many years' experience using them.

Therefore, **many of the items on this questionnaire may appear to be of little relevance or irrelevant to you at this time.** For the completely irrelevant items, please circle "0" on the scale. Other items will represent those concerns you do have, in varying degrees of intensity, and should be marked higher on the scale.

For example:

This statement is very true of me at this time. 0 1 2 3 4 5 6 7

This statement is somewhat true of me now. 0 1 2 3 4 5 6 7

This statement is not at all true of me at this time. 0 1 2 3 4 5 6 7

This statement seems irrelevant to me. 0 1 2 3 4 5 6 7

Please respond to the items in terms of **your present concerns**, or how you feel about your involvement with **this** innovation. We do not hold to any one definition of the innovation so please think of it in terms of your own perception of what it involves. Phrases such as "this approach" and "the new system" all refer to the same innovation. Remember to respond to each item in terms of your present concerns about your involvement or potential involvement with the innovation.

Thank you for taking time to complete this task.

Please check one box to record your answer.

Building/Campus:

- Administrative Building
- Tracey City Elementary
- Swiss Memorial Elementary
- North Elementary
- Coalmont Elementary
- Pelham Elementary
- Palmer Elementary

Primary grade taught:

- Pre-K
- K
- 1
- 2
- 3
- 4
- 5
- Not Applicable
- All grades

Years of teaching experience:

- 1-2
- 3-4
- 5-10
- 11-20

21-30

Subject:

Multiple

Math

Social Studies

Administration

Counselor

Physical Education

Art

Music

ESL

Gender:

Male

Female

Race/Ethnicity:

Black

White

Asian

Circle one number for each it

Name (optional): _____

The purpose of this questionnaire is to determine what people who are using or thinking about using various programs are concerned about at various times during the adoption process.

The items were developed from typical responses of school and college teachers who ranged from no knowledge at all about various programs to many years' experience using them.

Therefore, **many of the items on this questionnaire may appear to be of little relevance or irrelevant to you at this time.** For the completely irrelevant items, please circle “0” on the scale. Other items will represent those concerns you do have, in varying degrees of intensity, and should be marked higher on the scale.

For example:

This statement is very true of me at this time. 0 1 2 3 4 5 6 7

This statement is somewhat true of me now. 0 1 2 3 4 5 6 7

This statement is not at all true of me at this time. 0 1 2 3 4 6 7

This statement seems irrelevant to me. 0 1 2 3 4 5 6 7

Please respond to the items in terms of **your present concerns**, or how you feel about your involvement with **this** innovation. We do not hold to any one definition of the innovation so please think of it in terms of your own perception of what it involves. Phrases such as “this approach” and “the new system” all refer to the same innovation. Remember to respond to each item in terms of your present concerns about your involvement or potential involvement with the innovation. Thank you for taking time to complete this task.

0	1	2	3	4	5	6	7
Irrelevant	Not true of me now		Somewhat true of me now			Very true of me now	

1. I am concerned about students’ attitudes toward the innovation.
2. I now know of some other approaches that might work better.
3. I am more concerned about another innovation.

4. I am concerned about not having enough time to organize myself each day.
5. I would like to help other faculty in their use of the innovation.
6. I have a very limited knowledge of the innovation.
7. I would like to know the effect of the innovation on my professional status.
8. I am concerned about conflict between my interests and my responsibilities.
9. I am concerned about revising my use of the innovation.
10. I would like to develop working relationships with both our faculty and outside faculty using the innovation.
11. I am concerned about how the innovation affects students.
12. I am not concerned about the innovation at this time.
13. I would like to know who will make the decisions in the new system.
14. I would like to discuss the possibility of using the innovation.
15. I would like to know what resources are available if we decide to adopt the innovation.
16. I am concerned about my inability to manage all that the innovation requires.
17. I would like to know how my teaching or administration is supposed to change.
18. I would like to familiarize other departments or persons with the progress of this new approach.
19. I am concerned about evaluating my impact on students.
20. I would like to revise the innovation's approach.
21. I am preoccupied with things other than the innovation.
22. I would like to modify our use of the innovation based on the experiences of our students.
23. I spend little time thinking about the innovation.

24. I would like to excite my students about their part in this approach.
25. I am concerned about time spent working with nonacademic problems related to the innovation.
26. I would like to know what the use of the innovation will require in the immediate future.
27. I would like to coordinate my efforts with others to maximize the innovation's efforts.
28. I would like to have more information on time and energy commitments required by the innovation.
29. I would like to know what other faculty are doing in this area.
30. Currently, other priorities prevent me from focusing my attention on the innovation.
31. I would like to determine how to supplement, enhance, or replace the innovation.
32. I would like to use feedback from students to change the program.
33. I would like to know how my role will change when I am using the innovation.
34. Coordination of tasks and people is taking too much of my time.
35. I would like to know how the innovation is better than what we have now.

