1999

The impact of school reform: A follow-up study of the framework for aesthetic literacy

Janice Lenore Clinard
The University of Montana

Recommended Citation
Clinard, Janice Lenore, "The impact of school reform: A follow-up study of the framework for aesthetic literacy" (1999). *Graduate Student Theses, Dissertations, & Professional Papers*. 10567.
https://scholarworks.umt.edu/etd/10567

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI®

Bell & Howell Information and Learning
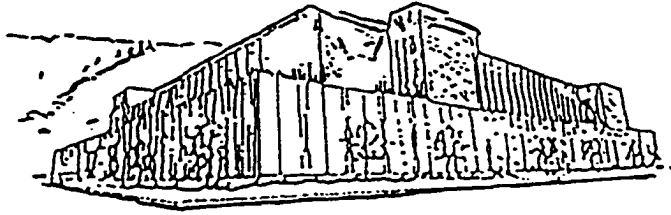300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
800-521-0600

NOTE TO USERS

This reproduction is the best copy available

UMI

Maureen and Mike
MANSFIELD LIBRARY

The University of **MONTANA**

Permission is granted by the author to reproduce this material in its entirety, provided that this material is used for scholarly purposes and is properly cited in published works and reports.

*** Please check "Yes" or "No" and provide signature ***

              Yes, I grant permission   ✓

              No, I do not grant permission   _____

Author's Signature ___*Janine L. Clinief*___

Date ___5/10/99___

Any copying for commercial purposes or financial gain may be undertaken only with the author's explicit consent.

The Impact of School Reform:
A Follow-up Study of
The Framework for Aesthetic Literacy

by

Janice Lenore Clinard
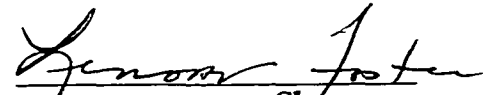
B.A., Montana State University, 1970
M.Ed., University of Montana, 1989

Presented in Partial Fulfillment
of the Requirements for the Degree of Doctor of Education

The University of Montana

1999

Approved by:

Chairperson

Dean, Graduate School

May 14, 1999
Date

UMI Number: 9938764

Copyright 1999 by
Clinard, Janice Lenore

All rights reserved.

UMI Microform 9938764
Copyright 1999, by UMI Company. All rights reserved.

This microform edition is protected against unauthorized
copying under Title 17, United States Code.

UMI
300 North Zeeb Road
Ann Arbor, MI 48103

Clinard, Janice, Ed.D, May 1999

The Impact of School Reform:
A Follow-up Study of the Framework for Aesthetic Literacy

Advisor: Dr. Lenoar Foster_____

This study uses a two-phase design to: (1) explore how a state-initiated, federally-funded reform (The Framework for Aesthetic Literacy) survived in ten schools after federal funding ceased; and (2) examine the characteristics that contribute to the institutionalization of reform.

In the first phase, a survey instrument consisting of a two-page questionnaire and a rating scale, called the *Innovation Configuration Matrix*, was used to determine the relative levels of institutionalization in ten schools and to select four schools for further study. Results from the questionnaires are described through case studies and results of the matrix are clarified in graphs and tables.

In the second phase, interviews and focus groups were used to find characteristics that supported the reform effort over a period of three years. Analysis of the interviews and focus groups, using the *Levels of Use* protocol to describe how well the reform had been implemented and institutionalized, rated most of the responses at high levels of use, which were noted as refinement, integration, and renewal.

Using a constant-comparative methodology to analyze interviews, five themes were identified. The themes are illustrated through case studies. The first theme, *Comfort and Change*, indicates that teachers are not opposed to change, but they need to feel comfortable with a reform effort, sharing its philosophical perspective and having the skills to successfully deliver the instructional model. The second theme, *Engagement and Understanding*, suggests that teachers are motivated by seeing their students engaged in learning, enjoying their activities, and developing new understandings. The third theme, *Ownership*, points to the importance of teachers and administrators feeling they initiated at least a portion of the reform and that a critical number of staff members "bought into" the reform effort. The fourth theme indicates when teachers and administrators work together in a *Collaborative Climate* reform efforts are supported. The fifth and final theme, *Supports and Barriers*, shows that administrators who facilitate the work by tearing down barriers encourage staff to work harder on a reform. Staff turnover poses a significant barrier to reform.

The study concludes with recommendations for reformers based on the findings. Appendices contain the survey instrument, including the *Innovation Configuration Matrix*, the rating rubric, and the interview questions.

ACKNOWLEDGEMENTS

Conducting research into one of my life's passions, improving the educational experiences of our children, has given me an exciting challenge, a meaningful focus, and a renewed relationship with many educators in the field. Many people contributed to the depth of my learning and the quality of this research:

With scrupulous attention to detail, Dr. Lenoar Foster, chair of my dissertation committee, remained accessible and patient through numerous, lengthy drafts.

My dissertation committee provided a balance of support and constructive criticism. I am particularly grateful to Drs. Beverly Chin and Carolyn Lott for their unwavering support, friendship, and timely advice. In addition, Dr. Kelly Ward helped me understand the qualitative paradigm and shared my appreciation for the voices of teachers.

Friends, family, and colleagues encouraged me to keep working on what became a lengthy and arduous process. Fran Morrow listened to my tribulations, helped me find diversions, then ordered me to "Get back to work." Dr. Mary Sheehy Moe provided expert advice any time I called and modeled how to conduct qualitative research with integrity. My sister and mother, always incredulous that it was taking me so long, gave their love and support. My brother jump-started my year of research by giving me an unforgettable vacation. My son the Ph.D. was an inspiration, a sounding board, and a friend. Colleagues at the Office of Public Instruction inquired, listened, encouraged, and congratulated. I am grateful for the friendship of my cohorts in the doctoral program

Finally, this research would not have been possible without the teachers and administrators in the Schools of Aesthetic Literacy. I admire their tenacity, their dedication to learning, and their professionalism. For this research, they gave their time, shared their beliefs and experiences, and showed me their classrooms, student products, curricula, and materials. I was blessed to have had the opportunity to work with the designers of the Framework for Aesthetic Literacy and to see their vision brought to life and sustained by these educators.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

CHAPTER ONE

INTRODUCTION

Although much has been written about school reform (Cohen, 1995; Cuban, 1988; Dolan, 1994; Fullan, 1991), and characteristics of unsuccessful reforms have been well documented (Finn, 1997; Progrow, 1996; Smith, 1995), few follow-up studies to examine the lasting impact of federally-funded reforms have been published. In their review of the literature for a follow-up study of educational change, Stiegelbauer and Anderson (1992) admit that "there is not much research on the institutionalization of innovations in schools and other organizations" (p. 3). Robert Fried (1998) argues that "We need a serious national commitment to educational research so that our national dialogue can be informed by data on what works, what doesn't work, and—especially—under what conditions the most dynamic reform strategies can succeed" (p. 271). This study of one reform's impact on teachers and students and the conditions under which it was implemented provides additional answers to the problems associated with institutionalizing reform.

Background on the Framework for Aesthetic Literacy

The reform studied herein was initiated in 1993, when the United States Department of Education (USDOE) awarded a $506,000, three-year "Frameworks" grant to Montana's Office of Public Instruction. The USDOE's Request for Proposals (1993) set the broad goal of systemic school improvement based on content standards that define what students should know and be able to do, explaining, "State curriculum frameworks serve as the bridge between these standards and the classroom by providing guidelines for the content of the curriculum and for how that content should be organized and presented" (p. 5).

With drafts of national standards for language arts and the arts as starting points, the Framework for Aesthetic Literacy promoted a curriculum, instructional strategies, and

1

professional development designed to "reform" selected model schools and to provide a platform for changing classroom practices in other schools. In 1994, the curriculum developers, a team of eighteen educators and artists from throughout Montana, completed a set of 28 "curriculum cycles" (model thematic units) under the direction of this researcher. An *Instructional Guide* (Hahn, [Clinard] 1994), providing background about the theories supporting this type of instructional delivery and recommendations for designing projects and school schedules, was also published.

This reform was based on the theory of multiple intelligences (Gardner, 1985), the concepts of inquiry-based instruction (Harste, 1993), and the integration of the literary, performing, and visual arts. Designers of the Framework envisioned this combination of practices as a way to increase student engagement in learning, as well as nurture "aesthetic literacy," which requires skills in perception, reflection, communications, interaction, self-discipline, and creativity.

Beginning in the spring of 1995, five "model" schools (receiving sub-grants ranging from $27,320 to $51,640) and five "project" schools (receiving sub-grants of $3,000) implemented the framework and agreed to build a foundation for sustaining this work through the coming years. During the year of implementation (1995-96) model and project school teachers wrote an additional 43 curriculum cycles. This researcher communicated on a regular basis with the schools, conducted visitations, and collected curricular materials and documentation of student products and performances from the school sites.

As a vehicle for standards-based reform, the Framework for Aesthetic Literacy is one of many nationwide attempts to improve schools by concentrating on curriculum and instruction. The Framework consists of eight elements designed to increase student engagement: (1) the integration of English and the arts, (2) aesthetic encounters with the arts, (3) student creations in the arts, (4) the use of focus questions to direct inquiries, (5) a standards-based curriculum, (6) collaboration among teachers and certain supporting structures, including (7) facilities and materials; and (8) planning time and flexible schedules.

Statement of the Problem

The purpose of this study was to examine the lasting impact of curricular reform in those schools funded to implement the Framework for Aesthetic Literacy for an eighteen-month period, March of 1995 through June of 1996. This study also explored how and why the reform was strengthened, sustained, or weakened. More specifically, this study sought answers to these questions:

1) To what degree do the principles of the Framework for Aesthetic Literacy remain in place at the model and project schools?

2) What characterizes classrooms and schools in which the Framework became institutionalized or had a significant impact?

3) What findings support the theories and/or explicate issues described in current literature about reform?

The study was divided into two phases, the first of which gathered data through surveys of all ten funded schools and the second of which gathered data through interviews and focus groups at four of the schools. Data from the first phase was used to select the four schools for further study in the second phase.

The first phase compared ideal implementation of the eight components of the Framework to teachers' current practices, examining the degree to which the principles of the Framework for Aesthetic Literacy remained in place at the ten schools. Addressing this question involved analyzing the changes in teacher practice since implementation of the program; examining current engagement in aesthetic literacy activities; and ranking the ten schools from high to low in terms of lasting impact for a composite score on all eight components.

Based on an analysis of the data gathered in the first phase, the investigation was extended to determine factors that supported the institutionalization of the reform and factors that hindered continued use of the reform. This study further explored how and why practices of teachers changed; the ways stories about student engagement and

teacher attitudes impacted institutionalization; and other issues such as organizational culture, leadership, and teacher planning time.

Importance of the Study

As one of the largest special project grants awarded to the Montana Office of Public Instruction, the Framework for Aesthetic Literacy provided a significant opportunity to study reform. With the Frameworks Grants, the United States Department of Education made a concerted effort to translate the principle of standards-based reform into state curriculum initiatives. However, because the Frameworks Grants were limited to three years, they were subject to the recurring criticism of state or federally-funded special projects: the difficulty with sustaining reforms created by infusing money into a school system for a limited time. Morrison (1995) echoes a similar concern, "For decades, model arts programs have been initiated only to disappear when the pilot period ended" (p. 4).

In addition to being an example of short-term funded model arts programs, the Framework for Aesthetic Literacy was one of the first curricular reforms based on the *National Standards for Arts Education* (MENC, 1994), in draft form at the time of the Framework's development. A study examining the impact of those standards was needed.

Priorities for Arts Education Research (Goals 2000 Arts Education Partnership, 1997) recommends that studies be undertaken "on the effects of arts education in enabling students to reach high levels of achievement in the arts and in other academic areas" (p. iii). The Arts Partnership poses the question, "What is the relationship between learning the arts and learning other content areas?" (p. 7). Because the Framework promoted integration of the arts, this study also sheds light on that question.

Attempting to determine whether or not school reform has improved education based on the results of a national study on school reform, Shields and Knapp (1997) conclude that: "The ultimate proof lies in what students take away from their school experience; ascertaining that outcome in some convincing richness and detail is the next great challenge confronting school-based reformers and those who seek to understand the

promise of this movement" (p. 294). This study also explores how the Framework for Aesthetic Literacy impacted students.

In summary, the findings of this study can be important to those seeking ways to maximize the impact of curricular reform in general, as well as those investigating how arts-focused reforms affect teacher practices and student achievement.

Definitions

For the purpose of this study, the following definitions were used:

Aesthetic Encounters: Culturally significant experiences for students that take place in studios, museums, theaters, libraries, concert halls, classrooms, streets, and parks of the community (Hahn, 1994).

Aesthetic Literacy: The "acquisition of skills, knowledge, and habits of mind that empower students to participate in and to discriminate among artistic experiences--and by extension, in the experiences art reflects. Aesthetic literacy depends on 'reading' in its fullest sense--experiencing, interpreting, and responding to print, images, and sound", as well as writing that extends communication to "include not only verbal, but also musical, kinesthetic, and visual languages" (Hahn, 1994, pp. 1-2).

Arts: The arts refer to the literary, performing and visual arts: primarily literature, music, theater, dance, painting, drawing, and sculpture.

Curriculum Cycles: Thematic units that suggest aesthetic encounters and student creations and contain content standards and focus questions. The Framework for Aesthetic Literacy contains 71 curriculum cycles.

Fidelity: The degree to which an innovation must be implemented as it was designed. Innovations that require a low degree of fidelity can be modified to fit the school's curriculum and instructional approaches. Innovations that require a high degree of fidelity must be implemented exactly as designed (Hall & Hord, 1987).

Framework: A curriculum design, instructional model, and support system that provides a frame for schools to use in writing their own curriculum and delivering instruction. This framework provides a curriculum design that depends on student

encounters with the literary, visual and performing arts, student inquiries into themes, and student productions and performances, all tied to achievement standards that help teachers with assessment.

Incremental change: Change that takes place slowly or piecemeal, either throughout the system or classroom-by-classroom; or small changes that don't impact all teachers or most instruction (Tyack and Cuban, 1995).

Institutionalization: The incorporation of an innovation into the school's culture, teachers' belief systems, curriculum, instructional approaches, and assessment systems.

Model Schools: Schools of Aesthetic Literacy that were granted between $27,320 and $51,640 over an 18-month period.

Project Schools: Schools of Aesthetic Literacy that were granted $3,000 to implement a portion of the project they described in their grant applications.

Reform: Changes in educational systems or schools that are marked by innovations in curriculum, instructional methodology and materials, assessment, and the use of technology.

Restructuring: Changes in educational systems or schools that are marked by innovations in governance, roles, massive re-scheduling of the school day or year, and funding (Fullan & Stiegelbauer, 1991).

Student engagement: "The degree to which students are psychologically connected to what is going on in their classes....something more than mere interest or commitment--although engaged students are, to be sure, both interested in school and committed to doing well there. When highly engaged students are in class, they are there emotionally as well as physically" (Steinberg, 1996, p. 15).

Systemic change: Reform or restructuring that incorporates all levels of the educational system, including teacher preparation programs, inservice, standards, curriculum, assessment, and governing structures (Dolan, 1994).

Title I Schoolwide: A program funded by the United States Department of Education (USDOE) under the Elementary and Secondary Education Act for schools with least 50% of its children qualifying free and reduced lunch. The school may use funds in

combination with other federal, state, or local funds in order to upgrade the entire education program in a school (USDOE, 1994, Improving America's Schools Act).

Limitations

This study was limited by the following conditions:

1. The study is based on ten schools with a short period (18 months) of fully-funded reform implementation.

2. The Schools of Aesthetic Literacy chose to apply for implementation grants and then were selected using a set of criteria designed to give priority to schools with the highest chances of success.

3. Other schools in Montana that have adapted components of Aesthetic Literacy without start-up funding were not a part of this study.

4. The data from the schools in this study were not compared to a control group.

5. Since several of the schools contributed varying amounts of money to supplement and/or sustain the program, lasting effects cannot be completely attributed to the funding of the Aesthetic Literacy grants.

Delimitations

Focusing on the official "Schools of Aesthetic Literacy" delimited the study by reducing the number of factors that led to differences in implementation and institutionalization. These schools and their staff members had several factors in common:

1. All the schools studied were initially committed to the reform, going through a rigorous selection screening process to undertake the reform.

2. Staff from all these schools participated in two conferences, received the same publications (the curriculum cycles, guide books, and newsletter, *The Encounter*), and were mentored through visits and telephone calls from the project director.

3. Staff from these schools used the same terminology and understood the theory of multiple intelligences.

CHAPTER TWO
REVIEW OF RELATED LITERATURE

Introduction

Educational literature is filled with calls for reform and restructuring, suggestions for how to change schools, critiques of schooling in general, and theories on educational change (Bracey, 1995; Dolan, 1994; Fullan, 1991; Goodlad, 1984; Herrnstein and Murray, 1994; Levin, 1994; Perelman, 1993; Sizer, 1984; Stedman, 1994). Many of these studies reveal a fairly dismal picture of the fate of reform efforts in schools (Cuban, 1988; Pogrow, 1996). Dolan (1994) characterizes the problem of institutionalizing reform with this vignette:

> Go before a group of five hundred professional educators, and ask them: "In how many sincere, long-term attempts at change have you participated?" The average you will hear is five or six in a thirty-year career. Then ask them: "How many have achieved deep, long-lasting results?" And they will howl with laughter (p. 1).

Steinberg and his colleagues (1996) report "the absence of any consistently encouraging findings showing that reforming schools or classrooms makes much of a difference in student performance" (p. 14). Seymour Sarason (1998) concluded that the education system was "unrescuable" and that teachers, administrators, policy makers and students were "all caught up in a system that had no self-correcting features, a system utterly unable to create and sustain contexts of productive learning" (p. 141). However, some positive results are emerging about school reforms in general (Quellmalz & Shields, 1995; Shields, et al, 1995; Tyack & Cuban, 1995) and about arts-focused reforms in particular (Morrison, 1995; Wilson, 1997).

Much of the reform literature attributes the beginnings of the current educational reform movement to *A Nation at Risk*, which decried a "rising tide of mediocrity that threatens our very future as a Nation and a people" (National Commission on Excellence

8

in Education, 1983, p. 5). This publication spawned a number of books and publications about the crisis in education and decline in academic achievement. The Sandia Report, finally published in 1993 after two years of wrangling about its findings, refuted much of *A Nation at Risk*, showing instead "steady or slightly improving trends" in academic performance (Carson et al., 1993, p. 259). Jacobson and Conway (1990) divide the reform movement into three waves: the first, which focused on "excellence" and student performance; the second, characterized by top-down solutions imposed on teaching; and a third that sought to reform administrator preparation.

The reform literature ranges from pieces that portray American education as hopelessly flawed to those that describe a few readjustments that could render most schools successful. This review divides the reform literature into four categories: (1) research about reform itself, including debates about "systemic" versus "incremental" change; (2) research that draws conclusions about the factors that support and hinder successful reform; (3) recommendations for reform; and (4) current research on the impact of targeted reforms in arts education. The following is a review of the pertinent literature.

The Scope and Pace of Reform

Researchers debate whether educational changes must be systemic or incremental to become institutionalized (Pogrow, 1996; Fullan & Stiegelbauer, 1991; Cuban, 1988). Although he promotes change at the school level, Sizer (in O'Neil, 1995) discourages changes so incremental as to be called tinkering. On the other hand, Pogrow (1996) believes that "the most important changes are incremental ones. While paradigm shifts are important in the evolution of knowledge, they are extremely rare" (p. 659). According to Fullan and Stiegelbauer (1991), before 1983, American educational reform tended to be "small-scale, piecemeal innovations, instead of tackling more basic structures and more comprehensive reforms" (p. 6).

As researchers debate the impact of scope in reform efforts, they also categorize and label. Fullan and Stiegelbauer (1991) use the term *intensification* to refer to reforms

focused on areas such as curriculum, textbooks, assessment, and instructional methods and *restructuring* to refer to changes in management, decision-making roles, collaborative work cultures, and teacher education. Cuban (1988) categorizes innovations into "first order changes," those that improve efficiency and effectiveness "without disturbing the basic organizational features" (p. 342), and second-order reforms that alter the way organizations are put together. "First-order changes succeeded while second-order changes were either adapted to fit what existed or sloughed off, allowing the system to remain essentially untouched" (Cuban, 1988, p. 343).

Where *reform* is generally focused on curriculum, *restructuring* impacts school governance. Blackwell (1993) sees a number of contradictions within the restructuring movement. Her caveat about restructuring follows:

> If the dialogue is not focused on basic issues of teaching and learning and how schools develop creative, intellectually stimulating environments, restructuring will mean nothing. We have a tremendous number of restructuring tools available that are successfully working somewhere in this country and are focused on benefiting children. We need to use them more fully to define what we mean by "schooling" (p. 82).

Likewise, Elmore's (1995) studies of restructuring movements led to this conclusion:

> One implication...is that reforms might focus first on changing norms, knowledge, and skills at the individual and organizational level before the focus on changing structure. That is, teachers might actually learn to teach differently and develop shared expectations and beliefs about what good teaching is, and then invent the organizational structures that go with those shared skills, expectations, and beliefs (p. 26).

Fullan and Stiegelbauer (1991) assert that innovations should begin with "the three R's of relevance [practicality and need], readiness [capacity and need] and resources" (p. 63). Related to the issue of relevance is the following:

> The greatest success is likely to occur when the size of the change is large enough to require noticeable, sustained effort, but not so massive that typical users find it necessary to adopt a coping strategy that seriously distorts the change (Crandall et al., 1986, p. 26).

The research of Cuban (1988), Blackwell (1993), Elmore (1995), and Fullan and Stiegelbauer (1991) supports the notion that complete restructuring of a school system does not result in lasting change. However, "outside the establishment's citadels" is a movement to completely reinvent public schooling, to "overturn" structures and to "transform" its "power relationships" (Finn, 1997). Nonetheless, integrating a reform into the existing structure of a school is the approach most commonly found in today's schools.

Tyack and Cuban (1995) found that when teachers translate reforms into practice, they incorporate what they know about the grammar of schooling and student learning into the program, resulting in slow, but steady improvement. According to their research, "tinkering" and cycles of policy changes (characterized as the swinging pendulum in education circles) are not necessarily negative.

Smith (1995), another opponent of systemic change mandated from the top, believes that the solutions typically embraced by reformers "have socially isolated teachers and students from one another and from sensible ways of spending their time" (p. 590). He compares education to the Titanic and suggests that teachers and students take the lifeboats, because, unlike the educational system, people can change. "Every meaningful situation in school that is interesting, comprehensible, and encouraging to everyone concerned is another lifeboat launched" (p. 590). Smith finds encouragement in pockets of successful curricular reform rather than system-wide restructuring, which he feels has failed.

Factors That Support and Hinder Success

Researchers have identified a number of additional issues that contribute to the success or failure of school reform. These factors can be categorized to include: (1) organizational culture; (2) integration of the reform into existing needs and other programs; (3) teacher resistance and engagement; (4) time constraints and the role of collaboration; and (5) the dimensions of the change.

In the last few years, *organizational culture* has emerged as a major factor influencing school reform. The early effective schools research can be summarized by five factors that characterize effective schools: (1) strong leadership from the principal; (2) a pervasive instructional focus; (3) an orderly and safe climate; (4) high expectations for students; and (5) continuous assessment of student achievement (Edmonds, 1982). As effective schools research expanded in the 1980s, more attention was given to the school's organizational culture (Shields, et al, 1995). The effective schools research served as a powerful influence to school reform, in part because of "its optimism about the ability of schools to reform" (Shields, et al, 1995). According to the final report of a national study for the United States Department of Education, *Improving Schools from the Bottom Up: From Effective Schools to Restructuring* (Shields, et. al, 1995):

> This current wave of reform is based on the emerging principle that teaching and learning have to focus on the development for all students of critical thinking skills based in real-life applications (Knapp & Shields, 1990). Following from this premise are both a call for fundamental shifts in what takes place within the classroom and an emerging argument that we need to rethink our ideas of schools and school systems completely. In this conception, the notion of the traditional school with a series of isolated classrooms into which students flow for fixed periods of time to study differentiated subjects is totally called in to question (pp. 3-4).

Further, this study indicates that involving teachers in decisions was a key factor in "ultimately sustaining reform efforts" (Shields, 1995, p. 69). Although leadership was important, creating conditions that nurtured staff to improve their work and develop ownership in school changes was more critical. In essence, school reform calls for a shift in organizational culture. Such findings support the concept of the learning organization, which Peter Senge (1990) defines in this way:

> The learning organization is a place where people continually expand their capacity to create the results they truly desire, where new and expansive patterns of thinking are nurtured, where collective aspiration is set free, and where people are continually learning how to learn together (p. 3).

In a learning organization, governing structures that support collaborative leadership are core concepts. However, concentrating on the governing structure rather

than student results may not be productive. Fullan (1995), believing that many of the restructuring efforts have "diverted us from the very basic issues they are purportedly established to address" (p. 230) suggests that changing governing structures "have either resulted in divisiveness and confusion, or have been short-lived as the energy required to implement vague reforms eventually takes its toll" (p. 231). To help schools maintain sight of the central questions of the purpose of change Silberman (1970) posed these questions:

> What is education for? What kind of human beings and what kind of society do we want to produce? What methods of instruction and classroom organization as well as what subject matter do we need to produce these results? What knowledge is of most worth? (p. 182)

Rallis (1995) describes learner-centered schools as those founded on a "set of values that recognizes the uniqueness and potential of each individual as a contributing member of a democratic society" (p. 225). She points out that "the success of schools is judged by the quality of the experiences provided for the learner, the depth of the meanings the learners create out of the experiences, and the ability of the learners to communicate and act on their learnings" (p. 226).

Integrating reform into existing needs and other initiatives is another key to how well a reform can be institutionalized. The incentive for educational change can present itself as an opportunity, such as the chance to reap federal funds, can come as a mandate, or can emerge in response to locally identified needs. Fullan and Stiegelbauer (1991) point out that reforms initiated to solve a locally-identified problem tend to be more successful than those undertaken simply to acquire funds.

Because schools have a variety of needs and programs, progressive schools are often pursuing several initiatives simultaneously. Research commissioned by the Getty Education Institute for the Arts (Wilson, 1997) revealed that Discipline-Based Arts Education (DBAE) was "strengthened, rather than weakened, through its association with other change initiatives" (p. 223). Although the reforms must complement, rather than compete with one another, the Getty report suggests that "ways should be explored for weaving new initiatives into old" (p. 223). Their evaluation showed:

Through the layering of new initiatives—so that when students were writing art criticism they were also studying language arts, for example—objectives associated with different school subjects could be fulfilled simultaneously. When DBAE was layered with other change initiatives, it became less threatening. When classroom teachers and their principals decide that they can implement a DBAE program while simultaneously implementing other programs they also care about, there is greater likelihood that art will be given a place at the table (p. 223).

Teacher resistance and engagement also affect the reform's impact. Sometimes reform is initiated by teachers who have attended conferences or training sessions. Wilson's (1997) research shows that "when teachers return to their classrooms determined to implement new educational initiatives, they encounter unexpected difficulties; the culture of the school reasserts itself . . . there may be little encouragement for or even outright resistance to change" (p. 112).

The phenomenon of teacher resistance as a block to top-down reform is explored by Gitlin and Margonis (1995), who suggest the possibility that "acts of resistant teachers reflect good sense" and that "the school change literature overlooks the preconditions for reform: the fundamental restructuring of teachers' work (p. 377). They state:

> Given the long history of teacher resistance to reform, and their continuing concern about issues of time and authority, we suggest that current reform proposals focus on these issues not only to alter the class and gender bias embedded in the construction of teachers' work, but also to avoid the push-pull cycle where outsiders push for reform and teachers resist, leaving schools fundamentally unchanged (p. 377).

Sparks (1997) suggests that "Perhaps the most significant source of 'resistance' are school cultures that impede innovation. These schools typically have norms that inhibit learning, experimentation, risk taking, and collaboration" (p. 2). Sparks (1997) attributes much of the school culture's problems to the lack of a compelling vision and failure to involve all affected individuals in decision-making.

Teacher resistance may be mitigated by engagement. Much of the school change literature blames lack of engagement as a primary reason for the failure of educational reform. For example, Fullan and Stiegelbauer (1991) describe the basic problem of educational reform in this way: "Education as it is now practiced does not engage

students, teachers, parents, and administrators" (p. 203). Huberman and Miles (in Gitlin and Margonis, 1995) suggest that "the effort expended by teachers is thought to increase the likelihood that the reform will become stabilized--becoming a routinized part of teachers' practice" (p. 383).

The Rand "change agent" study (Berman & McLaughlin, 1978) concluded that lasting and effective school reform could only take place if the participants themselves designed and carried out their own innovations. Slavin (1998) adds, "systemic changes mandated from Washington or from state capitals do not have a sufficiently powerful effect on student achievement unless they are coupled with reforms that directly target classroom practices" (p. 10). Slavin (1998) asserts:

> If external reforms are forced on teachers, they may, in fact, resist or engage in only token or surface compliance. However, if teachers have taken part in identifying a program that is appropriate and practical for their schools and if they have been involved in modifying the program to fit their needs, they are likely to feel ownership and commitment (p. 11).

Other factors that support and/or hinder the successful implementation of school reform are *time constraints and the role of collaboration*. Arguing that change consumes much energy, Fullan and Stiegelbauer (1991) cite research that shows in the relatively successful restructuring schools, "focused time was devoted to the development of knowledge and skills and the acquisition and examination of information" (p. 232). Teachers and administrators need time integrated into existing school structures to participate in the professional development required of effective reform.

The National Education Commission on Time and Learning published a report in 1994 entitled *Prisoners of Time*, concluding that teachers and administrators need time to work with standards, assessments, and curriculum, time to participate in their professional development and time to implement reform. The evaluation of the Schools of Aesthetic Literacy (Morton, 1996) revealed that during one school year, staff in each model school spent an average of 140 hours beyond the regularly-scheduled preparation time planning student activities for aesthetic literacy. This example illustrates the substantial time commitment to a curriculum reform initiative.

One key to decreasing teacher resistance and improving engagement is collaboration. In *Changing Teachers, Changing Times*, Hargreaves (1989) lists the benefits of collaboration:

> Collaboration strengthens resolve, permits vulnerabilities to be shared and aired... Collaboration eliminates duplication and removes redundancy. Collaboration improves the quality of student learning by improving the quality of teachers teaching. Collaboration permits the sharing of burdens and pressures that come from intensified work demands. Collaboration narrows the difference of time perspectives between administrators and teachers. Collaboration reduces uncertainty and limits excesses of guilt. Collaboration enables teachers to interact more confidently and assertively. Collaboration in dialogue and action provides sources of feedback and comparison. Collaboration increases teachers' opportunities to learn from each other. Collaboration encourages teachers to see change not as a task to be completed but an unending process of continuous improvement (pp. 245-47).

The literature on the change process itself reveals that certain *dimensions of change* affect the likelihood of a reform's lasting impact. The challenge for any reform is to continue the vision and sustain the effort for an extended period of time without financial or moral support from outside sources. Berman and McLaughlin found that "only a minority of those [projects] that were well implemented were continued beyond the period of federal funding" (in Fullan & Stiegelbauer, 1991, p. 88).

According to Fullan and Stiegelbauer (1991), an innovation becomes practice if it has at least three dimensions--materials, new teaching approaches, and the possible alteration of beliefs. In a similar vein, Little (1981) described teachers and administrators who "engage in frequent, continuous, and increasingly concrete and precise talk about teaching practice; frequently observe each other teaching and provide useful evaluations; plan, design, research, evaluate and prepare teaching materials together"; and "teach each other the practice of teaching" (pp. 12-13).

Fullan and Stiegelbauer (1991) identify four lessons from the literature on change. The first, "active initiation and participation," (p. 21) requires that small groups of people begin and build momentum. The second, "pressure and support," (p. 21) means that some pressure is applied to change, but that the implementers are supported. To

explain the third, "changes in behavior and beliefs," (p. 21) Fullan and Stiegelbauer (1991) suggest that "most people do not discover new understandings until they have delved into something" (p. 22). Finally, ownership is "not something that occurs magically at the beginning, but rather something that comes out the other end of a successful change process" (p. 22).

Dolan (1994) believes that "certain consistent principles" should shape a strategy for changing educational systems. One must recognize that:

- A preexisting social structure is always in place when you begin;
- All of a system's parts are organically interconnected with one another;
- The system will resist change in fundamental and powerful ways;
- The system in each organization is unique; and
- The system shares certain fundamental attributes with almost every other organizational system in the Western world (pp. 9-10).

As a proponent for complete restructuring, Dolan's approach to school reform involves empowering students and teachers to make decisions at the level where the real work of schools—learning—is accomplished.

When teachers are actively making decisions, using new materials and engaging in new teaching approaches to the extent that they are talking and working together, beliefs begin to change. This leads to the final dimension of change, ownership (Fullan & Stiegelbauer, 1991).

Recommendations for School Reform

Berliner and Biddle (1995) call for schools to enlarge the goals of the curriculum to emphasize skills needed for membership in a democratic society—to encourage "thoughtful learning" (p. 298). They refer to Henry Levin's "New Curriculum: Skills for the 21st Century." Levin's (1995) student:

- Has initiative: possesses the drive and creative ability to think and work independently;
- Demonstrates cooperation: participates in constructive group activities that accomplish group goals;
- Can evaluate both self and others; has the ability to assess people; or products; can determine their worth and merit;

- Can obtain and use information: knows how to find things out and decide what is relevant for the particular purpose for which the information is needed;
- Can communicate effectively: can speak and write intelligibly and can listen and comprehend what others say or write;
- Can reason sensibly: can make and evaluate deductive and inductive logical arguments;
- Can plan: can order priorities so that reasonable schedules for accomplishing things are set and goals are met;
- Can solve problems: can identify problems, offer potential solutions from among alternatives, and implement actions that might reasonably be expected to solve the problems;
- Can engage in metacognition: can monitor his or her own activities while doing them; and
- Can earn respect in multicultural settings: can work productively with people from other cultures who are likely to possess different communication styles and values as well as speak different languages (p. 301).

Berliner and Biddle (1995) recommend that schools "adopt innovative teaching methods that serve the enlarged curriculum," (p. 305), promote deep explorations, lengthy projects, and cooperative learning. These methods include:

- Sustained involvement with a small number of topics, rather than superficial coverage of many topics;
- Classroom lessons that exhibit coherence, continuity, and a logical progression of ideas;
- Pacing that gives students time to think about topics of interest;
- Questions or activities that are genuinely challenging;
- The modeling of thoughtful behavior for students;
- Treating students' ideas and contributions with respect and;
- Encouraging students to justify their contributions (p. 305).

Berliner and Biddle (1995) suggest that in terms of the content of the curricula, schools should de-emphasize "the tie between school and employment and expand the curricular tie to the productive use of leisure" (p. 310); use more authentic, performance-oriented assessments; abandon age-graded classrooms; strengthen the ties between the community and schools by involving parents and setting up mentoring programs; and strengthen "the professional status of teachers" (p. 336).

In *Beyond the Classroom*, Steinberg (1996) reported the results of his ten-year study of American schools. He found himself "struck by the enormous variability in

students' behavior and in the expressions on their faces" (p. 15). His team used the term *engagement* to refer to a psychological connection with classroom activities. Steinberg (1996) believes that the real problem that schools face today is the "widespread disengagement of America's students" (p. 28). Discussing ways that engagement is achieved, Steinberg (1996) observes:

> In the best of all educational worlds, the activities of school would be of sufficient intrinsic interest to engage students on this basis alone--students would strive to learn because the process of learning was psychologically fulfilling and the resulting sense of mastery was personally rewarding. We have all had learning experiences in which we felt this way--energized, invigorated, caught up in the sheer pleasure that comes from mastering something challenging and difficult (p. 72).

Glasser (1992), who has developed training for educators attempting to create "Quality Schools," believes that the way to motivate students is through a quality curriculum, one that "focuses on useful skills, not on information that has no use in the lives of those who are taught it" (p. 692) He states:

> We must face the fact that a majority of students, even good ones, believe that much of the present academic curriculum is not worth the effort it takes to learn it. No matter how well the teachers manage them, if students do not find quality in what they are asked to do in their classes, they will not work hard enough to learn the material. The answer is not to try to make them work harder; the answer is to increase the quality of what we ask them to learn (p. 691).

Glasser (1992) describes a Quality School as one in which (1) the students are "able to demonstrate how what they have learned can be used in their lives now or later"; (2) "there would be a great deal of emphasis on the skill of writing and less on the skill of reading"; (3) tests "show the acquisition of skills, never the acquisition of facts or information alone"; and (4) students "have the skills to become active contributors to society, are enthusiastic about what they have learned, and are aware of how learning can be of use to them in the future" (pp. 692-694).

Sizer (in O'Neil, 1995, p. 4), the former Director of the Annenberg Institute for School Reform and founder and chair of the Coalition of Essential Schools, thinks that reform must take place school by school. Interviewed on the topic of "Lasting School

Reform," Sizer concluded that the most successful coalition schools were small enough that the key people, "superintendent, principals, teachers, parents, and influential community members, know one another" and the load of students assigned to each teacher had been reduced by "focusing the program and by creating teams of teachers" (in O'Neil, 1995, p. 5).

Research in Arts Education

The research into arts education reform reveals two schools of thought about the value of arts education: first, that art should be studied for its own sake; and second, to increase achievement in other content areas. In the first camp is Eisner (1998), who warns "We do the arts no service when we try to make their case by touting their contributions to other fields. When such contributions become priorities the arts become handmaidens to ends that are not distinctly artistic and in the process undermine the value of art's unique contributions to the education of the young" (p. 13).

