

Copyright

by

Kathleen M. Stanton

2015

**The Report Committee for Kathleen M. Stanton Certifies that this is the approved version  
of the following report:**

**Self-Efficacy, Teacher Concerns, and Levels of Implementation among Teachers  
Participating in Drama-Based Instruction Professional Development**

**APPROVED BY  
SUPERVISING COMMITTEE:**

**Supervisor:**

---

Stephanie Cawthon

---

Timothy Keith

**Self-Efficacy, Teacher Concerns, and Levels of Implementation among Teachers  
Participating in Drama-Based Instruction Professional Development**

**by**

**Kathleen M. Stanton, B.A.**

**Report**

Presented to the Faculty of the Graduate School of  
The University of Texas at Austin  
in Partial Fulfillment  
of the Requirements  
for the Degree of

**Master of Arts**

**The University of Texas at Austin**

**May 2015**

## **Acknowledgements**

To Stephanie Cawthon for being an excellent, motivating, and supportive advisor and for her contributions to this work as well as to Katie Dawson for her contributions to this work. To Timothy Keith for reading this report and offering feedback. Also, to all my friends and family who supported me through this process.

## **Abstract**

### **Self-Efficacy, Teacher Concerns, and Levels of Implementation among Teachers Participating in Drama-Based Instruction Professional Development**

Kathleen M. Stanton, M.A.

The University of Texas at Austin, 2015

Supervisor: Stephanie Cawthon

This mixed-methods study seeks to explore the relationships between teacher concerns, self-efficacy, and level of comfort with the implementation of drama-based instruction (DBI) within a large-scale initiative to increase learning opportunities through the arts for all students. This study took place over the course of a year-long professional development program during which teachers either received three school-wide in-service trainings or participated in a focused training cadre that received additional ongoing support from university drama specialists affiliated with the program. Significant differences were present in cadre teachers' comfort with the reform as compared to non-cadre teachers both at the beginning and end of the reform. Additionally, self-efficacy and comfort with DBI were significantly related at both the beginning and end of the year. Additionally, teachers who were more comfortable with DBI appeared to progress to higher-order concerns regarding the reform. I discuss the significance of these findings in the context of design and implementation of professional developments that promote pedagogical conceptual change.

## Table of Contents

List of Tables .....	viii
List of Figures .....	ix
Chapter 1: Introduction .....	1
Chapter 2: Theoretical Framework .....	5
Teacher Concerns and the Concerns Based Adoption Model (CBAM) .....	5
Teacher Self Efficacy .....	7
Concerns, Change, and Self-Efficacy .....	9
Teacher Beliefs and Emotional Experience .....	11
Additional Variables Impacting Implementation of a Reform.....	12
Professional Development in Arts Integration .....	14
Drama Based Instruction .....	15
Chapter 3: Method.....	18
Study Objectives .....	18
Study Context: The University- School Partnership .....	19
Sample Demographics.....	20
Program Structure .....	21
Drama-based Instruction Sequence .....	22
Measures.....	23
Demographic Survey .....	23
Survey of Concerns .....	23
Teacher Self-Efficacy Scale .....	24
Comfort with Drama-Based Instruction .....	24
Interview with Cadre Teachers .....	25
Data Collection.....	25
Chapter 4: Results .....	26
Self-Efficacy and Comfort with Drama Based Instruction .....	26
Differences Between Cadre and Non Cadre in Self-Efficacy .....	26

Survey of Concerns .....	29
Chapter 5: Discussion.....	33
Self-Efficacy was related to Comfort with Drama-Based Instruction .....	33
Cadre teachers were more comfortable with DBI .....	34
Teachers Who Progressed in Concerns were more comfortable with DBI..	34
Limitations .....	36
Conclusions and Future Directions .....	38
Appendix A: Demographic Information .....	40
Appendix B: Survey of Concerns.....	41
Appendix C: Self-Efficacy Scale .....	43
Appendix D: Comfort with Drama Based Instruction .....	44
Bibliography .....	45

## **List of Tables**

<b>Table 1.</b> Interplay between self-efficacy and other variables in teacher change. .	13
<b>Table 2:</b> Demographic Data of Participants .....	21
<b>Table 3:</b> Descriptive Statistics .....	28
<b>Table 4:</b> Correlations: Levels of Concern, DBI Comfort, and Self Efficacy .....	30

## **List of Figures**

Figure 1: Vista Middle School Self-Efficacy .....	27
Figure 2: Bryant Elementary Self-Efficacy .....	28
Figure 3: Vista Survey of Concerns .....	31
Figure 4: Bryant Survey of Concerns .....	32