Stages of Concern Questionnaire (SoCQ 075) is available in the following AIR publications:

George, A. A., Hall, G. E., & Stiegelbauer, S. M. (2006). *Measuring implementation in schools: The stages of concern questionnaire* (Rev. ed.) (Appendix A, pp.79-82 and as a PDF document on an accompanying CD-ROM.) Austin, TX: Southwest Educational Development Laboratory.

George, A. A., Hall, G. E., & Stiegelbauer, S. M. (2006). *Stages of Concern Questionnaire (SoCQ) online*. Available from <http://www.sedl.org/pubs/catalog/items/cbam21.html>

Hord, S. M., Rutherford, W. L., Huling, L., & Hall, G. E. (2006). *Taking charge of change* (Rev. ed.) (pp. 48-49). Austin, TX: Southwest Educational Development Laboratory.

Available for reproduction, distribution, and administration by permission from:
AIR

Copyright Permissions 4700 Mueller Blvd. Austin, TX 78723

Appendix E. Permission Letter from Head of School District and Head of Instruction



GRUNDY COUNTY BOARD OF EDUCATION

Mrs. Glenda Dykes, Director of Schools

1376 Main Street
PO Box 97
ALTAMONT, TN 37301

Telephone: (931) 692-3467
Fax: (931) 692-2188
www.grundycoschools.com

Grundy County Schools
1376 Main St
Altamont, TN 37301

April 10, 2020

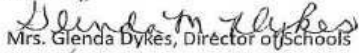
Re: Upcoming professional development and research with Grundy County Schools

Dear Mrs. Ward,

Thank you for your interest in working with the Grundy County Schools elementary teachers. We welcome your research with our teachers consisting of three prerecorded professional development sessions along with an electronic pre and post survey (SoCQ). It is our understanding that the surveys and professional development sessions will be on the topic of arts integration (music) and that this research will be done within the scope of your degree program at the University of Memphis.

Thank you for your interest in working with us.
We look forward to working with you.

Sincerely,


Mrs. Glenda Dykes, Director of Schools


Mrs. Katherine Moon Hill, Director of Elementary Instruction

Appendix F: Permission from the University of Memphis, Institutional Review Board

From: irb@memphis.edu

Date: August 5, 2020 at 8:11:53 AM CDT

To: hrdward@memphis.edu, replatt@memphis.edu

Subject: PRO-FY2020-410 - Initial: Approval - Exempt



Institutional Review Board
Division of Research and Innovation
Office of Research Compliance
University of Memphis
315 Admin Bldg
Memphis, TN 38152-3370

August 5, 2020

PI Name: Hilary Ward

Co-Investigators:

Advisor and/or Co-PI: Ronald Platt

Submission Type: Initial

Title: Teachers' Concerns of a Standards-based Approach to Teaching English Language Arts Skills Using General Music Activities in Common Core Elementary Classrooms

IRB ID: #PRO-FY2020-410

Exempt Approval: August 4, 2020

The University of Memphis Institutional Review Board, FWA00006815, has reviewed your submission in accordance with all applicable statutes and regulations as well as ethical principles.

Approval of this project is given with the following obligations:

1. When the project is finished a completion submission is required
2. Any changes to the approved protocol requires board approval prior to implementation
3. When necessary submit an incident/adverse events for board review
4. Human subjects training is required every 2 years and is to be kept current at citiprogram.org.

For any additional questions or concerns please contact us at irb@memphis.edu or 901.678.2705

Appendix G Informed Consent Form



Institutional Review Board

215 Administration Bldg

Memphis, TN 38152-3370

Office: 901.678.2705

Fax: 901.678.2219

Informed Consent for Research Participation

Title	Grundy County Schools K-5 Professional Development – Hilary Ward
Researcher(s)	Mrs. Hilary Ward, University of Memphis Dr. Ronald Platt, University of Memphis
Researchers Contact Information	(931)-636-9234, hrdward@memphis.edu

You are being asked to participate in a research study. The box below highlights key information for you to consider when deciding if you want to participate. More detailed information is provided below the box. Please ask the researcher(s) any questions about the study before you make your decision. If you volunteer, you will be one of about 60 people to do so.

Key Information for You to Consider

Voluntary Consent: You are being asked to volunteer for a research study. It is up to you whether you choose to participate or not. There will be no penalty or loss of benefit to which you are otherwise entitled if you choose not to participate or discontinue participation.

Purpose: The purpose of this research is to investigate the innovation of teaching elementary classroom teachers to use basic, general music experiences in their classroom to teach and reinforce instructional related to reading (English Language Arts: Reading).

Duration: It is expected that your participation will last approximately 2 hours total over the span of 12 days. (December 7 – December 18, 2020)

Procedures and Activities: You will be asked to 1) complete a presurvey; 2) watch one professional development segment Video (1:18) and then 3) complete a postsurvey.

Risk: There is no foreseeable risk or discomforts relating to your participation.

Benefits: Some of the benefits that may be expected include learning new materials to include in your daily classroom activities.

Alternatives: Participation is voluntary, and the only alternative is to not participate.

Who is conducting this research?

Hilary Ward, Lead Investigator, of The University of Memphis, Department of Education, Leadership and Policy is in charge of the study. She is being guided by Dr. Ronald Platt who is her department chair. There may be other research team members assisting during the study.