One highly-publicized and well-funded arts education program has published a study that concentrates on the implementation of Discipline-Based Arts Education (DBAE) over a ten-year period. *The Quiet Evolution: Changing the Face of Arts Education* (Wilson, 1997) produced several findings. First, "to succeed, art education reform efforts must be long-term, sufficiently and dependably financed, and accompanied by a plan to effect change systematically at all levels within education" (p. 46).

Examining how the theories behind DBAE have led to multiple practices, Wilson (1997) traces interpretations, uses, and modifications in the disciplines of DBAE, "aesthetics, art criticism, art history, and art production" (p. 85) throughout the ten-year period of his study. Wilson's (1997) study traces how focused study in the arts improves students' achievement in the arts. In addition, as a long-term follow-up study of a particular arts-focused reform, the evolutionary process described by Wilson is relevant to other studies on the impact of reform.

The President's Committee on the Arts and the Humanities and Arts Education Partnership (1999) conducted case studies of 91 school districts that value arts education.

They found that "the presence and quality of arts education in public schools today require an exceptional degree of involvement by influential segments of the community which value the arts" (p. 4). Among the thirteen critical success factors for achieving district-wide arts education, the committee found that "school leaders in this study advise the adoption of a comprehensive vision and plan for arts education but recommend its incremental implementation" (p. 14).

Other research (Murfee, 1995; Morrison) has established the value of arts education to learning in other content areas. *Eloquent Evidence: Arts at the Core of Learning* (Murfee, 1995) cites Boyer, past president of the Carnegie Foundation for the Advancement of Teaching, showing that arts education affects achievement in general:

> During the past quarter century, literally thousands of school-based programs have demonstrated beyond question that the arts can not only bring coherence to our fragmented academic world, but through the arts, students' performance in other academic disciplines can be enhanced as well (p. 1).

In 1995, the National Endowment for the Arts commissioned a "research compendium," as a comprehensive review of research on the implementation of quality arts education programs. This compendium describes 23 individual studies and nine compilations of research that show positive results from arts-based educational programs. Among the studies summarized in the Research Compendium is the SPECTRA+ Program, an integrated arts program used in two Ohio districts that showed gains in students' creative thinking and appreciation of the arts as compared to a control group (Luftig in Morrison, 1994).

Based on percentile gains in standardized achievement scores and report card grades, a study of the Galef Institute's Different Ways of Knowing program offered evidence of the effectiveness of three strategies:

1) interdisciplinary teaching that incorporates the arts into core curriculum areas;
2) instructional practices that actively engage students in the process of learning; and
3) professional development that enables teachers to collaborate with colleagues and adapt strategies to their unique classroom settings (Catterall in Morrison, 1995, p. 16).

Since 1971, the New York City Schools have used a Title I program called Learning to Read Through the Arts (LTRTA) in which students participate in interdisciplinary, thematic, multicultural studies with the arts playing a central role. Gains in the Degrees of Reading Power Test are attributed to the thematic curricula, staff autonomy to develop content and materials at each site, the use of four learning modalities (visual, aural, tactile, and kinesthetic), student access to original art, multiple assessment measures, and ongoing professional development (Morrison, 1995).

Some studies (Boston, 1996; Resnick, 1987) point to improved academic achievement and thinking skills through arts education. Analysis of 1995 Scholastic Aptitude Test (SAT) scores shows that students who "studied the arts for four years in high school scored 59 points higher on the Verbal portion and 44 points higher on the Mathematics portion that students with no arts coursework" (Boston, 1996, p. 8). Resnick (1987) lists eight higher-order thinking skills fostered through the study of the arts, including non-algorithmic reasoning, thinking that yields multiple solutions, finding structure in apparent disorder, and nuanced judgement and interpretation. Fineberg's (in Morrison, 1995) research on art and cognition asked if a quality artist-in-residence program helped students acquire, internalize, and transfer critical-thinking and problem-solving skills. Attempting to obtain concrete examples of artists eliciting these thinking skills from students, Fineberg (in Morrison, 1995) found that "the open and exploratory nature of the arts lessons" resulted in students actively exploring and using other subject area content for their creations (p. 34).

Aschbacher and Herman (in Morrison, 1991) studied the Humanitas Program, which emphasizes thematic, interdisciplinary instruction which draws upon relationships in literature, social studies and the arts. Aschbacher and Herman (in Morrison, 1991) showed that Humanitas students wrote essays that "contained higher-quality writing overall, more conceptual understanding of history, and more interdisciplinary references than those written by non-Humanitas students," were less likely to drop out, had higher class attendance, and gave more positive responses to questions about the effects of their classes (p. 24).

Studies highlighted in the compendium cover a range of arts programs and primarily focus on student results. Despite opposing viewpoints about the motivation to show that arts-focused reform improves education in general, the literature documents a positive impact on student achievement as a result of arts education

Summary

Although much of the reform literature of the past two decades has portrayed education and its reform efforts negatively, some clues for achieving lasting impact have emerged.

Researchers (Fullan, 1991; Cuban, 1988; Elmore, 1995; Tyack & Cuban, 1995; and Smith, 1995) offer conflicting theories about how the size and scope of a reform affect its chances of success. Although most of the literature supports incremental change, the effect of the scope of reform (restructuring, systemic change, or incremental change) remains debatable.

Factors that affect a reform's chances for success are organizational culture; existing needs and programs; engagement; collaboration; and ownership. Senge (1990), Fullan (1995), and Rallis (1995) suggest that an organizational culture supportive of collaborative leadership and focused on the learner provides an environment most conducive to successful reform.

How reform efforts complement or compete with one another is an important factor. To be successful, reform efforts need to be aligned with existing school values and emanate from the felt needs of teachers and administrators. Such reforms are less likely to be met with teacher resistance (Fullan & Stiegelbauer, 1991; Wilson, 1997).

Resistance to reform can come from any level. Reform needs to be integrated into what teachers and administrators see as their necessary work, rather than added to the workload. At the same time, if the work is engaging for all involved, teachers are more likely to expend the extra effort to make it routine (Wilson, 1997; Sparks, 1997; Gitlin & Margonis, 1995).

Integrating one or more subject areas may be a very effective way to ensure collaboration among teachers, administrators, artists, and agency directors. Further, professional development and shared planning time integrated into existing school time is an effective means to move from a platform of resistance to one of engagement (Fullan & Stiegelbauer, 1991).

Biddle and Berliner (1995), Levin (1994), Steinberg (1996), Glasser (1992), and Sizer (in O'Neil, 1995) offer suggestions and have even implemented models of schools that display characteristics they believe essential to reformed schools. They recommend focusing on curriculum, adopting innovative teaching methods, ensuring student engagement, and creating a climate for local control by reducing the size of schools and classrooms.

The research into specific arts-focused programs is beginning to document how the arts improve student achievement. For example, Murfee (1995) cited examples of how the arts bring coherence to education and enhance academic disciplines; Morrison (1994) edited a "research compendium" describing 23 individual studies that documented gains in test scores and creative thinking as a result of arts-focused programs; The President's Committee on Arts and Humanities (1999) emphasized the importance of community involvement in arts programs; Boston (1996) cited improved SAT test scores; and Resnick (1987) listed higher-order thinking skills fostered through arts education.

Although impressive studies, such as the meta-analysis commissioned by the United States Department of Education (Shields, et. al., 1995), have emerged, the impact of a single curriculum-focused reform has not been compared across a variety of settings. The literature on reform and arts education makes clear there is no recipe for successful educational change. Even less certain is the combination of factors required to sustain reform in particular school settings.

CHAPTER THREE
METHODS AND PROCEDURES

Introduction

The purpose of this study was to examine what differentiates the schools that appear to be highly-impacted by a reform from the schools struggling to maintain the reform. This study examined practices and approaches of teachers and administrators, as well as characteristics present in their classrooms and schools. More specifically, this study sought answers to the questions:

1) To what degree do the principles of the Framework for Aesthetic Literacy remain in place at the model and project schools?

2) What characterizes classrooms and schools in which the Framework became institutionalized or had a significant impact?

3) What findings support the theories and/or explicate issues described in current literature about reform?

A mixed methodological approach was used to respond to the research questions. Documenting the degree of lasting impact of a reform was pursued through the survey method. However, delving into the reasons that a reform may be sustained and instances of the reform's impact required qualitative approaches, gathering data through focus groups, individual interviews, and observation. Salomon (1991) argues for the complementary nature of both quantitative and qualitative approaches to educational research. The two phases of this study provide the data for multiple case studies (Merriam, 1988).

Similar studies have used a two-phase design for the same purposes. For example, Shotwell's (1987) analysis of a magnet program in visual and performing arts began with a survey instrument to study student perceptions of the program, followed by interviews. Studying the transition from junior high to middle school, Burke (1990) used

25

a survey instrument to select three schools for in-depth case studies. Bauerly Kopel's (1997) study on the implementation of Total Quality Management in Minnesota schools used a quantitative survey and interviews to probe into questions of how and why the reform was implemented. Like Shotwell's study, this research analyzes an arts-focused program; as in Burke's investigation, paper and pencil survey instruments are used to select the cases for in-depth study; and like Bauerly Kopel's research, interviews and focus groups probe into why and how the program was institutionalized or abandoned.

Population and Sample

The population and sample studied were staff members from the Schools of Aesthetic Literacy. These schools were originally selected for funding to be representative of Montana's schools, ranging from large, city schools, to small, rural schools and including all grade levels.

In 1995, the ten schools identified a total of 75 staff members who taught through the Framework for Aesthetic Literacy. These staff members were asked to complete the paper and pencil surveys. Data from these surveys were used to select for in-depth study four schools representing a range of characteristics and levels of institutionalization. Interviews and focus groups were conducted at four sites, with 30 teachers and administrators participating.

Procedures of the Study

The procedures of this study began with Phase One, in which (1) a survey instrument was developed and distributed to the ten Schools of Aesthetic Literacy; (2) the matrix was analyzed; and (3) schools were selected for further study.

The first phase of this study used an instrument adapted from an existing tool (the *Innovation Configuration Matrix*) to find out how well the Framework survived in ten Montana schools. To pilot the instrument and verify the accuracy of its descriptors, a draft of the adapted matrix was reviewed by each member of the Aesthetic Literacy curriculum development team, some of whom work in schools that teach aesthetic

literacy. Several of these team members also assessed their own schools using the matrix to test its ease of use. Refinements were made as a result of this pilot.

In May of 1998, 75 survey instruments were mailed to the Schools of Aesthetic Literacy, enough copies for each school so that all teachers and administrators who had been involved with the Framework could respond. The instrument was four pages in length and included four multiple-choice questions, four short-answer questions, and the *Innovation Configuration Matrix* (ICM). By the end of July, 1998, after some second and third mailings and telephone inquiries, 49 (65%) of those instruments had been returned.

The data collected from the ICM were analyzed using descriptive statistics. Data from the questionnaire portion of the survey instruments were used to write brief case studies. This instrument also initiated the second phase of the study by providing data to select schools that represent a range of implementation levels. Schools were selected to correspond to various levels of implementation: one in which the Framework had minimal lasting impact, two schools with mid-range scores, and one school in which the Framework's principles were thriving. Variations of school size, location, grade level representation and grant amount were also considered in the selection process. Four schools were identified for further study.

In Phase Two, (1) teachers and administrators were interviewed individually and in focus groups; (2) observations were conducted at school sites; (3) some records and curriculum documents were reviewed; (4) interviews were transcribed and coded; and (5) staff members were re-contacted for follow-up questions and member checks were conducted to ensure validity of the data.

Teachers at each selected study site had the choice of participating in a focus group or individual interview. Of the thirty teachers and administrators questioned, 17 (53%) participated in both individual interviews and focus groups. Focus groups consisted of two to eight staff members. Administrators were also interviewed individually and two of them voluntarily participated in at least a portion of the focus group.

The first questions of the interviews and focus groups were based on the protocol described in *Measuring Levels of Use of the Innovation: A Manual for Trainers, Interviewers, and Raters*, by Loucks, Newlove, and Hall (1975). If the *Levels of Use* questions had already been asked of the respondents in a focus group, those questions were not repeated in the interview.

Since focus groups are generally participant-driven, topics are likely to go beyond those found in the protocol. According to Morgan (1988), "The hallmark of focus groups is the explicit use of the group interaction to produce data and insights that would be less accessible without the interaction found in a group" (p. 12). He also points out that "one advantage of group interviewing is that the participants' interaction among themselves replaces their interaction with the interviewer, leading to a greater emphasis on participants' points of view" (p. 18). Therefore, the focus groups enhanced the study's objectivity, neutrality, or what Lincoln and Guba (1985) call "confirmability" (p. 300).

Because a substantial amount of time passed between the initial implementation of the Framework (spring of 1995) and the scheduling of these focus groups (Autumn of 1998), another advantage of the focus groups was that participants sparked one another's memory of events related to the Framework. Focus groups also had a practical advantage. Interviewing 30 teachers at four different sites individually would have been quite time-consuming. Gathering all the data by observing lessons and aesthetic encounters would also have been impractical. Morgan (1988) comments:

> Because the researcher defines the discussion topics, focus groups are more controlled than participant observation, and because of the participant-defined group interaction, the focus group setting is less controlled than individual interviewing. In other words, focus groups occupy a position that is intermediate between the two most frequently used means of collecting qualitative data (p. 21-22).

Lincoln and Guba (1985) suggest that data collection is "terminated when no new information is forthcoming from newly sampled units; thus redundancy is the primary criterion" (p. 202). Therefore, some interviewees, having offered as much information as was needed, were not asked the full interview protocol.

All formal interviews and focus groups were taped and transcribed word for word. As Lincoln and Guba (1990) advise, field notes were also taken. During classroom observations and other informal encounters with school personnel, notes were the primary recording method. A journal, with memos about the interviews, was also part of the data collection and analysis.

Using the term *credibility* to describe internal validity in a naturalistic inquiry, Lincoln and Guba (1985) suggest "prolonged engagement, persistent observation, and triangulation" (p. 301) as activities that increase the probability of credible findings. For this study, the researcher had invested sufficient time to learn the culture and test "for misinformation introduced by distortions either of the self or of the respondents" (p. 301) through frequent visitations and telephone conversations during the 1995-96 school year. During this study, at least a full day was spent at each school for interviews and observation, as well as follow-up phone conversations and E-mail correspondence with all the sites. The use of survey questions, individual interviews and focus groups from each of the study sites is an example of triangulation.

Other examples of triangulation are observation and record reviews. In order to read the climate of each school and see described practices, up to a day and a half was spent at each site to interview, observe, and examine student work and curricular materials. Observations were recorded in notes and a journal. Sample curriculum and other documentation were examined when necessary to more fully understand school practices.

Using four methods of collecting data—survey instruments that included short answer responses, interviews, focus groups, and observation—provided various levels of control and increased practicality. Although coding procedures are described in the *Analysis* section that follows, it is important to note here that interviewing/observing and analysis occurred simultaneously (Strauss & Corbin, 1990).

Mortenson and Kirsch (1996) encourage researchers to regard the relationship between subjects and researchers as "mutually interdependent" (p. x). Williams (in Mortenson & Kirsch, 1996) argues that the researcher and informants should participate

as a team--that the "interpreted world" that emerges should be "examined and scrutinized by the participants in that world" (p. 51). Lincoln and Guba (1985) suggest that a member check may be "the most crucial technique" for establishing the credibility or internal validity of the report (p. 314). Therefore, school staff members were given the opportunity to respond to the research and to confirm the findings and descriptions before they were finalized.

Instrumentation

The first phase of the study used a survey instrument that began with two pages of short-answer questions about continued implementation of the projects in the model and project schools. The questions on the survey instrument sought to determine (1) who initiated the grant application; (2) whether additional funding had been secured; (3) whether new curriculum cycles had been developed; (4) if staff had continued to promote the Framework; and (5) how the use of the Framework had changed and why. The survey's questions can be found in Appendix A. Where direct quotes from these questionnaires provide a richer description of the responses, they are included in the case studies.

The survey instrument used in the first phase of the study also included an adaptation of the *Innovation Configuration Matrix* (ICM), an assessment rubric which rates the degree to which an innovation's essential components are used in a school. This tool helped answer the implementation questions: "What is it? How do you get it? How do you know when you have it?" (Hord, 1997, p. 4). The process of adapting this matrix to a specific model forces the researcher to analyze the reform in depth, becoming specific about the "configurations" that are essential to the reform and how those configurations look in practice for a range of implementation levels.

The ICM was customized by dividing the innovation into its essential components. For example, for schools to completely implement the Framework for Aesthetic Literacy, they would need to (1) integrate English and the Arts; (2) provide students with aesthetic encounters; (3) facilitate students to engage in creative acts; (4)

use focus-questions as a vehicle for inquiry-based instruction; (5) base assessments on the integrated content standards; (6) allow teachers to collaborate; (7) provide the necessary resource of time; and (8) provide the necessary physical resources (such as facilities). For each component, narrative statements described variations in use of the innovation for a range of scores from one to four, where four was the ideal. The matrix is included in Appendix B.

This matrix is one of three instruments developed for the Adopting Educational Innovations Project/CBAM at the Research and Development Center for Teacher Education at the University of Texas at Austin. Although the first two instruments, *Measuring Stages of Concern* and *Levels of Use*, have been used extensively in qualitative research for 20 years, interest in the matrix has recently resurged (Hord, telephone interview, April 10, 1998) because assessment rubrics have become more common in school practice.

In their work with *Levels of Use*, Loukes, Newlove, and Hall (1975) found that "innovation bundles" sometimes clouded the interview scoring. The "independent processes and ideas" of which a "so-called innovation" may consist complicated the scoring because each innovation required a separate interview and score (p. 32). The matrix was developed, in part, to address that problem. In addition, it clarified what resembles a likert-type scale by providing narrative explanations of each score, ensuring a consistent rating across schools that actually use similar practices. Hall and Hord (1987) cite several studies attesting to the reliability of the ICM, which was used to study over four hundred teachers using team teaching, a publisher's reading program, and a revised science curriculum. This study used the matrix to determine how well each of the components of the Framework for Aesthetic Literacy survived in the model and project schools, identifying schools representing a range of scores and characteristics for further study.

Hall and Hord (1987) recommend that slightly different instruments be developed for each user group. Three slight variations of the matrix were administered: one worded

for teachers, one for elementary school administrators, and one for middle school and high school administrators. These matrices can be found in Appendix B.

Although the ICM was developed for use in interviews, this study asked respondents to self-assess their practices through a survey. Teachers and administrators circled descriptions of their current practice for each characteristic and wrote a "96" through the description for their practice in 1995-96. By marking two places on the continuum, respondents indicated how they felt their practices changed since 1996. Some coincided. Descriptions in the *Implementation Guide* (Hahn, 1996) were used to verify the 1996 selections.

The analyses compare background information about the schools with results from the survey instruments. These analyses also help explain the choices of schools for in-depth study. Data analysis from the ICM looks at two factors: (1) the level of implementation of the eight components of the Framework in 1998, and (2) the degree of change in practice from 1996 to 1998.

In the second phase of the study, an interview protocol, described in *Measuring Levels of Use of the Innovation: A Manual for Trainers, Interviewers, and Raters*, by Loucks, Newlove, and Hall (1975) was used. The *Levels of Use* (LoU) focused interview procedure consists of questions, additional prompts, and methods for categorizing answers into eight levels. This interview protocol had the advantage of being validated by using ethnographic procedures to collect descriptive data:

> The ethnographic procedures involved day-long observations and interviewing selected teachers. In the validity study, forty-five teachers were interviewed using the standard twenty- to thirty-minute Levels of Use focused interview...Field workers developed comprehensive, narrative descriptions of the teacher behaviors and discussions that indicated Levels of Use. The field researchers then rated the levels of Use of the teachers they had observed. The correlation between the field worker's rating and the interviewer's rating of Levels of Use was .98 (Hall & Hord, 1987, p. 95).

The LoU interview protocol provided further information to place staff members at levels of use that roughly correspond to the levels described in the ICM. For example, the first three levels of the LoU (non-use, orientation, preparation) are described by the

lowest level in the ICM. The LoU interprets a "renewal" level (Hall & Hord, 1987, p. 84), in which the user is modifying the innovation, as the highest level of use. Therefore, since the Framework did not require a high degree of "fidelity" (Hall & Hord, p. 129), finding that schools have made modifications to the Framework can be interpreted as highly impacted.

The questions and ratings of the LoU provided a compelling lens for analyzing reform. It showed that the *Innovation Configuration Matrix* was relatively accurate in determining how thoroughly an innovation is implemented. However, the primary purpose of the interviews was to probe more deeply into the reasons and ways the innovation was institutionalized or neglected, including descriptions of school programs (verifying the change in level of use) and insights into teacher and administrator attitudes about the reform effort. Interviews began with the LoU questions and probing strategies and continued with additional questions that emerged from the ICM and the literature. The LoU interview protocol is in Appendix C. Descriptors for rating the LoU were very useful, since the LoU categories could be used for coding procedures. The LoU rating rubric can be found in Appendix D.

In addition to the questions that were part of the LoU protocol, questions were generated based on the literature review and the survey results to determine why schools scored as they did on the matrix. These questions, found in Appendix E, were about concepts such as critical mass, the scope of the reform, shared leadership, support structures, the source of energy for change efforts, and the relationship of the quality of artistic encounters.

These interviews and observations led to the identification of factors that teachers, administrators, students, and parents attribute to the success or failure of the reform.

Analysis of Data

For the first phase of the study, the ICM's descriptions of ideal implementation, consisting of eight components, were the independent variables. With funding to put the components in place, teachers were trained to use these practices and had materials and

mentors to help deliver the curriculum. Current practices of the teachers represented the dependent variables. The ICM measured how far schools moved from ideal practice; or conversely, how well they maintained those practices after two years without the benefit of federal funding.

Means were used to compare the ICM-generated data because (1) some schools submitted surveys from only two or three staff members; (2) the purpose of the ICM was to distinguish among schools; (3) means provided a snapshot of general practice across all classrooms reporting; and (4) means provide the most precise measure of central tendency.

Combined, the information collected through these tools provided a general sense of how well the Schools of Aesthetic Literacy sustained their aesthetic literacy programs. Graphs and tables are used to compare data on each of the questions and scores on the ICM. However, the primary purpose of the instrument was to identify schools as they fell into the four levels of implementation differentiated by the ICM. Therefore, all ten schools were ranked according to their composite scores. This method generated a sample that serves some of the purposes suggested by Patton (in Lincoln and Guba, 1985):

- sampling the extreme cases that may be particularly enlightening; and
- sampling some typical cases (the mid-range) "to avoid rejection of information on the grounds that it is known to arise from special cases" (p. 200).

The second, qualitative phase of the study generated ten audio tapes of interviews and many pages of notes. First, the transcribed interviews were coded using the LoU rating protocol, which includes a rubric with 56 descriptors, one for each level of use under seven categories (See Appendix D). Next, as recommended by Wolcott (1990), the data gathered through interviews and focus groups were sorted into broad categories that emerged "from the informants" (Creswell, 1994, p. 7). Using the constant-comparative method (Glaser & Strauss, 1967 in Lincoln & Guba, 1985) these categories were assigned with judgements based, in part, on "tacit knowledge" (Lincoln & Guba, p. 340) and the coding done with marginal notes in the transcripts. Lists were generated and the

incidents of recurring words and concepts tallied. Making comparisons both within and across the schools provided valuable analysis. According to Glaser and Strauss (1967):

> This constant comparison of the incidents very soon starts to generate theoretical properties of the category. The analyst starts thinking in terms of the full range of types or continua of the category, its dimensions, the conditions under which it is pronounced or minimized, its major consequences, its relation to other categories and its other properties (p. 106).

Strauss and Corbin (1990) describe data collection and data analysis as "tightly interwoven processes" that "must occur alternately because the analysis directs the sampling of the data" (p. 59). Categories were proposed before all of the interviews had been conducted. Categories were further developed in terms of "properties," which could then be "dimensionalized" (Strauss & Corbin, p. 69). This process helped to delineate themes in the data and identify emergent theory. As the process continued, interview questions were revised and added to fill in missing data. The new questions generated after initial interviews were E-mailed to the first sites and used as part of the interview protocol at the later sites.

According to Strauss and Corbin (1990), "to discover theory in data we need theoretical sensitivity, the ability to see with analytic depth what is there" (p. 76). They recommend several strategies that this study employed: questioning; analysis of a word, phrase, or sentence; systematic comparison; and axial coding, the procedures whereby data are put back together by making connections between categories (Strauss & Corbin, 1990). Careful word analysis of the transcriptions revealed important differences in the emerging themes. As theories were identified, responses were "rearranged" to support them.

Lincoln and Guba (1985) suggest these steps: unitizing the data into the smallest coherent slices of meaning; creating provisional categories with similar properties; refining the categories by devising rules by which units are placed in each category, adding and revising categories as necessary; and delimiting theory based on these rules. Initially, coding interviews from one school yielded six categories. That exploded into fifteen possible categories with the addition of a second school's transcripts. With the

third, some of those categories appeared to overlap. Finally, consistencies between and among categories helped delimit theory back to five major themes.

As themes emerged, significant ideas and quotes that explain how and why the Framework was sustained or neglected were utilized to illustrate the themes. According to Wolcott (1990):

> The critical task in qualitative research is not to accumulate all the data you can, but to *can* (i.e., get rid of) most of the data you accumulate. This requires constant winnowing. The trick is to discover essences and then to reveal those essences with sufficient context, yet not become mired trying to include everything that might possibly be described (p. 35).

These "essences" and their contexts comprise the case studies used to illustrate themes that emerged from the analysis of data. Rather than actual school names, pseudonyms are used to report the results of this study.

CHAPTER FOUR
RESULTS

This study was divided into two phases. The first phase used a survey instrument to answer the question, "To what degree are the principles of the Framework for Aesthetic Literacy in place at the model and project schools?" The second phase gathered data through interviews and focus groups at four of the schools, seeking answers to the question, "What characterizes classrooms and schools in which the Framework became institutionalized or where the Framework had a significant impact?" To facilitate comparisons across schools, this chapter is organized by topics that are explored through case studies.

The results of Phase One are organized into sections based on the survey instrument, with questionnaire results illustrated by case studies. Findings of Phase One are further described in an analysis of the *Innovation Configuration Matrix*, which yielded graphic representations for each school's relative implementation levels of the reform. Data from the multiple-choice questions of the survey are represented in tables. Findings of Phase One conclude with explanations regarding the choices of schools for in-depth study.

The results of Phase Two are organized by themes, also illuminated through case studies. For both phases, this organizational pattern lends itself to comparing themes across schools, while maintaining the thick description of case studies.

Phase One Analysis of Questionnaires through Abbreviated Case Studies

A brief background about each school and its Aesthetic Literacy program as described in 1996 is provided to facilitate understanding of responses. Although background information is based on the *Implementation Guide* (Hahn, 1996), pseudonyms are used for schools in this study. An important factor in comparing these schools is the difference between the model and project schools. A model school

37

received funding ranging from $27,320 to $51,640, based on student population; whereas a project school received $3,000. One might expect that practices costing $3,000 to implement would be easier to sustain at that $3,000 level than those practices that cost considerably more. Therefore, these brief case studies and analyses group together the model schools (the first five cases) and the project schools (the last five cases) so that the similarities and differences between these two groups are evident.

Although only four of the schools were studied through interviews, focus groups, and observation, the following abbreviated case studies provide a sense of how all ten schools implemented and sustained the reform. These descriptions help answer the research question, "To what degree are the principles of the Framework for Aesthetic Literacy in place in the model and project schools?" Further explanation of the results from the *Innovation Configuration Matrix* can be found on pages 60-65.

The Model Schools

<u>Salish Elementary, Middle, and High Schools</u>

Background

Salish Elementary, Middle and High schools share the same campus east of Highway 93 in the shadow of the Mission Mountains at the southern tip of Flathead Lake. Of approximately 450 students, 65 percent are American Indian and 61 percent are economically disadvantaged. As a result of these statistics and a commitment to school improvement, the Salish schools participate in many federal programs and are regularly awarded competitive grants. Salish's director of federal programs coordinated the schools' Aesthetic Literacy program.

Calling the Aesthetic Literacy program "Enlarging the Circle of Culture and Learning," Salish schools focused on four components:

1) *Creating the Circle*, which prepared teachers for implementation of the Framework through brown bag study groups and professional development in the multiple intelligences;
2) *Completing the Circle*, creating a portable publication and illustration center

and a stage;

3) *Sharing the Circle*, which focused on the work of the Dancing Boy drum group, who performed a numerous public events; and

4) *Enlarging the Circle*, which brought performing and visual artists into the school. Staff estimated that during the implementation year, each student spent an average of 50 hours with an artists, divided into one-hour sessions per day, with up to 15 days with a single artist.

The staff of Salish schools developed the "Water Cycle" published in the Framework's second set of Curriculum Cycles, which included field trips to the Jocko River and Kerr Dam in Northwestern Montana, reading, research, visits by authors, and science experiments. Students explored how water affects their lives and ways to conserve and preserve the gift of water.

The Salish schools were granted $51,640. The largest percentages of the grant were devoted to teacher planning (42%), books and supplies (21%), and professional development (16%). Costs of student field trips and visiting artists funded by this grant money constituted only 7% of the total awarded.

Questionnaire Summary

Staff of Salish schools returned more survey instruments (13) than any other school. Most respondents from Salish indicated that teachers and administrators initiated the application to become a Model School of Aesthetic Literacy. The principal/superintendent believed that parents and community members were also initiators. Salish schools have been able to secure about $5,000 per year from grants to continue the Aesthetic Literacy program. Three teachers have developed additional curriculum cycles during the past two years. Salish schools have continued the promotion of Aesthetic Literacy by hosting visitors and giving workshops.

Changes in the use of the Framework include that teachers are integrating the arts more, but perhaps in less recognizable ways. The Framework helped teachers integrate more subjects, beyond the language arts, and develop more curricula. One respondent used the word "refinement" to describe the changes in the use of the Framework. On the negative side, staff and students have enjoyed fewer arts and resource people and been

less coordinated in their use of cycles. In addition, new teachers are not participating in this curriculum. According to the respondents, those changes have occurred because of staff turnover, the addition of new programs (including more focus on literacy), fiscal restraints, bringing in community and tribal members, and the lack of an assigned coordinator.

Respondents commented that the Framework had set them up for standards-based reform and that the Dancing Boy Drummer Group, begun through the Framework, has been expanded. The concept of Encounters has been extended throughout the curriculum. Finding that student exposure to artists was very beneficial, respondents commented that they would like funding to continue this aspect of the Framework at a higher level than is currently possible.

Analysis

For the 1995-96 school year, the Salish schools reported providing Encounters by 14 artists and at least four organizations. The cost of visiting artists and student field trips was reported at $3,776. The survey reveals that although the district has spent about $5,000 per year to sustain aesthetic literacy (which could cover the reported costs of artists and field trips), teachers perceive that the exposure to artists has been cut. Perhaps the real "cost" of bringing in artists is the time of a coordinator who can organize such visits. In addition, the superintendent, in a telephone conversation, (May 22 , 1998) revealed that when the district adopted the Richard C. Owen Literacy Learning program in 1996, they were required to sign an agreement promising not to use any competing programs.

The ICM indicates a slight increase (0.02) in the use of the components of the Framework, indicating a positive example of institutionalization.

Bayview Elementary School

Background

With about 420 students, Bayview Elementary School serves a small town built where the Swan and Flathead Rivers fork above beautiful Flathead Lake. Backed by the Swan Range and overlooking the lake, its natural beauty has attracted many artists. This town has a reputation for supporting the arts, as do tourists who visit annually to enjoy the productions at its Center for the Performing Arts and the many galleries and shops that make up the "village." The school reflects this heritage.

Bayview school was granted $52,000, 34% of which was spent on computer hardware and software 24% on visiting artists, 15% on books and supplies, and 11% on professional development. A substantial amount ($14,842) was spent directly on artists and student field trips. Inspired by the fourth grade opera, which had been produced for five years before the school began the Aesthetic Literacy project, staff decided to develop special grade-level cycles. The first graders experienced concerts; second graders studied pottery; third graders learned creative movement; fourth graders continued to study, write, and perform an opera; fifth graders explored and created museums; and sixth graders worked in multimedia. All-school cycles included "Author, Author" and "Balance."

Bayview school's program included "Enrichment Clusters," in which students spent one hour per week for six weeks with an artist of their choice. After being mentored by these 28 artists, students put on a community "Art Extravaganza" that included exhibitions and performances over a week long period. Although the cost of the Enrichment Clusters was about $6,800, in 1996 staff members were determined to continue at least this portion of the program.

Questionnaire Summary

The teachers and administrator initiated the application for model school status. The school has used fund-raisers that earned $5,000 to $8,000 each year to sustain the Framework. Teachers have written a few more cycles, one of which was for the Drug-Free Schools grant, Building Resiliency through Aesthetic Literacy. Bayview staff members have demonstrated their programs to visitors and given workshops to continue

promotion of the Framework.

Bayview school's use of the Framework has changed somewhat in the last two years. Staff have been unable to sustain the school-wide themes and are doing less with the grade-level cycles. One teacher wrote that they've compromised on their degree of implementation, standards, and "artistic integrity." Enrichment clusters became less focused on art and more on experiences in areas such as physical fitness and volunteerism. Fewer artists in residence teach at the school. However, several teachers naturally integrate the arts into the curriculum.

Reasons for these changes include lack of time, money, exhaustion and getting spread too thin. In addition to reduction in funding, these teachers have had new curriculum implementation and expressed some dissatisfaction with new programs. One teacher wrote, "We have initiated a new school wide math curriculum and new authentic assessments in reading and writing. That has meant a lot of new work. But we haven't forgotten the richness of our year as a model school and how fun it was to go in depth with a cycle or two at our grade level and whole school."

Analysis

According to the figures reported on the survey, fund-raisers now provide about half of the amount Bayview school spent on artists and field trips during the implementation year. The surveys reveal that frustration. Adding new curricula also created competition for the Framework. The ICM shows a slight decrease (-0.6) in the use of Framework practices, putting Bayview school in range with the typical schools.

Hayden Elementary and Middle Schools

Background

This school serves a small, farming community nestled in a valley at the foot of the mountains, just east of Great Falls, Montana. In 1996 the school had 132 students in grades K-12 and 15 staff members. Located 20 miles from both Belt and Fort Benton,

Montana, and 30 miles from the city of Great Falls, the school frequently coordinates efforts with the Chouteau County Performing Arts Council to bring performances to the schools; travels to Great Falls for concerts and other events; and brings artists from Great Falls to share their talents with students. Integration of visual and languages arts had been part of the Hayden school curriculum for several years before award of the grant. Therefore, the focus of this Aesthetic Literacy project was to add music, drama, and dance.

In addition to putting into practice the Framework's original cycles, this staff created broad thematic units and revised existing units to meet the criteria of the Framework. Hayden School adapted the "Ties that Bind" cycle to each grade level. In addition, kindergarten used "Visiting Visual Artist"; first grade used "Pottery"; both kindergarten and first did "Celebrating Life"; the second/third combination used media and studied "Historical Museums" and "Dressing Up"; fourth/fifth concentrated on "Concerts," "Dressing Up," and "Theater"; and the middle school classes studied "Suffering."

Hayden School was awarded $27,320, with 30% spent on planning, 23% on computers and equipment, 21% on books and supplies, and 16% on professional development. A small percentage (9%) of the grant money was spent on aesthetic encounters.

Questionnaire Summary

The initiation for Hayden School's application came from teachers and the administrator. The district has been very supportive by using its own funds to contribute $2,000 yearly to the elementary program and $1,500 into the middle school program. New curriculum cycles have been developed and the school has hosted visitors. Teachers are doing two to three cycles yearly, as well as incorporating the concept of the cycle into new curriculum.

This school, which was using thematic curriculum units before the Framework, has found that "using focus questions improved units we already did—that was our missing weak

link." Although less structured now, Hayden teachers have found that familiarity with the Framework has led to adaptations that fit their personal styles.

Analysis

According to the ICM (-0.4), Hayden staff reported some decrease in the use of the Framework. However, based on answers to the survey questions, the Framework appears to have become relatively institutionalized. In fact, because of the way it appears to be incorporated into curriculum in general, Hayden School might be at the "renewal" stage, the highest level of implementation as described by Hall and Hord (1987). Implementing the Framework into the curriculum of this school did not change practices significantly, since staff members were already accustomed to the concept of integration and since flexible scheduling was easy in a school of this size.

Patton Middle School

Background

One of the four middle schools in Missoula, Montana, Patton Middle School has enough at-risk students to qualify for a Title I Schoolwide Program. At the time of the grant award, Patton had just remodeled and expanded its facility.

Patton Middle School used a block schedule, with English and art taught consecutively, so that two periods could be used for genuine integration. All eighth graders were involved directly, with about two-thirds of Patton's 450 students experiencing many of the aesthetic encounters. During the school year, students pursued five focus questions, including "How do the arts express culture?" and "How do the arts renew the human spirit?"

Patton was awarded $49,949, 31% of which was used for computer hardware and software; 26% for professional development; and 17% for visiting artists.

Questionnaire Summary

Aesthetic Literacy was initiated by the teachers of Patton Middle School, who

have continued to develop their curriculum cycles. Although unable to secure additional funding for 1996-97 and 1997-98, by adopting aesthetic literacy as their theme for a Title I Schoolwide Program for 1998-99, Patton hopes to be able to fund artistic encounters again. The primary change teachers see in their use of the Framework has been the reduced number of artistic encounters. Teachers also miss the professional development and planning time, both of which fed teachers' enthusiasm for using the Framework.

