An Investigation On The Development Of Educators' Creative And Professional Capacities

Song Ying[1], Chandra Mohan Vasudeva Panicker[2]

ABSTRACT

In the recent decade, arts education has become an increasingly integral part of general education teacher preparation programs in the United States. However, there is a dearth of research on the ways in which educators prioritize the arts and use innovative pedagogies in the classroom. The majority of K-12 teachers polled in this scientific research placed a high value on the arts, but they seldom included them into their teaching, the results show. There is an excess of demands to learn all that is required, yet there is a dearth of chances to advance in one's career. Teachers' stated aims for incorporating art into the classroom were all over the place, ranging from promoting a greater understanding and respect for many cultures to inspiring pupils to be more engaged and enjoy themselves. The amount of time that teachers spent discussing the arts in class was inversely related to their self-confidence. Interestingly, instructors' interest in the arts, field experience, and creative activities had no impact on how they integrated the arts into their lessons.

Keywords: Classroom, Teachers, Creativities, Arts Class.

1. INTRODUCTION

Arts education has been an integral part of teacher training programs from the progressive education movement's early days, when John Dewey was a prominent figure. Over the last eight decades, there has been a broad range of school reform tactics that emphasize arts education. Some, like the progressive reform period, put a higher emphasis on arts education, while others, like the back-to-basics movement and budget reductions, put less. Classroom teachers, particularly those teaching academic topics, have seen an uptick in the availability of arts-focused in-service professional development courses within the last decade. Perhaps this upsurge is due to research-based improvements in education, new national arts standards, or public-private partnerships between educational institutions and cultural groups. Creative and innovative methods of teaching are commonplace in literacy, multi-unit, and performance-based assessment (PBL) classes (Parker & Thomsen, 2019). Programs that focus on the arts in teacher preparation do not always aim to produce academic classroom teachers with strong creative abilities. Instead, the researcher should be working to increase teachers' competence in arts-based pedagogies and strategies for encouraging students' agency and imagination in the classroom. Despite arts education's centrality to teacher training programs worldwide, research on how real instructors use the arts into their lessons is scant. This sort of inquiry is challenging due to the issue's enormity. Not only do the arts have deep roots in the natural sciences, but they have also been and continue to be an integral part of academic study. Field trips, guest artists, digital media, literature, and film are just a few of the various ways art instruction may be presented in schools. The pupils experimented with many forms of physical activity, games, music, and painting. With any one, the student may get them to ponder, argue, or analyze. Class discussions always seem to revolve around some kind of "art," whether it's a close reading of a play or piece of literature or a fully staged student opera complete with costumes and scenery (Yu, 2020). Using a child's frequency of participation as a sole metric for their access to the arts is unjust. Art, in Dewey's view, should be experienced, not created. The artistic potential of almost every school activity may be unleashed when students focus on the visual aspects and actively explore symbolic objects or concepts. Learning to notice and understand visual components such as form, color, dynamics, and the many sign systems that individuals use to convey their feelings and ideas may be beneficial for students in almost every topic. For most subjects, these kinds of interactions are common (Rieckmann, 2018).

2. BACKGROUND OF THE STUDY

Students need to be receptive to various learning styles in order to be self-motivated and take chances. However, a more revolutionary paradigm change is required in the arts, one that influences not just the curriculum's goals but also the students' individual development. Since it is an art form, there is no definitive code of conduct. A person's natural inquisitiveness and their will to learn from these events shape their emotions (Tang, 2020). Teachers still need persuading that a novel strategy is workable, helpful for pupils, and accomplishes an important educational objective, even in apparently more tolerant fields like the arts. If educators are certain that a novel approach will improve student learning, they are more inclined to try it.