Why is this research being done?

The purpose is to examine elementary school teacher's perceptions of arts integration (music) with common core classroom subjects within district wide implementation. You are being invited to participate because you are an elementary school teacher in Grundy County Schools.

What happens if I agree to participate in this Research?

If you agree you will be asked to complete a pre and post survey. In between these two surveys, you will watch a pre-recorded professional development session (video). During the pre-survey, you will share your opinions on the topic without having seen the video session. During the post survey, you will share your opinions on the topic after viewing the professional development video session.

The only tools needed for you to complete this research is a computer or smart device.

No personal information will be collected about you during this research.

The research will be completed virtually. You do not need to travel or attend any group sessions to participate.

These research efforts are being coordinated through Mrs. Glenda Dykes, Director of Schools and Mrs. Kathy Moon Hill, Director of Elementary Instruction. All correspondence will be delivered electronically through Mrs. Dykes or Mrs. Hill via your Grundy County Schools email address.

There will be no audio or video recordings or photographs taken of research participants.

Participants can skip any questions that make them uncomfortable and they can stop any time and submit.

All questions asked on the pre and post survey require that you check a box. There are no short or long answers.

At the conclusion of this research, Mrs. Ward will share detailed findings with the Director of Schools and Director of Elementary Instruction for Grundy County Schools to be distributed to participants.

What happens to the information collected for this research?

Information collected for this research will be used to signify teacher's perceptions of arts integration with common core subjects. Following the completion of this research, the researcher will publish the findings in the format of a dissertation that will be submitted in partial fulfillment of the degree Doctor of Education, Leadership and Policy at the University of Memphis. No individual participant information is gathered and none will be stored. Your name will not be used in any published reports, conference presentation, as no names are being collected. The information collected for this research will be shared with the researcher's dissertation committee members for the purposes of dissertation completion. Following the completion and successful defense of this dissertation, the data collected will be destroyed.

How will my privacy and data confidentiality be protected?

We promise to protect your privacy and security of your personal information as best we can. Although you need to know about some limits to this promise. Measures we will take include:

You will complete all survey data on your own device and in the privacy of your own home or classroom, at your leisure.

You have the ability to watch the professional development sessions at your leisure within a given window of time (days) and submit the surveys before and after. The researcher will not know who is submitting material at any specific time as all subjects will be asked to do the same.

Neither the pre or post survey record identifiable data such as name, age, address, or contact information.

Individuals and organization that monitor this research may be permitted access to inspect the research records. This monitoring may include access to your private information by way of this signed informed consent. These individual and organization include The University of Memphis Institutional Review Board.

What if I want to stop participating in this research?

It is up to you to decide whether you want to volunteer for this study. It is also ok to decide to end your participation at any time. There is no penalty or loss of benefits to which you are otherwise entitled if you decided to withdraw your participation. Your decision about participating will not affect your relationship with the researcher(s) or the University of Memphis.

Will it cost me money to take part in this research?

There are no costs associated with participation in this research study.

Who can answer my question about this research?

Before you decide to volunteer for this study, please ask any questions that might come to mind. Later, if you have questions, suggestions, concerns, or complaints about the study, you can contact the investigator, Dr. Ronald Platt at 601-447-5196. If you have any questions about your

rights as a volunteer in this research, contact the Institutional Review Board staff at the University of Memphis at 901-678-2705 or email irb@memphis.edu. We will give you a signed copy of this consent to take with you.

STATEMENT OF CONSENT

I have had the opportunity to consider the information in this document. I have asked any questions needed for me to decide about my participation. I understand that I can ask additional questions through the study.

By signing below, I volunteer to participate in this research. I understand that I am not waiving any legal rights. I have been given a copy of this consent document. I understand that if my ability to consent for myself changes, my legal representative or I may be asked to consent again prior to my continued participation.

Name of Adult Participant

Signature of Adult Participant

Date

Researcher Signature (To be completed at the time of Informed Consent)

I have explained the research to the participant and answered all of his/her questions. I believe that he/she understand the information described in this consent and freely consent to participate.

Appendix H: Permission to Use Stages of Concern Questionnaire, March 2019



AGREEMENT FOR PERMISSION TO REPUBLISH — PRINT & ELECTRONIC

Please fill out, sign, and return copy to AIR, Attn: Copyright Help Desk, Publication and Creative Services Department, 1120 E. Diehl Road, Suite 200, Naperville, Illinois 60563; copyright_PS@air.org.

American Institutes for Research (hereinafter called the "Grantor") grants the undersigned, Hilary Dow Ward, Doctoral Candidate, University of Memphis (hereinafter called the "Applicant"), nonexclusive license to reprint the following (hereinafter called "the Selection"):

Title and Credit Line: George, A. A., Hall, G. E., & Stiegelbauer, S. M. (2006). *Measuring implementation in schools: The Stages of Concern Questionnaire*, Appendices A–C, pages 77–91. Austin, TX: SEDL. Retrieved from http://www.sedl.org/cbsm/socq_manual_201410.pdf. Reprinted with permission from SEDL.