Analysis

Patton Middle School's biggest drop in scores came from the lack of funding for aesthetic encounters and collaborative planning time. Teachers are committed to the concepts of the Framework and understand how to use focus questions and achieve deep integration. Because the intention was to revive the Framework's practices through the use of Title I Schoolwide funds for 1998-99, the school's decrease in use of the Framework practices revealed by the ICM (-0.8) may have been temporary.

Alberta High School

Background

Alberta High School, located in Montana's largest city, Billings, was the only private school funded by the Framework grant. With 260 students, teachers had been exploring integration, block scheduling, inquiry, and thinking skills at the time these grants were opened for competition. Once granted, the principal blocked freshman art and English into the homeroom and first two periods, extending contact time to nearly two hours, during which students could engage in intensive, in-depth work and experience an array of aesthetic encounters.

The art and English teachers developed four quarter-long curriculum cycles that organized the entire freshman curriculum for both art and English. Student learning was organized into the themes of Structure, Style, Universal Themes, and Critical Analysis. The resulting curriculum was rigorous, fully integrated, and very engaging for students.

Alberta High School was awarded $31,091, 27% of which was spent for

professional development, including two weeks of training for the English and art teachers at the Prairie Visions Institute in Omaha, Nebraska and a Smithsonian Institute in Washington, D.C.

Questionnaire Summary

None of the key staff members (the principal, English teacher, and art teacher) remain at Alberta High School. Surveys were returned from Alberta High School's new principal, one of the new teachers, and one of the original teachers. Respondents thought that no additional funding had been provided; however, in 1996-97, the original principal requested and was granted $500 to provide an aesthetic encounter. One of the original teachers has given workshops on the Framework and continues to promote its concepts in her new job as Education Curator for the Yellowstone Art Museum. Lack of funding and professional development, resulting in limited understanding of the Framework, are factors that have curtailed use of the Framework. Teachers and the principal indicate that they would like to regain the kind of enthusiasm and program that were in place in 1996, but without funding and professional development, don't foresee that happening.

Analysis

Alberta High School shows a dramatic drop in practices (-1.5) on the ICM in use of Framework practices. Implemented at a very high level for a relatively small number of students, the practices could not be sustained with all new staff. The original principal, who had been a supporter and advocate for the Framework, attempted to keep it going with new staff, providing the block of time and seeking additional funding, but after he left in 1997, little remained to keep it alive.

Although the funds spent on professional development for the teachers who left Alberta High School may not have benefited this institution's reform, it helped spread the reform to other sites. The former art teacher, now Education Curator of the Yellowstone Art Museum, wrote, "Even though I am no longer in a school setting, I feel my experience with the Aesthetic Literacy project has been pivotal in my development as an

educator. I often find myself referring to my notes, the curriculum cycles, and the *Implementation Guide* for information. I also have used student comments as a source of supportive documentation for what an integrative arts and English can provide students. I recently shared end-of-the-year comments as part of a presentation on the transformative power of the arts at the Youth Summit." She uses the Framework when she teaches classes at MSU Billings and in her workshops for teachers at the museum.

The Project Schools

Valley Public School

Background

Valley School, located a few miles west of Missoula, Montana, enjoys the small size (128 students in grades K-8) and community of a rural school with the availability of a nearby city and university as cultural resources. Staff began experimenting with interdisciplinary programs in art and language arts, geography, and math in 1991. In addition, they began implementing Aesthetic Literacy immediately after the January 1995 Institute for Aesthetic Literacy, designed to interest schools in applying for grants. Unlike other grantees, Valley School began its funded student activities in the spring of 1995, with a unit on the environment, which culminated in performances for parents and community members. The 1995-96 school year began with an all-school focus on the Salish-Kootenai Indians.

Valley, a project school, was awarded $3,000, 32% of which went to books and supplies, 26% to planning, and 24% to visiting artists.

Questionnaire Summary

Teachers and the administrator initiated the Framework. In addition to using district funds, students have held fund-raisers to support Aesthetic Literacy projects, costing $300 to $500 each. In the tradition of their implementation year, Valley School has followed cultural themes with their new cycles, Cinco de Mayo and Chinese New Year. Teachers

from other schools have come to observe the program and staff have written articles about the school's Aesthetic Literacy program.

Valley's staff indicate that they've changed their use of the Framework by making it more user-friendly and by using it more within individual classrooms. Parents understand the annual all-school cycles and students anticipate them. Topics of the cycles are more "culturally-based" and less "aesthetically-derived." Grading has become more criteria-mastery instead of letter grades. Now that teachers are familiar with the format, they're enjoying it more. These changes could signify that Valley has reached the renewal stage described by Hall and Hord (1987).

According to the survey question answers, factors that have led to those changes include familiarity, experience with what works and what doesn't work, and more self-motivation of the staff. One teacher wrote, "What I have enjoyed (finally) is the anticipation of the next year's unit by the students themselves. They now compare and contrast from year to year."

Respondents commented about the fun students have with their learning—they're making memories and gaining more global visions. A teacher wrote,

> One of the most rewarding aspects of this project has been the way it has brought together our staff, students and community. The theme of Celebration seems to break down some of the barriers encountered when the community and school come together. It is also something in which everyone has ownership. The students themselves have raised money to continue these projects. The teachers have sought donations and even school board members have developed ideas for fund raising!

Analysis

As a project school, Valley was not awarded a large enough grant to implement the Framework as thoroughly as did the model schools. By putting resources toward concentrated three to four-week units, teachers developed a way of using the Framework that they were able to sustain and even augment. Valley School's ICM results indicate an increase in aesthetic literacy practices of nearly 0.4 points. The positive outcome of the use of the Framework in this school seems to support Tyack and Cuban's theories about "tinkering toward reform."

Thoreau Elementary School

Background

Thoreau Elementary School in Bozeman, Montana, began an arts-focused program in 1991 when the Montana Arts Council selected this elementary school as a Model School for the Arts in Education, awarding it a $5,000 grant. Each March, the school holds a week-long Renaissance Celebration with Shakespearean plays, dancing, music, and art displays. In May, a Celebration of Children and the Arts features a hot-dog supper, silent art auction, live art auction, and student performances. The school's participation in the Framework began when the principal became one of the Aesthetic Literacy curriculum writers.

Thoreau Elementary School has about 300 students in grades K-5 and 13 staff members, all of whom participated in the Aesthetic Literacy project, designed to strengthen their Renaissance study. Awarded $3,000 as a project school, the school used $1,000 of that for teacher planning and $2,000 for professional development, including a week of Renaissance study at the National Gallery in Washington, D.C.

Thoreau School's "Renaissance" cycle gave kindergartners the opportunity to study art, architecture, and stained glass; first graders created portraitures, monologues, and costumes; second graders took relief and sculpture; third graders learned about da Vinci , printing, sonnets; and dance; fourth graders concentrated on architecture, frescos and sonnets; and fifth graders studied plays and dances. Throughout the school year, students enjoyed a wealth of other experiences in the arts, assisted by many parent volunteers. An art auction held each May nets around $10,000 yearly.

Questionnaire Summary

Most respondents indicated that the Model School application was initiated by teachers and the administrator. Thoreau has continued to support art integration through district funds, grants, and fund-raisers. Teachers listed two new curriculum cycles, "Journeys" and "Mars, The Red Planet." In addition, the principal believes that all their

units incorporated the Encounter, Learn, Create cycles. The school has had visitors come to observe their program and one teacher has given workshops.

The school's use of the Framework has changed in that they use it for general lesson planning and as a springboard for other topics. According the principal, "Each teacher is incorporating master artist encounters with each thematic study in the classroom and they have students create as a culminating activity for each unit." Reasons given for changes that occurred were listed as teacher interest, money for materials, and planning time.

Analysis

Practices at Thoreau Elementary changed very little between 1996 and 1998. With only a $3,000 Aesthetic Literacy award, a program that had already been initiated by a Montana Arts Council grant, and the ability to raise $10,000 each year to continue their arts-focused program, Thoreau was in a good position to institutionalize the parts of the Framework that they used in 1996. Rather than changing practices significantly, implementing the Framework added training to strengthen and provide a conceptual framework for existing practices. ICM scores showed no change in practice between 1996 and 1998.

Sacajewea Elementary School

Background

Sacagawea Elementary School in Missoula, Montana, has about 450 students in grades K-4 and 27 staff members. Just before applying to become a model school, almost half of the staff had participated in field testing of The Galef Institute's "Different Ways of Knowing" program. One teacher served as Galef's whole language consultant and as a curriculum writer for the Framework.

Sacagawea Elementary implemented the Framework by focusing on the theme, "Building Community Through the Arts." This all-school project included making a quilt, hearing speeches from the mayor and an historical actor, and making a nearly life-

size papier-mache carousel of animals encountered by the Corps of Discovery. The carousel demonstrated deep learning among the students who had studied the journals, the anatomy of the animals, carving, drawing, and sculpture.

With only $3,000, over half of which was used on books and supplies, this school accomplished an impressive number of activities in social studies, language arts, science, music, dance, and art, by focusing on the explorations of Meriwether Lewis and William Clark, carousels, and the cultures of communities.

Questionnaire Summary

All Sacagawea Elementary School staff agree that teachers initiated the application to become a model school. Teachers have secured additional grants to continue using the Framework, including a Drug-Free Schools grant from OPI for $2,000, which was used to develop a "Building Resiliency through Aesthetic Literacy" curriculum cycle called "Building Character." Teachers listed seven new curriculum cycles, four of which were developed and used by one teacher. Teachers have given workshops and one teacher has written articles. These teachers have generally enjoyed the school wide projects, and according to the principal, wish to continue doing them.

One teacher has shifted her focus to Service Learning, which she writes, "gives concrete purpose for setting standards of excellence in the arts and language arts...exploring vital relationships established through interactions with the arts."

Another wrote, "Since I've discovered the power of the arts in learning, it's become a more integral and integrated part of my total program." She attributes this change to developing a "deeper and understanding and appreciation of the variety of ways people learn."

Analysis

Sacagawea Elementary was one of three schools in which Aesthetic Literacy practices increased between 1996 and 1998. The ICM indicated that Sacagawea has increased the use of Framework practices slightly (0.16). Teachers indicate that the Building

Resiliency grant was a factor in that institutionalization. In addition, the focus on "community building" for students may have built a community of learners and risk-takers among staff members.

Canyon Middle School

Background

Canyon Middle School is located in Billings, Montana's largest city. With 750 students, it is the largest school of Aesthetic Literacy. The art teacher, who had been one of the Framework's developers, spearheaded the project. During the first semester, her seventh grade art classes integrated with an English teacher's classes and during second semester, her eighth grade art and another teacher's English class worked together. Because of scheduling logistics, the seventh grade sections focusing on "Self Discovery," accomplished more integrative lessons than did the eighth grade, which worked on a 1930s theme.

Of the $3,000 grant awarded to the school, 45% was spent on stipends for teacher planning and 20% on visiting artists.

Questionnaire Summary

Three of four respondents believed the impetus for applying to become a School of Aesthetic Literacy came from teachers; one teacher was under the impression it had come from the previous administrator. Although staff have sought additional funding for the program, they were unable to obtain funds. The eighth grade English teacher developed one additional cycle, "Is man inherently good?" but his assignment as a "cross-team" teacher has prevented him from using the cycle in an integrated way. The school has had visitors and two of the teachers have given workshops and written articles about their program.

Answering the question about how their use of the Framework has changed, one teacher wrote, "We've needed to drop the technology component. We've also dropped the parent celebration. Students were not block scheduled so that joint celebrations

would not have worked. Without funding, we were unable to afford field trips or visiting artists." Not only did the lack of funding cause these problems, but a new administrator was less supportive of block scheduling and/or unable to design a schedule that gave one English teacher and one art teacher the same group of students for an entire semester.

One teacher commented, "The most unique and worthwhile component of our framework was the integration of language arts and art. Without the block scheduling, it simply isn't as effective as it was previously. Not only are students unable to make the connections, but planning special events, speakers, visiting artists, etc., is much more difficult."

Another wrote, "The cycle is not as successful without the wide variety of artists/encounters we were able to expose students to when funding was available. Also, scheduling of students has been a major problem. Not all students have the same English and art teacher."

Analysis

The teachers' comments summarize the reasons for the large drop (- 1.3) in Framework practices between 1996 and 1998. Without strong administrative support and the ability of teachers to work together with groups of students, integration is very difficult.

Astor Alternative High School

Background

Astor Alternative High School in Bozeman, Montana, accepts students from Bozeman High School who apply because of frustrations in the traditional system, need an accelerated curriculum to graduate, or are preparing for the GED. Astor Alternative High School serves about 65 students. Three teachers delivered the aesthetic literacy curriculum in multi-grade English, art and film classes. Astor School's $3,000 Aesthetic Literacy Grant was supplemented by a $5,000 grant that teachers secured from the U.S. West Communications Corporation. Half of the aesthetic literacy funding was used for

books and supplies and 23% for visiting artists.

About 25 students participated in the project, focusing on five different curriculum cycles, one of which involved making stop-motion animated films with clay figures and another which incorporated the building of a first-place homecoming float into a study of "Symbols and Fables."

The school's director pointed out that students engaged in these projects learned something that many at-risk students have missed: the important role that following a process plays in the creation of a product.

Questionnaire Summary

Teachers reported that they have continued to develop integrated curriculum cycles, including one inspired by the 1998 Titanic movie that used different focus questions for each subject area on topics such as demographics, sociology, physics, art and culture. The school has hosted visitors to demonstrate their program and staff have given workshops on their projects.

Though the teachers continue to collaborate when they see "a natural fit," changes in the use of the Framework have resulted because they are "unable to schedule classes and prep time as in the grant time" when they had the same group of target students. The school has developed a plan for working on an all-school thematic unit each year because of the positive responses to the encounters and resulting "energy and enthusiasm that students and staff brought to their work." In addition, the school has continued the partnership with Montana State University faculty begun for the Framework's implementation.

One teacher wrote, "Even though less funding and the lack of a common core of students to work with have made it more difficult for [us] to collaborate, this hasn't been necessarily negative. We tend to think in terms of the whole school instead and of planning with all the teachers, and I think this is good. For instance, we did a Titanic unit this year which included art, creative writing, history, science, and math. We took a week to schedule assemblies and bring in guest speakers, and I think that both the students and

faculty enjoyed the unit. We are planning another cross-curricular unit for next year. It is as if the ideas of interdisciplinary learning are rippling outward. Ideas and outlook are just as important as funding. A lot can be done on little money. I think that the Aesthetic Literacy grant was very helpful and stimulating in terms of getting us to plan creative interdisciplinary units. It has definitely had a positive effect on both teachers and students."

Analysis

Although the *Innovation Configuration Matrix* shows a decline (-0.8) in Framework practices, the questionnaire reveals that the concepts of integration, collaboration, and using focus questions appear to have entered the culture of the school. Positive student results led to increased use across the curriculum. The changes in use described by the Astor staff may indicate that they have reached the highest stage of institutionalization described by Hall and Hord (1987), "renewal."

Phase One Summary of the Questionnaire

Questionnaires reveal continued use of the Framework. Seven of ten schools have generated their own financial support for the reform. Staff in all but one school have continued to develop or use curriculum cycles. Most teachers work toward integration, attempt to secure funding to bring in artists, and promote the Framework through workshops or hosting visitors.

Respondents from Salish, Bayview, Hayden, Valley, and Patton schools indicated that the focus of their integrated work may be moving away from pure "Aesthetic Literacy" to other subject areas. In some cases, the broader focus strengthens Framework practices (Hayden, Valley, Patton), and in other cases (Bayview, Salish) it may undermine one original purpose of the Framework—to nurture literacy in and appreciation of the arts in young people. Most respondents complained that without continued funding they were unable to continue to bring in artists and take field trips to the degree that they had enjoyed during the implementation year.

Table 1 is a summary of how the schools institutionalized the Framework based on responses to portions of the questionnaire: who initiated the Framework grant; how much additional funding was secured; how many new curriculum cycles were developed since the end of the grant period; and how staff continued to promote the Framework as "model" schools. These responses could be quantified, either by the number of people who listed a response, a dollar amount, or the number of new cycles listed. This table provides a way to compare responses from all the schools' staff members on one page.

TABLE 1   **QUESTIONNAIRE SUMMARY**

School (n)	Initiation						Additional Funding				New Cycles	Promotion			
(# responses)	C	P	T	A	B	S	D	G	F	$		V	W	A	no
Salish (13)	1	1	11	8			2	10	2	5,000	8 cycles listed	9	3		1
Bayview (4)	1		5	2					5	8,000	2 cycles listed	5	2		
Alberta (2)			2	1						- 0 -	None		1		1
Hayden (6)			6	4			4			3,500	4 cycles listed	6			
Patton (3)			3							Title I	1 listed	2	3		
Astor (3)			1					2		- 0 -	5 listed	3	2		
Canyon (4)			3	1						- 0 -	1 cycle listed	3	3	2	
Valley (4)			4	2			4		3	500	2 cycles listed	4		2	
Thoreau (4)	1	1	4	3			1	3	4	20,000	2 cycles listed	4	1		
Sacagawea (4)			4					4	1	3,250	6 cycles listed	1	3	1	

Initiation: C: community   P: parents   T: teachers   A: administrators   B: board   S: students

Funding: D: district   G: grants   F: fund-raisers

Promotion: V: visitors   W: workshops   A: articles

Inspection of Table 1 reveals the highest levels of institutionalization based on the commitment of funding from any source at Salish, Bayview, Hayden, and Thoreau schools. Lowest levels of institutionalization based on funding occurred at Alberta High School, Astor, and Canyon schools. Patton Middle School expected to use Title I Schoolwide Progam funding to support Framework activities beginning in the 1998-99 school year, which would move it into the high range in terms of funding commitment.

The amount of this funding was not specified in the questionnaire response.

Another measure of institutionalization, the development of additional curriculum cycles, suggests that Salish and Sacagawea schools are at the highest levels, with Alberta High School, Patton, and Canyon schools at the lowest level. Salish School's high number might be explained by the fact that 13 teachers, many of whom have developed classroom-level cycles, submitted questionnaires.

Most of the schools continued to promote the Framework in some way, fulfilling their roles as "models." All schools except Alberta High School have had visitors observe their programs. Staff members from all but Hayden and Valley school staff have done workshops. Staff from three schools have written articles: Valley, Sacagawea and Canyon.

One of the survey questions asked respondents to list factors that led to changes in use of the Framework. For those schools reporting decreased use of the Framework, the factors most commonly listed were:

- Lack of money (for artists, trips, or professional development)
- Lack of time or time-related problems such as scheduling or exhaustion
- Staff turnover or lack of staff to coordinate program
- New, competing programs

The questionnaire portion of the surveys revealed some frustration with a reform funded for such a short term. However, it appears that staff members and curricula at all of the schools were impacted by the reform.

Phase One Analysis of the Innovation Configuration Matrix

The two-page *Innovation Configuration Matrix* (ICM) followed the questionnaire portion of the survey instrument. To determine the degree to which the principles of the Framework for Aesthetic Literacy remained in place at the model and project schools, teachers and administrators selected descriptions of their instructional and organizational practices for the 1997-98 school year on the ICM (see Appendix A). Positions on this rubric were converted to numbers for ease of comparison. In Figures 1 and 2 are graphic representations of each school's score (the mean of all respondents' responses) on the

degree of implementation for each practice, such as integration, with a score of "4" as ideal implementation and a score of "1" as no implementation of the practice. These graphs are based on responses from 49 staff members. Because of the amount of data, Model and Project Schools have been separated, showing responses from only five schools on each graph.

Figure 1

1998 Model School Practices
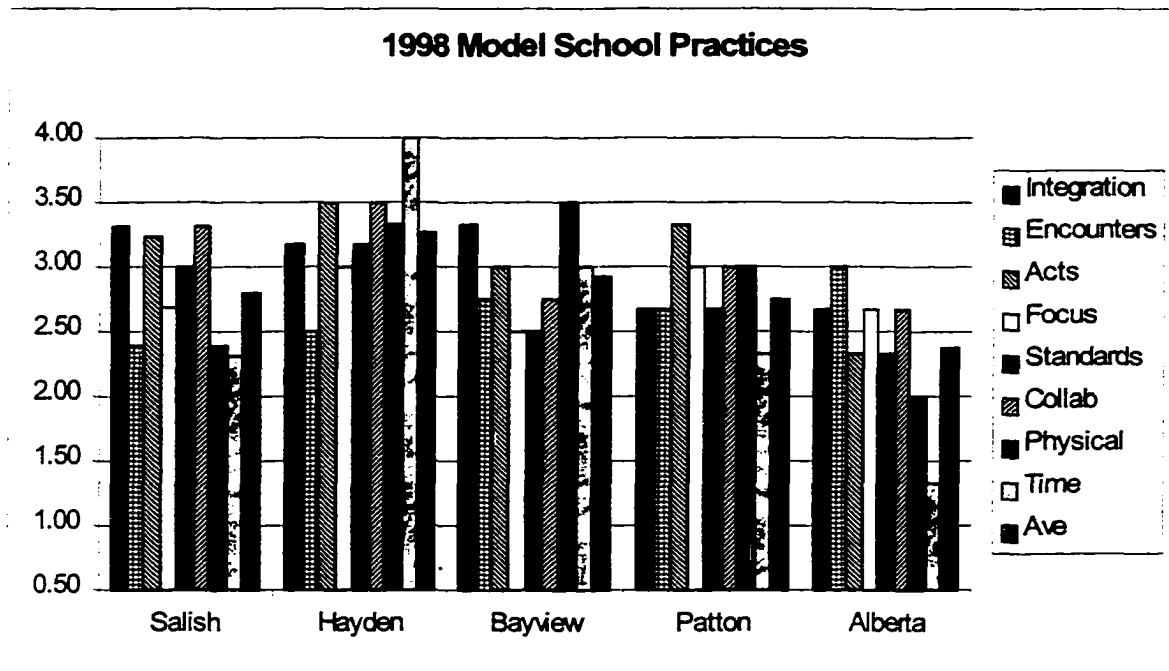
Explanation of Scores: For the first configuration, *integration*, a score of "4" reflects that art and English are integrated into the majority of units taught in the school and a "3" is frequent integration. In this graph, the low score of "2" reflects occasional integration. No integration would be "1."

For *encounters*, the scores range from 3.5, indicating about 7 encounters per year across the school, to 1.7, or perhaps an average of 1-2 encounters per year. Scores reflect an average number of encounters for all students, with some students having more aesthetic encounters than others.

A "4" reflects the inclusion of creative *acts* for almost every unit taught, a "3" for about half of the units taught, and a "2" indicates that a creative act is required for a few of the units. Across the school, the means fall between those benchmarks.

Employing *focus* questions "usually" yielded a score of "4;" "sometimes" was a "3;" and using themes or topics rather than focus questions was a "2." Using the scope and sequence of textbooks rather than themes was a score of "1."

If teachers base curriculum and assessment on *standards*, they scored a "4" on the

matrix. If they sometimes use standards for assessment, they scored a "3." Being somewhat familiar with standards yielded a "2," and not using standards was a "1."

Usually *collab*orating with other teachers to plan was rated as a "4," often asking for help was a "3," occasionally coordinating an activity with others was a "2," and seldom or never designing lessons with others was a "1."

For *physical* structures, a "4" indicates that the school has the necessary facilities, equipment, and materials to deliver the cycles as designed; a "3" reflects most of those necessary elements; a "2" is some of the physical structures; and a "1" is described as "lack of adequate facilities, equipment, and materials."

For the configuration of *time*, scores range from having the necessary schedule, planning time, and professional development (4) to a lack of those elements (1).

Figure 2
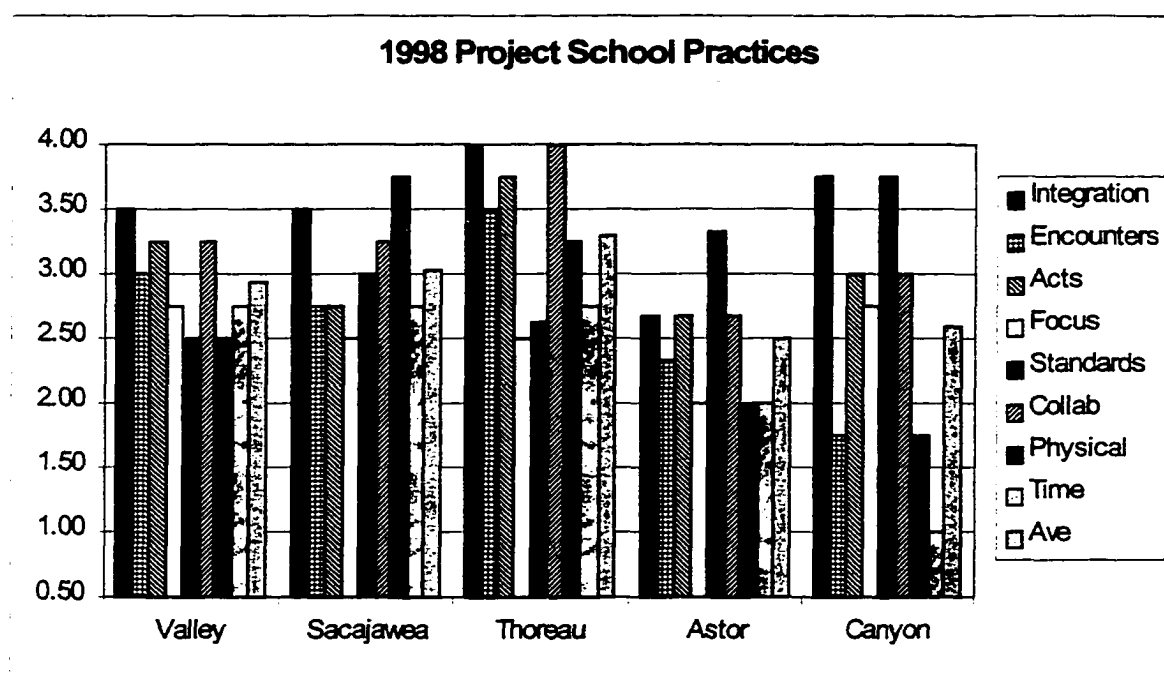
1998 Project School Practices

The scores representing the mean of all components for both model and project schools in 1998 rank as follows (see Figures 1 and 2):

Hayden and Thoreau:	3.3
Sacagawea:	3.0
Bayview and Valley:	2.9
Salish and Patton:	2.8
Canyon	2.6
Astor	2.5
Alberta High School	2.3

Among the project schools, Thoreau has two practices completely implemented (integration and collaborative work), with encounters and creative acts also at high levels. However, they do not use focus questions or rely on the standards components at high levels. Among the model schools, Hayden's scores are more consistent than Thoreau's, however they have been unable to sustain the high level of aesthetic encounters that Thoreau reported.

Canyon Middle School displays the most diversity in their scores, ranging from high uses of integration and standards, to very low scores for aesthetic encounters and effective use of time.

Respondents were also asked to select descriptors of their practices during the implementation year, 1995-96. Inspection of Figures 3 and 4 reveals that many of the configurations of the Framework were fully implemented (a score of 4) during the 1995-96 school year. Because some staff members who were involved in the Framework during the 1995-96 schools year were no longer on staff in 1998, the data for these graphs is based on 11 fewer responses than the graph for 1998 practices (n = 38). To validate these responses, descriptions about how the schools were implementing the Framework, found in the *Implementation Guide* (Hahn, 1996) and *the Framework for Aesthetic Literacy Evaluation* (Morton, 1996), were cross-referenced.

Figure 3
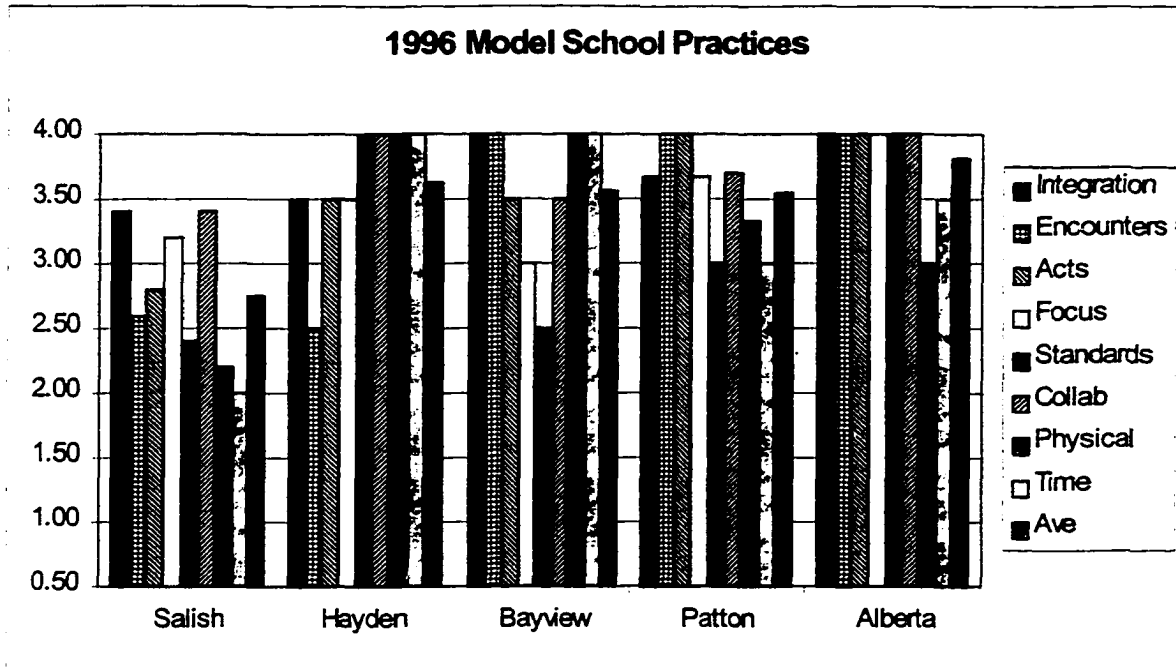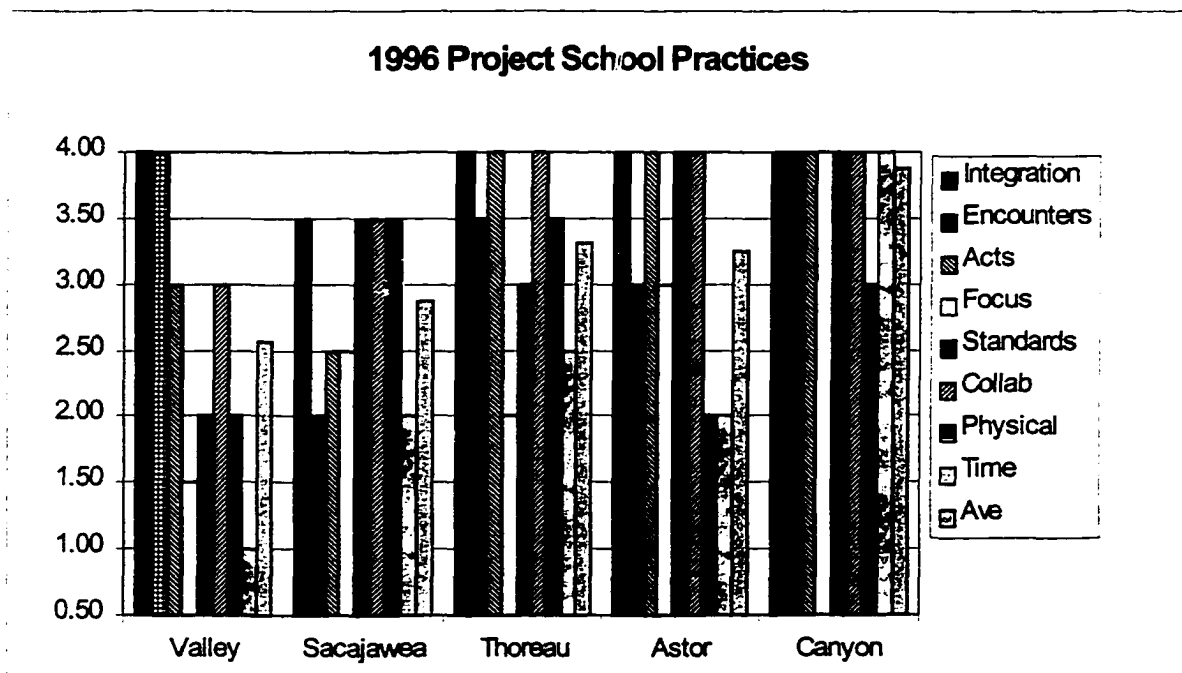
1996 Model School Practices

Figure 4

1996 Project School Practices

The scores representing the mean of all components for both model and project schools in 1996 rank as follows (see Figures 3 and 4):

Canyon:	3.9
Alberta High School:	3.8
Hayden and Bayview:	3.6
Patton:	3.5
Thoreau and Astor:	3.3
Sacagawea:	2.9
Salish:	2.8
Valley:	2.6

Examination of Figures 3 and 4 shows that during implementation, Canyon Middle School and Alberta High School were implementing most of the recommended practices at very high levels, except with physical attributes—facilities, equipment, and materials. The only factor decreasing Hayden School's high level of implementation was fewer aesthetic encounters than many of the other schools. Bayview School's low component was use of standards. Valley School scored low on using focus questions and standards and finding adequate planning time. Of all the schools, Valley shows the most variability in the use of Framework practices. Although implementing the practices at high levels, Astor Alternative High School's scores are low for resources, both physical and time-related.

Institutionalizing reform assumes a change in practice. In schools where a substantial change in practice occurs, institutionalization is more difficult (Cuban, 1988; Blackwell, 1993; Elmore, 1995; Fullan, 1991). Schools displaying very high levels of implementation in 1996 had difficulty sustaining that level of reform. In Figure 3 is a representation of each school's change in practice calculated from differences in the mean scores of the total of all eight components of the Framework in 1995-96 and the eight components in 1997-98.

Figure 5

Change in Practice: 1996 to 1998
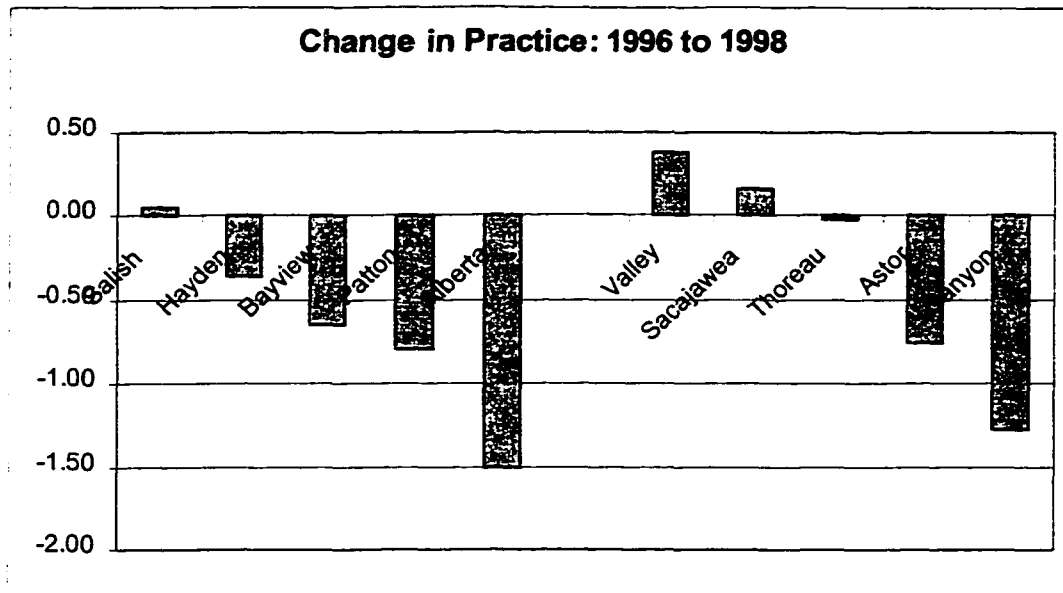
Schools' changes in all practices, when taken as a whole, rank as follows:

Valley:	0.38 increase
Sacagawea:	0.16 increase
Salish:	0.05 increase
Thoreau:	0.02 decrease
Hayden:	0.35 decrease
Bayview:	0.65 decrease
Patton and Astor:	0.80 decrease
Canyon	1.28 decrease
Alberta High School	1.50 decrease

Figure 5 illustrates that the schools with large decreases in the use of Framework practices were those schools with the highest levels of implementation (Canyon Middle School and Alberta High School High School) in 1996. Most of the schools with "average" levels of implementation in 1996 (Thoreau, Hayden, Bayview, Patton, and Astor schools) were able to sustain or nearly sustain that level of implementation. Those schools that reported relatively low levels of implementation in 1996 (Sacagawea, Salish and Valley schools), increased their use of Framework practices during the intervening years.

Examining Configurations and School Characteristics

Answering the first research question, "To what degree are the principles of the Framework of Aesthetic Literacy in place at the model and project schools?" also requires an examination of the relative institutionalization of the eight components of the Framework. Exploring differences in these schools also suggests answers to the second research question, "What characterizes classrooms and schools in which the Framework became institutionalized or had a significant impact?"

The most obvious, most publicized purpose of the Framework was to provide a curriculum and models of schools that integrate the arts and English language arts. Inspection of Figure 6 reveals that integration and teacher collaboration were implemented and sustained at high levels. Figure 4 is based on teacher and administrator responses to the *Innovation Configuration Matrix* and illustrates mean scores of all schools on the degree of implementation for each configuration in 1995-96 and in 1997-98.