## **Chapter 1: Introduction**

In recent years, the importance of social-emotional learning, student engagement, and accessing diverse learners (students with disabilities, students from varying cultural, ethnic and linguistic backgrounds, and students who may otherwise struggle to access traditional models of education) have emerged as crucial topics in education reform. Several professional development programs have been developed in efforts to improve student engagement and to help teachers reach diverse learners. Multiple variables, from the school structure and culture, to teacher characteristics and student characteristics, have been found to be related to student success. More recently, several arts-integration programs have emerged in efforts to help teachers reach previously unreached learners (Catterall, Dumais & Hampden –Thompson, 2012). These efforts have reached the national agenda for educational reform: In 2011, the President’s Committee on the Arts and Humanities (PCAH) encouraged the use of arts as an effective approach to school reform, noting several studies that connected participation in the arts to student achievement and improved school attendance.

Many studies have lauded the benefits of the use of drama, specifically, for both social-emotional and academic learning (Lee, Cawthon, & Dawson, 2013; Podlozny, 2000; Tabone & Weltsek, 2011). In particular, professional development programs that immerse a teacher in the change concepts and allow multiple exposures to the new pedagogical concept have been found to be most effective in catalyzing pedagogical change. Although few teachers have had exposure to training and support in this area, preliminary research indicates that teachers respond well to high quality professional development in arts integration (e.g., Burnaford, 2009; Cawthon & Dawson, 2009;

Wilcox, Bridges, & Montgomery, 2010). Additionally, many studies have been qualitative in nature due to the small groups of participants and intensive nature of the programs, such that it has been difficult to characterize how teachers are responding to and implementing the change on a larger scale (Betts, 2005). In order to better generalize the effectiveness and teacher experience of arts-integration professional developments, more research is needed to examine teachers' implementation of arts-integration strategies within large-scale school initiatives as well as to understand teachers' beliefs, attitudes, and concerns as they interact within such an initiative.

The current study seeks to explore the relationships between teacher concerns, self-efficacy, and level of comfort with the implementation of drama-based instruction within a large-scale initiative to increase learning opportunities through the arts for all students. In the late 1960s, Fuller (1969) introduced the concept of *teachers' concerns*, later defined as the, "composite representation of the feelings, preoccupation, thought, and consideration given to a particular issue or task" (Hall, George & Rutherford, 1979, p. 5). Teacher concerns have been found to progress through levels (from more logistical and management toward higher-level concerns such as adapting and sharing the reform) as teachers engage with a reform. The Survey of Concerns from Hall et al.'s (1979) work with the Concerns-Based Adoption Model will be used to monitor teachers' progression of concerns as they participate in the year-long program and better understand teachers' attitudes and thought-processes as they move through the reform.

For the past three decades researchers have focused on the importance of teacher efficacy beliefs—an educator's beliefs about his or her ability to impact student achievement outcomes (Bandura, 1977). Teacher Self-Efficacy has been found to be

strongly tied to positive student outcomes and many professional development programs, including DBI have sought to better understand how self-efficacy impacts teachers' implementation of a reform as well as how a reform may impact teachers' self-efficacy. Additionally, teachers' level of comfort with DBI will be measured in order to view teachers' depth of internalization of the change concept and comfort with using it and relationships with teacher concerns and self-efficacy will be examined.

The professional development model associated with this initiative, *Drama For All (DFA)*<sup>1</sup>, is a program that partners the university with a school and/or school district interested in improving the learning culture of the classroom through the arts. In this iteration, DFA functioned within a larger initiative between the city, school district and multiple community arts partners. DFA supervised training in drama-based instruction for the entire initiative and managed individual school partnership training at select school sites. Drama-based instruction (DBI) is an intentional pedagogy and practice that uses active and dramatic approaches to engage students in aesthetic, affective, and academic learning through dialogic meaning-making in all areas of the curriculum (Dawson & Lee, 2014).