The undersigned agrees:

1. To give full credit in every copy printed; on the copyright page or as a footnote on the page on which the Selection begins; or, if in a magazine or a newspaper, on the first page of each Selection covered by the permission, exactly as indicated in this Agreement.
2. To make no deletions from, additions to, changes to, or electronic manipulation of the content without the written approval of the Grantor.
3. That permission granted herein is nonexclusive and nontransferable.
4. That permission applies, unless otherwise stated, solely to reprint the Stages of Concern Questionnaire in a dissertation titled *Extent of implementation of a standards-based approach to teaching general music activities in common core elementary classrooms in rural school districts*, in all languages and forms and subsequent revisions in the United States and internationally.
5. That translation into another language shall be specifically approved as a use in Clause 4 above and preserve a sufficient amount of the original language and context to convey the author(s)' intended meaning, thus enabling an independent assessment of the appropriateness of the translation.
6. That the permission shall automatically terminate at the end of the business day of March 31, 2021.
7. This permission does not extend to any copyrighted material from other sources that may be incorporated within the Work in question—nor to any diagrams, illustrations, charts, or graphs—unless otherwise specified.
8. That the Work containing Grantor's Selection may be reproduced in alternate formats (such as Braille, large type, and sound recordings) for individuals with disabilities, provided no charge is made for the Work.
9. That unless the agreement is signed and returned within three months from the date of issue, the permission shall automatically terminate.

Date: _____ Signature of Applicant: _____

Printed Name: _____

Address: _____

Permission on the foregoing terms
American Institutes for Research

Date: _____ By: _____

Appendix I: Teacher Professional Development Packet Activity Slides

Slide 1

Title Page

University of Memphis College of Education
Grundy County Schools
Teacher Professional Development
Hilary Dow Ward, Doctoral Candidate
College of Education
Education Leadership & Policy
Fall 2020

Slide 2

What do I do?

It's easy as 1-2-3!

Here's the three step process:

Use this packet to help you complete the process and to follow along with the professional development session.

Step 1: Complete the Stages of Concern **Pre-Survey**.

(<https://sedl.org/concerns/>) Password: grundy2020

Step 2: Watch the teacher professional development video.

<https://youtu.be/Amxa4Bbldlg> or [click link here](#)

Step 3: Complete the Stages of Concern **Post-Survey**.

(<https://sedl.org/concerns/>) Password:gcs2020

You're finished!

Slide 3

Supply List

This is a great time to be creative using instruments.

In this video you will see me using the following:

- Egg Shakers: plastic Easter eggs with chia seed filling
- Drum sticks: chopsticks, marker caps, hard plastic straws
- Drums: large hard plastic eggs, empty coffee can, hard plastic buckets

There are many more options, these are just the tip of the iceberg.

All lessons are designed to teach core standards for K-5 English Language Arts:

- <http://www.corestandards.org/ELA-Literacy/>

Slide 4

What are we doing today?

- Today we will go through 2 introductory lessons and 5 prime-time lessons.
- Each prime time lesson is intended to be used to integrate music for students while teaching ELA in the common core classroom.
- Each prime lesson activity is applicable for use in K-5 classrooms.
- I will demonstrate how to scale each activity for the appropriate grade level.
- Most importantly, we're going to have FUN!

Slide 5

Introduction

Hilary Dow Ward, Doctoral Candidate
University of Memphis

-please start the video now-

Slide 6

Introductory Activity 1

Slide 7

Introduction 1 - The Ants Go Marching

This activity is designed to be used at the beginning of the day or when you're in need of something to transition one activity to the next.

This is a great example of a singable storybook. It pairs text along with a singable melody that includes movement, which can be done in their own spot, on the circle time rug, next to their desk chairs or outside in a marching line. This story can be performed by the whole class or broken down and sung individually by verse or phrase for each scene/number by small groups or individuals.

This sung story utilizes rhyming words, steady beat, and rhythm of the words. Even with a story this basic (one that is very familiar), you can ask students what happens in this story. Why were the ants going down into the ground? What did they do on the way?

There are points to gain understanding and comprehension at every turn, even with something this basic.

And remember, this may be the first time they've heard the story or had a chance to sing the song!

Slide 8

Introductory Activity 2

Slide 9

Introduction 2 - Imagination Singing Game

Imagination Singing Game: What do you want for Christmas? (Sung to simple note patterns)

Have students use their imaginations to dream up what they would like for Christmas. It can't be something you can buy at the Dollar Store or Walmart or order on the internet, it has to be something super special, for example, a magic pink school bus, or a three headed monster. Help them use their imagination to dream up something creative or imaginary, something that would be super fun (to later write a story about).

Other examples: Pet Dolphins, Unicorn, Three Eyed Monster, Pet Dinosaur, Pink Pony, Spaceship etc.

I will include exemplar writing activities for different grade levels at the end of your packet. In the video, the activity I demonstrate is appropriate for K-5. I have included two attachments for writing/drawing to further this activity.