Figure 6

Framework Practices in Schools (Averages)
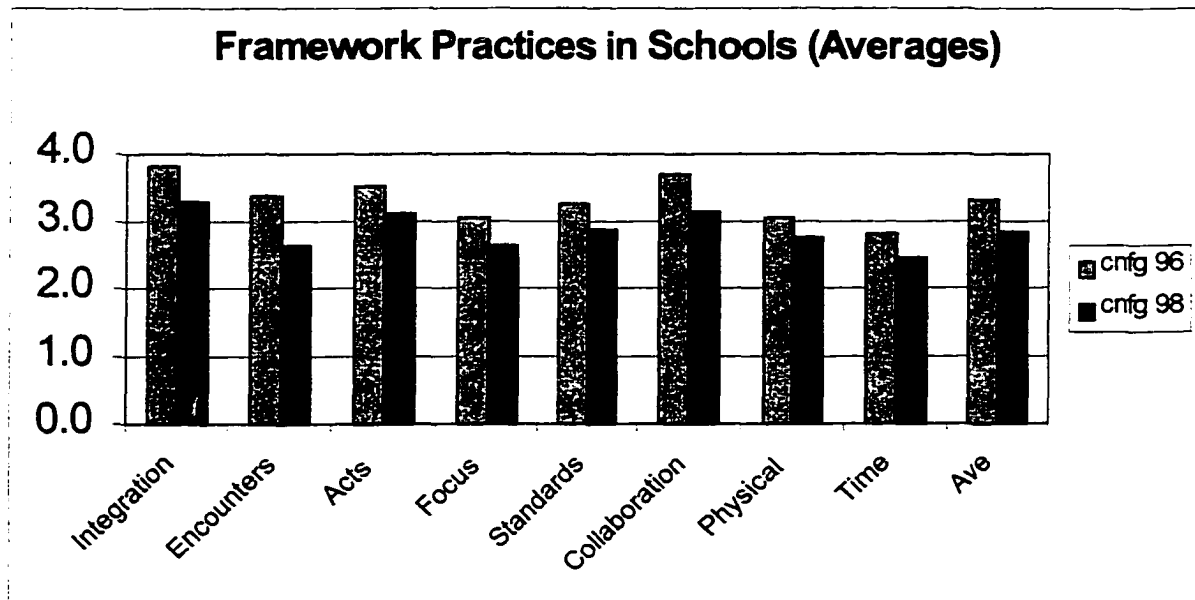
Responses from the questionnaire support the finding that integration continues at high levels: teachers continue to develop and use integrated curriculum cycles after the grant period. Another component above a score of "3" for all years was the practice of assessing student learning through creative acts (writing, acting, singing, dancing, making art).

Examination of Figure 6 reveals that the biggest change between 1996 and 1998 was fewer aesthetic encounters. As might be expected, the facilities, equipment, and materials remained relatively stable, although one school lost the use of the space designated as their museum.

With a mean drop in scores of 0.5, change in practice ranks as follows:

Aesthetic Encounters:	0.7 drop
Collaboration:	0.6 drop
Integration:	0.5 drop
Creative Acts:	0.4 drop
Use of Focus Questions:	0.4 drop
Use of Standards:	0.4 drop
Use of Time Resources:	0.4 drop
Physical Resources:	0.3 drop

With (1996) or without funding (1998), time for planning scored at the lowest level. Lack of time is a common barrier to implementing and continuing a reform (Fullan, 1991; National Education Commission on Time and Learning, 1994; Hargreaves, 1989).

Although resources (both time-related and physical) and aesthetic encounters are sensitive to funding, other components of the Framework—integrating and using focus questions and standards—have few costs. The Framework was touted as standards-based reform, but the use of the standards did not score high.

Also, the Framework introduced a relatively new practice, inquiry-based instruction, using focus questions to direct those inquiries. Yet next to time and physical resources, focus questions show low implementation. Although one Hayden School staff member indicated that the concept of focus questions filled the "missing weak link" for integrated curriculum work, focus questions may not have worked so well at other

schools.

The findings of Phase One were used to generate additional interview questions. In terms of the scope of reform, these findings appear to support incremental change as having more potential for success (Pogrow, 1996; Elmore, 1995; Fullan, 1991; Cuban, 1988). Those schools already on the path to something like aesthetic literacy (Thoreau, Hayden, Sacagawea, Valley) tended to be in the best positions to sustain and even build on that reform. Those schools making massive changes (Alberta, Canyon, Astor, Patton) had difficulty keeping up the reform after the funding ceased. Therefore, an interview question was developed to determine if teachers at each school felt they were making major or incremental changes.

Organizational culture is also a factor of institutionalization, particularly in the area of strong leadership from the principal (Edmonds, 1982). The two schools with the largest decreases in aesthetic literacy practices were the two schools whose principals changed between the study years. High levels of collaboration may indicate that the culture reflects a learning organization (Senge, 1990), deemed important for sustaining reform efforts (Shields, 1995). Interview questions about ownership, conditions that nurture staff development, and the topics of conversations among staff were asked to collect more data about this aspect of the school's culture.

Because the questionnaires show that the initiative to become Schools of Aesthetic Literacy came primarily from teachers, teacher resistance (Gitlin and Margonis, 1995; Wilson, 1997) may not have been a factor in the implementation year. However, Alberta High School represents a case where a reform initiated by one set of teachers is handed to new teachers without implementation incentives. In this case, teacher resistance, primarily caused by lack of financial support and professional development, led to decreased Framework practices.

Summarizing a national study on school-based reform, Shields and Knapp (1997) found that the most promising school-based reforms focus on curriculum and instruction, allow a long time frame, include the collaborative engagement of participants, and provide professional development opportunities. The Framework did focus on

curriculum and instruction and encouraged the collaboration of teachers. However, these schools may have experienced difficulties due to the short time frame of the funding, which curtailed continued investment in professional development.

Completion of Phase One: Selecting Schools for Further Study

Selecting schools for in-depth study presented some unforeseen difficulties. The intent was to find cases representing the extremes and two typical cases, using scores from the *Innovation Configuration Matrix* roughly corresponding to scores of 1, 2, 3, and 4. In 1996, two schools had near-perfect composite scores of 3.9 and 3.8 (see Figures 3 and 4). In 1998, the highest scores were Thoreau and Hayden, at 3.3 (see Figures 1 and 2). On the other hand, even the lowest 1998 score (2.3) revealed some continued use of the Framework (see Figure 3). Using the intended strategy to select schools would suggest studying either Hayden or Thoreau school for high scores; Alberta High School for low score; and two of the typical cases: Bayview, Valley, Salish, or Patton schools.

Selecting cases based on the amount of change in practice would yield the extremes: Valley and Alberta, and the most typical: Hayden and Bayview. However, variations in the original levels of implementation affected the amount of change in practice, since highly-implemented programs appeared to have difficulty continuing at that level without an outside source of funds. Therefore, using data on change in practices was not sufficient to select schools.

Examining the schools' past practices and characteristics also provides some insights into the selection process. In Table 2, schools are listed in the order of change, from negative (loss of aesthetic literacy practice) to most positive (increase in aesthetic literacy practices).

A school already practicing many of the elements of Aesthetic Literacy (integration, arts-focus, collaborative work, community-involvement), did not make major changes in order to implement the Framework. Since Valley, Sacagawea and Hayden schools were already practicing Framework components, they did not need to change the culture of their schools to implement the Framework. One might question

whether these schools actually "reformed." Studied in depth, one of these schools could provide data about incremental change (Tyack and Cuban, 1995).

In Table 2, "stable staff" is marked if the principal and fewer than two teachers departed between 1996 and 1998. Further study of one of those schools with significant staff turnover provided useful data. Also, a combination of secondary and elementary schools was selected representing a range of grants, from the low of $3,000 to a high of $52,000.

TABLE 2   **PAST PRACTICES & CHARACTERISTICS**

Predictors	ALB	CA	AST	PAT	BV	HD	TH	SAL	SCG	VAL
Past integration				x		x			x	x
Past arts focus						x	x		x	x
Community Involvmt		x			x	x	x	x	x	x
Stable staff			x	x	x	x	x	x	x	x
Staff Involvement	13%	10%	30%	10%	40%	80%	100%	59%	100%	100%
Student Involvement	13%	30%	38%	21%	100%	100%	100%	100%	100%	100%
Second/Elementary	S	S	S	S	E	E	E	S/E	E	E
Grant Amount	31,091	3,000	3,000	49,949	52,000	27,320	3,000	51,640	3,000	3,000
Change	-1.5	-1.3	-0.8	-0.8	-0.6	-0.4	0	0	+0.16	+0.38

ALB = Alberta; CA = Canyon; AST = Astor; PAT = Patton; BV = Bayview; HD = Hayden;

TH = Thoreau; SAL = Salish; SCG = Sacagawea; VAL = Valley

In their study of capacity-building and systemic reform, Goertz, Floden, and O'Day (1996) found that having a critical mass of reform-minded teachers, in which "the community of teachers share ideas, model effective practices, and support each other" (p. 117) is important to effect change. McAdams (1997) concludes, "Teachers jealously guard their professional prerogative to determine the actual content of instruction. Convincing a critical mass of teacher to adopt a major reform project, especially one directly affecting instruction, is a time-consuming process fraught with practical and political difficulties" (p. 140). The schools selected for in-depth study represented a range of staff involvement. Interviews and focus groups explored perceptions and difficulties about the percent of staff involved in the reform.

Another factor considered in the selection of schools for in-depth study was the percentage of student body involved in the reform effort. Schools were selected to balance those with 100% student participation and less than 50% student participation

Another source of data to aid in the selection of schools for further study can be found in Table 1 *Questionnaire Summary*. Based on the development of additional curriculum cycles and funding commitments, highest levels of institutionalization may be found in Salish, Bayview, Hayden, and Thoreau schools. Lowest levels on these factors are Alberta, Patton, and Canyon schools. A balance of schools was selected based on these factors.

Each School of Aesthetic Literacy demonstrates characteristics, which if studied in depth, could help answer questions about factors that affect the institutionalization of reform. According to Merriam (1988), in a qualitative study, purposive sampling is most appropriate: "Purposive sampling is based on the assumption that one wants to discover, understand, gain insight; therefore one needs to select a sample from which on can learn the most" (p. 48). Among strategies suggested by Goetz and LeCompte (in Merriam, 1988) are: (1) seeking instances reflecting the extremes; (2) using the most typical cases; and (3) finding sites with the same relevant characteristics and comparing their results.

The extremes in terms of highest level of current practice are Hayden and Thoreau schools. Hayden School represents an extreme on several fronts (highest level of current practice, high level of 1996 implementation, and several predictive factors). Hayden School also shares the characteristic of being a K-8 school with Valley School. Hayden was awarded a grant of $27,320, about midway between the lowest and highest grant awards. Thoreau School's sources of funding (the Montana Arts Council Grant, a highly-successful annual fund-raiser, and the $3,000 Aesthetic Literacy Grant) complicate study of that school. Valley and Hayden are the smallest and most rural schools in the study. When viewed in context with the other schools, Hayden provides a better balance with other schools in terms of geography, size, and funding.

Alberta High School, Astor Alternative and Canyon schools represent the lowest implementation scores on the matrix (see Figures 1 and 2). However, the questionnaire

revealed that Astor Alternative High School staff developed five new curriculum cycles and used many Framework practices. Canyon Middle School was a better choice for low implementation in 1998 than Alberta High School High School because three aesthetic literacy staff members remain in place at this school. With none of the original staff left to interview at Alberta High School, it would be difficult to ask questions about change to the original practices. Canyon Middle School also shares the characteristic of no additional funding to sustain the project with Astor Alternative and Alberta high schools.

The most typical cases were Bayview, Valley, Salish and Patton schools, all in the midrange for current practice (see Figure 2). Bayview and Patton were chosen as the best samples of typical cases.

Bayview Elementary School represents the typical case well. The staff remains committed to the degree that additional money has been devoted to the project. A few new cycles have been developed, but the feeling among staff is that the project is waning. The use of the Framework has changed, shifting the focus away from "aesthetics" somewhat. This school could be doing what Hall & Hord characterize as "renewal," when a reform changes to better fit the school. On the other hand, the reform could be fading. Bayview is representative of the elementary schools, Thoreau and Sacagawea.

Patton Middle School is another good example of a typical school. Scores from the ICM are at the midrange for 1998 and 1996 practices and it scores just below average for change. In Table 2, Patton appears at midrange. Although the questionnaire indicates that Patton is somewhat low in several factors, using Title I monies for the 1998-99 school year for Aesthetic Literacy indicate a higher level of commitment than other parts of the questionnaire show.

The final Goetz and LeCompte (in Merriam, 1998) strategy applied to select schools for further study was finding schools with the same relevant characteristics. Patton and Canyon middle schools reported that they had no funding for Aesthetic Literacy during two years following their grants, whereas Bayview and Hayden schools both continued some level of funding. Staff at Bayview and Patton schools mentioned some degree of burnout because they had put so much effort into the project. Both

schools indicate that they will be reviving the Framework next year, because they realize they've missed the excitement of the implementation year. Bayview and Patton schools may illustrate the concept of the "implementation dip...during which productivity and morale both decline because of the tensions and anxieties" (McAdams, 1997, p. 141) generated while dealing with unanticipated problems. Patton and Canyon are both middle schools in cities. Therefore, these schools share comparable characteristics.

Using multiple strategies, Hayden School, Canyon Middle School, Bayview Elementary School, and Patton Middle School were chosen for study in Phase Two.

Introduction to Phase Two

Focus groups and interviews began with the *Levels of Use* (Loukes, Newlove, and Hall, 1975) interview protocol (see Appendix C) and concluded with probes seeking insights to questions generated through Phase One (see Appendix E). Transcripts of these interviews were analyzed using two coding procedures: *Levels of Use* (see *Chapter 3: Methods and Procedures*) and the constant-comparative method (Lincoln & Guba, 1985). The results of Phase Two are reported by comparing themes across schools and exploring each theme in depth through brief case studies.

Interviews and focus groups began September 30 and October 1, 1998, at Bayview Elementary, continued at Patton Middle School on October 21, 1998, Hayden School on November 11, 1998, and concluded at Canyon Middle School on December 14, 1998. Early morning focus groups were held at Bayview and Hayden. After school focus groups were held at Bayview, Patton, and Canyon. At all schools, the principals were interviewed separately, although they also participated in portions of the focus groups at Hayden and Bayview.

Thirteen people were interviewed in Bayview, yielding three hours of taped interviews. At Hayden School, nine people were interviewed, yielding two hours of taped interviews. At Patton Middle School, three people were interviewed, with nearly two hours recorded. At Canyon Middle School, five staff members were interviewed, yielding just over two hours of tapes. At all sites, some information was also collected

through note-taking, observing students and teachers, and examining documents and artifacts. However, only responses to the formal interview protocol were coded using the *Levels of Use* rating scales.

Reflections on these interview days comprise a journal. One such entry follows:

The staff of Bayview Elementary, and particularly the core of the "Aesthetic Literacy Team" are warm and friendly. I'm welcomed into their classrooms, which reflect a healthy school climate. The kids seem happy and engaged in their learning. I'm shown the Aesthetic Literacy trunks, big plastic containers with books, masks, costumes, and props to support a few of their curriculum cycles.

Something else the principal is proud to show off is the multi-age classroom, a space with kid-sized tables displaying hands-on learning tools under their glass tops; a living-room setting complete with couch, lamps, chairs, and rug; and regular classroom desks. These different settings are spread out in an area perhaps three times the size of a regular classroom and shaped like an "L." All kinds of things, including banners, hang from the ceiling. It's a space that's very unlike a regular classroom. It feels more like the backstage of a theater than a classroom.

Kids at this school often interrupt their teachers to show them things they've done or to tell them about their experiences. The teachers appear to be genuinely interested in these stories. However, when I arrived to interview the principal, she had a sullen young man in her office who had been refusing to do his work. He may have sat in the office a good share of the day.

Although the staff had developed some additional "Curriculum Cycles," none had been written out in a form that teachers were willing to share. At some point, however, I think they will be able to give me copies. [One teacher], who appears to understand the concept of the curriculum cycles as well as anyone, read from a sheet of hand-written notes the encounters, creates, and focus question of one of her new cycles. However, when she read from the "Learn" column, what she had written were clearly not standards, but topics.

The interviews and focus groups sparked a renewed interest in the Framework. Although they were planning to have a meeting of their team the following week anyway, I wonder how much my questions and their having to remember the implementation year, affected the outcome of that meeting. Johanna, who answered a quick "No" to "Are you still using the Framework?" now intends to use it more this year. Perhaps constant reminders from an outside source, even in the form of questions, is one powerful way to keep a reform going.

The Bayview School District is engaged in a new reform, attempting to create a "High Performance System," with the help of Paragon Consulting, a national firm that has recently moved to Bayview and has offered its services free of charge. At the same time, they have been sending administrators and trustees to Effective Schools training and formed a leadership team. Effective schools

stresses data-driven decision making and Paragon has encouraged them to form High Performance Teams. The interviews reflect this move to High Performance Teams, which will consist of teachers from grade-level groupings. Their current dilemma is how to put the specialists into the teams. They have fourteen study groups.

The improvement steps toward a high-performing system are (1) envisioning ideal futures; (2) assessing present states; (3) planning transitions; (4) implementing plans; and (5) evaluating. In relation to the Framework, should its re-invigorated implementation be seen as part of an ideal future, this new reform could enhance the old reform. However, since Aesthetic Literacy never did catch on at the high school, it's more likely that Aesthetic Literacy will not be seen as a part of the district's vision. Including information about aesthetic literacy in step two (assessing present states) may or may not help re-invigorate the Framework.

An interview with the superintendent revealed an interesting perspective on reform. He felt that Aesthetic Literacy was exciting enough that it energized those teachers who thrive on change. "Doing" such grants gives the highly-motivated teachers the edge to continue. The principal and many staff at the elementary school need that kind of opportunity. He felt that even if a program doesn't continue, it's motivated teachers and been worthwhile. On the other hand, the principal and many staff members at the high school don't need grants and new programs. They are more content without change.

After approximately seven hours of interview, I decided that my questions were somewhat redundant and determined that for the next school, I would convert questions 6-10 into probes for the other five questions.

Phase Two Interview and Focus Group Analysis Based on Levels of Use

Introduced in Chapter Three, *Measuring Levels of Use of the Innovation: A Manual for Trainers, Interviewers, and Raters* (Loukes, Newlove, and Hall, 1975) describes a validated procedure for conducting and rating interviews. Not only did this protocol provide generalized interview questions that solicited responses about the level of knowledge and use of the Framework for Aesthetic Literacy, its coding rubric provided an objective lens through which to examine responses in terms of nonspecific reform (See Appendix D). This section analyzes responses based on the *Levels of Use*, with definitions of each level and examples corresponding to those levels.

In most cases, placement of schools' implementation levels in relation to one another using the *Levels of Use* (LoU) coding procedures matched placement using the

Innovation Configuration Matrix of Phase One. As indicated by the matrix, the LoU shows that Hayden School continues to implement the Framework at a high level, Bayview Elementary is at the midpoint, and Canyon Middle School exhibits some low-level use. However, since LoU considers the movement to new innovations as the highest level of use, the ratings by LoU show Patton Middle School at a higher level than the matrix would have predicted. That is due to the fact that Patton initiated a Title I Schoolwide Program for the 1998-99 school year and expected their use of the Framework to increase. Staff completed the *Innovation Configuration Matrices* in the spring of 1998 and interviews were conducted the following Autumn, when Patton had begun renewing its use of the Framework as a result of Title I funding.

Coding individual teacher and administrator responses revealed variable scores on each item within a school, as well as variations from a teacher. Table 3 is based on responses that clearly answered the LoU questions and could be rated using the LoU scoring guide. Inspection of Table 3 reveals that Bayview (B) staff responded most often at the "Integration" Level; Canyon (C) responded most often at the "Integration" Level, with a close second at the "Mechanical" Level; Hayden (H) staff responded about equally at "Integration" and "Renewal" Levels; and Patton (P) staff most often responded at the "Renewal" Level. Responses in the Refinement, Integration, and Renewal Levels all indicate a high degree of institutionalization. For Bayview, 65.6% of the responses fell within those levels, for Canyon, 69%, for Hayden, 82.2%, and for Patton, 96.4%.

TABLE 3   **LEVELS OF USE CODING**

	Know-ledge	Acquiring Information	Sharing	Assessing	Planning	Status Reporting	Performing	Percent of Responses at Level
Level 0 Non-use		*C*	C					C: 4.7%
Level I Orientation	*C*		*C*					C: 4.7%
Level II Preparation	H	B HH		H		BB		B: 4.7% H: 8.9%
Level III Mechanical	C	H	*C*	BBBBB CCC	BBB C	BBBB CCCC	B C H	B: 20.3% C: 26.2% H: 4.4%
Level IVA Routine		B	B		B ... P	BBB C H P	C H	B: 9.4% C: 4.8% H: 4.4% P: 3.6%
Level IVB Refinement	CCCC P	BB P	B	BB C HH PP	BB C	B ... HH	BB C HHH	B: 15.6% C: 16.7% H: 15.6% P: 14.3%
Level V Integration	BB CCC H P	C H PP	BBBB CCCC HH PP	BBBBB CCC HHHHH PPP	BBBBBB CC HHHHH P	BBB C HH PPPP	BBB CC PP	B: 37.5% C: 38.1% H: 35.6% P: 28.6%
Level VI Renewal	C HHHH P	B P	CC P	BB HHH PP	BB CCC H PPPPPP	HH P	BBB HHHH PPPP	B: 12.5% C: 14.3% H: 31.1% P: 53.6%

B: Each relevant response from a Bayview teacher; or principal in **bold**

P: Each relevant response from a Patton teacher; or principal in **bold**

H: Each relevant response from a Hayden teacher; or principal in **bold**

C: Each relevant response from a Canyon teacher; or 1996 principal in **bold**; 1998 principal in *italics*

In Figure 7, the percentages of responses at each of the Levels of Use (from last column above) are represented. Examination of Figure 7 reveals very few responses at the lowest levels.

Figure 7

Levels of Use
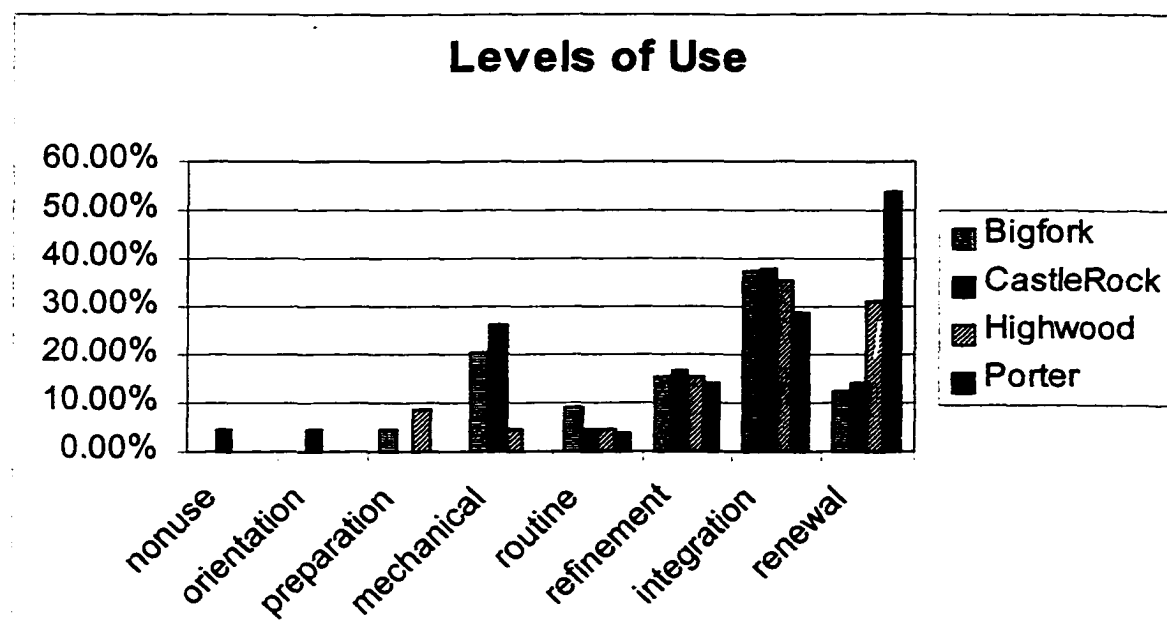
The LoU rubric rated seven categories at eight levels (see Appendix D). To probe for answers under the categories of Knowledge and Assessing, respondents were questioned about the strengths and weaknesses of the reform. To probe for the Acquiring Information category, respondents were asked about gathering new information and materials. For Sharing, they were asked if they talk with others about the reform, for Assessing they were asked to describe the reform's effects, and for Planning and Status Reporting, they were asked about future plans for the use of the Framework. On occasion, respondents supplied an answer from another category as they explained their answers to an initial probe. In the section below, each speaker is identified by a bullet and interview questions, when needed for clarity, are italicized.

Non-Use

In the *Levels of Use* scale point definitions, "Non-Use" is defined as "the state in which the user has little or no knowledge of the innovation, no involvement with the innovation, and is doing nothing toward becoming involved" (Loukes, Newlove, & Hall, 1975, p. 8).

The previous administrator from Canyon Middle School scored at the Nonuse level by responding negatively to the question, "Do you ever talk to colleagues about the Framework?" In the Acquiring Information category, the new principal revealed that he took "little or no action to solicit information about the innovation" (Loukes, et al, p. 8):

- That's one thing that Peggy and I just never talked about. As I look back on it, it was one of those things we talked about in the beginning, but coming in as a new principal, there were so many immediate things that I needed to deal with. Had I had more time at the onset . . . maybe I would have had the ability to maintain or expand that program. So part of it was my inexperience and prioritizing that probably I have to take responsibility for. The responsibility ultimately ends with me and it just wasn't a priority for me at the time.

Orientation

In the *Levels of Use* scale point definitions, "Orientation" is described as "the state in which the user has acquired or is acquiring information about the innovation and/or has explored or is exploring its value orientation and its demands upon the user and user system" (Loukes, Newlove, & Hall, 1975, p. 8). Canyon's principal also gave a response at the Orientation level by saying that he'd been asked to report at a district principals' meeting about the Framework and had acquired information to report.

Had more staff members at Patton and Canyon schools been interviewed, a few more Orientation level responses may have been elicited. Another art teacher at Canyon Middle School, who had not been a part of the Aesthetic Literacy team, responded at this level. Except for that art teacher and two teachers from Hayden School, all respondents had completed the survey instrument that included the *Innovation Configuration Matrix* and were familiar with the Framework.

Preparation

Hayden School was unique to this set of schools because the new art and music teachers volunteered to participate in the focus group and interview schedule. Although their inclusion skews Hayden's scores downward on this scale, one could argue that it is a sign of institutionalization because of the expectation that these new teachers will learn to use the Framework and converse about it, even at their lower levels of use. Some

responses by these new teachers show a "Preparation" level, defined as the "state in which the user is preparing for first use of the innovation" (Loukes et. al. p. 8). For example, when asked to name the strongest aspect of the Framework, the music teacher, who had been at the school for just over two months at the time of the interview said:

- I'm still pretty new to it. I just had a chance to begin reviewing the materials and Diana talked about integrating some stuff. We've already done one. I think the creating end of it is probably the strongest. It has been when I've given kids that kind of opportunity before. We just finished a thing with the third graders when they were all playing on instruments. It was a very simple thing, but they just loved it because of the fact that they were actually creating the music.

Bayview Elementary also has a few teachers who are just beginning to use the Framework with the help of one of its most ardent supporters. Showing me what she had already gathered and a sample doll, Carolyn, in an unscheduled individual interview, explained her preparations for use:

- I didn't use those cycle pages, but I will when I'm looking for resources. Mary did that. Our encounters are story telling. The performances will be with dolls. We'll make story-telling dolls of clay and parents will come. We'd like to use Flathead Lake Lodge. It would be perfect for story telling.

Mechanical Use

Although describing attempts at integrated activities, the responses quoted above don't reach the level of "Mechanical Use," defined as the "state in which the user focuses most effort on the short-term, day-to-day use of the innovation with little time for reflection. Changes in use are made more to meet user needs than client needs. The user is primarily engaged in a stepwise attempt to master the tasks required to use the innovation, often resulting in disjointed and superficial use" (Loukes et. al. p. 8). In the "Performing" category, the new art teacher in her second year at Hayden demonstrated this "Mechanical" level by saying:

- We started out thinking we'd do a Renaissance thing last year, but because I only had the one middle school class it was a hard thing to pull in because of the different books. But within my own classroom, I did a play and they did their own music selection in reference to a historical fiction book we were reading. In my methods of teaching arts we tried to involved music, art, theater, performance art. So I guess I tried to do that. But just getting used to the schedule and working around that may

take some time.

Bayview Elementary School's principal described a "Mechanical" level of use by saying, "That [the implementation year] was grandiose. And now, what we have and what we can give is just what people are able to do."

"Mechanical" use is very common at Canyon Middle School, because the LoU rubric concentrates on logistics at this level and Canyon teachers are experiencing logistical problems. For example, the rubric describes "Sharing" at this level as "Discusses management and logistical issues related to use of the innovation" (Loukes, et al, p. 8). For "Status Reporting," Loukes et al describes Mechanical as "Reports that logistics, time, management, resource organization, etc., are the focus of most personal efforts to use the innovation" (p. 9). In "Performance," "When changes are made, they are primarily in response to logistical and organization problems" (Loukes, et al, p. 9). The following responses from Canyon illustrate these problems:

- The funding issue is just so critical here, because you have to get them to the museum. We have to hire buses.
- We don't share the same kids and we don't have a common planning time.
- To have that very tight connection between the art teacher and the communication arts teacher really required a lot of commitment to make the schedule work for the kids because we have lots of little things that kind of throw up road blocks. . . .Without a willingness to put that time in for the scheduling, the actual master schedule, I think that's why it didn't continue.
- With something like that, a school wide decision, I would have to go through the curriculum department, through the associate superintendent, to explain what our motivation was for doing that. If we were going to deviate from the middle school program, we'd have to justify with a reason why we were doing that.
- A weakness? I don't think the Framework itself, but it can't be implemented in a situation where like I was cross-teamed. But that's a problem with the people who are supposed to put it into effect.

Routine Use

"Routine Use" is when "use of the innovation is stabilized. Few if any changes are being made in ongoing use. Little preparation or thought is being given to improving innovation use or its consequences" (Loukes et. al. p. 8). Such use may be revealed in this exchange between two Bayview teachers:

- Do you do more clay with them than you did before in second grade?
- I don't do any more. I always do some hand building.
- But you did clay with them during the "Author! Author!" cycle last year, didn't you?
- I just used clay as a medium last year."

Some Routine Use is evident in Hayden School as well:

- I don't think I've changed the way I've done my pottery cycle. I've done that consistently since I began. We have the resources here in our community, so we go to the pot shop and we have the opportunity to make pottery. We had the opportunity to show our pottery at Paris Gibson Square, but if not, we display it at school.

Routine Use should not be interpreted negatively, although Loukes, Newlove, and Hall tend to see it as a relatively low level of use. Most reformers would be content to see that their curriculum or their methods were being used routinely and without changes. The Framework for Aesthetic Literacy was not a reform that required a high degree of fidelity, in fact the Curriculum Cycles were designed to be modified, the encounters listed were meant to be suggestions. The following exchange reveals some misunderstanding regarding that flexibility, but continues to show a strong grasp of the focus questions at Bayview Elementary:

- Everything gets distorted to me. Like maybe I would take just one word from that [the cycle] and then it would turn into...I don't know how much of it I'm doing. I'm using just parts of it. You can take so much of it and just abstract it and go off here or there. I'm not a very tunnel vision person. Everything for me starts spreading.
- So you can adapt it. I look at it and I think, "Whoa, I've got to have these resources." You can look at them and apply them to other activities. That is the way they were designed to be used. But the focus questions, in the middle school when we start talking about integrating. The focus questions could start connecting.
- Or a large group in the elementary. If we did connect to the middle school, then the focus question could be there for everyone.

At Bayview, mention of moving the Framework into the middle school surfaced occasionally. Although not clearly at the level of Refinement, that is the type of change that characterizes the next level of use.

Refinement

"Refinement" is described as the "state in which the user varies the use of the

innovation to increase the impact on clients within the immediate sphere of influence. Variations are based on knowledge of both short- and long-term consequences for clients" (Loukes et. al. p. 8). To distinguish between Routine (user-oriented) and Refinement (student-oriented), respondents are asked about the changes they've made in their use, attempting to reveal why those changes were made. In Hayden School, a refinement was described as follows:

- I have a couple of favorite cycles that I do repeatedly. It's become so much a part of everything that I'm used to doing that instead of actually looking at the cycle, the specifics of it, I just know what I'm trying to accomplish and know how it works together. I've often had to make modifications for kindergartners, because of their age level and the way they interact with information.

The above response shows that changes were student-oriented, rather than user-oriented. Likewise, discussing their creative performances, most of which were done for the entire school during the implementation year, one Bayview School teacher observed:

- The culminating performances are important, but I don't think they need to be the whole focus. For example, last year we didn't even have a whole-school assembly for the enrichment clusters. I think we maybe need to have some audience for a part of it. There could be a smaller audience.

Canyon Middle School teachers have also made changes that enhance student learning:

- The students who do take art have a better experience that will streamline into the high school better than the craftsy sort of art some kids experienced before.
- When we first started doing this, the end product was a choice. They could do a videotape, something with technology, create a dance, or write a song. I've just limited that now to creating a table-top book. The other choices kids made, they were always disappointed. They didn't have that wonderful thing to show to grandma and grandpa. They're truly extraordinary products.

Integration

"Integration," is described as the "state in which the user is combining his/her own efforts to use the innovation with related activities of colleagues to achieve a collective impact on clients within their own common sphere of influence" (Loukes et. al. p. 8). Because collaboration is one of the key aspects of implementing the Framework, there are many responses at this level. Answering a question about plans for the future include a

response at the integration level from Hayden School:

- We did the Missoula Children's Theater and then a Broadway review that involved students and community. As an offshoot of that, we decided that we wanted a four-year rotation. We'll have Missoula Children's Theater, some kind of community show (like a Broadway review, maybe even a play), then Missoula Children's Theater, and then bring in another theater group, like right now the Women's Club is planning to bring in a group for a dinner theater in March. So that March is designated for a community presentation or program or Missoula Children's Theater. That's something new and I believe it is a direct offshoot of Aesthetic Literacy—the awareness and involvement of the whole community.

At Patton Middle School, because they are moving into a Schoolwide program, the original Aesthetic Literacy teachers are helping others learn to develop cycles, as described by the art teacher:

- I just finished working with a seventh grade language arts teacher who was not here when we did the Framework. She had an Islamic novel, which they read about a child their age. We had listened to the music of the area. We made Islamic carpets, which they made into magic carpets to write their own little song to, based on the music of YMCA. They did a production of that for the rest of the seventh graders. We also made Islamic tiles.

Bayview Elementary teachers are also working with colleagues, one at a time, to achieve a collective impact:

- This year we're going to do a story-telling cycle. Dawn and Carolyn are doing that together. So as we sat down to work on the unit (Carolyn wasn't on the original Aesthetic Literacy team), I shared that with her informally and said we need to think about the cycle as we plan this story-telling unit. When I was doing Montana history, I shared it with the person I was collaborating with on that. It's more of a one-on-one thing.

A Bayview teacher described that collective impact on students:

- It was just so much more noticeable for me how much the kids understood movement and art when they were moving in science and moving in reading and writing and all of those things. That first year was just a breeze. Like with the "Author! Illustrator!" cycle, when people picked an author they came with that information already to me. It went so much quicker and smoother and they were able to understand how the visual aspect related to the literary aspect. But if I'm doing it all on my own, I feel like I'm doing a lot of back tracking to get to the visual aspect, which is my strength.

Canyon Middle School teachers continue to try to work together, even though the

logistics of their scheduling has made that difficult:

- Actually, I sort of do it piecemeal and Brenda has been a big help with that. For example, last Friday with that Russian exhibit being here. I took kids down to that and Brenda supplied me with a lot of materials, some purchased with the funding we had that first year to link poetry writing and art. I took them to the museum and they wrote poems in response to the artwork. That was one way that I tried to make the connection. Brenda was a resource person there, even though we didn't share kids in common and she wasn't a part of the design of that particular project.

Renewal

Loucks, Newlove, and Hall (1975) assert that the highest level of use is "Renewal," the "state in which the user re-evaluates the quality of use of the innovation, seeks major modifications of or alternatives to the present innovation to achieve increased impact on clients, examines new developments in the field, and explores new goals for self and the system" (p 8). The Framework was designed to be flexible, lending itself to the development of new cycles and modifications based on the availability of resources. For this innovation, variations are apparent within this level, from modifications that were anticipated by the developers, to the application of the Framework to another funded program, a Title I Schoolwide.

Assessing their work and using that information to plan for the future, the Bayview Elementary principal's comments describe ideas for "renewal":

- So maybe we need to do school-wide themes. They may be more important than we think. . . .We're doing the enrichment clusters, everybody's doing them—100 per cent participation. We're concerned about the quality and trying to change that. I imagine that we may even change the organization of the enrichment clusters a little bit, trying to extend them into the middle school, but not on a six-week basis. Maybe like Patton did, with two intensive weeks....We have evaluations of the enrichment clusters. . . .If you really look at what some of those original enrichment clusters have done, it's absolutely amazing.

Teachers at Hayden School take advantage of the flexibility planned into the Framework, making continual modifications to achieve increased impact on students. Several comments reflect that understanding:

- We like the focus questions and the fact that we can integrate, the flexibility that we can add our own encounter and have visitors and create our own encounters by working with different grade levels.