Song Ying, Chandra Mohan Vasudeva Panicker

Some people, like Taylor, think that formal education may boost creativity and self-esteem. More specialized abilities, such as the capacity to plan arts events or modify courses to include the arts, may, however, need more training before they can be applied to the classroom. When it comes to arts education, signals from government officials at all levels are contradictory. In view of the present trend toward uniform curriculum administration and standardized testing throughout the country, it is only reasonable to assess arts-based educational programs. The "no children left behind" initiative continues to include arts education, despite the fact that it gets little financing (2000). Schools are putting pressure on teachers to raise test results and implement a standardized curriculum, which some worry would stifle teachers' creativity and career advancement opportunities. Because of constraints on time, money, and support, innovative ideas may be hard for teachers to implement. Some educators may be reluctant to include arts education into their lessons, although knowing that it has a favorable impact on students' social and cognitive development. Schools have been reluctant to hire more arts teachers, even when state and local governments have increased funding for the arts (Srivastava & Shree, 2019). Assessing students' abilities to satisfy standards has long been the purview of educators. Regular classes probably wouldn't provide art options because to time constraints. Consequently, all students would benefit from arts education if it became a standard part of the school curriculum. When discussing arts integration, what exactly does it imply when individuals refer to "teachers concerning, with, or using the arts"? The term "arts integration" may have a wide range of interpretations, as Goldberg noted. A comprehensive arts education encompasses not just the history of art but also its various forms' development and the development of art in general. Learning via the arts, whether arts-based or arts-informed, helps students become better communicators and learners. The two most fundamental forms of creative expression are production and creation. Art as performance include not just singing, painting, dancing, and acting, but also reading and studying the arts, also referred to as "consuming" them. One way to demonstrate these two aspects of education is to go to the movies, art galleries, or concerts. Throughout the creative process and presentation, students are encouraged to listen carefully, speak confidently, analyze critically, and reflect on their own work, according to the National Standards in Art Education (Roberts et al., 2021).

3. LITERATURE REVIEW

Teachers keep improving their skills via participation in professional development opportunities. Teachers may greatly benefit from upgrading their knowledge and skills via continuing education programs. Professional development possibilities for teachers may be categorized as either "traditional" or "individualised." There is a vast range of learning styles among educators, just as there is among their pupils. As a result of having more control over the subjects and methodologies they study, instructors may solve this issue more effectively via customized professional development (PD) rather than through conventional PD (So & Hu, 2019).

Professional development options for teachers used to be more consistent across disciplines and pedagogical approaches. Examining the relative merits of tailored and standardized professional development programs, this research focused on secondary school teachers. The goal of CPD, or continuous professional development, is to increase knowledge and skill sets among professionals. The materials presented here suggest that professional development opportunities for educators might be beneficial. Additional context is required for the study. exploring the efficacy of both conventional and individualized PD therapies. The study delves at the motivations behind educators seeking out professional development opportunities via the lens of andragogy, or adult learning. This research sought to get a deeper understanding of the elements that impact students' participation in creative endeavors by examining the attitudes and actions of teachers. Rather than passing judgment on different types of professional development, this exercise aimed to help instructors grasp the topic at hand. To better integrate professional development with arts education practices, it is helpful to study the perspectives of teachers who have taken part in artist-based professional development programs. The study's primary population consisted of educators who provide arts-based professional development opportunities for their peers (Roy et al., 2019).