From this exercise, students can elaborate more about their imaginary Christmas presents. You can use this activity over and over, just change the question you ask/sing to them. Instead of "What do you want for Christmas?" you can sing something like, "Where would you like to travel?" Or "What is your favorite football team?"

Slide 10

Lesson 1 and 2

Slide 11

Lesson 1 – Stand Tall Molly Lou Melon

Focus: Music response for a set of keywords in the book (story). There are a lot of different ways to do this. I demonstrate a couple example in the video.

Whenever the storyteller reads, “stand tall Molly Lou Melon, that’s what Grandma said, stand tall Molly Lou Melon, so she did”, everyone plays the rhythm of the words with rhythm sticks or other available instruments.

Another options: The teacher gives the cue. Cue for a special word the class is going to say together. Later in the story, the teacher cues the students to say a specific passage in a special voice. In this book, we will say “Ronald Durkin”.

This kind of activity can be done with many storybooks. For example, every time the story teller reads the word “rain” all of the students shake their egg shakers. Regardless of the action/sound, the teacher always gives a cue. Other examples may include giving the students a cue when you want them to hold a long word. In music we call this a “fermata” and then cutting them off like the conductor. This action reinforces key terms, super easy for the teacher to accent whatever vocabulary words they want to feature.

Supplies needed:

Rhythm sticks or pencils, plastic straws, coffee can

Slide 12

Lesson 2 – Monsters Love Underpants

Focus: Rhyming words. These books are really fun way to establish steady beat patterns on different body part based on the age of the students. For older students the teacher can tap in 4 beat patterns, for younger students use an 8 beat pattern. Watch out, it is easy to speed up! Don’t start too fast because it will be hard to say all of the words in rhythm!

Following the verbal rhythm pattern, the teacher can continue to tap/clap/pat and cut them off to end the story. This is a good way to reinforce the idea of a cadence (rhythmic ending).

Start this lesson by having students mirror you while you tap steady beats on your head, nose, shoulders, knees, elbows, etc. Then, based on the age of the students in your class, select one student who can help by holding the book and turn the pages while you read and tap for the class. With older students (grades 3, 4, 5) you may select a student to be the tap leader once they’ve become good at figuring out how to keep the steady beat and go between tapping zones.

To read this book, musicians will recognize that they need to be in a four beat per measure time signature/pattern. This means that when you read the book, base it on four taps per phrase. In between pages, tap to four two times (8 counts or beats). That will allow the student enough time to turn the page and in between page turns change your tapping spot so students will keep their eyes on you at all times.

This book is also a great example of a multi-use story. You can get a lot of mileage out of this one! This book has 12 pages and 24 phrases in it which means you could assign 1-2 students to memorize each phrase to perform this story all while tapping and acting out each phrase. It could even be turned into a performance opportunity! This can be done in countless books.

Slide 13

Lesson 3 and 4

Slide 14

Lesson 3 – Tiki Tembo

This is a fantastic book to read in January as a way to lead up to the Chinese New Year. Much like Molly Lou Melon, this story is also full of character lessons as well as having the opportunity for multiple activity use out of one storybook.

When I start this lesson, I don't read the story first. I ask the students to repeat after me and say the full name of the main character because this rhythm is what they will be playing on the instruments later. After you've had them be your echo for speaking and mirror for clapping two or three times, say the whole name together while patting the rhythm of the words on body parts or clapping. Then, start reading the story. Every time you get to the full name in the story, the students will pat and say the name with the rhythm of the words.

Supplies needed:

One of the following can be used:

Set of drumsticks, chopsticks, two wooden spoons, cowbell, bucket (any sort of object that could be tapped), egg shakers, etc. *(Continue to next page for Lesson 4.)*

Slide 15

Lesson 4 – Tiki Tembo

Staying with this story, let's do something else!

The teacher will introduce the three Italian words from the music vocabulary, presto, allegro, and adagio. The students will write each word, one per notecard. As the teacher reads and gets more excited, you can cue the students to hold up the card to say which tempo you are reading at that are using at that particular part of the story.

For example, when the teacher reads really slowly, cue the students to show you which tempo you are reading at and they will hold up the notecard that says adagio on it. When the teacher speeds up and gets really excited, cue the students to hold up a different note card and the students will hold up the notecard that says presto on it. Use three tempos for older students and maybe two (presto and adagio) for the younger kids. All actively engaged without having to make sounds or be disruptive while listening to the teacher read the story. (presto/fast, allegro/walking pace, adagio/slow) Share that these new words are translations for English words and that they are in Italian as most of terms in music are written this way.

Supplies needed:

Notecards (for rhythms)

Slide 16

Lesson 5

Slide 17

Lesson 5 – The Nutcracker, 12 Days of Christmas, Finding Winnie

As their teacher, you can select a chapter book for your students, perhaps it is one they are reading on their own, perhaps it is one you are reading together in class. Today, I give the example of using "Finding Winnie". After you read the story to your students out loud or they silently read a chapter from their book themselves, ask them brainstorm and to select a song that best represents and describes their favorite character or characters in the story (perhaps even favorite scene in the story).