- I agree, but I also think the open-endedness of it gives it a lot of flexibility. Since it's generalized, it lends itself to a lot of individual input.
- If we're going to be good teachers, we're all going to add ideas to it [a cycle], that's what makes learning individual and makes it work for the kids.
- What we've found is that this is a program I can modify, can find what works with my teaching style and go with it. That's an exciting part about it.

Finding it difficult to integrate with the arts, as described in the Framework, Canyon teachers are planning some different ways to use the concepts of the Framework:

- I'll do it again next year and mainly fine-tune it. I think it's an excellent curriculum. The other thing I'd do next year, and I've already talked with other teachers about this, is do more integration within the team. The math teacher, since they changed the math curriculum this year, said there are all kinds of ways that we could do some integrating with math and with science.
- *So if you can't integrate with the arts, you'll just try it with some other subject?* Right. Where we do share kids in common. That idea of looking at structures and concepts is very powerful. You can do that. You can work with symbolism in math. You can work with symbolism in science. You can look at structure in English and structure in math and in science. It no longer becomes aesthetic literacy, but it becomes an integration that's a powerful connection for kids.

At Patton Middle School, the staff sought an alternative, the use of Title I funding to increase the impact of the Framework's concepts, particularly its basis in the multiple intelligences. Patton's work with Aesthetic Literacy also impacted the district art curriculum, their prevention grant, and the technology budget. According to the principal:

- The decision for the Schoolwide, though we didn't call it the Aesthetic Literacy model, it's certainly a focus that has influenced the Title I plan. Now there's a greater understanding on the part of the regular faculty. Seena and Carla shared the Aesthetic Literacy model with the faculty. That helped make the decision about what way we wanted to go. So there's greater understanding among the rest of their colleagues. It's certainly increased implementation of its ideas across other content areas. Art, at the district level, revamped its current curriculum and is more supportive of linkages to the rest of the curriculum. That used to be very much a stand-alone curriculum. . . . We're working with the art museum now and we'll be adding some more artistic and language arts components to our Flagship [prevention grant]. . . . There is a focus in our technology budget for purchasing some artistic things both for the computer lab and to support things our music teachers are doing. When we start doing the purchases for Title I, we'll be studying the multiple intelligences and making sure teachers have enough materials to teach those.

Most of Patton Middle School's responses at the "Renewal" level referred to planning the Title I Schoolwide program as tied to Aesthetic Literacy. The infusion of that new funding source made a significant impact on their LoU score.

Levels of Use Summary

To what degree are the principles of the Framework for Aesthetic Literacy in place at the model and project schools? Validating results from the *Innovation Configuration Matrix*, in interviews teachers from these schools responded at generally high Levels of Use. But aside from establishing a *Level of Use* as defined by Louckes, Newlove, and Hall (1975), this analysis provided a lens for looking at responses in terms of the categories of knowledge, acquiring information, sharing, assessing, planning, status reporting, and performing. This kind of analysis helped move the researcher away from looking at direct answers themselves to looking at what else these answers may mean in terms of how well the user understands the innovation and what happens in highly-impacted schools.

One critical "decision point" in the levels of use is between the Routine and Refinement stages. During refinement, changes are made to increase outcomes for students rather than for the convenience of the teacher. This decision point is also relevant to one of the themes that emerged through the research, student engagement. Good teachers modify curriculum to engage students, repeat activities that engage students, and look for ways to engage more students. Bringing students to their "Aha!" moments was one of the key purposes of the Framework. Engagement is important to the institutionalization of reform (Steinberg, 1996).

The next critical "decision point" in LoU is between Refinement and Integration, where changes in use are based on input of and in coordination with colleagues, rather than individually. More than any other single factor, collaboration may be the factor that distinguishes high-impact schools from those at lower levels. A collaborative culture also emerged as a dominant theme in this study.

Transcripts of the interviews and focus groups were coded twice, once for LoU and once for themes. In the next section those themes are described from the transcript data and analyzed using the constant-comparative method (Strauss & Corbin, 1990) to theorize about factors that enhance successful implementation and institutionalization of reform.

Phase Two: Factors Characterizing Successful Implementation and Institutionalization of School Reform

The second phase of this study was designed to explore characteristics that differentiate highly-impacted and marginally impacted schools; factors that lead to successful implementation and institutionalization of reform; components that appear most crucial to institutionalization; and the reform's impact on students.

Themes emerged from the focus groups and interviews following the guidelines for developing categories suggested by Guba and Lincoln (1981): those mentioned by several people or repeated often by a few people and those that may "provide a unique leverage on an otherwise common problem" (p. 95). With these themes, as Guba and Lincoln (1981) recommend, there is "a minimum of unassignable data items, as well as relative freedom from ambiguity of classification" (p. 96).

One of those themes, seldom mentioned in the literature but linked to the concepts of ownership and teacher resistance, is "comfort," a concept that was mentioned too often to disregard or to subsume under the heading of ownership. For a teacher to feel comfortable about changing practice, he or she must be philosophically attuned to that change, ready to experiment, and feel empowered to either adapt or reject that change. An administrator may "push," but not "mandate." Seeing students engaged in their learning as a result of the change may or may not lead to feelings of ownership, since ownership is also dependent upon personalities and relationships within the school culture. As in our personal lives, if we own too many things, we neglect some of them. Although teachers may feel ownership in their innovation originally, when another program comes along that gets more attention, the first reform goes to the back burner.

A strong collaborative culture and other kinds of support, including administrative support, appears to be necessary for a school to keep owning and focusing on a reform. Without support, a reform may feel like just too much work.

Each of these themes is first described and supported with quotes from the interviews at all schools, then illustrated with an in-depth look, a case study of one school.

Comfort and Change

The word (or root word) most often used in focus groups and interviews was "comfort." The term was used in contexts relating to how easily the Framework was embraced during the implementation year, why some teachers may have resisted, how using the Framework is approached by new teachers, and how students react to integration and to performing in the arts. "Comfort" is achieved when the reform feels "natural," when professional development, training, and/or experience guide staff in the direction of the concepts embedded in the reform, and when the environment makes it acceptable to take risks.

Though closely tied with ownership, both comfort and ownership appear to be required for the innovation to be embraced by teachers. A balance must be maintained, however, between boredom and change. It's not comfortable to keep doing the same things and some teachers are only completely comfortable when they are constantly changing their curriculum. One superintendent commented that some teachers thrive on change. For example, "I'm always looking for a new art project to do because I get bored doing the same thing." Or, "It's different every year, it's very fluid."

Change is also good for kids, as described by Patton Middle School teachers:

- The cycle question were good, but they need to be changed periodically. We can't keep using the same cycle questions over and over.
- No, because first of all it would be stagnant. Second, if we are trying to achieve true integration across curriculum at a grade or school level, you're working with a number of teachers who have their own ideas about what they would like the kids to focus on. So in order to be responsive to the teachers and their curricular demands and also the changes to the student population, we can't stick and I wouldn't want them to stick, to those three or four original curriculum cycles.

But comfort is individual. At Bayview Elementary, where some resistance was evident, statements such as the following were made:

- I think it depends on the comfort level of the teachers. Some people don't think that way [integratively]. If you don't think that way, then it's going to be very difficult and very frustrating. It's an individual thing with teachers.
- Aesthetic Literacy wasn't really a reform for some teachers, except that it gave them more opportunities. Our teaching styles were already there. Neither of us did something out of our comfort zones, but we did stretch. Like doing *Wild Things* to Bolero. It gave us more range. There were teachers who were uncomfortable. The first considerations are "What's best for kids?" and "What's most comfortable?"
- Some teachers began uncomfortably, but got better at it. Some embraced it, some resisted change. Some wanted to make it difficult for those embracing change.

Often words signifying related feelings, such as "confidence" or "natural" were used. Revealing a keen appreciation for teacher resistance, Aesthetic Literacy teachers at Bayview were reluctant to "push" teachers new to the school or new to the Framework into using it: "We're all a little reluctant to push anything on the teachers right now, to get them burned out." One way to get into those very necessary "comfort zones" is by "looking for people's strengths, bringing them in that way." Referring to another reform introduced into their school after the Framework, a Bayview teacher commented:

- It taught me if you want to bring about changes, how not to do it. . . .Teachers need to start the year feeling confident. People felt negative and inadequate. . .For Aesthetic Literacy, teachers weren't asked to do something new, but to build on their strengths. And we had until the end of the year. We had training all year long, like book-making. It was fun. . . [The other reform] wasn't fun.

Being comfortable with a change is quite dependent on personal aspects of the staff member. Changing to a collaborative culture may pose problems at Canyon Middle School:

- *What makes those teachers fit into collaboration?* Personality, teaching style, openness to change. Sharing common teaching philosophies.
- Those who have taught in isolation for many years are a little nervous about changing that delivery system. You know some of them are very much caught up in checking off their curriculum with check marks. When you disrupt that for them, it's very disturbing to them. So they're not as flexible.

Perhaps teachers are on their way to making a change when an innovation comes along that captures and provides documents for what they were thinking. At Patton Middle School, that was comforting:

- It's hard to say whether our teachers were headed that way and the Framework was a nice support for them. I think that definitely was the case! Certainly they saw the benefit and looked for those kinds of grants and opportunities.

Case Study: Hayden School

Hayden's veteran teachers were very comfortable with the concept of integrating the arts, and they adapted the Framework to fit their needs:

- I think you adapt those [cycles] to the resources you have. If you don't have the encounter, you obviously can't reach this objective. How you adapt the encounters affects how you adapt the objectives. You modify that depending on your needs. In our location, where we're isolated, we can't always have those encounters. So we modify and change them. I think that's natural.

One way that this staff achieved that level of comfort was through professional development in Multiple Intelligences and Project Success. Most of the staff took a distance-learning course in MI and one of their staff members is a certified Project Success trainer.

- I think the multiple intelligences opens your eyes to the possibilities for kids and their needs, for changing the way that you do things, from the old traditional way. Project Success is a good thing, too. Project Success art gets teachers to feel confident, especially elementary teachers who don't always feel confident in their own aesthetic background. It gets teachers to work with the arts. Teachers need to feel a level of comfort with that to bring it to their students.

Hayden School teachers want to ensure that new teachers can gain that kind of confidence. "These new teachers are really new teachers, so it's hard to push them into something that they're not comfortable with. With a framework, they see how to fit themselves in where they're comfortable. So hopefully, we'll reach our goal over the next two to three years. You can't do it over night." One new teacher expressed a need to "get my feet on the ground." Trying to plan a new cycle with the new teachers, the middle school language arts teacher, while showing the draft plan, spoke

nonjudgementally:

- We talked about doing a cycle on the Renaissance. Here's the beginning plan, but I guess some of the teachers weren't comfortable stepping out of their own curriculum areas yet. We gathered lots and lots of things. It just needs to be a little more in the comfort zone. The new teachers aren't quite comfortable yet, they just need a chance to do their own thing. We went far enough that we wrote focus questions, gathered materials.

The concept of comfort level also extends to students and the way they feel:

- I think in implementing the Framework, we have worked hard to give opportunities, using the multiple intelligences, for kids to be strong in some areas. In doing so, you see some new strengths in kids. You tap into the multiple intelligences when you cross the curriculum. But you have to work at that. That awareness of incorporating opportunities for all kids, all intelligences. The effect is that more kids are succeeding. The kids' comfort level with doing dance, or theater, and eagerness and interest...contributes to everything they do.

It is also evidenced in this exchange between a new teacher and a veteran:

- I came from a school where we did no integration. What surprises me is how easily kids go from one art form to another. I see a big difference here from where I taught before.
- I think what I see is the ability kids have developed to transfer knowledge from one subject to another; to apply what they learned in the classroom to another setting. It's a matter of just seeing how kids approach integration—it becomes so natural. I see the importance of thinking integratively. They have the ability to write, to create. These extended opportunities make the kids more creative. It fells different. They're able to be more creative than in, let's say, a math assignment. It feels good to them.

Hayden School's student teacher, though not completely comfortable using the Framework, recognizes how it has become such a part of her supervising teacher's mindset:

- I was given the booklet and materials. It was just a lot of fun using those; and the other teachers helped. But basically, it was the book. I thought it was just incredible! I'd never seen anything quite like that. With me, I had to open the book every time and read. But Jane *just does it*! It was just amazing to me. It's been fun."

Teachers and administrators are not only aware of their own comfort zones, but they also consider the comfort of other teachers and are reluctant to push, knowing that the result will be resistance. At Hayden, patience is exercised in order to ensure comfort.

Engagement and Understanding

How did the Framework for Aesthetic Literacy impact students? Most often, teachers mentioned student engagement in learning, sometimes described as excitement or enthusiasm and higher levels of understanding. Responding to the question about the effect on students, a Bayview Elementary School teacher answered:

- I guess the thing that I see is their commitment and their engagement each time. It's so different than kids working at their desks with pencil and paper, filling out a worksheet or something where they're not emotionally engaged, just going through the motions. . . I'm thinking back to when we did the movement cycle and my class got up on stage with two other classes downtown. They were just bursting afterwards, especially the boys because they had never done anything like that before. Some of the girls had done a little bit of that before. The boys were really verbal about it. They said, "I never thought I could get up on that stage, I didn't think I'd like it, it was awesome, and I didn't know I could do it." They came out just beaming and their confidence skyrocketed. They seemed more aware of everything around them. After we did that we went downtown to an art museum and they were so much more engaged in asking questions and so much more aware of what was on the walls. It wasn't like just another field trip. Their whole senses had been awakened.

Patton Middle School's principal believes that seeing relevance is what engages kids:

- The strength, particularly for this age, was that it was easy for kids to see relevance, partly because of the spin [these teachers] put on it. The title at Patton was "In Search of Self." It was really focused on relevant activities and self-reflection, which is where these kids are developmentally. As soon as kids see things as relevant, they are much more likely to be engaged and participate in the activity. Another strength that was obvious is that there were lots of ways for kids to access knowledge and demonstrate they understood the materials.

After trying one integrated arts activity, Hayden's new teacher witnessed the kind of engagement that others describe when working with students who often achieve at low levels. He described that engagement in one particular student:

- I noticed on the creative part of it, where we had kids set their language arts to music, to write it. It was interesting to watch kids who sometimes aren't as functional, musically. I'm thinking in particular of a kid who just went nuts with this. . . . He sat down and wrote four pieces. Wrote out all the notes and music, which was an incredible output for him, as far as just sheer volume of work. Even just experiencing things like that. Some of those kids who are not usually the high achievers really get into West Side Story. Just giving them some chances to experience things, to explore and create. It creates opportunities for kids that fail in other settings.

Interviewing in Bayview, questions about student engagement sparked renewed interest in Aesthetic Literacy because teachers remembered the motivation of seeing students experience such engagement. For example, their enrichment clusters have led students to continued involvement in the art forms in which they were mentored:

- The Rock 'n Roll Band is amazing, absolutely amazing! They began with an enrichment cluster. One of them began without even an instrument and now he is an awesome bass player. And they were great! They brought tears to the people's eyes. And they were so little. They were fifth graders. They're eighth graders now. And they were good! They put together songs, and they brought tears to people's eyes! Really.
- That enrichment cluster emerged because those kids had a passion. When they first began, they brought guitars and they sounded awful. I mean they were just awful in the first enrichment cluster. And I said, "My God! What is this?" And then by the second cluster, he had them …there was order…they had a professional working with them. By the end of the six weeks, they had composed their first song, which they played for two years. They've retired it now. Since then, they've composed about five or six songs.

Canyon Middle School teachers saw engagement as a way to deepen student understanding, taking them to the "Aha!" experience:

- Last year, we had very, very few kids that overlapped. That's beyond our control. When that happens, it's wonderful. The kids make the connections and their writing is better and their artwork is better. They have all these "Aha!" moments. I talk about symbolism, she talks about symbolism. They create symbolism here. They create symbolism there. They see examples there. But the same kids aren't taking art and English. It's a moot point. So that's totally beyond our control. We would love to still be doing it.
- *What do you see as the effects of teaching Aesthetic Literacy on students?* Definitely, to make the connections. That's the most powerful part of it. They just understand the concepts better when they see it reinforced. *And they make them better when you're working with another teacher?* Definitely. Brenda would probably say the same thing. Deeper thinking and a firmer understanding.

One of the Canyon Middle School teachers credits the concept of focus questions with giving their projects direction and helping students develop understandings:

- Working with teams on interdisciplinary projects, the biggest misunderstanding is that if you just pick the same theme, you're interdisciplinary. What was happening was that every room may have the same theme but they were totally not related as a whole. You know, they may all be covering this part of the continent and they may be doing these great things, but the kids weren't finding any ties. But with the focus questions, that kept the tie. That's where I find it helpful, because it keeps you as a teacher from getting off track. We get big ideas and they keep growing and growing. A lot of times we can forget our focus.

Case Study: Patton Middle School

For Patton Middle School, it was in part the demonstrated engagement of student learners that convinced administration and other teachers to use Aesthetic Literacy as a springboard for their Title I Schoolwide Program. According to the principal:

- It was extremely effective as they used it. The strength, particularly for this age, was that it was easy for kids to see relevance. As soon as kids see things as relevant, they are much more likely to be engaged and participate in the activity.
- Integrating English and the arts is clearly a strength because that's part of what makes it relevant: they can see the same idea in two different domains. Encounters were also valuable because they can see people who are really doing these things. They have the opportunity to ask questions. Our artists came here and our students went out into the community. Both of those were really helpful.
- I was amazed at the level of engagement when we did the visiting artists near the end of the year and the children worked with an artist. It was like taking one class solid for two days. They were engaged from the beginning to the end. And that is not always the case with a number of the other opportunities. Part of it was they had choice and part of it was there was a year that lead up to it. That was a very impressive, impressive level of engagement that has actually motivated the district exploratory concept, which will have two days of true exploratories, not necessarily connected to a class. Part of the reason that has been recommended as a district requirement was that Carla and Seena shared that model with the district exploratory committee. Two days with the visiting artists was bought by the district as a whole. Have we had anything quite that remarkable since? I don't think so. That was really a very remarkable two days with some kids we thought might struggle with that and it turned out they didn't. Not that we haven't had some great things since. That was simply a culminating activity that was powerful.

The teachers also saw that what they had accomplished with their Aesthetic Literacy

projects inspired the rest of the staff:

- I think that the Aesthetic Literacy year has greatly affected Patton. You may not see specific teachers or teams of teachers using the cycles, but there has been an attitude shift. Perhaps the questions we filled out on the survey didn't even come close to touching. That would be that we have become a Schoolwide Title School and one of our two major school goals is to learn about and incorporate multiple intelligences.
- Similar to the way we did Aesthetic Literacy.
- Using the arts heavily. All of our classes at all grade levels (6,7, 8). That would not have happened without Aesthetic Literacy.
- What we did was model something that was successful with kids and other teachers liked what they saw and they want to try it.

The kind of engagement described by many staff members changes the student-teacher relationship. Patton Middle School teachers assessed an outcome of the Framework as improving their students' relationships with teachers:

- I was at the high school choir concerts and would look up on the stage and see these kids singing. They'd come over and talk to me. It was a very friendly relationship that came out of that experience. A more personal, genuine, mentoring relationship. You have to understand that these kids would not be considered cream.
- I think when we did the cycle questions and some of the artwork we touched into, it modeled to them people opening up to others. I think in seeing that model, they did it with us and we did it with them.

Responding to a question about whether they felt incremental or systemic change was preferable, the Patton staff replied:

- I think spreading it throughout the whole year seems to have a deeper effect on students, first of all. I can see how our students this year and last year, because it wasn't as concentrated throughout, didn't have the deep appreciation and respect for the creative act. They didn't have the behavior and respect that is required when one goes into an art gallery or a formal theater. I know that having experiences throughout the entire year, which gives importance to those, definitely affects those two areas. It's certainly easier to do a one-shot deal. The effects, though, aren't as long lasting.

According to these educators, relevant learning fosters engagement. Engagement can lead to increased understanding. When students are engaged, they see more than they would otherwise see. Finally, these kinds of activities appear to engage students who often do not find ways to succeed in school.

Related to the theme of engagement, were responses about the authenticity of student experiences, the importance of students having experiences, and the quality of those experiences that cause students to become engaged. Teachers like to "own" things that are good for kids and their use of the pronouns "my" and "our" as they describe quality encounters and authentic experiences attest to that.

Ownership

For the teachers involved in this reform, a sense of ownership was critical for them to continue use, or even to enter into the innovation with enthusiasm. Ownership is described as "buy-in," being "sold" on the idea, or "making it your own." One Patton Middle School teacher put it this way: "As we all know, you can't go in and force a group of teachers to take on what *you* see as the light."

One way to achieve ownership is to provide a way for teachers to incorporate their *own* ideas in the reform. Describing the strengths of the Framework, a Hayden School teacher said, "We like the focus questions and the fact that we can add our own encounter. . ." Another added, "We can use a lot of our own resources and a lot of the things we were doing, we can make them work as encounters." At Canyon Middle School, ownership created positive feelings:

- I felt it was all so good. I liked the support we got from the administration. You could do what you had decided on doing. This was your thing, your baby. The autonomy that you had in the classroom. The help you could bring in, the performing artists. That was really powerful.
- Rather than being the person that's always doing the top-down thing, teaching, you become part of the learning experience with the kids. I felt like I was one of the group when we were doing the drama.

Often, ownership is described as buying and selling, as in this response about to decision to adopt Aesthetic Literacy, "Everybody bought into it," or this: "parents are just sold on what we do." Kids can also develop a sense of ownership, as evident with the "Self Discovery" unit now part of the seventh grade curriculum at Canyon:

- Last year I didn't think they could possibly do any better than this on their Self Discovery books. I mentioned that to a mom and the mom said the reason for that is that this has become a tradition. The word is out. The eighth graders have told the

seventh graders it's really worthwhile to put a lot of time and energy into this because you'll be really glad you did. So it's like a tradition, a milestone. When you get to seventh grade, you do your project, "your book," as the kids say.

The Patton Middle School teachers' sense of ownership is evident in the way they've sold the Framework to the rest of the staff. In fact, they describe themselves as "passionate about it" as they tell about how they spoke with a national presenter at a conference in Colorado about their program. They also point out that they now "own" many of the materials and equipment necessary to continue using the Framework:

- There are so many things that because of the Aesthetic Literacy grant we still have. That was really important for us. As much as we loved and found the encounters to be of true benefit, we knew we needed materials, resources, technology that would continue on past the funding and we have that. We have computers, we have CD players, TVs, VCRs, and we're not just talking one of these. We have. . .
- Video cameras, books that we continue to use, both of us back and forth and we loan them to others.
- Books that are kid-books. And we have professional books and resources, that OPI purchased and shared with all of our schools. We have a tremendous amount of Aesthetic Literacy material that we use every day. Every single day we're using something like that. A weakness, not really part of the Framework as it was designed or carried out, was other teacher attitudes: the idea that the arts don't have quite as important position in our culture as we think they should. I think that was an area that caused a lot of teachers to go, "Well, that's good and we're seeing wonderful things happen, but you know I need to teach my curriculum or my discipline." That has nothing to do with a weakness of Aesthetic Literacy, in fact Aesthetic Literacy did an amazing amount to break down that cultural barrier, at least in our school.

On the other hand, the last part of the above quote shows a concern about a lack of buy-in among other teachers to the philosophical concepts behind the reform. Without a critical mass of teachers within the school and administration feeling ownership in the reform, the last two factors, a collaborative culture and support, are more difficult to maintain.

With the kind of ownership and enthusiasm generated by the use of the Framework at Patton Middle School, a new reform complements, rather than competes with the existing program. Because their Schoolwide program has two components, Multiple Intelligence Theory (a base of aesthetic literacy) and Mastery Learning, teachers were asked if mastery learning, as a reform, would conflict with or contribute to Aesthetic

Literacy. Their answer revealed the extend of their ownership:

- I think it's how it's interpreted. Because we're interpreting the way to get Mastery Learning accomplished for kids you have to use all the different intelligences, which touches into the arts so much. We see it as a model that definitely ties in with aesthetic literacy.

- If you have a teacher who is highly teacher-directed in his or her educational techniques, and you've got many kids not doing well on assessments, part of Mastery Learning is that you do not go back and lecture or use the same technique to re-teach. It means a totally different way to teach that same information. It really does force the educator to go to a different intelligence.

Case Study: Bayview Elementary School

At Bayview Elementary School, where Aesthetic Literacy appears to have been eclipsed by conflicting programs, teachers were inspired by the engagement their students displayed, causing them to buy into the reform. However, despite the student engagement they had witnessed under Aesthetic Literacy, during the ensuing years, three other "reforms" appear to have received more emphasis. Instead of folding new reforms into Aesthetic Literacy, these newer reforms appear to have competed. Literacy Learning was one of the training opportunities initially funded, in part, by Aesthetic Literacy grant money. Nonetheless, that program became the primary focus of the teacher who initiated Aesthetic Literacy because she started teaching courses for other teachers in that program. According to the principal:

- She's also teaching a college class and she really likes environmental education. So she gets herself spread very thin. At this point, she's focusing on something else. But she really likes this [Aesthetic Literacy], so she may come back to it. But she's really into literacy right now.

In the section on comfort, a Bayview Elementary teacher describes the discomfort staff felt with their next reform effort, the Six-trait Writing Assessment. More recently, the district has become involved in High Performance Teams, based on a business model. Training is being provided to the district free of charge by a new business in their community. It becomes difficult to sustain a high priority for one program when ownership becomes diluted. At the same time, several staff members felt a great deal of ownership, as evidenced by this exchange among several teachers during the focus

groups:

- I think people were at first, "Okay, so what's going on?" Once we got going with it, everyone got into their own cycles. Then with all these other things, Karen Kaufman, Chip Jasmine, it was just a really rich year for everyone.
- So I said, how about if those teachers who were willing to take on the added responsibility would be the coordinators, coordinate the artists, for their grade level, and help initiate, and find the resources for each level? And that meant those people who wanted to would be coordinators. It wouldn't make more work for other teachers.
- What we're trying to say is the teachers were empowered. There wasn't one leader. They got to make the decision that yes we want to do this. Don't you think? [some undecipherable comments here]
- The way it turned out.... That if only one teacher [per grade level] had piloted it, it would have been too much.
- Right. It would have separated us.
- And I think it was a real positive way of doing it. It really brought buy-in to what we were doing.
- We all did it.
- And then having the over-all school cycle built strong staff relationships in the Aesthetic Literacy year. The climate was positive.
- I think the first year, we had a really good turnout. There was only one grade that really didn't buy into it. And that made a big difference with their grade cycle. But Pam and I had to pick up a lot of the responsibility and that became a real problem to a certain extent; only seeing them once a week. It didn't make as big of an impact as if it would have been incorporated more like the others. That was frustrating. And now, I don't think there are enough people doing it in order for it to have the impact that it had. Some are still doing the cycles, but you find, when they're getting the same vocabulary from three or four different people versus just one, it's just not as effective.

Each grade level took a curriculum cycle, some of which continued and some of which did not. One barrier to institutionalizing this method of implementation surfaced when teachers switched grade levels. "Looping," in fact, became a competing reform, because teachers had to either move their cycle to another grade level or prepare another cycle. The cycles were chosen for each grade level based on the strengths of the teachers assigned to their 1996 grade levels. The following series of comments and exchanges illustrates the problem:

- I was originally on the committee, but I am now teaching special education. I can tell you what the second grade's doing, I was the team leader. We were doing clay and they're trying to continue doing as much of that as they can. We had the books

that we purchased and planned around. Mime Warner came two years in a row and did a really great workshop, a whole week. They included a lot of science and planned around that, which was part of our plan. Plus they did the sculpty, and I know they are using that this year. So, it's still being done, maybe not as extensively. Plus one of the teachers that was at second grade is now at third, but those two teachers are still doing it, so it's now at second and third.

- Of course I am doing it with art at all the levels. But it would be nice with the groups [High Performance Teams]. Understand that you'd have to let me know that there'd be one second grade class doing storytelling, and another doing clay, and another doing something else. That's going to wreak havoc.
- What are you doing? Who do I have now?
- I think what's going on now is that this year Johanna and Mary have switched teaching third grade, then teaching fourth grade, and next year the other way, so there really won't be a continuing theme, to keep track of everybody.
- *How many are still doing the Framework as they did it in 1996?* I think the encounters are in place pretty well in second grade with the pottery. First grade did great the second year, but last year they kind of let that go with the music encounter. Which its so important to keep the encounters going, because they only have one a year, one main encounter.
- But they didn't have any concerts to go to, although they had the teacher's expertise. She knows a lot. She's in the orchestra, so she was able to keep teaching them the instruments, but they didn't have any place to go.
- *But second grade seems to be doing okay?* Yes. They've continued the artist in residence. The pottery may be easier. It's really reasonable around here because we have a lot of potters. The dance, I think, was impossible to stay. We just weren't able to sustain that at all. Except that the only thing we could do for that was to provide some programs. The opera, of course, is the strongest and has continued to get stronger. The museum in fifth grade didn't happen because no one had ownership of that in fifth grade. We had to do it for them, so they just didn't continue. And the sixth grade technology continues, the multimedia.

Despite these problems with changing grade levels (which, by the way, the teachers prefer), many teachers are committed to continuing their Aesthetic Literacy work. The principal described one Bayview teacher who became very invested in the Framework:

- She has internalized this. And likes it and sees that it makes a lot of sense. She's really thought it through. She understands it more than anybody. How did she come to that? Mary is just so reflective. She thinks about everything she does. And she talks about it. And she read a lot and talks about that. So, I think it's the reflection. She hasn't been to any conferences. She does the same thing in everything she teaches. Like math. *She reflects a lot on her practice?* She does. On every single moment, I think.

Mary, describing her own practices, including those with whom she works, talked about "our vision," and explained her understanding of the Framework as a result of presenting at a conference: "You know when you have to teach something, you internalize it."

Even without ownership, most were willing to try the reform. Explaining why some teachers were no longer using the Framework, one Bayview Elementary teacher who did not participate in the focus group said:

- I think there probably is an ownership problem on the part of the teachers. Aesthetic Literacy was not something that the teachers talked about or decided they wanted. It was just one person's idea and she bounced it off a couple other people and a few people sat down and did the grant and all of the sudden, there it is. The information wasn't disseminated, it wasn't discussed, and it wasn't really a buy-in from the teachers. Some of the teachers didn't care about it at all. Most teachers that I know gave it the good old college try. They really got involved and really tried. It was swell of them to do since they didn't hear about it until the last minute.

Although the principal, the art teacher, and several other teachers feel a great deal of ownership in Aesthetic Literacy, it's obvious that others do not and that affected quality:

- It was mandated for every teacher 1-6 except if they didn't want to organize the cycle the Aesthetic Literacy Team did it for them. That caused resistance for some of the teachers and it made a huge difference with the outcomes of the cycles. The quality wasn't as strong for the grades whose teachers didn't want to participate.

However, successes at Bayview Elementary School are due, in part, to the culture of collaboration that is promoted by the superintendent ("He wanted to see more collaboration."); embraced by teachers ("The more we can do as a team, the more effective we will be."); and reinforced by the principal ("All of the teachers that work together with groups of kids collaborate. The Aesthetic Literacy teachers may collaborate more, but all of our teaching team is strong in collaboration.").

Collaborative Climate

One key to successful implementation of a reform that depends on integrating

subject areas is a collaborative work environment. References to open communications, cohesiveness, sense of community and improved relationships described a collaborative climate. At the elementary level in particular, teachers can integrate subject areas without collaborating. However, collaboration appears to strengthen the reform at all grade levels. One teacher characterized the integration achieved when teachers worked together as "more efficient teaching." At the same time, when teachers must work together because of a grant, collaboration itself is strengthened: "One of the things it [the grant] did do, was it made our staff really cohesive. I felt we were more pulled together because of it." Research shows that organizational culture, particularly the collaborative culture epitomized by a learning organization, is important to effective schools (Shields, et al, 1995; Senge, 1990).

Leadership also has a role in building a collaborative climate. From Bayview, "The teachers were empowered. There wasn't one leader. . . . The climate was positive." At Patton Middle School, "Leadership is definitely collaborative in this school. Teachers get to make a lot of decisions." One of the roles of the leader is to make time available for collaboration. From Bayview Elementary, that need was expressed in this way, "The planning time, being able to get together for special lessons, special details, is a weakness in our situation. Unless there's time set aside every day or every week. It's really important to be able to communicate to work on your curriculum."

Another role that a leader can play in a large district is "getting critical players to sit in on decision-making committees." Patton Middle School's principal talked about her role supporting teachers into leadership positions at the school and district level:

- Both Seena and Carla were a part of the Schoolwide planning committee. Subsequently, we have that flavor in our Schoolwide plan. So it's more in creating roles for them to provide the leadership that will be long lasting.

Collaboration depends on personal relationships among the teachers as well as the climate nurtured by the leader. For example, the principal of Patton Middle School commented:

- Carla and Seena are trying to push now to make the eighth grade model be more of a humanities delivery to include social studies more directly. It's hard for some of the

other content area teachers to see the connections as easily. Part of it is the nature of personalities in this building and part of it is the subject.

A teacher from Bayview Elementary remarked "I think teacher buy-in or lack of teacher buy-in may just be personal preferences. The reason I dropped out . . .was just a personality thing within the group. I just felt that some of the group members were not team players."

A shared vocabulary improves the chances for successful collaboration. At Hayden School, a teacher commented, "The vocabulary has helped us be on the same wave length." At Patton Middle School, trying to bring more staff into using the Framework presents difficulties "because one of the things they're frustrated with is the lack of time for planning. If more people understood the same language, it wouldn't take so long to plan it."

Some of the Schools of Aesthetic Literacy included "all-school cycles" as a part of the implementation of the Framework. Doing so appeared to foster better collaboration: "Having the all-school cycle built strong staff relationships" was the comment from Bayview Elementary School. "There's an advantage to bringing the staff together and creating that sense of community." Returning to the results of the *Innovation Configuration Matrix* reveals that those schools that retained all-school cycles (Thoreau, Sacagawea, Valley) are among those that either increased their levels of implementation or continued at the same level.

In a school where collaboration was not a part of the school culture before implementation of the Framework, maintaining the structure that encourages collaboration or expanding the innovation to other teachers is difficult. From Canyon Middle School:

- The collaboration was a very big change. In terms of the interest by Pat to include outside resources, she's always had a bent toward that. So that's not been something outside what she'd try to do. But I do think the collaboration with Brenda expanded her professionalism a great deal.
- The other teachers don't do much integration. . . . Before we had team time and teachers didn't collaborate as an established part of the regular week, they couldn't imagine what that would be like. They were used to being so isolated. I think the same thing instructionally, they're used to being isolated.

- Anytime you to have teachers communicate with one another, it's a big change for a lot of teachers. Before the teaming process, everybody was pretty much on their own. . . The problem right now is money. . . .I'm going to loose some of my elective people next year. . . .We'll loose the middle school concept. It's a shame. It's the best thing I've ever seen happen in a school for kids. The teaming process, communicating about kids, coordinating activities.

Case Study: Hayden School

New teachers entering the Hayden School recognize immediately that collaboration is part of the climate: "One of the things I've been impressed with at this school so far is the desire by everybody to work together. . . . Once the year gets started, you yell ideas at each other as you're passing in the hall, or in the cafeteria. I guess I've been worked with as much as is possible to work with." In fact, this teacher expected it because in his interview, the principal told him "about the cooperative nature of what goes on here."

This collaboration also creates an atmosphere conducive to openness and risk-taking, evidenced by the teasing and laughter witnessed during the focus group and comments about trying new things. The teachers believe that this reform matched that environment. One teacher commented, "The Framework sets all that up and you can easily jump in and try some things." They share their ideas for the development of new cycles, encouraging other teachers to participate at will. Another teacher explained how the new teachers are brought in:

- In middle school, where we integrate and have several teachers working on different units, I like that it [the Framework] gives us a structure and a plan. We've had two new teachers come into our middle school, which is really a lot in a school our size. When they're new, it doesn't take a lot of time to help them catch on to how we do things. So, the structure helps me explain rather quickly what's going on and helps them understand how we set up our integration.

Another said, "What we've found is that this is a program I can modify, can find what works with my teaching style and go with it. That's an exciting part about it. . . . Our school is strong in integration and that's been a real strength that we all work together for. This lends itself really well to that." One way that they share ideas is by

writing their cycles on large pieces of chart paper and posting them. Other teachers and students can contribute to the plan as it's being developed:

- I make big posters and when the middle school teachers feel comfortable to work together, we have areas where we can write ideas. So, it's a way of planning. . . We have kids give ideas. . .Try to make them part of the excitement, under the encounters, learns and creates. What are they interested in?

So, collaboration filters down to students. Another teacher gives an example of how students are involved in the planning:

- Just that introduction to movement and to theater, getting up in front of people—I've seen how that contributes to everything they do, throughout the curriculum. They'll self-initiate. . . Concrete example: in our Civil War unit, we did a lot of music of the Civil War period, and the kids wanted to write their own song. So they took the language that they'd learned from the songs we'd explored and familiar tunes, and they wrote their own song. It was student-initiated.

Collaboration among the teachers is modeled through the collaborative leadership exercised by the principal. When asked about leadership and how decisions are made, teachers answered in this way:

- As a group. We always work together to made a decision.
- As a team and as individuals. We've had the freedom to select those cycles that we wanted to incorporate into our curriculum. We address some as a whole staff, too.
- When we decided to display at the museum, we decided that together. Originally, we picked a few cycles that we wanted to redo every few years. And we did one, the original year K-8. And then, we picked our favorites and communicated that so we're not teaching the same theme. I think collectively and individually.
- Underscore freedom and support. We have the freedom to do a lot of things and the support of our administration to do what we do.
- I would say empowering. We know that we're going to have support from Jeff for just about anything we come up with because he believes in our professionalism. And vice-versa. We have a mutual system going on. So, I'd say the leadership is shared.