4. RESEARCH METHODOLOGY

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

5. CONCEPTUAL FRAMEWORK
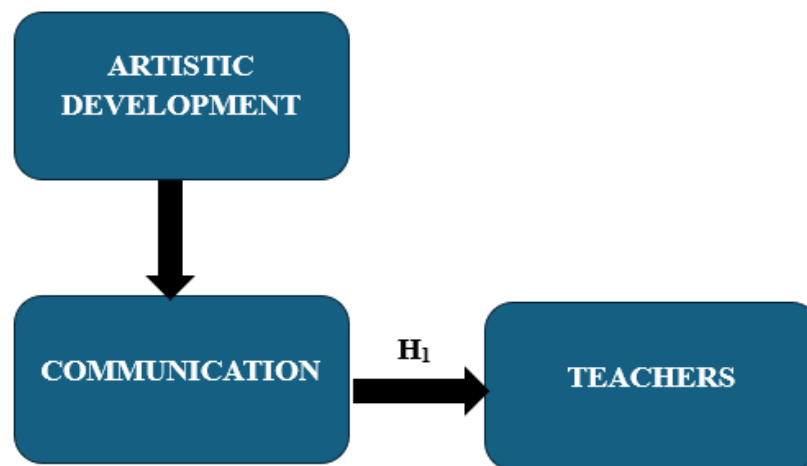
6. RESULTS

Examining Educators' Views and Arts Integration

The major objective of this research was to identify and define the psychological qualities that are associated with the degree to which teachers utilise the arts in the classroom, as well as to quantify the frequency with which teachers report utilising the arts in their own instruction. The studies were conducted in two stages: in the first, attention was paid to the 23 attitude questions, and in the second, research was conducted on the 8 frequency of use measures. The initial principal components solution for the 23 attitude factors led to the discovery of six components when the Kaiser eigenvalue > 1 criterion was used. Components 4 and 5 have an indirect conceptual relationship to the other acquired components, and they were loaded on by merely 3 and 2 variables, respectively. In addition, these components have a direct link to the other obtained components. The examination of the screen led to the realisation that the answer needed the combination of four separate components in order to be complete. When the analysis was done again, this time with a forced four-factor configuration and oblique rotation (direct oblimin method), the results showed that there was 51% of variance that could be explained as compared to 60% for the six-component response. Yet, the technique that requires fewer assumptions was backed by the fact that the data may be interpreted in many ways. The SMC values varied from very high (0.70) to extremely low (0.06), with the bulk of the products lying somewhere in the middle region (0.30–.50). After the rotation was completed, the loadings for all 23 attitude components may be found in Table 1. Between the range of 0.74 and 0.92, the alpha reliability estimates for three of the four derived components were found to be satisfactory. A lower reliability (.55) for the limits factor may be the consequence of their being such a broad diversity of school environments and individual obstacles reported by the teachers who were surveyed. The mean scores and estimations of dependability for the four measures are shown in Table 2. What became apparent right from the bat was the instructors' recognition of the importance of the arts to the overall educational process. As can be seen in the nine items that are included in the importance component, the teachers were mostly in agreement about the significance of all four types of art as well as artmaking (doing) and exposure-type activities. The high mean significance ratings (M = 4.28 out of 5) are evidence that educators place a high priority on the arts as part of the educational experience that their students have. These ratings are unaffected by any other constraints, concerns, or external pressures that may be placed on the educators. It's important to note that even while these educators think art education was vital, they don't think they should be the ones to teach it. This was something that was taken into consideration. The items that measured an individual's feeling of self-worth and confidence in their own talents comprised a second component that had loadings ranging from 0.65 to 0.75 (alpha reliability = 0.79). It seems that the responses, as well as the significant factor, are based on a broader creative self-efficacy as opposed to a specific art form or sort of activity. The results of the TWAS show that while though teachers place a larger value on their own creative ability than on their artistic skill, there is still a significant correlation between the two factors (r =.574) The terms "artistic" and "creative" were often and synonymously employed by educators in their responses to the short-answer questions.