For example, perhaps they are reading a story about a historic World Series game and decide to give a baseball player a song that represents them as they walk out onto the field. The goal is to represent a designated number of characters from the book through song. You could decide to focus on a genre, for example, this character is going to be a country music person or a rapper or a classical music person etc. Have students complete a "cast list" that outlines all of their chosen characters so they can share with classmates

their ideas of how songs depict each character from the story. Please see exemplar worksheet for how this could be utilized in the classroom.

Our last PD example utilizes The Nutcracker and the 12 Days of Christmas. These are examples of stories that have been created through music composition. Share the story with your class, after words, play and or sing the music.

Supplies needed:

Index cards or scrap paper (some small pieces of paper to write on), or assigned worksheet.

Recordings of music (students can play them off their phones or computers if this is done virtually).

Slide 18

Books Used

The Ants Go Marching

Illustrated by Jeffrey Scherer

ISBN: 0-439-26712-9

Video with music to march to: <https://youtu.be/Pjw2A3QU8Qg>

Another good option: <https://youtu.be/eppcAo0ejPY>

Print music available on the last page of the printed book.

Stand Tall Molly Lou Melon

Written by Patty Povell

Illustrated by David Catrow

ISBN: 978-0-399-23416-3

YouTube version: <https://www.youtube.com/watch?v=0wAWAHAr63M>

Monsters Love Underpants

Written by: Claire Freedman

Illustrated by: Ben Cort

ISBN: 978-1-4814-4252-7 (hc)

Slide 19

Books Used

Tikki Tembo

Written by: Arlene Mosel

Illustrated by Blair Lent

ISBN-10 : 0312367481

The Nutcracker

Based on E.T.A. Hoffmann's tale The Nutcracker and the Mouse King (1816)

Music by: Peter Ilyitch Tchaikovsky

Choreographers: Marius Petipa and Lev Ivanov

Illustrated by: Valeria Docampo

Based on the New York City Ballet production of George Balanchine's, The Nutcracker

ISBN 978-1-4814-5829-0 (hc)

Complete Soundtrack to play as background music in your classroom:

George Balanchine's The Nutcracker - music from the original

<https://youtu.be/Q3K7k2slTSs>

Slide 20

Books Used

The Twelve Days of Christmas

Illustrated: Alison Jay
ISBN 978-0-4966-1 (trade)
ISBN 978-0-553-49663-5 (eBook)
Production video: The Mormon Tabernacle Choir and The King Singers
<https://youtu.be/iQ6K967Kk3I>
Sing along video: John Denver and the Muppets
<https://youtu.be/EDBMzGq1vhs>
Younger student video: Super Simple Songs
https://youtu.be/QYyhDvuq8_Y
Finding Winnie: The True Story of the World's Most Famous Bear
Written By: Lindsay Mattick
Illustrated by Sophie Blackall
ISBN 978-0-316-32490-8
Video recording: <https://youtu.be/wUrhwglRIpw>

Slide 21

Questions?

Do you have questions about the materials we covered in this professional development session? I would love to be in communication with you about how to use these activities and others in your classroom! I'm just an email away and would love to brainstorm and help!

Contact me here:

Hilary Ward

hilarydward@gmail.com

Slide 22

Now that you've finished with the video, don't forget to

1. Sign your consent form and return it to the front office and
2. Complete your post session survey.

Link below for post survey:

<https://sedl.org/concerns/>

Password: gcs2020

Slide 23

Thank you for your participation!

Appendix J: Stages of Concern about An Innovation

Note. From Measuring Implementation in Schools: The States of Concern Questionnaire by A. A. George, G. E. Hall, and S. M. Stiegelbauer, 2006, Austin, TX: SEDL, Copyright © 2006 by SEDL. Reprinted with permission of SEDL. Permission to use this questionnaire has been approved by Kim O'Brien, Editor and Copyright Specialist Publication and Creative Services for the American Institutes for Research in March 2019 (Appendix E).

^aExpression of concern about stage 0, "I am not concerned about it" (p. George et. al., 2006, p. 4).

^bExpression of concern about stage 1, "How will using it affect me?" Stage 2, "I would like to know more about it" (p. George et. al., 2006, p. 4).

^cExpression of concern about stage 3, "I seem to be spending all my time getting materials ready" (p. George et. al., 2006, p. 4).

^dExpression of concern about stage 4, "How is my use affecting my students?" Stage 5, "I would like to coordinate my effort with others, to maximize the innovation's effect," and stage 6, "I have some ideas about something that would work even better" (p. George et. al., 2006, p. 4).

<i>Category</i>	<i>Number</i>	<i>Descriptive Word</i>	<i>Expression of Concern</i>
Impact ^a	6	Refocusing	The focus is on the exploration of more benefits from the innovation, including the possibility of major changes or replacement with a more powerful alternative. Individuals have definite ideas about alternatives to the proposed or existing form of the innovation
	5	Collaboration	The focus is on coordination and cooperation with

			others regarding use of the innovation.
	4	Consequences	Attention is focused on the impact of the innovation on “clients” in the immediate sphere of influence.
Task ^b	3	Management	The individual focuses on the processes and tasks of using the innovation and the best use of information and resources. Issues related to efficiency organizing, managing, and scheduling dominate. Issues related to efficiency, organizing, managing, scheduling, and time demands are utmost.