In a private interview, the principal described his role:

- Mine was one where, I believe the teachers come up with the ideas, or if it's my idea, somehow I get them to believe it's their idea. Aesthetic Literacy wasn't exactly my idea, but I led them to be excited about it, guided them to help them make some decisions. It wasn't top-down, it was bottom-up kind of leadership. That's why it was successful.

When asked to speculate about the future of Aesthetic Literacy, the principal answered, "Well, fortunately, we have the foundation. The base of our staff has remained . . .As you probably know, it's possible to just hide in your room and not share successes, but our staff does share. We have a culture of collaboration." This culture of collaboration extends to the community and school board, members of which coordinate various programs and "talk about Aesthetic Literacy, why we were doing it and how we got the grant. . . .The Board is really supportive, 100%."

When Hayden School applied to become a School of Aesthetic Literacy, all of the staff supported the decision, "We were a unit, the staff." Such cohesion and the collaboration that it engendered lead to a high level of institutionalization in this school.

From Canyon Middle School, where collaboration is unnatural, to Hayden School, where it's embedded in the culture of the school, the concept of a collaborative culture is prized. Collaboration is credited with improving efficiency, is dependent upon leadership that fosters collaboration, is affected by personal relationships, and can be enhanced by the use of projects that involved the entire school, such as all-school curriculum cycles. Although collaboration provides a type of support for reform efforts, other support mechanisms surfaced as essential to the institutionalization of reform.

Supports and Barriers

Interviewees described support for reform in terms of time, money, leadership, affirmations, materials, and professional development. At the same time, problems with logistics, school size, competition from other programs, and simply the amount of work involved in making change created barriers to implementing or maintaining the reform effort.

First, providing students with Aesthetic Encounters requires funding. During the implementation year, that financial support came from the grant. Now that support must come from the district budget, or whatever other source of funding is available. Here are examples of continued support through funding for such activities in Hayden School:

- We still spend some money to do these things. Our middle school went to Bozeman

last year, to the Museum of the Rockies. Whatever they have going on, then we do some study. We tie to our American or Montana history unit.

- Our kindergartners through second graders are going to the interpretive center in a couple of weeks, tied to the unit we're doing. The district is supporting us to do that.

Describing encounters in the planning stage, a Bayview Elementary teacher assumes some level of support:

- We're going to do [a new cycle] this spring. We wrote down several encounters, many are classroom visits here, such as storytellers. We have a woman who's a cowboy poet and we have some Montana history buffs in the area, a trip to the Conrad Mansion. Chip Jasmine, from Artists in the Schools, does Montana history. To me one of those Artists in the Schools is probably enough. Then supplement with volunteers and field trips. So I'm not sure what they cost, maybe $500. One we talked about was having Jack Gladstone again and I don't know how much he is. He's only for a day, Chip comes for a week. I really think that extended time makes a difference. When they are here for a week. I noticed that when we did the movement cycle. She came once a week for a couple of months. That extended time is better than when we did have Jack Gladstone here for a couple of hours, did an assembly and left. That's not as effective as being in the classroom and intimately working with kids.

As teachers from Patton Middle School discuss the importance of the encounters and how they miss them, the conversation turns to the realization that, although that support has been reduced, it still exists:

- You needed a budget, especially for the encounters. It was just great, that money to bring in artists or take the kids to a play. Without that, and with funding for education narrowing down so much, that's a real limitation.
- I miss the encounters. Instead of playing the music, to have the real musicians. I think we can use the Title I money, though. Remember, we have the two days for apprenticeships. Cheryl would really like to see that happen and was thinking we could use some of the Title money.
- We were given release time with the Title I funds to work up the Islamic unit, so we can use a level of that money. We went to an encounter.
- Monday we went to Korean dancers and masks. We're using that as part of this myth unit. We knew it was coming up. The other teachers had it set up differently. We reversed it to match what we'd done with Aesthetic Literacy—we did the masks after the encounter.
- I know that the eighth graders at the end of September had a Native American storyteller and flute player. There were three encounters at the end of September dealing with Native American cultures. Two of them dealt with the arts. One...well actually that one dealt with the arts because they brought beadwork and fancy dance

dresses and so forth. This week we're having a Hmong storyteller come in and tell cultural myths. The week of November we're having Carmelle Garnet the flute player and storyteller come in again and we'll also have a Tonya Gabrielson, who is from Russia, an artists, who will do stories, Ukranian and Russian. Those are paid through our district bilingual program. That's where that money is coming from. I can be honest with you and say that the bilingual coordinator is totally sold on what we do here at Patton and has bent over backwards and will continue to give us support. And so you see when we say we're not doing it or we miss the encounters, this kind of dialogue makes us realize that we are doing some things, we are having encounters.

- I didn't know you were doing all that!

An additional and very important kind of support is giving teachers planning time, which happened in Hayden. The principal gave teachers time, in the way of support:

- Every Wednesday, they meet at 12:15 for a half hour. The push for that came about because of the things they wanted to do with Aesthetic Literacy. I've also said that if they want to work on something, I'll get them a sub for a half day. They've never abused that, and I've always given it to them if they want to use it. That's always available.

What kind of support would have made the difference in sustaining the Framework?

- Financial support. Organizing, contacting people, supporting the work, getting new people involved. Each cycle needs some artist. We need to have the time to find the connections. Also, the work we did on assessment and the leadership teams were distractions. I think we could get around the lack of money if we had the time. (Bayview)
- While Title I funding is now being used to support Framework-inspired activities, this is the growing school in a district with fewer funds. We also have a Fine Arts Director at the district level who is not here and sometimes gets in the way of site-based decisions. Also, consider that the decision to make art an elective came from the district, though we did have a voice in that. To keep up the Framework, doing Schoolwide faster would have made a difference. If we had begun that two years ago. Now we must recoup lost time. The professional development that our teachers got had long-lasting effects. Secondly, funding could have made a big difference by bringing in the artists. Working with a collaborative to bring in artists could have helped. Also, there's not enough time for adequate professional development. Six of our seven PIR days are locked in; I feel like I only have one day for real professional development to support a focus of any kind. (Patton)
- We'd be doing better if we, the Aesthetic Literacy Schools, and OPI had the energy to pursue additional funding sources, the grant money. I think the money's out there. It would have helped us if Ann were still here. That would have been one more person

trained and sold. (Patton)

- What could have made a difference in strengthening the Framework? Mainly money and more community support. There's a concern that with the newer clusters, they're forgetting the definition of Aesthetic Literacy, that it's being diluted. The high quality artists (such as Chip Jasmine and Karen Kaufman) were comfortable dealing with kids. Their training and experience made a big difference. The lack of money has caused the clusters to loose quality. Now, they tend to be more arts and crafts, such as one called "Snack Attack." This has caused some arguments on the committee. Dawn thinks they should all be juried. In her new role, Dawn plans to first ask the committee to create a vision. It's hard to keep the vision while doing fund-raising and worrying about a budget. They are planning to bring in some programs from Young Audiences. The Dance cycle was just too expensive to sustain. (Bayview)
- Money and time. And maybe for us, accessibility to resources. . . . We have built relationships in the community, but we just don't have the resources in the community to access people. And the roads you have to drive on in the winter. (Hayden)
- I really think in order for it to become more effective, we really needed to do more as far as involving staff. Maybe going as far as saying all seventh graders are going to experience this and that means this isn't going to happen or that isn't going to happen. More risk-taking; trying to approach the district offices and saying we want to go ahead and try this. (Canyon)

Case Study: Canyon Middle School

Canyon Middle School is the only one of the four schools studied in depth here with a staff member who served on the original Framework for Aesthetic Literacy curriculum development team. Her initial understanding of the concepts of the Framework were, therefore, higher than the others interviewed at the onset of the grant period. In addition, funded as an ambassador for the Framework, she presented workshops about the Framework to others outside her school. According the first principal, "We had a real treasure with Brenda here. . . She did a wonderful job."

Implementation had the support of a very knowledgeable staff member, an enthusiastic principal, and another Aesthetic Literacy school in the same city (Alberta High School). However, institutionalization was hindered by a change in administration and the sudden, life-threatening illness of the key art teacher's husband. As a result, Brenda was not able to teach between April and December of 1998 or to help with

planning or scheduling during the summer of 1998.

Support systems include a certain amount of cheerleading and empowerment from the outside and from the leadership within the school. During the implementation year, the Canyon Middle School staff felt that kind of support from their principal, who said:

- Basically, I said to Brenda and Pat, "Tell me what you need to make it work and then I'll try to make it work." So, I was responding to the needs they expressed. I was a facilitator.
- It was so self-fulfilling. It was successful. There were a lot of kudos. It was good for kids, so [they] felt it was worth putting more time and effort into it. If it had bombed, I don't think all that would have happened. It was such a success that it just kept growing. *Did you encourage teachers to use it?* Yes. Initially, the idea came to me from Brenda. I did not initiate the idea, but from that point I was involved in opening up the opportunities for teachers. Once we did receive the funding, then I was very involved in trying to make the scheduling happen. *How about bringing in the artists? Did you get involved in that?* That was pretty much directed by them. The only thing I would do was to make sure the cafeteria was available, or whatever.

Being recognized by other people, including parents and students, provided the energy to continue working:

- It's always energetic when you're doing something new. People are watching you and you really want to be a success. I think that's very energizing. I think what was energizing about that and even about what we're doing now is when you see it really impacting kids. You see that it's working. Kids are producing things that they can hardly believe they produced. I think we got a lot of feedback from parents that first year. That meant a lot.

Staff felt that they were given much of the decision-making power, but that their principal used her power to help them and affirmed their work:

- She believed in teacher empowerment.
- And, I think visionary. She could see where we were headed with this. She helped keep that vision for us. Real supportive. Very supportive, very, very. And very affirming. She spent a vacation week that first summer to schedule. It was difficult to work out.
- She wasn't pushing others, but if she saw that we needed some change she took it upon herself. She scheduled. Scheduling was not her job, but she took it upon herself to make sure it could be successful if it had to be done. Seeing where the help was needed and reaching in to help. That was a different kind of support.
- I think just showing an interest in it. Being knowledgeable as to what this is all about. Coming into class and watching what kids were doing.

Trying to sustain the Framework without that kind of administrative support was difficult. Teachers described their attempts to integrate English and the arts:

- It's just practically, in this situation, impossible to do.
- The assistant principal who scheduled balked at doing it. There wasn't enough effort put out for it to be done. Not enough push put on him to make him do it, either. Of course Pat was here alone because I was gone. Usually we come in in the spring. There's a possibility if Pat and I get in there and work on [the new assistant principal] in the spring that we might be able to take it a step further. Our feeling is that if Peggy could do it, it's been done, the template's there, there's no excuse that it can't be done again. But it was a matter of philosophy. The one's philosophy was that no child should be put in an elective that he didn't choose. If you put them all into the one team, that happens. We explained to them that we only had one concern out of the 150 that we put in there and basically they were concerned that the GPA would drop because the kid wasn't good in art. When it was explained to them, they were totally accepting of it. So we really had no conflict, ever. But that was his philosophy versus our philosophy.

To get the kind of support from the principal needed, the teachers recognize that the principal also needs to feel a sense of ownership. Analyzing that lack of support, one teacher described him as having:

- No buy-in to it. If you ask him for support, he's very supportive, lipwise. But, you know, I don't see him pushing anywhere or asking for change in support of us. But if we were to ask him, "Do you think this is something that you think is important, he would say, "Yes, very important."

His support was limited, however, as revealed in this exchange:

- *What role did you, as an administrator have in making decisions related to the Framework? Or did you have any role?* No, just primarily in the scheduling. *How did you support Aesthetic Literacy? You've already told me you worked on the schedule as best you could, did you provide money for materials? How about any professional development?* No, I don't recall any. *How about the middle school conference Pat and others went to?* That came through some Eisenhower money. Did I approve the leave? Yes. Did I provide the money? No. So, in a way I did support it. *How about giving planning time? Any additional?* No. *What kind of support could have made a difference?* Additional planning time. That equates out into an FTE issue, which is a money issue.

Coming into the situation, however, was difficult for the new principal. As indicated in the previous section, he could not be expected to immediately feel ownership

in a program or to be knowledgeable about its requirements. He did make an effort to accommodate the program:

- When the two teachers came into me and asked "How do we get the art and the English classes tied in together with the same kids on the team?" (My associate principal at the time said to me "Please don't make me do this like Peggy made me do this last year. It was so much work.") I asked what did you do? What they did was to take all those kids that were taking art . . . . and to make sure that Brenda's classes were at the same times that Pat's English classes were being offered and on the same team. That meant, first of all, kids that were taking band and a four-quarter rotation were taken out of the four-quarter rotation and put in art. Then the second semester could either be home-ec or two of the four-quarter rotation classes. Which almost means you have to hand-schedule 150 kids and make sure it works with the other four or five classes. So it means a huge amount of time by an associate principal in the scheduling. That was my first experience with it. . . . We tried to accommodate their needs the first year I was principal. We tried to set it up where we offered the art classes at the same period that we had the English classes scheduled. We didn't do it first and second semester, so it required a little more planning on the teacher's part. They didn't have the captive audience that they had the year before. So there would have been some other kids in there from other teams combined with that art class. So we did match the English and the art offering times, but we offered it first and second semester, so they didn't have a clean audience. So it wasn't just the seven blue team kids in that audience. Maybe seven red team kids in there, too. But I told Brenda and Pat, "It's an awful lot of work. We have to make a bunch of other changes here, too. I would prefer if we did this, this is how we do it." And they said that will work, as long as we can work around it, have the same period offering so we don't have to mishmash the period offerings, we'll be fine. So that's how we did it. We did match the times.
- *So you did what you could?* Yes. We didn't do as much as we did before.
- *They aren't doing it at the high level they did. Why do you think that is? Is the only reason scheduling? Or might there be other reasons?* I think it was primarily a scheduling issue. The time that we had to get this going. Steve felt there wasn't enough time to schedule it. I think the year before, Peggy had started on it in the spring and they had plenty of time to survey the kids and find out what their interests were. By the time I was aware of it, it was later on in the year, so I just made a decision to do this.

In fairness, when asked about reforms that he had initiated, in particular a technology project, this principal enthusiastically described the kind of support he had given teachers to use technology. The changes required by the Framework, particularly at the middle and high school levels, are systemic. The structure of the day or the schedule must accommodate the concept of integration. Teachers are dependent upon others,

outside the classroom, for such a change to be supported. Therefore, it's important that reformers *sell* the reform to those people on whom teachers depend for support. Otherwise, the whole effort feels like too much work:

- Frankly, when I look back three years ago, I think it was wonderful for the kids. It was an awful lot of work for Brenda and me. I'm not sure I'm willing to work that hard again. Or at least direct my energies in that direction. The other thing was that this scheduling was really wonderful for the kids and that component of being able to make connections. But when you do that that kind of scheduling, there are a lot of trade-offs. Obstacles to overcome. I'm not sure that could happen even if there was a commitment to it at this point. It's just the intricacies of the schedule and how that impacts other people in the building. It's just not easy to do.

The themes that emerged from this study depend on one another. Collaboration lessens the work load:

- That parents' night thing is not something I choose to take on alone. With the two of us working together, it was feasible. It's no longer feasible. We had about 350 people here. I don't want to manage that kind of crowd by myself.

Reforms that can be carried out singly, by teachers in their own classrooms, require the support of administration, funding, materials, and so forth. But reforms that depend upon teachers collaborating and crossing disciplines may require even more support. When the structure of the school day, or scheduling, must accommodate that change, that reform may be impossible to maintain without extra effort.

Phase Two: Completing Purposes of the Study

Beyond the themes of comfort, ownership, collaborative cultures, engagement, and supports and barriers, answers to the questions that emerged from Phase One also help to understand how reform can be institutionalized. One of those questions was about competing versus complementary reforms. The section on *Ownership* includes answers to that question. In essence, when ownership is high, a new reform can be made to conform to the philosophy of the reform that's in place. As an analogy, the home-owner who loves the style of his or her house selects new furniture to fit or finds a way to

make it blend. When the new furniture is more important to the owner than the room, he or she remodels the room to fit the new pieces.

Although Table 2 (Past Practices and Characteristics) and the analysis of Phase One results indicate that some of the schools were implementing programs similar to Aesthetic Literacy before adopting that reform, teachers themselves may have felt that the Framework was a big change for them. Teachers were asked, "Did you feel that using the Framework was a big change for you?" and "Are enough teachers using the Framework in order for it to have changed the culture of the school, in order for that school to be accurately labeled a "School of Aesthetic Literacy?"

At Hayden School, where integration and collaboration were already ingrained in the school culture, one teacher said:

- We were doing a lot of the same kinds of things before Aesthetic Literacy. I would say we would be doing some of the same things we are doing now, but the Aesthetic Literacy really heightened our awareness, utilizing a variety of art forms and incorporating all of the arts instead of just one or two areas. Now when I develop my units, instead of just looking at a way to draw something, we look at how we might act it out, or use movement to express ourselves that way, or incorporate musical instruments, literature, so many of the arts.

When probed, "You already had the philosophy?" the answer indicates that the changes actually took many years:

- We already had at least the basis for the philosophy. We all knew the importance and desire to work that way. We were a unit, the staff, and we did a lot of whole language things already. It fit so neatly into that mindset. I don't know if you took a highly traditional school. To me, there's just no comparison. Twenty-two years ago when I started teaching and relatively structured in math, science, social studies, etc., and now to where we just integrate into the subject areas. There's no comparison in the quality of that educational setting for kids and parents are just sold on what we do. I don't know if they'll say it's Aesthetic Literacy. They may not use the term, but they're sold on what's happening at Hayden School.

The principal was asked, "Since you were so far along this road, anyway, you might have been here without the grant. Can you respond to that?" He responded with:

- I don't think we would have been. I think this grant allowed us more awareness and more focus. Then, because of the success we experienced, the programs we brought in, theaters, workshops, tours they took, showing the art at Paris Gibson Square. That

was really a neat thing for the kids, they were just beaming to see their art displayed in an art museum. That wouldn't have happened. And the equipment wouldn't have happened. It might have, over time, but it was there for two years. If it had been less, I don't think it would have made a difference.

Hayden can be labeled a School of Aesthetic Literacy, in part because they use that label for themselves. Virtually, every elementary staff member participates. In fact, the school's instructional aide contributed to the focus group discussion. A student teacher had been expected to use the concepts of the Framework. The principal considers how well a new hire will fit into this integrative model:

- In the interview process we talked about it. I always had a teacher on board with me when I interviewed. That was directly or indirectly one of the questions. We are involved with something we call the Aesthetic Literacy Program. This was a grant we won, and what could you add to that program? Would you be willing to continue to work with the teachers in those areas?

It's pervasive at Hayden School, and a source of pride.

Although not as accustomed to integration, Bayview Elementary already had a collaborative school climate. Some teachers saw the Framework changing their practice significantly. The section on comfort reveals some discomfort on the part of many staff members. However, for the fourth grade teachers, who were already doing the Opera, the change was minor. Bayview is a school that appears to be undergoing constant change, which creates some discomfort. The change to Aesthetic Literacy, however, appeared to be a big enough change that it had an effect on the school climate:

- The Aesthetic Literacy year felt so positive. Last year there was a division between the Aesthetic Literacy staff and others. The "old" staff dug in their heels and said, "We've had enough."
- It was difficult last year. We yearned for the Aesthetic Literacy year.
- This year it feels like we're back on track.
- Maybe there's a cycle of burnout, decline, then renewal. We could pick up and be ready to go.

Whether enough teachers using Aesthetic Literacy at Bayview Elementary depends on who is asked the question:

- No, I don't think so. The Frameworks were being used on the grade levels. I'm sure they actually used the Framework itself. It was something they were told to do. I

can't say that they didn't use it, but I can't say that they did, either. We read ours and we read through several others. Some of us, on that committee, looked at them when they first came out, so we had a little more awareness. The reason they didn't wasn't that they didn't want to. It's just that they saw it as a natural process. They knew you had to go through those steps, or some kind of steps to make a complete process, or presentation, or learning experience for the kids. That's the sense I got when I read through it. I said, "I see what they're trying to do here. Now I can do this on my own." That's more what it was, that they could develop something.

- Yes, there are enough on a classroom basis. There isn't the communication to organize us into school wides. Perhaps during the National Story-telling Day in November. But there are enough bodies interested. *Would it be easier if there were more teachers doing Aesthetic Literacy?* It isn't the number, it's the attitude. On the leadership team, Aesthetic Literacy came up when we were talking about conflict resolution. During Aesthetic Literacy, we had a beginning and an end, a sense of completion. Denny McLaughlin (Excellence in Education) says that the first thing that happens is remembered best. For Aesthetic Literacy, teachers weren't asked to do something new, but to build on their strengths. And we had until the end of the year.

At the middle schools, blocking art and English classes together constituted a structural change, and as seen by the responses on collaboration from Canyon Middle School, a new way of working together. At the elementary school, all staff members were involved in the Framework in some way. Based on the discussions of all-school cycles and enrichment clusters at Bayview Elementary, that total school involvement appears to be important. However, integrating the arts and English at the middle school or high school levels did not attempt to involve an entire staff. Nonetheless, for a reform to really take hold in a school, at some point, perhaps more staff must be involved to consider the reform institutionalized.

At Canyon Middle School, teachers felt that not enough teachers were using the reform. How many is "enough" varied by respondent and it is important that the right teachers are involved:

- No, there weren't enough. I would think you need at least 25%. I think maybe it was one of those things that had I stayed, or had the next person bought into it, we could have expanded it. There are always the doubting Thomases who want to wait and see. And it is a lot of work, and that sometimes keeps people from getting involved. I definitely think that if we had more people involved it would certainly have made awareness in the rest of the staff higher. With the schedule like it is and the staff like it is, teachers can go most of the year and never see some of the people.

Obviously, if we had more people involved, that would have spread the word around. I think we maybe could have at least gotten another pair. [One teacher] is not seen as a leader. . . . doesn't have a lot of credibility with the staff. For [that person] to be the eighth grade person participating was not a seller. [The other teachers], on the other hand, have a lot of credibility.

- No, not widespread enough. Within a grade level, at least two out of the three teams need to be impacted by it. Sixty to seventy percent of your kids should be involved to have an impact. That's considering the fact that these are strong teachers and the focus is clear and concise.

- No, definitely not. How many are enough? It kind of depends upon the people. There are some people who are seen as role models or leadership types and their endorsement would be more meaningful as some others who are not as well respected.

This reform felt like a significant change to Canyon Middle School's teachers:

- We changed in big ways. We changed the whole curriculum. *This was systemic for the three of you, but not across the whole school?* Right.

At Patton, where change was taking place at the time of the interviews, teachers

felt that soon, "enough" teachers may be using the Framework to achieve critical mass:

- If this goal for our Schoolwide...by the end of the year everyone in the building is going to receive training in multiple intelligences slash arts. But my personal opinion is that there will never be enough until they're all using it. But as one of the earlier questions showed, there are so many more folks on all grade levels now using the arts and are now sold on having the arts in the classroom. Are there enough to sustain it? No, but by the end of the year, there will be.

- And I feel we have a couple of sixth and seventh grade teachers who are into this concept enough that they would continue to use it on some scale. Not quite like we did because they didn't have the same training. Give them another year.

- *In fact you have more teachers using it than were in 1996?*

- Definitely. There's no doubt about that. Because we had four people and now you can go into any grade level and find people using it. They probably will not call it Aesthetic Literacy. But there are enough people now that would call it Aesthetic Literacy and it's more than four.

The concept of standards-based reform did not fare particularly well when

teachers were asked to discuss the topic. Phase One showed that standards had the least

importance to teachers on the *Innovation Configuration Matrix*. In response to a

question about standards, Patton Middle School teachers responded:

- And standards? But, as we all know, you can't go in and force a group of teachers to

take on what you see as the light.
- Are you talking about the national standards?
- *Well, the national standards or the modifications of those standards found in the middle column of the Framework cycles.*
- Basically what we're doing with our curriculum mapping is supposed to fit into the standards, which should be based on the national standards. Goals and objectives should be based on the national standards or the state standards.
- I can't... Well, that's enough said on that. (Laughter). . . . Mastery learning has helped us focus on standards.

From Bayview Elementary, the focus group conversation went like this:

- What are the standards?
- *Basically, it's the LEARN column in the middle. Do you use that column much?*
- Two years ago, I think we did. We touched on a lot of things without even trying.
- The problem I see with standards is that we have standards coming from OPI, we have standards for our district, we have national standards, we have county-wide curriculum. We get really confused about what's important. I don't think we focused on this LEARN column, really. I know I'm hedging the question. I think it's just a guide.
- It's a guide. Each teacher's probably going to take what they can from it. It might all look really different in the end, but it makes a nice guide for people to follow.
- Why would you even do one of those cycles if you weren't paying attention to what you wanted the kids to learn? Because you're not just doing them to have the experience. You're doing it so they will actually learn something. I think it's good to have them.
- I was aware of the standards, but our year's experience was so rich, that we hit it all, without having to think "standards, standards, standards." We really did, when I went back to check. We did far more.
- I think they're really important for teachers who don't have a strong background in art or music, theater, dance, all those. I don't look at them, to be honest. I looked at what the cycle was about, but then that's not how I get my ideas. But I think it's important. Like for storytelling, I definitely needed to look at the standards because I don't have a strong background in literature. So, it was important for me there.

Hayden School teachers saw the LEARN column as a starting point:

- *You've mentioned all the aspects of the Framework, except the standards, the LEARN column. Could you comment on that?*
- The learn column? (Pause) Oh, the outcomes.
- I think it's a good starting point that I've used. It certainly gives me a reference point. I don't think in any of the cycles that I've used that I use that information exclusively. It is valuable information, because it gives you a starting point.
- I agree with Jane. But I look at any unit that way. It's a beginning place. If we're

going to be good teachers, we're all going to add ideas to it, where we're coming from, that's what makes learning individual and makes it work for the kids. That's what we're interested in. They're more interested.
- To me, that's the objectives that we hope to accomplish that we wish to accomplish ultimately by the creative encounters
- It's more like the null hypothesis. If it doesn't happen, if they don't quite get there, we tried.

One Canyon Middle School teacher commented, "We have our own standards with the district that we have to pay close attention to." On the other hand, Brenda, who had worked on the development of the Framework, described the most powerful parts of the Framework in these ways:

- The focus questions and the theme-based. That central point from which you can start and work out. So I'd say it would come from, not the standards, not the acts, but the focus questions which gave you the focus from which you could add the acts, look at the standards, and what projects you would come up with from that.
- *So you really did look at the standards?*
- Yes, because of my involvement in that. Plus, I was involved with writing the middle school curriculum here. I played another role. Because I had an understanding of the National Standards, that again came into play for the district. I worked on the 7-8 art curriculum for the district.

The previous set of responses leads to the final questions generated by Phase One, the question about focus questions. The section on the LoU ratings discusses focus questions at some length, because responses about focus questions revealed the knowledge level concerning the Framework's premises, one of which was inquiry-based instruction. Where the Framework is strong or growing stronger, Hayden and Patton schools, the concept of focus questions was well understood. Where a grasp of the concepts underlying theme-based instruction was strong, as revealed in Brenda's response, the power of focus questions is recognized. Brenda was one of the writers of the Framework and had spent a considerable amount of time being trained, and then training others in its concepts. At Bayview Elementary, the focus question concept garnered mixed reviews. The Bayview principal sees how the use of focus questions could be powerful at the middle school. Despite all that, the concept of true inquiry-based instruction, where the investigations into topics are more student-driven that

teacher-driven, does not appear to be embraced by any of these schools. That kind of reform, which completely changes the student-teacher relationship, may be too momentous to implement, particularly at a time when standards-based reform is also a focus of the state and nation.

Summary of Results

These results were generated from two phases of study. The questionnaire portion of the first phase's surveys documents a relatively high level of continued use of the Framework, with diminished practices due to lack of money and time, staff turnover, and competing programs. The second part of the Phase One survey, the *Innovation Configuration Matrix* (ICM), indicated which schools were continuing to implement the Framework at high levels. When juxtaposed with information from the questionnaire, baseline data from the *Implementation Guide* (Hahn, 1996), and the ICM rankings, Phase Two's interviews revealed factors that supported the institutionalization of this reform. Factors to which interviewees alluded were related to professional development, planning time, philosophical mindsets, ownership, leadership, sense of community, student engagement, the availability of materials, artists, spaces, and appropriate scheduling.

Factors were then categorized into themes: Comfort and Change, Engagement and Understanding, Ownership, Collaborative Climate, and Supports and Barriers. Like the correlates of effective schools, the themes that emerged from the Phase Two interviews cannot be separated from one another. Comfort leads to ownership, collaboration makes people comfortable, and student engagement generates support. In addition to these themes, certain issues, such as the scope of the reform, critical mass, standards-based reform, and the use of focus questions were explored in the study.

CHAPTER FIVE

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The purpose of this study was to examine the lasting impact of one curricular reform and explore how and why the reform was strengthened, sustained, or weakened. The Center for Law and Education contends that "the school reform movement—seemingly well-constructed from a distance—is failing to change in a significant way what and how students learn" (1997, p. 1). Holland reports on the sobering experience in Kentucky, "Even with real commitment and hard work, achieving broad-based reform is nearly impossible" (1998, p. 1). Fried recommends that we conduct research into the conditions under which dynamic reforms can succeed and that this research look at "how reforms interact and reinforce one another within a school culture" (1998, p. 271).

Although this study examined a reform that appears to have been sustained to varying degrees in ten schools, it was not a reform embraced by large numbers of schools. Without a support structure from the district or state, some teachers struggle to maintain the reform's practices in their schools. Nonetheless, the findings of this study may help reformers make better decisions about the selection of schools for their innovations and the kinds of support that administrators can provide to keep reforms alive in their schools.

Summary

Phase One was designed to determine how well the Framework for Aesthetic Literacy fared in ten schools that were funded to use the innovation three years prior to the study. Schools were rated, based on their responses to the survey instrument that included the *Innovation Configuration Matrix* (ICM), and selected for more in-depth study. On a four-point scale, their average ratings ranged from 2.3 (58% of the highest possible score) to 3.3 (83% of the highest possible score). In 1996, half of the schools had average scores of 83% or higher, with one at 98% of what could be called "perfect

120

implementation." Therefore, based on the ICM, this innovation was implemented more thoroughly and sustained better than the literature on reform would suggest. Since the ICM was designed to find the separate components of a reform rather than all the elements as a package, one might expect to find more positive results with this instrument than with a single question such as "Are you still using the Framework?"

Another factor contributing to institutionalization was that the Framework for Aesthetic Literacy did not require a high degree of "fidelity." It was designed to be adapted to meet the needs of each school. In addition, because the Framework contained many of the elements suggested for school reform by Berliner and Biddle (1995), Levin (1995), Steinberg (1996), Glasser (1992), Gardner (1985), and Sizer (1995), it complemented work teachers were already doing to implement programs such as Project Success and to teach to the multiple intelligences. The Framework met Slavin's (1998) criteria for reform by providing a program developed by experts, based on research, and accompanied by sound materials available for schools to adapt or adopt.

Though not conclusive, the research reviewed in Chapter Two indicates that incremental change tends to be more successful than systemic change. However, whether or not the entire system was involved may not have had a bearing on the results of this reform. If systems are districts, one must consider that these grants, like many curricular innovations, were not awarded to school districts, but to individual schools. Of the Schools of Aesthetic Literacy described in Phase One, those that involved their entire systems in Framework activities were Valley and Salish schools, both showing positive increases in their use. Hayden involved both the elementary and middle schools, but not the high school. However, these examples may simply be functions of the size of the districts. All of the schools showing declines in Phase One—Alberta High School, Canyon Middle School, Patton Middle School, Astor Alternative High School, and Bayview Elementary School—implemented the Framework within only one school in a larger district. Sizer (in O'Neil, 1995) found schools that implemented his reform most successfully were small. However, size, as determined by student body, does not appear to correlate with any of the *Levels of Use* data. At the same time, based on interviews,

Hayden and Valley school teachers appear to feel they are at an advantage with small staffs that can collaborate easily for interdisciplinary projects

In addition to issues surrounding school size, the scope of each project affected data on the change in Framework practices between 1996 and 1998 (see Figure 3) based on the *Innovation Configuration Matrix* (ICM). Schools exhibiting extremes in terms of change in practice were Valley School and Alberta High School. Valley School's use of the Framework, as measured by scores on the ICM, actually increased by nearly 10%. Valley concentrated most of its Aesthetic Literacy practices into Cultural Awareness Units, which have grown over the course of two years because of their popularity with students, parents, and teachers. Although these units involve the entire school and are examples of curricular integration with a heavy arts emphasis, they only consume three to four weeks of each school year.

Practices used on a limited basis may eventually invade the rest of the curriculum rather than operate on the fringe of the curriculum. For example, Valley School engaged in first-order changes, which Cuban (1988) found to succeed while second-order changes that attempt to change organizational features fail. In a follow-up phone interview, Valley's art teacher explained that the Cultural Awareness Units are "worked into the curriculum for at least a month," with three weeks of "intensive all-school activities that culminate with a project involving the community." These units may have "increased teacher understanding" about how to put together integrated units and teachers have learned "to be more specific with their goals." Perhaps "it was easier to do the whole-school thing because they were used to integrating" before the Framework was adopted. She described some other integrated activities used throughout the school year, but added that they "had always done that. We're a small school, so there's a lot of open dialogue." Such a comment corroborates the findings at Hayden, another small school where open dialogue has led to frequent integration.

At the other end of the change extreme was Alberta High School, which fell from an implementation level of 3.8 to 2.3, decreasing its use of the Framework by 37.5%. In order to implement the Framework, Alberta High School underwent a massive curricular

change in two classes, freshman English and art. Their curriculum and the course title were transformed to *Aesthetic Literacy* for the entire year. Whether or not that level of implementation could have been sustained with the same staff cannot be known. With this school, another complication came into play: staff turnover.

Alberta High School experienced the loss of its principal, as well as the key English teacher and art teacher. The largest portion of their Frameworks grant budget (27%) had been spent on professional development for these two teachers. Conversations in April of 1998 with the two replacement teachers revealed a certain amount of resentment about the expectation for them to continue the project, without the training, without planning time and without the funds to provide students with aesthetic encounters. Alberta High School lost the dimensions of capacity to sustain the reform outlined by Goertz, Floden, and O'Day (1997): vision and leadership, as well as teacher capacity—knowledge, skills, and disposition. However, the development of those teachers was not a loss to the reform. The art teacher, now the Education Curator at the Yellowstone Art Museum, weaves the principles of the Framework into her many teacher workshops and helps schools develop curriculum based on the concept of the curriculum cycle. Her influence is actually greater at the museum than it was at the school.

Incrementalism also refers to the pace of reform. Although the grant accelerated the adoption of art-focused, integrated reform, teachers in Hayden School understand the importance of proceeding slowly to sustain the change. As one teacher explained:

- The new teachers deserve a chance to get a feel for what's going on here first, so it comes slowly. And that's how I am, too. We have things happening here because of it.

Likewise, Tyack and Cuban (1995) believe that when teachers translate reforms into practice, incorporating what they know about the grammar of schooling, slow, but steady improvement results. Dolan (1994) suggests that it takes time to reform a school because "organizational time has its own logic. It is non-linear, cumulative, organic, irregular" (p. 162). Dolan's theories are echoed by Patton Middle School's experiences and a comment from a Bayview staff member, "Maybe there's a cycle of burnout, decline, then renewal." But in the end, "if you are willing to put time into doing things

better what happens is that it gets better forever" (Dolan, 1994, p. 123).

Fullan and Stiegelbauer's (1991) caveat about beginning with "the three R's," relevance, readiness, and resources (p. 63) and Elmore's (1995) conclusion that "reforms might focus first on changing norms, knowledge, and skills at the individual and organizational level before the focus on changing structure" (p. 26) appear to be borne out by the findings of this study. A Hayden elementary school teacher tied together "the three R's" in this explanation of how she uses the Framework:

- I don't really take a cycle and do every part of it. Initially, to become familiar, we wanted to do it the way the program was set up. What we found was, "Oh, this is the way we do things." It was a natural transition. We're more aware now of encountering and creating .... The vocabulary has helped us be on the same wavelength. When I plan things, I put them down as encounters. That first year we went hard and fast because we had the resources to do it. The staff had really dedicated themselves to digging in and trying it. Now, it's more of a natural integration the way we do it.

Organizational culture is another factor influencing reform (Senge, 1990; Fullan, 1995; Rallis, 1995). One aspect of school culture in need of change, according to Shields, et. al. (1995), is the way subjects are organized: "The notion of the traditional school with a series of isolated classrooms into which students flow for fixed periods of time to study differentiated subjects is totally called into question"(p. 4). Integration emerged as the strongest configuration to remain in place in the Schools of Aesthetic Literacy. In addition, teachers recognized the value of integration when asked about the Framework's strength:

- To make connections, that's the most powerful part of it. (Canyon)
- That's clearly a strength because that's what makes it relevant. (Patton)
- The fact that we can integrate. (Hayden)
- It anchors learning because the form of art is really integrated. (Bayview)

The two configurations of the reform that yielded the highest overall scores were integration and collaboration, which interact with one another. When teachers collaborate, they begin to integrate their curricula. The importance of a collaborative work climate also emerged as a major theme from the interviews. With the highest possible score on the ICM for collaboration, confirmed through the interviews, Hayden

School was used as the case study for the theme of *Collaborative Climate.*

According to Rallis (1995), the cultures of schools should be learner-centered, with quality experiences for learners that enable depth of meaning. Some teachers described such outcomes in their students:

- Their whole senses had been awakened. (Bayview)
- There were lots of ways for kids to access knowledge and demonstrate they understood the materials. (Patton)
- They have all these "Aha!" moments. (Canyon)
- That's one reason our community buys into it. They see the power, the effect that it's had on kids and know that the kids are learning. (Hayden)

Although Fullan and Stiegelbauer (1991) and Elmore (1995) do not emphasize the concept of "comfort," comfort is the essence of the concepts they describe—readiness, norms, knowledge, and skills. At Hayden School, one of the reasons that the Framework was adopted in the first place was that it felt so comfortable: "We were already doing so much of it." Comfort makes it easier to take the risks necessary to become a learning community: "We have the freedom to do a lot of things and the support of our administration to do what we do." Resources raise the level of comfort and make working toward new skills and knowledge relevant, as noted by an exchange between Bayview teachers:

- The year we had the grant, we met religiously every week. . . .
- We had the money to have a reason for the meetings.