Table 1: Attitude Item Structure Matrix

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

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

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

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

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

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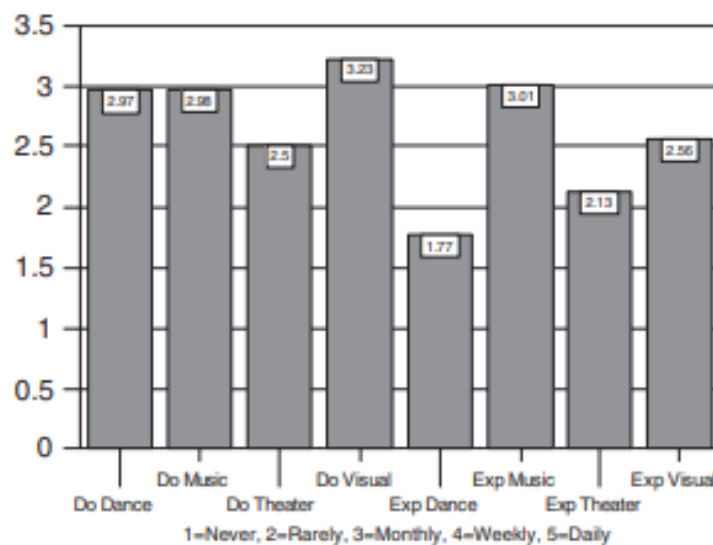
(Mean of Scale = 2.63) regression component. Figure 1 shows teachers' arts use. Participatory visual arts are most popular, according to study. Instructors appear more comfortable with the visual arts than the performing arts, which may be teaching or simply a hobby. Exposure mode users preferred music.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

7. CONCLUSION

The arts are a reflection of the cultural divide between Dewey's active, open-ended, constructivist methods and test-based educational environments, which have predefined, tightly defined goals. There is a widening gap, and teachers are under more and more pressure to try new, potentially damaging methods of instruction. This study reveals that there are three significant challenges that educators have when attempting to include the arts into their lessons: (a) maintaining their own creative and artistic abilities; (b) finding ways to fund creative endeavors; and (c) juggling their artistic principles with the demands of their employment. The use of art in the classroom is essential for personal and professional growth. Distinctness is highly valued in the arts. An artistic educator has to follow their gut and adapt to the needs of each student, whether that's by actively engaging in creative pursuits or just appreciating the beauty around them. A teacher also has to be a confident leader who can inspire students to think creatively and express themselves in unique ways. Educators' professional and school development programs need to prioritize art, creativity, innovation, self-improvement, educational concepts, and continuous learning. According to Dewey, art education is highly valued by society. Educators were finding art instruction to be an increasingly difficult task (Shubina & Kulakli, 2019).

REFERENCES

[1] Parker, R., & Thomsen, B. S. (2019). Learning through play at school: A study of playful integrated pedagogies that foster children's holistic skills development in the primary school classroom.

[2] Rieckmann, M. (2018). Learning to transform the world: Key competencies in Education for Sustainable Development. Issues and Trends in Education for Sustainable Development, 39, 39-59.

[3] Roberts, P., Barblett, L., Boylan, F., & Knaus, M. (2021). Revitalising reflective practice in pre-service teacher education: Developing and practicing an effective framework. Reflective Practice, 22(3), 331-344.

[4] Roy, D., Baker, W., & Hamilton, A. (2019). Teaching the arts. Cambridge University Press.

[5] Sauve, J. A., & Schonert-Reichl, K. A. (2019). Creating caring classroom and school communities: Lessons learned from social and emotional learning programs and practices. In Handbook of student engagement interventions (pp. 279-295). Academic Press.

[6] Shubina, I., & Kulakli, A. (2019). Pervasive learning and technology usage for creativity development in education. International Journal of Emerging Technologies in Learning (Online), 14(1), 95.

[7] So, K., & Hu, Y. (2019). Understanding creativity in an Asian school context: Korean teachers' perspectives. Thinking Skills and Creativity, 33, 100573.

[8] Srivastava, A. P., & Shree, S. (2019). Development of inclusive education theoretical model: Role of authentic

leadership academic optimism and art-based pedagogies. International Journal of Educational Management, 33(6), 1271-1290.

[9] Tang, K. N. (2020). The importance of soft skills acquisition by teachers in higher education institutions. Kasetsart Journal of Social Sciences, 41(1), 22-27.

[10] Yu, D., Vasilenko, S. A., Goltseva, O. S., Belyakova, T. E., Shevalie, K. N., & Vasilenko, E. V. (2020). Development of creative independence of design students in course of higher education. Propositos y Representaciones, 8(2), 28