<i>Category</i>	<i>Number</i>	<i>Descriptive Word</i>	<i>Expression of Concern</i>
Self ^c	2	Personal	Uncertain about the demands of the innovation, their adequacy to meet those demands, their roles with the innovation. This stage includes an analysis of their role related to the reward structure of the organization, decision making, and considering potential conflicts with existing structures or personal commitment. Concerns also might involve the financial or status implications of the program for the individual and his or her colleagues.
	1	Informational	General awareness of the innovation and interest in learning more details about it. The individual does not seem to be worried about himself or herself

concerning the innovation. Any interest is in impersonal, substantive aspects of the innovation, such as its general characteristics, effects, and requirements for use.

Unrelated^d 0

Unconcerned/
Unrelated

Little concern about or involvement with the innovation. Concerned about other things.

Appendix K Pre Statement/Response Table (57 Participants)

Stage 0: Unrelated			
Question #	Mean	Standard Deviation	Question Text
Q3:	3.25	2.23	I am more concerned about another innovation.
Q12:	3.02	1.96	I am not concerned about Integrating the Arts into Common Core Subjects at this time.
Q21:	4.72	1.85	I am completely occupied with things other than Integrating the Arts into Common Core Subjects.
Q23:	3.58	2.02	I spend little time thinking about Integrating the Arts into Common Core Subjects.
Q30:	4.89	1.82	Currently, other priorities prevent me from focusing my time on Integrating the Arts into Common Core Subjects.
Stage 1: Informational			
Question #	Mean	Standard Deviation	Question Text
Q6:	4.12	1.92	I have a very limited knowledge about Integrating the Arts into Common Core Subjects.
Q14:	4.16	2.16	I would like to discuss the possibility of using Integrating the Arts into Common Core Subjects.
Q15:	4.75	1.90	I would like to know what resources are available if we decide to adopt Integrating the Arts into Common Core Subjects.
Q26:	5.02	1.68	I would like to know what the use of Integrating the Arts into Common Core Subjects will require in the immediate future.
Q35:	4.70	1.82	I would like to know how Integrating the Arts into Common Core Subjects is better than what we have now.
Stage 2: Personal			
Question #	Mean	Standard Deviation	Question Text
Q7:	3.84	2.10	I would like to know the effect of reorganization on my professional status.
Q13:	4.47	2.16	I would like to know who will make the decisions in the new system.
Q17:	4.77	2.04	I would like to know how my teaching or administration is supposed to change.
Q28:	4.81	1.87	I would like to have more information on time and energy commitments required by Integrating the Arts into Common Core Subjects.
Q33:	3.91	2.24	I would like to know how my role will change when I am using Integrating the Arts into Common Core Subjects.
Stage 3: Management			
Question #	Mean	Standard Deviation	Question Text
Q4:	4.84	1.90	I am concerned about not having enough time to organize myself each day (in relation to Integrating the Arts into Common Core Subjects).
Q8:	4.05	2.24	I am concerned about conflict between my interests and my responsibilities.
Q16:	4.49	1.71	I am concerned about my inability to manage all that Integrating the Arts into Common Core Subjects requires.
Q25:	4.51	1.93	I am concerned about time spent working with nonacademic problems related to Integrating the Arts into Common Core Subjects.
Q34:	3.77	2.49	Coordination of tasks and people (in relation to Integrating the Arts into Common Core Subjects) is taking too much of my time.
Stage 4: Consequence			

Question #	Mean	Standard Deviation	Question Text
Q1:	3.60	2.15	I am concerned about students' attitudes toward Integrating the Arts into Common Core Subjects.
Q11:	4.18	2.04	I am concerned about how Integrating the Arts into Common Core Subjects affects students.
Q19:	4.35	1.89	I am concerned about evaluating my impact on students (in relation to Integrating the Arts into Common Core Subjects).
Q24:	4.54	1.96	I would like to excite my students about their part in Integrating the Arts into Common Core Subjects.
Q32:	3.56	2.08	I would like to use feedback from students to change the program.
Stage 5: Collaboration			
Question #	Mean	Standard Deviation	Question Text
Q5:	2.96	2.18	I would like to help other faculty in their use of Integrating the Arts into Common Core Subjects.
Q10:	3.86	1.95	I would like to develop working relationships with both our faculty and outside faculty using Integrating the Arts into Common Core Subjects.
Q18:	3.54	2.15	I would like to familiarize other departments or persons with the progress of this new approach.
Q27:	4.18	1.90	I would like to coordinate my efforts with others to maximize the effects of Integrating the Arts into Common Core Subjects.
Q29:	4.67	1.98	I would like to know what other faculty are doing in this area.
Stage 6: Refocusing			
Question #	Mean	Standard Deviation	Question Text
Q2:	3.02	2.10	I now know of some other approaches that might work better than Integrating the Arts into Common Core Subjects.
Q9:	4.25	1.98	I am concerned about revising my use of Integrating the Arts into Common Core Subjects.
Q20:	3.39	2.23	I would like to revise the Integrating the Arts into Common Core Subjects approach.
Q22:	3.33	1.71	I would like to modify our use of Integrating the Arts into Common Core Subjects based on the experiences of our students.
Q31:	4.04	2.04	I would like to determine how to supplement, enhance, or replace Integrating the Arts into Common Core Subjects.