The first requirement for reform to be embraced is finding a level of comfort with the ideas that the reform embodies. Teachers who embrace an innovation are already philosophically attuned to the principles and concepts of that innovation. One teacher described how her training in the Creative Pulse Graduate Program raised the comfort level of many teachers using the Framework:

- At the point in time that the Framework came I was involved with the Creative Pulse and seeing a change in my own teaching style. I was rolling some place in this area. Whether or not I would have become as involved, with Pat, together, I'm not sure. She was there and I was able roll right in. This just fit. This is where I was going. If you look at the Schools of Aesthetic Literacy, several of them have graduates from that program in them. I think we were headed that way, this just was perfect timing

for giving us something concrete for what was happening in our heads. Here's this piece, this document that says, "Yes, this can be done, and here are some guidelines to do it."

The innovation, in this case the Framework, gave teachers a vocabulary, some resources, and some tools. It crystallized what they were already thinking. It solved a problem for them, or answered a question. When these teachers said "I can do this!" it was not just about skill, it was also about the heart—about something that made sense to them. Teachers criticized for resistance may be considered unwilling to change. But as evidenced by the teachers interviewed here, most are uncomfortable if they aren't changing. They become bored or uneasy with being stagnant. "I like to revamp my curriculum every year a bit to keep my interest fresh" (Bayview). "In order to be responsive to the teachers and their curricular demands and also the changes in student population, we can't stick, and I wouldn't want to stick, to those three or four original curriculum cycles" (Patton). It's important that the organizational culture make it comfortable to change, to take risks.

The Executive Director of the National Staff Development Council (Sparks, 1997) theorizes about teacher resistance:

> The fact of the matter is that although comfort with the familiar is a basic human impulse, "resistance" to change is but a symptom of a larger set of more fundamental issues. These issues have to do with the poor quality of experiences that teachers and administrators have had with staff development and school improvement processes, the fact that participants in change efforts are often "done to" rather than with, and school cultures that share a set of norms, beliefs, and structures that are antithetical to change (p. 2).

Ownership and comfort are not synonymous, but they often happen simultaneously. Although one teacher in Bayview Elementary was comfortable with the Framework, she didn't feel ownership. Perhaps experiencing the "Aha!" of understanding how the Framework matched their philosophy gave some people ownership, but for others, they needed to have some kind of leadership role in order to feel they owned the innovation.

Of the schools chosen for interviews, Bayview Elementary's questionnaire results

showed the highest commitment level based on the amount of support generated through fund-raisers after expiration of the grant monies. That kind of commitment is also supported by a finding from the ICM: Bayview appears to have maintained the highest level of physical support—facilities, equipment, and materials. These supports may be indicative of feelings of ownership, the theme for which Bayview was chosen as a case study from the Phase Two interviews.

The findings based on the change data (see Figure 3) indicate that implementing a reform completely during its first year of use does not improve the chances of institutionalization. For Canyon Middle School, the ICM portrays a set of practices at the highest levels in 1996, which dropped to below average in 1998. The questionnaire portion of Canyon's surveys reveal a high level of frustration:

- I am scheduled as a cross-team teacher and do not have flexibility.
- The most unique and worthwhile component of our framework was the integration of language arts and art. Without the block scheduling it simply isn't as effective as it was previously. Not only are students unable to make the connections, but planning special events, speakers, visiting artists, etc., is much more difficult.

Teacher frustration was also evident in the Canyon Middle School interviews: "The way it's structured, our kids might be in a class with kids from other teams, or they might have art different semesters. There's really no way you could implement this." A principal did not place the blame for the decline in use on the teachers. She said, "I believe the teachers were using it as fully as the system allowed them to use it. And, I think they actually went beyond that to make it happen, even when the system wasn't facilitating it." The interviews bore out the findings of the survey instruments. Canyon Middle School was used as the case study for the theme of *Supports and Barriers* because it provided evidence for the necessity of administrative support to tear down barriers that may prevent teachers from carrying out the reform effort.

On the other hand, Patton Middle School appears to be at a much higher level of use than the ICM ratings indicated. Respondents warned of that possibility on the questionnaire. For example, the principal wrote, "Next year we will be implementing a Schoolwide Title I plan that incorporates elements of Aesthetic Literacy." Patton was

used as a case study for the theme of *Engagement and Understanding*. The example that the Aesthetic Literacy team was able to demonstrate for the rest of the staff convinced them that their students could become more engaged in learning through the use of the Framework's principles, such as Multiple Intelligence Theory (Gardner, 1985).

Another factor affecting institutionalization is the integration of reform into existing needs and other initiatives (Fullan & Stiegelbauer, 1991; Wilson, 1997). One of the potential problems in today's standards-based reform movement is that standards create discomfort. The transcripts reveal that one configuration of the Framework that respondents did not voluntarily discuss was standards. Standards may create dissonance. Teachers know that students aren't standard and that all students can't and don't achieve to the same standard. Based on teacher responses and reluctance to respond to the interview questions about standards, it may be that standards represent the antithesis of innovation and creativity.

Clinchy (1998) traces two national movements bent on school reform, one "fixated on a standardization agenda" (p. 272) and one with its roots in John Dewey's progressive education. The progressive movement, as described by Clinchy, resulted in decentralization, creating magnet schools based on diverse opinions about the best approaches to schooling. The Framework for Aesthetic Literacy, voluntarily embraced by some schools and emphasizing integration, project-based learning and inquiry, clearly falls into the progressive camp. It's little wonder that when questioned about the standards-based aspect of the Framework, teachers' first responses were, "What do you mean?" Or that a principal would comment, "The focus on standards in the state is not perceived by teachers to be necessary. . . .If you look at the art standards, they don't see them as having anything to do with implementing the cycle" (Bayview).

Eisner (1995) makes a compelling argument for de-emphasizing the current reform movement's focus on standards. He argues, "When the concept of standards becomes salient in our discourse about educational expectations, it colors our view of what education can be and dilutes our conception of education's potential. Language matters, and the language of standards is by and large a limiting rather than a liberating

language" (p. 763). The problem, then, is that the emphasis on standards "distracts us from paying attention to the importance of building a culture of schooling that is genuinely intellectual in character, that values questions and ideas, at least as much as getting right answers" (p. 764). The teachers of Aesthetic Literacy sense this as they describe how student performances go beyond what might have been delineated as standard:

- The first graders had all kinds of sophisticated answers! (Bayview)
- The kids were amazing in how they learned to use their bodies and enjoy it, even those who were awkward to begin with. They really learned to communicate through movement, to express what they learned in writing and in science or other subjects. Also, they were able to discuss different types of movement, use the language of movement, and experience different kinds of movement as an audience and as a participant. I don't think they'll ever forget. (Bayview)
- I look at application as an assessment that's even higher. When students are talking about the experience and putting it to real-life use in high school and beyond...To me, that's what it should all be about (Hayden).
- [Students] all have different kinds of insights that they don't know before and the way they tell it to you, you can tell they just understand it. If you're willing to integrate, you've got to catch those moments when you can (Bayview).
- After this last performer (a Scottish folksinger), right away my kids wanted to know where Scotland was, about the funny clothes he was wearing. . . We got on the computer and pulled up the 3D atlas and started exploring Scotland. . .. We could springboard from their enthusiasm for more than just what he had to share with them. (Hayden)
- [Students] seemed more aware of everything around them. . . . they were so much more engaged in asking questions. . . .their whole senses had been awakened (Bayview).
- I think the encounters with true artists and real plays and real musicians, where the kids are right there with them was fantastic for our student population. It motivated them to create at so much higher levels (Patton).

Eisner believes that "The creation of conditions that allow students to display their creative and reasoning abilities in ways that are unique to their temperaments, their experience, and their aims is of fundamental importance in any education enterprise" (p. 763). Teachers at Hayden School agree:

- The focuses we based on some of the cycles have been good for engaging kids, piquing their interest and curiosity and tapping into parts of kids that we don't always tap into when teaching the math lesson. It's all about creating opportunity. I think

the burden is on the educator to find opportunities to stimulate interest.

Standards-based reform represents one initiative that may compete with other basic premises of the Framework. Other needs and initiatives either complemented or competed with the Framework. The findings of this study support the research of Wilson (1997) in Discipline-Based Arts Education: when reforms complement one another, both are strengthened; but when they compete, one reform suffers. For example at Hayden School, where teachers had already been doing thematic units, the Framework fulfilled an existing need by providing the concept of focus questions. Valley and Salish schools also found that the Framework fit into their existing integrative or arts-focused attempts. Thoreau Elementary, as a Model School for the Arts under the Montana Arts Council, used Aesthetic Literacy to strengthen their arts-focused curriculum. Under their first administration, Alberta High School sought the Framework to help them continue experimentation with block scheduling. Several schools mentioned how the competition of other curricular reforms distracted from Aesthetic Literacy: Salish School refocused on Literacy Learning, Bayview Elementary initiated a new math curriculum, and Sacagawea Elementary moved into Service Learning.

In the review of literature, "resistance and engagement" was listed as the third issue that contributes to the success or failure of school reform. If the reform engages students, teachers have the energy to continue using it, to put in the extra effort to keep it going and to improve it. Barriers intrude, however. Wilson (1997) showed that "when teachers return to their classrooms determined to implement new educational initiatives, they encounter unexpected difficulties; the culture of the school reasserts itself . . . there may be little encouragement for or even outright resistance to change" (p. 112). But once the reform has been initiated, barriers can result from changes: changes in leadership, changes in staffing, changes in policy, changes in teaching assignments. Barriers can result from structures or schedules. Barriers can be lack of resources. Finally, barriers can be simple personality conflicts. It's the job of the leader to overcome these barriers. Leaders who facilitate, who say, "I'll do what it takes to make this work for you," find time and money, change schedules, heal wounds and tear down barriers.

In this study, student engagement and teacher validation also helped break down barriers. The art teacher at Bayview Elementary School felt validated by the reform:

- The Framework emphasized to me the importance the arts have in creating new ways of viewing subjects or ideas. Students still to this day talk about the year we had the grant. . . . For me, having many other artists in the school legitimized my existing art curriculum.

Therefore, engaged teachers, who feel validated by their own students' engagement and by some form of outside encouragement, do not resist change. Resistance is also diminished when teachers feel comfort, attained by a philosophical alignment with the reform's underlying principles, the skill to use the instructional methods, and the time to plan collaboratively.

Finally, reform is influenced by the dimensions of change. Although Berman and McLaughlin (1978) found that only a minority of well implemented projects were continued beyond the period of federal funding, Fullan and Stiegelbauer (1991) found that innovations become practice when teachers are actively using new materials and engaging in new teaching approaches to the extent that they are talking and working together, thus changing beliefs. Returning to the *Levels of Use* interview and scoring protocol, the segment on sharing indicates that talking about the Framework is quite common. In addition, collaboration emerged as a major theme in this study. On the other hand, this study's explorations into the theme of comfort indicate that beliefs are not really changed. They may be validated, strengthened, channeled, or diverted somewhat, but not completely changed. Respondents discussed using the materials, talking, and working with others:

Using materials:

- I continue to use the same process: the same important elements in terms of creating encounters, integration, focus questions, and standards. (Patton)
- As much as we loved and found the encounters to be of true benefit, we knew we needed materials, resources, technology that would continue on past the funding and we have that. (Patton)
- We were on the Website on two different occasions with all of our materials. (Patton)
- I use the Framework in every grade. (Bayview)
- I use the Framework when I'm planning a lesson. For example, this year I'm doing Montana history for the first time, so I took out the cycles that went with Montana

history, for example the Native American cycle and one other as a kind of guideline, then I set up my unit with all three columns in mind. So in planning, I use it even if there's not a cycle already written for that. (Bayview)

- I use cycles in the development of units, from Civil War to friendship. I use that as the basis for building a unit, just the whole idea. As was mentioned earlier that the favorite part was the focus question, I'd never done that before in building a unit. So, I build a lot of things around a focus question. It's teaching in a little different way, doing a lot of the same things that we've done, but focusing in on one thing and letting kids know that right up front, what we're exploring. I haven't done a good job of writing them down, but I have put together units that can be repeated. (Hayden)
- I always go back to the cycles when I'm going to do a unit. I ask what am I going to do for my encounter? What will I provide for my kids that will be real and authentic? And then the third part of the cycle, the create column. I think again, what is it that my kids are going to create? (Bayview)
- We were able to put together the cycle and put it in a trunk and that's really fun, because then you have the encounter and all the stuff that goes with it. (Bayview)
- One of the obvious differences is the equipment we were able to purchase, not only the radios in the classrooms, but the computer in the music room. It's networked now and has Internet access. Every production we do, we set the sound system and light systems we bought. That's an obvious thing with every performance: the quality's better. I think the teachers talk about that today. A lot of the lessons they plan use the Framework, indirectly or directly. (Hayden)

Talking:

- Certainly I talk about what the folks did here at Patton in many places. (Patton)
- I talk to people about Aesthetic Literacy, probably all the time. (Patton)
- It wouldn't take but a drop in the hat, if we found out about another funding source, we four would write another grant, do a proposal. We've talked about it a lot. (Patton)
- I know I talk to a lot of teachers, but I also talk to a lot of parents. When we were in Colorado, I talked about the program. (Patton)
- When I'm around teachers who would be open to using ideas or the arts to enliven and enrich and ground their classes, I tell them about our project. I also love to tell people from out of state about the project our school was involved in. (Bayview)
- I talk with other teachers that I meet about what happened. Sometimes I've met with people like Margaret Grant Scott and we talk about what's happened since, about the funding in our schools. (Bayview)
- I talk about it with my professional friends. When we get together, if they haven't heard about Aesthetic Literacy, we talk about it. (Hayden)
- I've talked with the other seventh grade English teacher, who has borrowed some ideas. There have been a number of students who have been through from MSU-B and I've talked with them about this. We took some books to show people last year. Brenda and I talked to a methods class at MSU-B last spring and fall. (Canyon)

- Everybody knew about this program, so they asked what we're doing. So, we discuss updates and follow-through. (Canyon)

Working together:

- Collaboration is a strength in this school. With the option of being paid to work in the summer on curriculum, teachers found they can get more done with someone else. It's also powerful when two adults are in a class together. They model thinking out loud and support for each other. Art specialist Dawn Podolski has strong collaboration with some teachers. The sixth grade teachers are particularly great collaborators. (Bayview)
- I'm a strong believer in integration in general. I just thought the synergy that comes with having more than one content area work on anything is a benefit. (Canyon)
- I've worked a little bit with the sciences. I've also worked a little bit with history. People have asked about projects we can do that tie in. (Canyon)

If Fullan and Stiegelbauer (1991) are correct, these statements may indicate that this reform has become practice since the participants are using the materials, talking, and working together.

The Framework for Aesthetic Literacy incorporated many of the recommendations for reform suggested by the literature. For example, Berliner and Biddle (1995) recommend using more authentic, performance-oriented assessments. Sizer believes that "clearly, the exhibition is very powerful" (O'Neil, 1995, p. 6). The Bayview Elementary School principal commented, "I think the strength of the cycles is the create column. . . that piece where they actually perform, they create the opera, or create the dance at the end of the year or the art show." "Creative Acts" was one of the three configurations of the Framework maintained above a "3" level (see Figure 4). Throughout the interview transcripts, that element of authenticity emerges as a descriptor of positive experiences. The authentic aesthetic encounters are missed by schools that can no longer afford them; students making connections and seeing relevance was cited as proof that students were learning; and when students perform or produce for real audiences, their authentic work was described as a powerful contributor to learning.

Berliner and Biddle also suggest strengthening the ties between the community and school by involving parents and setting up mentoring programs. Sizer (in O'Neil, 1995) points out that "there's a lot of public interest in reform when you get down to

local people" (p. 9). Bayview's Enrichment Clusters, Thoreau's Celebration of Children and the Arts, Valley's Cultural Awareness Units, and other such activities invigorated this reform by involving parents and the community in activities that were fun and engaging. Such exhibitions help satisfy those in the "real world" who "want to see results" (Dolan, 1994, p. 162).

Chapter Two examined research about the school reform movement in general; how the scope of reform may affect its success; factors such as organizational culture that support and hinder the success of a reform; some commonly recommended reforms; and studies of arts-specific reforms. Within that review, Fullan and Stiegelbauer (1991) identified four lessons from the literature on change: "active initiation and participation. . . . pressure and support. . . changes in behavior and beliefs," and ownership, "not something that occurs magically at the beginning, but rather something that comes out the other end of a successful change process" (pp. 21-22). To these theories, this study adds details about the scope and pace of reform as they relate to the concept of comfort; reinforces the importance of a collaborative organizational culture, ownership, and support; and shows how student engagement stimulates a successful change process.

As Salomon (1991) argues for the complementary nature of quantitative and qualitative approaches to educational research, Phase One and Phase Two provided data that explicated both sets of findings. A data-gathering instrument, such as the *Innovation Configuration Matrix*, gives the researcher the power to draw quantitative comparisons and design graphic representations of instructional practices. Interviews and observations provide the "thick description" (Geertz, 1973, p. 7) that illustrates classroom practices, reveals teacher attitudes, and unveils the interactions among staff members and configurations of the reform.

Conclusions

The primary objectives of this study were to examine the degree to which the Framework for Aesthetic Literacy was institutionalized and to describe factors that led to differences among the schools. Analysis of the quantitative data generated from survey

instruments, as well as the generation of theory through qualitative data collection and analysis, led to the following conclusions:

     1. <u>The principles of the Framework for Aesthetic Literacy were sustained at relatively high levels (58% to 83% of complete implementation) in the schools studied.</u> Such results were a function of several factors: (1) The *Innovation Configuration Matrix* used in the survey was designed to find the essential elements of a reform, rather than the reform in its totality. (2) The *Levels of Use* Interview Protocol rates schools at the "Integration" and "Renewal" levels highly. This rating scale favors schools in which the reform has become integrated into other work and schools that have made changes to the reform. (3) Schools of Aesthetic Literacy were selected based on their suitability to implement the reform. (4) The Framework for Aesthetic Literacy did not require a high level of fidelity. (5) The reform included many of the aspects found in the literature on reform for engaging students in high-interest, project-based learning.

     2. <u>Teachers who share the philosophy of the reform or are already practicing some of its instructional methods will change their direction slightly to accommodate changes required by the reform.</u> When more practices aligned to the Framework were in place before implementation (arts-focus, integration, community involvement), higher scores for institutionalization were recorded. Teachers are not opposed to change. However, they need to feel comfortable with the change effort, sharing its philosophical perspective, having the skills to successfully deliver the instruction, and being able to use the additional resources required by the project.

     3. <u>Integration and collaboration emerged as the most institutionalized configurations of the Framework for Aesthetic Literacy. Schools in which teachers work together and the administrator shares leadership roles with the teachers appear to be most successful with reform efforts.</u> Teachers described the ability of students to "make connections" as a result of their work integrating with other teachers and subjects as the most powerful aspects of the Framework. When teachers integrate subjects, they collaborate with other teachers. To do so effectively, they must also interact with the entire school, including administration, and influence the schedule.

4. Teachers appear to be most motivated by seeing their students engaged in learning, enjoying their activities, and developing new understandings. Engaged teachers, whose practices are validated by their own students' engagement and by some form of outside encouragement, embrace the change that reform may bring. Teachers described the activities that they developed as part of their Aesthetic Literacy curricula as unusual, fun, and authentic.

5. Teachers and administrators need to feel that they initiated (or that they "own) at least a portion of the reform and that a critical number of staff members "bought into" the reform effort. They resist when the reform is mandated or when it appears that they were not involved in the decision to adopt the reform. Because the Framework did not require a high degree of fidelity, teachers were encouraged to develop ownership and integrate the reform into the ongoing work of the school. The number of teachers that constitute a "critical mass" implementing a reform varies. At the elementary level, the majority of teachers must be using the reform. At the secondary level, 25% of the staff may be enough to label the school as following the reform. When feelings of ownership are high, a new reform can complement, rather than compete with an existing reform.

6. In any reform effort, barriers such as scheduling conflicts will emerge. Leaders who facilitate, by working to tear down those barriers, support teachers in their efforts to maintain the reform effort. Implementing and maintaining a reform requires time, perhaps the most challenging "support" to build. However, teachers are willing to work hard if they feel supported. Administrators and reform leaders need to provide that support. Staff turnover poses a significant barrier to reform.

7. The Framework's configurations of standards and focus questions were not embraced at high levels by most of these schools. Based on teacher reactions to question about standards and theories of Eisner (1995) and Clinchy (1998), this aspect of the Framework may have created some dissonance because the concept of standards may conflict with promoting creativity and with the principles of progressive education. On the other hand, inquiry-based instruction and the use of focus questions may have been misunderstood or too progressive.

Recommendations for Action

Many taxpayer dollars have been invested in school reform—over a half million in the Framework for Aesthetic Literacy alone. In addition, the years of educators' time devoted to developing and implementing any one reform represent a considerable human investment of energy and effort. Although Tyack and Cuban (1995) argue that this work, "tinkering toward reform," represents steady improvement, the public wants to see dramatic improvement. The findings of this study prompt several recommendations for reformers, those who issue requests for proposals, school personnel, and those who implement reforms.

1. Reforms should be designed to involve stakeholders in meaningful and enjoyable ways. Some Schools of Aesthetic Literacy made concerted efforts to reach out to their publics. Valley, Hayden, Thoreau, Bayview, Salish, and Sacagawea schools mentioned community involvement such as mentoring programs and public performances as positive outcomes of the Framework. This reform contained elements that encouraged community involvement because the arts entertain and because the artists (including craftsmen and dabblers) who live and work in most communities are willing to contribute. Therefore, those who design school reform initiatives should require that the schools' stakeholders be involved. When community members participate, they see their investment working.

2. A reform must represent a good fit for the school and staff must be personally invested. Because comfort and ownership appear to be both intertwined and essential, reform must suit the school. Teachers are professionals whose training, experiences with students and professional relationships inform them about what will and will not engage students. Since each school has its own culture, expecting one reform model to resonate with every school is impractical. Comments from the teachers who felt the most comfort and ownership with the Framework reflected passion about the arts or about integration. The concept struck a chord with them. Hence, a granting agency should offer a variety of focused reform possibilities, possibilities that will inspire specific teacher interests. The

selection criteria for the grant should award points for schools that already demonstrate some of the characteristics of the reform or have staff members trained in some of the reform's principles. In addition, schools should be selective about the reforms they adopt, considering how well the reform's principles fit the school's philosophy and practice.

3. In order to develop ownership, schools must be afforded ample time to decide upon their participation in a reform effort. During that time, the seeds of a learning organization can be sown. All the teachers and administrators who will be expected to play a role in the implementation of the reform can become well informed enough that feelings of ownership will result from their decision. Reformers should provide schools with descriptions, criteria, and applications well before their deadlines for submission.

4. Administrators need to facilitate, giving teachers choices and the resulting responsibilities about how to carry out reform projects. A collaborative climate increases comfort and ownership and strengthens the reform. Teacher empowerment is a powerful incentive that generates the energy necessary to make and sustain change. Consequently, administrators need to become facilitators, giving teachers choices and the resulting responsibilities for their decisions. If they feel supported in a collaborative climate in which mistakes are seen as part of the learning experience, teachers will work diligently to make the reform work. According to Dolan (1994), "If you are going to redesign an educational system so that it places responsibility where it belongs—with those who do the work—then they have to help create the vision, the goals, the measures that are relevant to them" (p. 72). Despite the difficulties of sustaining the reform at Canyon Middle School, as one the developers of the Framework, Brenda worked to keep her vision alive. However, the reform needed support from other leaders. Administrator training and professional development should emphasize collaborative leadership.

5. Administrators and reform leaders should find ways to provide teachers with time to collaborate as they design experiences for student learning. Although giving teachers extra planning time generally translates into a budget item, time may be the most important factor in sustaining a reform. When an investment has been made in the reform

effort, the added expense of allowing teachers to collaborate as they plan implementation strategies is money well spent.

6. <u>Reforms should be designed to engage students in their learning and give them opportunities to perform.</u> Student engagement generates support. When asked about evidence of success, the teachers interviewed in this study couldn't cite statistics, but became enthusiastic as they told stories about how students performed, what students and parents said, and how student products looked. When other teachers and administrators witnessed student engagement, they, too, wanted to become involved. Therefore, reforms should be designed for student engagement. That means students having fun, participating in new and exciting experiences, working together, finding meaning and making connections among subjects and to their lives.

7. <u>Funding for a reform effort should be spread over a period of at least four years.</u> These recommendations began by discussing the investment of resources in reform efforts. The ten Schools of Aesthetic Literacy received subgrants ranging from $3,000 to nearly $52,000 between March of 1995 and June of 1996. Considering the results of the *Innovation Configuration Matrix* showing change in practice since 1996 (See Figure 3.), three of the schools receiving only $3,000 (Valley, Sacagawea, Thoreau) showed increased or unchanged practices, and only one school receiving a large grant (Salish with $51,540) increased Framework practices. Of the five schools with the highest levels of use in 1998 (Hayden, Thoreau, Bayview, and Valley), three had been granted only $3,000. The questionnaire summary (see Table 1) indicates that Salish, Bayview, Hayden, Valley, Thoreau, and Sacagawea schools added funds from other sources to their Aesthetic Literacy programs. Perhaps the ability or the incentive to generate additional resources to keep a reform alive is more important than beginning with substantial funding. During the interviews, respondents complained about lack of money and lack of time to keep the Framework functioning at its original level. And money can buy time. Consequently, these findings lead to the recommendation that funding be extended for a longer period of time than is typical with federal grants, even if that requires reduced funding for each year. Perhaps the Framework for Aesthetic Literacy's $228,000 would

have been more effective if divided among the schools at about $22,800 per school with $5,700 for each of four years.

8. Granting agencies should give priority to support successful projects whose initial funding has expired. The United States Department of Education is notorious for three-year grants that cannot be renewed. In addition, the Schools of Aesthetic Literacy have found that many granting agencies seek new projects but are reluctant to fund projects that have already been initiated. As with teachers, ownership is important to the granting agencies. Such practices are inefficient. It's no wonder that "the educational landscape is littered with the bones of wonderful pilot projects, really successful little experiments that lasted for four or five years and then, somehow, died" (Dolan, p. 6). Granting agencies should maintain categories to fund projects whose initial funding has expired and are operating in their first five years.

9. Follow-up studies, using a survey instrument such as the *Innovation Configuration Matrix* as well as an interview protocol, should be built into all reform efforts. The problem of short-term funding may never be solved, but something can be learned from every change process. Not only does a follow-up study generate a better return on the initial investment, but it also provides a sense of closure for the reformers. The renewed interest in the reform may even give it an added boost.

Recommendations for Further Study

Although the findings of this study corroborate most of the literature reviewed in Chapter Two, the concepts of comfort and the relationship of this reform to the standards movement were not anticipated by the research cited. A study into the intricacies of comfort could provide some important information linked to the psychology of schooling. In addition, studies into teacher resistance, standards-based reform, and the issues raised by Clinchy (1998) would be timely. Are standards and project-based learning incompatible? Is the standards-based reform movement leading to increased teacher resistance? How will teachers become comfortable with standards in the various content areas?

The *Innovation Configuration Matrix* and the *Levels of Use* interview protocol and coding procedures contributed useful methodologies to this study. Based on the information collected through the questionnaire and interviews, the ICM appears to have provided an accurate picture of the current practices and a method for ranking institutionalization among schools. The LoU offered an objective lens for analysis of the interviews and contributed to the triangulation of data gathered through other methods. These instruments could be used effectively if administered in the early stages of a reform, then used again after three to four years of implementation. Other state initiatives could be studied effectively and perhaps strengthened using these tools.

Since this study concentrated on the teachers involved in the Framework, its implementation and institutionalization, in-depth investigations into the lasting impact on students who learned through the methods of Aesthetic Literacy were neglected. Investigations into the effects of reform on specific students or cohorts are needed. Do students continue to make the kinds of connections between disciplines, described by these teachers, as they move through higher grades? How do these students achieve in the arts, sciences, and humanities in comparison to students who have not had such experiences? These teachers have a sense that their Aesthetic Literacy students tend to take more private music and dance lessons, art classes, and attend more performances than do other students. Could statistics be gathered to prove or refute this perception?

Finally, these findings point to the importance of administrative support and the hazards of staff turnover. At Hayden School, the superintendent and board consider Aesthetic Literacy when they hire. At Patton Middle School, a principal who entered into the project after the grant had been initiated was perceptive enough to allow the teachers with ownership to sell it to the rest of the staff. Without continued administrative support to facilitate structures, spaces, and schedules that empower teachers to design engaging opportunities for their students, the reform fades and those teachers who were energized by the reform, become either too burned out to continue the effort or worse, embittered and frustrated. Studies should be undertaken to determine (1) if anything can be done to prevent staff turnover from significantly damaging a reform effort, and (2) how well

reforms are sustained in restructured schools when staff turnover is high.

In summary, further studies should be conducted into the concepts of comfort, comfort and standards, the impact of this reform on students, and solutions to the problems generated by staff turnover.

REFERENCES

Bauerly Kopel, M. (1997). The implementation of total quality management principles in Minnesota schools: Evidence from the field. *Dissertation Abstracts International, 58-08A.*

Berliner, D., and Biddle, B. (1995). *The manufactured crisis.* Redding, MA:Addison-Wesley.

Berman, P., & McLaughlin, M. (1978). *Federal programs supporting educational change, Vol. Viii: Implementing and sustaining innovations.* Santa Monica, CA: Rand.

Blackwell, S. (1993: Winter). Restructuring: Contradictions in focus. *Contemporary Education, 64*(2), 81-83.

Bogdan, R., and Biklen, S. (1992). *Qualitative research for education: An introduction to theory and methods.* Boston: Allyn and Bacon.

Boston, B. O. (1996: October 28) Educating for the Workplace through the Arts. Special Advertising Section Reprinted from *Business Week:* Getty Education Institute for the Arts.

Bracey, G. (1995, January/February). The assessor assessed: A Arevisionist looks at a critique of the Sandia Report. *The Journal of Educational Research, 88*(3), 136-144.

Burke, A. (1990). Junior high to middle school transition in Washington state: A survey and three case studies. *Dissertation Abstracts International, 51-09A.*

Carson, C.C., Huelskampk, R.M., & Woodall, R. D. (1993, May/June). Perspectives on education in America. *The Journal of Educational Research, 86,* 259-310.

Clinchy, E. (1998, December). The educationally challenged American school district. *Phi Delta Kappan, 80(4),* pp. 272-277.

Cohen, D. (1995, December) What is the system in systemic reform? *Educational Researcher,* pp. 11-17.

Crandall, D., and associates. (1982). P*eople, policies and practice: Examining the chain of school improvement* (Vols. 1-10), Andover, MA: The Network.

Creswell, J.W. (1994). *Research design: Qualitative and quantitative approaches*. Thousand Oaks, CA: Sage Publications.

Cuban, L. (1988). A fundamental puzzle of school reform. *Phi Delta Kappan, 70(5)*, 341-44.

Dolan, W. P. (1994). *Restructuring our schools: A primer on systemic change*. Kansas City, MO: Systems & Organization.

Edmonds, R. (December, 1982). Programs of school improvement: An overview. *Educational Leadership. 40 (3) 4-11*.

Eisner, E. (1998). *Does experience in the arts boost academic achievement?* Reston, VA: National Art Education Association.

Eisner, E. (1995, June). Standards for American schools: Help or hindrance? *Phi Delta Kappan*, pp. 758-764.

Elmore, R. (1995: December). Structural reform and educational practice. *Educational Researcher, 24(9)*, 23-26.

Finn. C. (1997, May). Reforming education: A whole new world. In *Selected Readings on School Reform*. Washington, D.C.: The Thomas B. Fordham Foundation.

Fried, R. L. (1998, December). Parent anxiety and school reform: When interests collide, whose needs come first? *Phi Delta Kappan, 80(4), 265-271*.

Fullan, M. (1995, Autumn). The school as a learning organization: Distant dreams. *Theory into Practice. 34(4)*. pp. 230-235.

Fullan, M., and Stiegelbauer, S. (1991). *The meaning of educational change*. Columbia University: Teachers College Press.

Gardner, H. (1985). *Frames of mind: The theory of multiple intelligences*. New York: Basic Books.

Geertz, C. (1973). Thick description: Toward an interpretive theory of culture. In *The interpretation of cultures*. New York: Basic Books.

Gitlen, A., and Margonis, F. (1995, August) The political aspect of reform: teacher resistance as good sense. *American Journal of Education. 103(4)*. pp. 377-405.

Glaser, W. (1992, May). The quality school curriculum. *Phi Delta Kappan*. pp. 690-694.

Goals 2000 Arts Education Partnership. (1997). *Priorities for arts education research.* Washington, D.C.: United States Department of Education.

Goertz, M, Floden, R., & O'Day, J. (1996). *Systemic reform: Studies of educational reform.* Washington, D.C.: Office of Educational Research and Improvement, U.S. Department of Education.

Goodlad, J. I. (1984). *A place called school: Prospects for the future.* New York: McGraw-Hill.

Hahn, J. (1994). *Framework for aesthetic literacy: The Montana arts and English curriculum instructional guide.* Helena, MT. Office of Public Instruction.

Hahn, J. (1996). *Framework for aesthetic literacy: The Montana arts and English curriculum implementation guide.* Helena, MT: Office of Public Instruction.

Hall, G., and Hord, S. (1984). *Change in schools: Facilitating the process.* Albany, NY: State University of New York Press.

Hargreaves, A. (1989). *Curriculum and assessment reform.* Milton Keynes, United Kingdom: Open University Press.

Harste, J. (April, 1993). Inquiry-based instruction. *Primary Voices K-6*, pp. 2-5.

Hermstein, R., and Murray, C. (1994). *The bell curve: Intelligence and class structure in American life.* New York: The Free Press.

Holland, H. (1998). *Making change: Three educators join the battle for better schools.* Portsmouth, NH: Heinemann.

Hord, S. (1997, July). *Focus on implementation.* Workshop presented at New Challenges in Sustaining School Improvement Conference, Portland, OR.

Jacobson, S., & Conway, J. (1990). *Educational leadership in an age of reform.* White Plains, NY: Longman.

Lewis, A. (1997). *Urgent message: Families crucial to school reform.* Washington, DC: Center for Law and Education.

Lincoln, Y., & Guba, E. (1985). *Naturalistic inquiry.* Beverly Hills: Sage Publications.

Little, J. (1981). The power of organization setting (Paper adapted from final report, *School success and staff development*). Washington, D.C: National institute of Education.

Loucks, S., Newlove, B, & Hall, G (1975). *Measuring levels of use of the innovation: A manual for trainers, interviewers, and raters*. Austin: The University of Texas.

McAdams, R. (October, 1997). A systems approach to school reform. *Phi Delta Kappan, 79 (2) 138-142.*

Merriam, S. (1988). *Case study research in education: A qualitative approach.* San Francisco: Jossey-Bass.

Morgan, D. (1988). *Focus groups as qualitative research.* Newbury Park, CA: Sage Publications.

Morrison Institute for Public Policy. (1995). *Schools, communities, and the arts: A research compendium.* Washington D.C: The Kennedy Center.

Mortensen, P. & Kirsch, G. (1996) *Ethics and representation in qualitative studies of literacy.* Urbana, IL: National Council of Teachers of English.

Morton, C. (1996). *Framework for aesthetic literacy evaluation.* Helena, MT: Office of Public Instruction.

Murfee, E. (1995). *Eloquent evidence: Arts at the core of learning.* Washington, D.C.: President's Committee on the Arts and Humanities.

Music Educators National Conference (1994). *National standards for arts education.* Reston, VA: Author.

National Commission on Excellence in Education. (1983). *A nation at risk: Imperative for educational reform.* Washington, D.C.: U. S. Department of Education.

National Education Commisssion on Time and Learning. (1994). *Prisoners of time.* Washington, D.C.: United States Department of Education.

O'Neil, J. (1995, February). On lasting school reform: A conversation with Ted Sizer. *Educational Leadership.* pp. 4-9.

Perelman, L. (1993). *School's Out.* New York: Avon.

Pogrow, S. (1996, June). Reforming the wannabe reformers: why education reforms almost always end up making things worse. *Phi Delta Kappan.* 77(10) pp. 656-663.

President's Committee on the Arts and the Humanities and Arts Education Partnership. (1999). *Gaining the arts advantage: Lessons from school districts that value arts education.* Washington, DC: President's Committee on the Arts and the Humanities.

Quellmalz, E., Shields, P., & Knapp, M. *School-based reform: Lessons from a national study.* Washington, D.C.: U.S. Department of Education.

Rallis, S. (1995, Autumn) Creating learner centered schools: Dreams and practices. *Theory into Practice.* pp. 224-229.

Resnick, L. (1987). *Education and learning to think.* Washington, D.C.: National Academy Press.

Salomon, G. (1991). Transcending the qualitative-quantitative debate: The analytic and systemic approaches to educational research. *Educational Research, 20*(6). 10-18.

Sarason, S. (1998). *Political leadership and educational failure.* San Francisco: Jossey-Bass.

Senge, P. (1990) *The fifth discipline: The art and practice of the learning organization.* New York: Doubleday.

Shields, P., Anderson, L. (1995). *Improving schools from the bottom up: From effective schools to restructuring.* Washington, D.C: U. S. Department of Education.

Shields, P., & Knapp, M. (1997, December). The promise and limits of school-based reform: A national snapshot. *Phi Delta Kappan,* pp. 288-294.

Shotwell, T. (1987). A Descriptive analysis of a magnet program of visual and performing arts in an urban high school. *Dissertations Abstract International,* 48-07A.

Silberman, C. (1970). *Crisis in the classroom.* New York: Vintage Books.

Slavin, R. (1998, Fall). Far and wide: Developing and disseminating research-based programs. *American Educator.* American Federation of Teachers.

Smith, F. (1995, April). Let's declare education a disaster and get on with our lives. *Phi Delta Kappan.* 76(8), pp 584-590.

Sparks, D. (1997, March) Is resistance to change really the problem? *The Developer*. National Staff Development Council. p. 2.

Strauss, A. & Corbin, J. (1990). *Basics of qualitative research: Grounded theory, procedures and techniques*. Newbury Park, CA: Sage Publications.

Stedman, L. (1994: January). The Sandia report and U.S. achievement: An assessment. *Journal of Educational Research, 87*(3), 133-145.

Steinberg, L. (1996). *Beyond the classroom: Why school reform has failed and what parents need to do*. New York: Simon and Schuster.

Stiegelbauer, S., & Anderson, S. (1992, April). *Seven years later: Revisiting a restructured school in Northern Ontario*. Paper presented at the annual meeting of the American Education Research Association. San Francisco, CA.

Tyack, D., & Cuban, L. (1995). *Tinkering toward utopia: A century of public school reform*. Cambridge, MA: Harvard University Press.

United States Department of Education. (1993, February). *Application for grants under the secretary's fund for innovation in education*. Washington, D.C.: United States Government Printing Office.

United States Department of Education. (1994). *Improving America's school act of 1994*. Washington, D.C.: United States Government Printing Office.

Wilson, B. (1997). *The quiet evolution: Changing the face of arts education*. Los Angeles, CA: The Getty Education Institute for the Arts.

Wolcott, H. (1990). *Writing up qualitative research*. Newbury Park, CA: Sage Publications.

APPENDIX A

SURVEY QUESTIONNAIRE

Please distribute to TEACHERS who have used, are using, or are familiar with the Framework for Aesthetic Literacy.

FRAMEWORK FOR AESTHETIC LITERACY
FOLLOW-UP STUDY

school _____

name (optional) _____

Your school was awarded a grant to implement the *Framework for Aesthetic Literacy* between March of 1995 and July of 1996. Since that time, some schools have continued to use this "innovation" and some schools may have been unable to sustain the effort. For an accurate assessment of the lasting impact of the Framework, please circle honest responses to the following questions and on the implementation rubric. Your responses to these questions and to the rubric on the following pages contribute to the validity of this study and are greatly appreciated.

1. Who initiated the idea to apply to become a Model School for Aesthetic Literacy? (Circle all that apply.)

   Community member(s)   Parent(s)   Teacher(s)   Administrator(s)   Board Member(s)   Student(s)

2. Have you been able to secure continued funding in order to sustain Aesthetic Literacy? (Explain, if necessary.)

   Yes, from district funds   Yes, from grants   Yes, from fund-raisers   How much?   No

3. Have you developed or adapted any additional Curriculum Cycles since the Framework was last printed?

   Yes, three or more   Yes, one or two   No

Your Cycles' Focus
Questions: _____

4. Have you continued to promote the Framework for Aesthetic Literacy?

We've had visitors   We've given workshop(s)   We've written articles   No

5. How has your use of the Framework changed in the last two years?

6. What factors have led to those changes?

7. Please add comments necessary to explain your answers to any of the above questions and any other insights about the Framework for Aesthetic Literacy.

151

As soon as possible, please return to:
Jan Clinard
Office of Public Instruction
P.O. Box 202501
Helena, MT 59620

SCHOOL ADMINISTRATOR, Please answer the following questions and fill out the attached matrix.

FRAMEWORK FOR AESTHETIC LITERACY
FOLLOW-UP STUDY

school _____

name _____

Your school was awarded a grant to implement the *Framework for Aesthetic Literacy* between March of 1995 and July of 1996. Since that time, some schools have continued to use this "innovation" and some schools may have been unable to sustain the effort. For an accurate assessment of the lasting impact of the Framework, please circle honest responses to the following questions and on the implementation rubric. Your responses to these questions and to the rubric on the following pages contribute to the validity of this study and are greatly appreciated.

1. Who initiated the idea to apply to become a Model School for Aesthetic Literacy? (Circle all that apply.)

Community member(s)   Parent(s)   Teacher(s)   Administrator(s)   Board Member(s)   Student(s)

2. Have you been able to secure continued funding in order to sustain Aesthetic Literacy? (Explain, if necessary.)

Yes, from district funds   Yes, from grants   Yes, from fund-raisers   How much?   No

3. Have you developed or adapted any additional Curriculum Cycles since the Framework was last printed?

Yes, three or more   Yes, one or two   No

Your Cycles' Focus
Questions: _____

4. Have you continued to promote the Framework for Aesthetic Literacy?

We've had visitors   We've given workshop(s)   We've written articles   No

5. How has your use of the Framework changed in the last two years?

6. What factors have led to those changes?

7. Please add comments necessary to explain your answers to any of the above questions and any other insights about the Framework for Aesthetic Literacy.

As soon as possible, please return to:
Jan Clinard
Office of Public Instruction
P.O. Box 202501
Helena, MT 59620

153

APPENDIX B

INNOVATION CONFIGURATION MATRICES

TEACHER'S CONTINUATION MATRIX:
A FOLLOW-UP STUDY OF THE FRAMEWORK FOR AESTHETIC LITERACY

Name (optional): _____ School: _____

Your participation in this study is greatly appreciated.

The concept for this matrix was designed at the Research and Development Center for Teacher Education at the University of Texas at Austin to measure the level of implementation of an innovation by breaking the program into it components.

Please circle the description in each row that best describes your current classroom practice. Please comment in margins/spaces/on back. If you were teaching, write "96" in the box that best describes what you did during the 1995-96 school year.

INTEGRATION OF ENGLISH AND THE ARTS			
At least one of the arts and English language arts are integrated into the majority of the units (cycles) that I teach.	I frequently integrate at least one of the arts and English language arts into the units that I teach.	I occasionally integrate the arts and English language arts into my lessons.	I have not been able to integrate English language arts and the arts during this school year.
AESTHETIC ENCOUNTERS WITH THE ARTS			
My students see and hear artists, musicians, or poets, or go to museums, theaters or concerts in our community for experiences related to the curriculum at least 10 times per year.	My students see and hear artists, musicians or poets, go to museums, theaters or concerts in our community, or watch films for experiences related to the curriculum 5-9 times per year.	My students see and hear artists, musicians or poets, or go to museums, theaters or concerts for experiences related to the curriculum 2-4 times per year.	My students have been unable to have experiences with artists, musicians or poets or take arts-related field trips during this school year.
CREATIVE ACTS			
My students make art; perform music, drama, or dance; or write literary pieces for school, parent, or community audiences as a part of almost every unit that I teach.	My students make art; perform music, drama, or dance; or write literary pieces for school, parent, or community audiences as a part of about half of the units that I teach.	My students make art; perform music, drama, or dance; or write literary pieces for school, parent, or community audiences for a few of the units that I teach.	My students' artistic and literary projects and performances are seldom a part of the units I teach, nor seen by school, parent, or community audiences.

Please circle the description in each row that best describes your current classroom practice. Please comment in margins/spaces/on back. If you were teaching, write "96" in the box that best describes what you did during the 1995-96 school year.

FOCUS QUESTIONS AND INQUIRY-BASED INSTRUCTION

My lessons and student activities usually allow students to pursue learning opportunities in and out of school as they focus on questions such as "How does art help us celebrate the joys we find in nature?"	My lessons and student activities sometimes allow students to pursue learning opportunities in and out of school as they focus on questions such as "How does art help us celebrate the joys we find in nature?"	My lessons and student activities are designed around themes or topics (such as thematic units) without the use of focus questions.	My lessons and student activities are based on the scope and sequence of textbooks.

STANDARDS-BASED CURRICULUM AND ASSESSMENT

In my class, curriculum and the assessment of students' products and responses are based on the Framework's achievement standards (LEARN column); or on district, state, or national standards.	I sometimes refer to the Framework's achievement standards (LEARN column); or district, state, or national standards to write curriculum and to assess students' products and responses.	I am familiar with the *National Standards for Arts Education*, the *Standards for English Language Arts*, or the Integrated Content and Achievement Standards of the *Framework for Aesthetic Literacy* (LEARN column).	Rather than referring to standards, I use chapters in our textbooks and the tests supplied by publishers to guide curriculum and assessment.

COLLABORATION

I usually work with other teachers and specialists to design learning experiences for students.	I often ask other teachers, and specialists for help in coordinating lessons.	I occasionally coordinate lessons with other school activities or classes.	I seldom/never design my lessons with other teachers and specialists.

SUPPORTING STRUCTURES (PHYSICAL RESOURCES)

Please explain your resource situation in spaces and/or margins.

We have the facilities, equipment, and materials necessary to deliver the integrated encounter-learn-create curriculum cycles.	We have most of the facilities, equipment, and materials necessary to deliver the integrated encounter-learn-create curriculum cycles.	We have some of the facilities, equipment, and materials necessary to deliver the integrated encounter-learn-create curriculum cycles.	Delivering the curriculum cycles is difficult because of our lack of adequate facilities, equipment, and materials.

SUPPORTING STRUCTURES (TIME and OTHER RESOURCES)

Please explain your resource situation in spaces and/or margins.

We have the schedule, planning time, and professional development necessary to effectively deliver the integrated encounter-learn-create curriculum cycles.	Mostly, we have the schedule, planning time, and professional development necessary to deliver the integrated encounter-learn-create curriculum cycles.	Sometimes we have some schedule, planning time, and professional development needed to deliver the integrated encounter-learn-create curriculum cycles.	Delivering the curriculum cycles is difficult because of our schedule, and lack of planning time and professional development.

Please return to Jan Clinard, Office of Public Instruction, PO Box 202501, Helena, MT 59620-2501.   Questions? Call 444-3714 or e-mail jhahn@opi.mt.gov.

ADMINISTRATOR'S CONTINUATION RUBRIC:
A FOLLOW-UP STUDY OF THE FRAMEWORK FOR AESTHETIC LITERACY

Name: _____

School: _____

Your participation in this study is greatly appreciated.

The concept for this matrix was designed at the Research and Development Center for Teacher Education at the University of Texas at Austin to measure the level of implementation of an innovation by breaking the program into its components.

Please circle the description in each row that best describes your school's current practices. Please comment in margins/spaces/on back. To the best of your knowledge, write "96" in the box that best describes what occurred in this school during the 1995-96 school year.

INTEGRATION OF ENGLISH AND THE ARTS

At least one of the arts and English language arts are integrated into the majority of the units (cycles) taught in this school.	Our teachers frequently integrate at least one of the arts and English language arts into the units they teach.	Our teachers occasionally integrate the arts and English language arts into their lessons.	Teachers have not been able to integrate English language arts and the arts during this school year.

AESTHETIC ENCOUNTERS WITH THE ARTS

Our students see and hear artists, musicians, or poets, or go to museums, theaters or concerts in our community for experiences related to the curriculum at least 10 times per year.	Our students see and hear artists, musicians or poets, go to museums, theaters or concerts in our community, or watch films for experiences related to the curriculum 5-9 times per year.	Our students see and hear artists, musicians or poets, or go to museums, theaters or concerts for experiences related to the curriculum 2-4 times per year.	Our students have been unable to have experiences with artists, musicians, or poets, or take arts-related field trips during this school year.

CREATIVE ACTS

Our students make art; perform music, drama, or dance; or write literary pieces for school, parent, or community audiences as a part of almost every unit taught in this school.	Our students make art; perform music, drama, or dance; or write literary pieces for school, parent, or community audiences as a part of about half of the units taught in this school.	Our students make art; perform music, drama, or dance; or write literary pieces for school, parent, or community audiences for a few of the units taught in this school.	Our students' artistic and literacy projects and performances are seldom a part of the units taught, nor are they seen by school, parent, or community audiences

157

Please circle the description in each row that best describes your school's current practices. Please comment in margins/spaces/on back. To the best of your knowledge, write "96" in the box that best describes what occurred in this school during the 1995-96 school year.

FOCUS QUESTIONS AND INQUIRY-BASED INSTRUCTION				
Teachers' lessons and student activities usually allow students to pursue learning opportunities in and out of school as they focus on questions such as "How does art help us celebrate the joys we find in nature?"	Teachers' lessons and student activities sometimes allow students to pursue learning opportunities in and out of school as they focus on questions such as "How does art help us celebrate the joys we find in nature?"		Teachers' lessons and student activities are based on the scope and sequence of textbooks.	
STANDARDS-BASED CURRICULUM AND ASSESSMENT				
In this school, curriculum and the assessment of students' products and responses are based on the Framework's achievement standards (LEARN column); or on district, state, or national standards.	Our teachers sometimes refer to the Framework's achievement standards (LEARN column); or district, state, or national standards to write curriculum and to assess students' products and responses.	This staff is familiar with the *National Standards for Arts Education*, the *Standards for English Language Arts*, or the Integrated Content and Achievement Standards of the *Framework for Aesthetic Literacy* (LEARN column).	Rather than referring to standards, our teachers use chapters in our textbooks and the tests supplied by publishers to guide curriculum and assessment.	
COLLABORATION				
I expect teachers and specialists to work together to design learning experiences for students.	I often encourage teachers and specialists to coordinate lessons.	I occasionally suggest that teachers and specialists coordinate lessons.	Our teachers seldom/never work together to design lessons.	
SUPPORTING STRUCTURES (PHYSICAL RESOURCES)		*Please explain your resource situation in spaces and/or margins.*		
We have the facilities, equipment, and materials necessary to deliver the integrated encounter-learn-create curriculum cycles.	We have most of the facilities, equipment, and materials necessary to deliver the integrated encounter-learn-create curriculum cycles.	We have some of the facilities, equipment, and materials necessary to deliver the integrated encounter-learn-create curriculum cycles.	Delivering the curriculum cycles is difficult because of our lack of adequate facilities, equipment, and materials.	
SUPPORTING STRUCTURES (TIME AND OTHER RESOURCES)		*Please explain your resource situation in spaces and/or margins.*		
We have the schedule, planning time, and professional development necessary to effectively deliver the integrated encounter-learn-create curriculum cycles.	Mostly, we have the schedule, planning time, and professional development necessary to deliver the integrated encounter-learn-create curriculum cycles.	Sometimes we have the schedule, planning time, and professional development needed to deliver the integrated encounter-learn-create curriculum cycles.	Delivering the curriculum cycles is difficult because of our schedule and lack of planning time and professional development.	

Please return to Jan Clinard, Office of Public Instruction, PO Box 202501, Helena, MT 59620-2501. Questions? Call 444-3714 or e-mail jhahn@opi.mt.gov.

MS/HS ADMINISTRATOR'S CONTINUATION MATRIX:
A FOLLOW-UP STUDY OF THE FRAMEWORK FOR AESTHETIC LITERACY

Name: _____   School: _____

Your participation in this study is greatly appreciated.

The concept for this matrix was designed at the Research and Development Center for Teacher Education at the University of Texas at Austin to measure the level of implementation of an innovation by breaking the program into its components.

Please circle the description in each row that best describes your school's current practices. Please comment in margins/spaces/on back. To the best of your knowledge, write "96" in the box that best describes what occurred in this school during the 1995-96 school year.

INTEGRATION OF ENGLISH AND THE ARTS			
We have a block of time for the arts and English language arts in which the majority of units (cycles) are integrated.	Our English teacher(s) frequently work on projects with teacher(s) in the arts, sometimes using a block of time.	Our English and art teachers occasionally (perhaps for projects) integrate the arts and English language arts.	Teachers have not been able to integrate English language arts and the arts during this school year.
AESTHETIC ENCOUNTERS WITH THE ARTS			
Our English/arts students see and hear artists, musicians, or poets, or go to museums, theaters or concerts in our community for experiences related to the curriculum at least 10 times per year.	Our English/arts students see and hear artists, musicians or poets, go to museums, theaters or concerts in our community, or watch films for experiences related to the curriculum 5-9 times per year.	Our English/arts students see and hear artists, musicians or poets, or go to museums, theaters or concerts for experiences related to the curriculum 2-4 times per year.	Our English/arts students have been unable to have experiences with artists, musicians, or poets or take arts-related field trips during this school year.
CREATIVE ACTS			
Our students make art; perform music, drama, or dance; or write literary pieces for school, parent, or community audiences as a part of almost every unit taught in this school.	Our students make art; perform music, drama, or dance; or write literary pieces for school, parent, or community audiences as a part of about half of the units taught in this school.	Our students make art; perform music, drama, or dance; or write literary pieces for school, parent, or community audiences for a few of the units taught in this school.	Our students' artistic and literary projects and performances are seldom a part of the units taught, nor are they seen by school, parent, or community audiences.

FOCUS QUESTIONS AND INQUIRY-BASED INSTRUCTION	English/arts teachers' lessons and student activities usually allow students to pursue learning opportunities in and out of school as they focus on questions such as "How does art help us celebrate the joys we find in nature?"	English/arts teachers' lessons and student activities sometimes allow students to pursue learning opportunities in and out of school as they focus on questions such as "How does art help us celebrate the joys we find in nature?"	English/arts teachers' lessons and student activities are designed around themes or topics (such as thematic units) without the use of focus questions.	English/arts teachers' lessons and student activities are based on the scope and sequence of textbooks.
STANDARDS-BASED CURRICULUM AND ASSESSMENT	In English/arts, curriculum and the assessment of students' products and responses are based on the Framework's achievement standards (LEARN column); or on district, state, or national standards.	Our English/arts teachers sometimes refer to the Framework's achievement standards (LEARN column); or district, state, or national standards to write curriculum and to assess students' products and responses.	This English/arts staff is familiar with the *National Standards for Arts Education*, the *Standards for English Language Arts*, or the Integrated Content and Achievement Standards of the *Framework for Aesthetic Literacy* (LEARN column).	Rather than referring to standards, our English/arts teachers use chapters in our textbooks and the tests supplied by publishers to guide curriculum and assessment.
COLLABORATION	I expect teachers and specialists to work together to design learning experiences for students.	I often encourage teachers and specialists to coordinate lessons.	I occasionally suggest that teachers and specialists coordinate lessons.	Our teachers seldom/never work together to design lessons.
SUPPORTING STRUCTURES (PHYSICAL RESOURCES) *Please explain your resource situation in spaces and margins*	We have the facilities, equipment, and materials necessary to effectively deliver the integrated encounter-learn-create curriculum cycles.	We have most of the facilities, equipment, and materials necessary to deliver the integrated encounter-learn-create curriculum cycles.	We have some of the facilities, equipment, and materials necessary to deliver the integrated encounter-learn-create curriculum cycles.	Delivering curriculum cycles is difficult because of our lack of adequate facilities, equipment, and materials.
SUPPORTING STRUCTURES (TIME AND OTHER RESOURCES) *Please explain your resource situation in spaces and margins*	We have the schedule, planning time, and professional development necessary to effectively deliver the integrated encounter-learn-create curriculum cycles.	Mostly, we have the schedule, planning time, and professional development necessary to deliver the integrated encounter-learn-create curriculum cycles.	Sometimes we have the schedule, planning time, and professional development needed to deliver the integrated encounter-learn-create curriculum cycles.	Delivering curriculum cycles is difficult because of our schedule and lack of planning time and professional development.

Please return to: Jan Clinard Office of Public Instruction P.O. Box 202501, Helena, MT 59620. Questions? Call 444-3714 or e-mail jhahn@opi.mt.gov.

APPENDIX C

INTERVIEW & FOCUS GROUP QUESTIONS:

LEVELS OF USE PROTOCOL

Interview and Focus Group Questions   **(First Set of Interviews)**

Note: Used for note-taking during actual interviews, this form was originally printed with only one or two questions per page and several copies of these interview/note-taking were used at each site.

Questions in italics are from the Levels of Use Protocol.

1. Are you still using The Framework for Aesthetic Literacy? If YES, use these probes:

Knowledge

A. What do you see as the strengths and weaknesses of Aesthetic Literacy in your situation?
    Have you done anything about the weaknesses?

___*Integration*

___*Aesthetic Encounters*

___*Standards*

___*Creations*

___*Focus Questions*

Acquiring Information

B. Are you currently looking for new materials or working on new curriculum cycles?

Sharing

C. Do you ever talk with others about Aesthetic Literacy?

Assessing

D. What do you see as the effects of teaching Aesthetic Literacy to your students?
        How did you determine this? (DATA?)
        Have you received feedback from students?
        Do you feel that the Framework helped you make a difference in the lives of children during the implementation year?
        How about last year and now?

User-oriented vs. student-oriented change

E. Have you made any changes in how you use the Framework?
    Why?
    When?
    Are you constantly making changes?

Planning and Status Reporting

F. As you look ahead, what plans do you have in relation to your use of the Framework?

Collective Impact

G. Do you work with others beyond original group in your use of the Framework?
    How do you work together?
    What are the strengths and weaknesses of this collaboration?
    When you talk to others about your collaboration, what do you share with them?
    What plans do you have to collaborate in the future?

Planning, Performing, Renewing

H. Are you planning to make major modifications to or replace the Framework at this time?

---

1. Are you using the Framework for Aesthetic Literacy?   If NO, use these probes:

A. Have you made a decision to use it in the future? If so, when?

B. Why did you stop teaching Aesthetic Literacy?

C. Are you currently looking for ways you could use it?

D. What did you see as the strengths and weaknesses of the Framework?

E. What kinds of questions do you have about the Framework?

F. Do you ever talk to others about the Framework for Aesthetic Literacy? What do you share?

G. Can you describe for me how you used the Framework, what problems you found, and what its effects appeared to be on students?

Revised Interview Questions

1. Are you still using The Framework for Aesthetic Literacy?   If YES, use these probes:

Knowledge
B.   *Which aspects of the Framework Aesthetic Literacy did you find most powerful/useful and which were least useful?*

Integrating English and the arts

Encounters

Role of standards

Kinds of art created and effect on students

Focus questions

How would you, or did you, change those weaknesses?

Acquiring Information
B. *Are you currently working on new curriculum cycles or adding activities and materials to old ones?*

Sharing
C. *Do you ever talk with others about Aesthetic Literacy?*

Assessing
D. *What do you see as the effects of teaching Aesthetic Literacy to your students?*
   How did you determine this?   (DATA)
   Have you received feedback from students?
   (Do you feel that the Framework helped you make a difference in the lives of children during the implementation year?)
   (How about last year and now?)

User-oriented vs. student-oriented change
E. *How has your use of the Framework changed?   Why?*

Planning and Status Reporting & Planning, Performing, Renewing
F. What plans do you have in relation to your use of the Framework in the future?

Collective Impact
G. Have you worked with others, beyond the original team, to use the Framework?
    In what ways?
    What plans do you have to collaborate in the future?

For administrators where a change of administrators would cause a NO answer to question #1:
1. What was your sense of how teachers were using the Framework for Aesthetic Literacy when you left here (or when you arrived)?

A. Did you encourage teachers to use it? How?

B. Why did the teachers stop teaching Aesthetic Literacy?

C. Are you currently looking for ways you could facilitate the use of the Framework by teachers who want to use it?

D. What did you see as the strengths and weaknesses of the Framework?

E. What kinds of questions do you have about the Framework?

F. Do you ever talk to others about the Framework for Aesthetic Literacy? What do you share?

G. Can you describe for me how your teachers told you they used the Framework, what problems they found, and what its effects appeared to be on students?

APPENDIX D

INTERVIEW & FOCUS GROUP QUESTIONS:

LEVELS OF USE SCORING RUBRIC

167

8
LEVELS OF USE

SCALE POINT DEFINITIONS OF THE LEVELS OF USE OF THE INNOVATION

FIGURE I — LoU CHART

CATEGORIES

Levels of Use are distinct states that represent observably different types of behavior and patterns of innovation use as exhibited by individuals and groups. These levels characterize a user's development in acquiring new skills and varying use of the innovation. Each level encompasses a range of behaviors, but is limited by a set of identifiable Decision Points. For descriptive purposes, each level is defined by seven categories.

	KNOWLEDGE	ACQUIRING INFORMATION	SHARING
	That which the user knows about characteristics of the innovation, how to use it, and consequences of its use. This is cognitive knowledge related to using the innovation, not feelings or attitudes.	Solicits information about the innovation in a variety of ways, including questioning resource persons, corresponding with resource agencies, reviewing printed materials, and making visits.	Discusses the innovation with others. Shares plans, ideas, resources, outcomes, and problems related to use of the innovation.
LEVEL 0 NON-USE: State in which the user has little or no knowledge of the innovation, no involvement with the innovation, and is doing nothing toward becoming involved.	Knows nothing about this or similar innovations or has only very limited general knowledge of efforts to develop innovations in the area.	Takes little or no action to solicit information beyond reviewing descriptive information about this or similar innovations when it happens to come to personal attention.	Is not communicating with others about the innovation beyond possibly acknowledging that the innovation exists.
DECISION POINT A	Takes action to learn more detailed information about the innovation.		
LEVEL I ORIENTATION: State in which the user has acquired or is acquiring information about the innovation and/or has explored or is exploring its value orientation and its demands upon user and user system.	Knows general information about the innovation such as origin, characteristics, and implementation requirements.	Seeks descriptive material about the innovation. Seeks opinions and knowledge of others through discussions, visits, or workshops.	Discusses the innovation in general terms and/or exchanges descriptive information, materials, or ideas about the innovation and possible implications of its use.
DECISION POINT B	Makes a decision to use the innovation by establishing a time to begin.		
LEVEL II PREPARATION: State in which the user is preparing for first use of the innovation.	Knows logistical requirements, necessary resources and timing for initial use of the innovation, and details of initial experiences for clients.	Seeks information and resources specifically related to preparation for use of the innovation in own setting.	Discusses resources needed for initial use of the innovation. Joins others in pre-use training, and in planning for resources, logistics, schedules, etc., in preparation for first use.
DECISION POINT C	Begins first use of the innovation.		
LEVEL III MECHANICAL USE: State in which the user focuses most effort on the short-term day-to-day use of the innovation with little time for reflection. Changes in use are made more to meet user needs than client needs. The user is primarily engaged in a stepwise attempt to master the tasks required to use the innovation, often resulting in disjointed and superficial use.	Knows on a day-to-day basis the requirements for using the innovation. Is more knowledgeable on short-term activities and effects than long-range activities and effects of use of the innovation.	Solicits management information about such things as logistics, techniques, and ideas for reducing amount of time and work required of user.	Discusses management and logistical issues related to use of the innovation. Resources and materials are shared for purposes of reducing management, flow and logistical problems related to use of the innovation.
DECISION POINT D-1	A routine pattern of use is established.		
LEVEL IV A ROUTINE: Use of the innovation is stabilized. Few if any changes are being made in ongoing use. Little preparation or thought is being given to improving innovation use or its consequences.	Knows both short- and long-term requirements for use and how to use the innovation with minimum effort or stress.	Makes no special efforts to seek information as a part of ongoing use of the innovation.	Describes current use of the innovation with little or no reference to ways of changing use.
DECISION POINT D-2	Changes use of the innovation based on formal or informal evaluation in order to increase client outcomes.		
LEVEL IV B REFINEMENT: State in which the user varies the use of the innovation to increase the impact on clients within immediate sphere of influence. Variations are based on knowledge of both short- and long-term consequences for clients.	Knows cognitive and affective effects of the innovation on clients and ways for increasing impact on clients.	Solicits information and materials that focus specifically on changing use of the innovation to affect client outcomes.	Discusses own methods of modifying use of the innovation to change client outcomes.
DECISION POINT E	Initiates changes in use of innovation based on input of and in coordination with what colleagues are doing.		
LEVEL V INTEGRATION: State in which the user is combining own efforts to use the innovation with related activities of colleagues to achieve a collective impact on clients within their common sphere of influence.	Knows how to coordinate own use of the innovation with colleagues to provide a collective impact on clients.	Solicits information and opinions for the purpose of collaborating with others in use of the innovation.	Discusses efforts to increase client impact through collaboration with others on personal use of the innovation.
DECISION POINT F	Begins exploring alternatives to or major modifications of the innovation presently in use.		
LEVEL VI RENEWAL: State in which the user re-evaluates the quality of use of the innovation, seeks major modifications of or alternatives to present innovation to achieve increased impact on clients, examines new developments in the field, and explores new goals for self and the system.	Knows of alternatives that could be used to change or replace the present innovation that would improve the quality of outcomes of its use.	Seeks information and materials about other innovations as alternatives to the present innovation or for making major adaptations in the innovation.	Focuses discussions on identification of major alternatives or replacements for the current innovation.

Procedures for Adopting Educational Innovations Project. Research and Development Center for Teacher Education, University of Texas at Austin. 1975, N.I.E. Contract No. NIE-C-74-0087.

Journal of Teacher Education

FIGURE I — LoU CHART

CATEGORIES

ASSESSING	PLANNING	STATUS REPORTING	PERFORMING
Examines the potential or actual use of the innovation or some aspect of it. This can be a mental assessment or can involve actual collection and analysis of data.	Designs and outlines short- and/or long-range steps to be taken during process of innovation adoption, i.e., aligns resources, schedules activities, meets with others to organize and/or coordinate use of the innovation.	Describes personal stand at the present time in relation to use of the innovation.	Carries out the actions and activities entailed in operationalizing the innovation.
Takes no action to analyze the innovation, its characteristics, possible use, or consequences of use.	Schedules no time and specifies no steps for the study or use of the innovation.	Reports little or no personal involvement with the innovation.	Takes no discernible action toward learning about or using the innovation. The innovation and/or its accoutrements are not present or in use.
Analyzes and compares materials, content, requirements for use, evaluation reports, potential outcomes, strengths and weaknesses for purpose of making a decision about use of the innovation.	Plans to gather necessary information and resources as needed to make a decision for or against use of the innovation.	Reports presently orienting self to what the innovation is and is not.	Explores the innovation and requirements for its use by talking to others about it, reviewing descriptive information and sample materials, attending orientation sessions, and observing others using it.
Analyzes detailed requirements and available resources for initial use of the innovation.	Identifies steps and procedures entailed in obtaining resources and organizing activities and events for initial use of the innovation.	Reports preparing self for initial use of the innovation.	Studies reference materials in depth, organizes resources and logistics, schedules and receives skill training in preparation for initial use.
Examines own use of the innovation with respect to problems of logistics, management, time, schedules, resources, and general reactions of clients.	Plans for organizing and managing resources, activities, and events related primarily to immediate ongoing use of the innovation. Planned-for changes address managerial or logistical issues with a short-term perspective.	Reports that logistics, time, management, resource organization, etc., are the focus of most personal efforts to use the innovation.	Manages innovation with varying degrees of efficiency. Often lacks anticipation of immediate consequences. The flow of actions in the user and client is often disjointed, uneven and uncertain. When changes are made, they are primarily in response to logistical and organizational problems.
Limits evaluation activities to those administratively required, with little attention paid to findings for the purpose of changing use.	Plans intermediate and long-range actions with little projected variation in how the innovation will be used. Planning focuses on routine use of resources, personnel, etc.	Reports that personal use of the innovation is going along satisfactorily with few if any problems.	Uses the innovation smoothly with minimal management problems; over time, there is little variation in pattern of use.
Assesses use of the innovation for the purpose of changing current practices to improve client outcomes.	Develops intermediate and long-range plans that anticipate possible and needed steps, resources, and events designed to enhance client outcomes.	Reports varying use of the innovation in order to change client outcomes.	Explores and experiments with alternative combinations of the innovation with existing practices to maximize client involvement and to optimize client outcomes.
Appraises collaborative use of the innovation in terms of client outcomes and strengths and weaknesses of the integrated effort.	Plans specific actions to coordinate own use of the innovation with others to achieve increased impact on clients.	Reports spending time and energy collaborating with others about integrating own use of the innovation.	Collaborates with others in use of the innovation as a means for expanding the innovation's impact on clients. Changes in use are made in coordination with others.
Analyzes advantages and disadvantages of major modifications or alternatives to the present innovation.	Plans activities that involve pursuit of alternatives to enhance or replace the innovation.	Reports considering major modifications of or alternatives to present use of the innovation.	Explores other innovations that could be used in combination with or in place of the present innovation in an attempt to develop more effective means of achieving client outcomes.

LoU: A FRAMEWORK FOR ANALYZING INNOVATION ADOPTION

APPENDIX E

ADDITIONAL
INTERVIEW & FOCUS GROUP
QUESTIONS

Questions Added to Levels of Use Protocol

2. Did you feel that enough teachers were using, or are now using, the concepts of the Framework in your school?

If Yes: How does that help keep Aesthetic Literacy alive?

If No: How would it be easier if more teachers were using the Framework?

3. Which has the greatest impact on students and best chances for continued success:
    a) an all-school cycle concentrated during a finite period of time or
    b) constant use of cycles, throughout the school year within individual classrooms?

    Explain.

4. What roles did you, as a teacher, administer, etc., have in making decisions about the implementation of the Framework compared to others (state, administration, board, etc.)?

How would you describe the leadership in your school in relation to this reform?

5. How did (do) you feel supported in your effort to teach Aesthetic Literacy?
(Time, equipment, materials, continuing professional development, scheduling)
What could have made a difference in strengthening the Framework?

6. Did you feel that the Framework helped you made a difference in the lives of children during the implementation year? How about last year and now?

7. Could you tell me how you think integrating English and the arts works (worked) for you and your students? Why does (doesn't) this work well?

8. What role did standards (explain, if necessary) have in your use of the Framework?

9. What kinds of art did your students make? Perform? Write? Exhibit? How did this compare to the implementation year? What effect did these experiences have on your students?

10. How did you make use of the focus questions in the cycles? Has your use of focus questions changed?

Focus Group Questions

1. Did you feel that enough teachers were using, or are now using, the concepts of the Framework in your school?

   How many are enough? Are there more or fewer now than in 1996?

   Would it have been easier if more teachers had been using the Framework?

2. Which has the greatest impact on students and best chances for continued success:
   a) an all-school cycle concentrated during a finite period of time or
   b) constant use of cycles, throughout the school year within individual classrooms?

   Explain.

3. What roles did you, as a teacher, administer, etc., have in making decisions about the implementation of the Framework compared to others (state, administration, board, etc.)?

   How would you describe the leadership in your school in relation to this reform (during the implementation year and last year)?

4. How did (do) you support the effort to teach Aesthetic Literacy?
   (Time, equipment, materials, continuing professional development, scheduling)

   What kind of support could have made a difference in strengthening the Framework?

5. What is the source of energy for teachers to do things like try something new, work with others, write a new curriculum cycle, schedule extra events for students or pursue additional funding for things you think would benefit students? How does that enthusiasm fluctuate over the years?

6. Did you see any relationship between the quality of the "aesthetic encounters" and the effect of those encounters on students and/or the quality of their own productions or performances and their learning?

7. Did using the Framework feel like a big change for your school? Would using the Framework require significant changes in practice for others in this school? What's your sense of how to make that stretch?

APPENDIX F

COVER LETTER FOR SURVEY INSTRUMENTS

OFFICE OF PUBLIC INSTRUCTION
PO BOX 202501
HELENA MT 59620-250
(406) 444-3680

Nancy Keenan
Superintendent

May 20, 1998

Dear   :

It's been over two years since we collected curriculum cycles, printed the *Implementation Guide*, and paid regular visits to the Schools of Aesthetic Literacy. However, I have seen some of you at meetings and conferences and heard about the good work that you continue to accomplish in your school. Now I am asking for help from each of the model and project Schools of Aesthetic Literacy.

I've reached the best part of my doctoral work at The University of Montana, writing my dissertation. I am conducting a two-phase follow-up study of the Framework for Aesthetic Literacy. The first phase uses an adaptation of an instrument called the *Innovation Configuration Matrix* brought to my attention by researcher Shirley Hord of the Southwest Educational Development Laboratory. During the second phase, I will be interviewing and observing in some of your schools.

Please ask that all staff members who once were or now are using the Framework for Aesthetic Literacy complete the enclosed surveys. Please include all teachers familiar enough with the Framework that they know about the curriculum cycles, as well as teachers who have taken over the positions of teachers who used the Framework in 1995-96. I have enclosed the page from the *Implementation Guide* that lists teachers who were involved in 1995-96. The survey consists of a brief questionnaire and the "Teacher's Continuation Matrix." I have also enclosed a survey that includes the "Administrator's Continuation Matrix" for you to complete.

Within this packet is a stamped, addressed envelope in which you may return the completed surveys. Please return them to me before your school year is over, or at least by June 12. I very much appreciate your participation in this survey and your thoughtful and honest responses to the questions and the self-assessment of the matrix. Without your help, this study would not be possible. If you have questions about these survey instruments, please call me at 444-3714 or e-mail jhahn@opi.mt.gov for clarification. Once again, thank you very much for your help.

Sincerely,

Jan Clinard (Hahn)
Curriculum and Assessment Specialist

"It is our mission to advocate. communicate. educate and be accountable to those we serve."