Appendix L: Post Statement/Response Table (57 Participants)

Stage 0: Unrelated			
Question #	Mean	Standard Deviation	Question Text
Q3:	2.63	1.70	I am more concerned about another innovation.
Q12:	3.61	1.86	I am not concerned about Integrating the Arts into Common Core Subjects at this time.
Q21:	3.23	1.83	I am completely occupied with things other than Integrating the Arts into Common Core Subjects.
Q23:	3.00	1.65	I spend little time thinking about Integrating the Arts into Common Core Subjects.
Q30:	3.74	1.77	Currently, other priorities prevent me from focusing my time on Integrating the Arts into Common Core Subjects.
Stage 1: Informational			
Question #	Mean	Standard Deviation	Question Text
Q6:	2.46	1.25	I have a very limited knowledge about Integrating the Arts into Common Core Subjects.
Q14:	4.53	2.16	I would like to discuss the possibility of using Integrating the Arts into Common Core Subjects.
Q15:	5.02	2.00	I would like to know what resources are available if we decide to adopt Integrating the Arts into Common Core Subjects.
Q26:	4.51	1.91	I would like to know what the use of Integrating the Arts into Common Core Subjects will require in the immediate future.
Q35:	3.14	1.83	I would like to know how Integrating the Arts into Common Core Subjects is better than what we have now.
Stage 2: Personal			
Question #	Mean	Standard Deviation	Question Text
Q7:	1.84	1.79	I would like to know the effect of reorganization on my professional status.
Q13:	3.23	2.40	I would like to know who will make the decisions in the new system.
Q17:	3.39	1.95	I would like to know how my teaching or administration is supposed to change.
Q28:	5.09	1.91	I would like to have more information on time and energy commitments required by Integrating the Arts into Common Core Subjects.
Q33:	2.89	2.14	I would like to know how my role will change when I am using Integrating the Arts into Common Core Subjects.
Stage 3: Management			
Question #	Mean	Standard Deviation	Question Text
Q4:	3.39	1.64	I am concerned about not having enough time to organize myself each day (in relation to Integrating the Arts into Common Core Subjects).
Q8:	2.74	1.84	I am concerned about conflict between my interests and my responsibilities.
Q16:	3.37	1.69	I am concerned about my inability to manage all that Integrating the Arts into Common Core Subjects requires.
Q25:	3.39	1.73	I am concerned about time spent working with nonacademic problems related to Integrating the Arts into Common Core Subjects.
Q34:	3.47	2.21	Coordination of tasks and people (in relation to Integrating the Arts into Common Core Subjects) is taking too much of my time.
Stage 4: Consequence			

Question #	Mean	Standard Deviation	Question Text
Q1:	2.09	1.20	I am concerned about students' attitudes toward Integrating the Arts into Common Core Subjects.
Q11:	2.86	1.46	I am concerned about how Integrating the Arts into Common Core Subjects affects students.
Q19:	3.09	1.33	I am concerned about evaluating my impact on students (in relation to Integrating the Arts into Common Core Subjects).
Q24:	5.04	2.04	I would like to excite my students about their part in Integrating the Arts into Common Core Subjects.
Q32:	3.16	1.94	I would like to use feedback from students to change the program.
Stage 5: Collaboration			
Question #	Mean	Standard Deviation	Question Text
Q5:	3.65	2.31	I would like to help other faculty in their use of Integrating the Arts into Common Core Subjects.
Q10:	4.25	2.29	I would like to develop working relationships with both our faculty and outside faculty using Integrating the Arts into Common Core Subjects.
Q18:	3.47	2.25	I would like to familiarize other departments or persons with the progress of this new approach.
Q27:	4.35	2.23	I would like to coordinate my efforts with others to maximize the effects of Integrating the Arts into Common Core Subjects.
Q29:	5.14	1.97	I would like to know what other faculty are doing in this area.
Stage 6: Refocusing			
Question #	Mean	Standard Deviation	Question Text
Q2:	3.26	1.81	I now know of some other approaches that might work better than Integrating the Arts into Common Core Subjects.
Q9:	2.56	1.20	I am concerned about revising my use of Integrating the Arts into Common Core Subjects.
Q20:	2.75	1.68	I would like to revise the Integrating the Arts into Common Core Subjects approach.
Q22:	3.44	1.57	I would like to modify our use of Integrating the Arts into Common Core Subjects based on the experiences of our students.
Q31:	4.25	1.91	I would like to determine how to supplement, enhance, or replace Integrating the Arts into Common Core Subjects.