The DFA partnership focused on in this study specifically examines teacher development in DBI at one elementary school and one middle school, both selected as early adopters of the larger district-wide arts integration initiative. This mixed-methods research study builds upon previous research that investigated the relationship between program components, teacher self-efficacy, and comfort with DBI strategies and pedagogical approach (Lee et al., 2013). This study expands these analyses to include measures of implementation of DBI, specifically utilizing the Concerns Based Adoption

---

<sup>1</sup> Pseudonym

Model in order to analyze the evolution of teachers' concerns as they implement the reform (Hall et al., 1979)

## **Chapter 2: Theoretical Framework**

Over the past four decades, school reform advocates have realized that characteristics of individual teachers, such as their self-efficacy, concerns, and attitudes toward change have a significant impact on the success of school change initiatives, especially on resultant student outcomes. Additionally, teachers implementing innovative teaching strategies or a new pedagogical approach need time to integrate the new models into the current methods of teaching. As mentioned previously, teachers have been found to progress through several levels of concerns—from informational and logistical concerns with the nuts and bolts of the innovation to a desire to share and adapt the innovation—as they implement a new change. Hall’s Concern’s Based Adoption model has been used to evaluate the concerns of teachers implementing several school reforms but has not yet been used to study the implementation of an arts-based reform.

### **TEACHER CONCERNS AND THE CONCERNS BASED ADOPTION MODEL (CBAM)**

Teacher concerns, in a general sense, have been found to relate to their professional work, either in their instructional approach or in their sense of efficacy of large-scale reforms (e.g., new achievement standards or inclusive education). In the late 1970s, Hall et al. (1977) developed the *Stages of Concern (SoC)* model to relate to the implementation of school, district, or national reforms, suggesting that teachers progress through the following seven stages of concerns as they implement a reform:

- Level 0: Awareness (exposed to reform)
- Level 1: Informational (developing interest)
- Level 2: Personal (individual ability to implement the reform)

- Level 3: Management (logistical concerns)
- Level 4: Consequences (impact on students)
- Level 5: Collaboration (desire to share with colleagues)
- Level 6: Refocusing (adapting the reform).

The framework for the Concerns-Based Adoption Model (CBAM) posits that as people learn a new concept or approach to their work they will begin to change their beliefs and actions. Change is viewed as occurring as a process rather than a singular moment. As individuals progress through a change process, their concerns and emotions are viewed to evolve as they move from more self-focused concerns (e.g., how will this reform fit in with my busy schedule?) to more task-oriented concerns (e.g., where do I get the materials to implement the reform?). When these more basic concerns are addressed individuals are more likely to progress to higher -level concerns (e.g., how the reform will impact my work with students and how it can be modified or disseminated?) (Hord, 1987). According to Hord, (1987) in order for true change to occur, recipients of a professional development must have their concerns addressed at each step of the way to facilitate their continued growth. In this article we utilized the CBAM to determine the extent to which teachers' concerns were addressed as they progressed through the reform by viewing how or if teachers concerns changed.

Along with teacher concerns, a review of literature of studies implementing CBAM (Anderson, 1997) suggests several additional variables that impact the degree to which a teacher implements a reform. Factors that influence a teacher's level of implementation have been researched at various levels from individual aspects of the teacher to characteristics of the system or program. Evans and Hopkins (1988) suggest

that school culture is a “school level” variable, stating that “open and democratic schools” are more conducive to teacher change. A second variable—the timing and duration of the training—can impact the level of implementation significantly when continued, regular support follows the initial trainings and is extended over a longer period of time (Tunks & Weller, 2009). Additionally, Guskey (2002) introduced a model that requires teachers to be immersed in experimental implementation of the innovation prior to changing their beliefs.

This professional development model is aligned with the CBAM framework that also emphasizes the importance of teachers having ample time and support to experiment with a reform before they will truly implement it at an autonomous level. According to Hord (1987), it may take up to three years for early concerns to be resolved and therefore longevity of reform and continued support seem to be crucial aspects of a successful reform. In consideration of this belief, these reform-level and school-level variables will be factored into the discussion when making sense of the data in the context of each school. Additionally, in the DFA trainings, teachers who received only three in-service training days will be compared to a cadre of teachers who received a more intensive version of the reform that included on-going support from university drama specialists and differences in teacher experience based on the “dosage” of the reform will be discussed.

### **TEACHER SELF EFFICACY**

Along with teachers concerns about a reform, teachers’ beliefs about their ability to be successful—their self-efficacy for teaching— have been theorized to play a central

role in a teachers' cognitive and emotional experience as they progress through change. Numerous empirical studies have suggested a positive effect of high teacher self-efficacy on student outcomes (Tschannen-Moran & Johnson, 2011; Ertmer, 2005; Roberts & et al., 2001; Ross, 1992; Ashton & Webb, 1986; Rosenshine, 1979; Berman & McLaughlin, 1977; Armor, Conroy-Oseguera, Cox, King, McDonnell, Pascal, et al. 1976, among others). These studies suggest that when teachers believe in their own ability to improve student learning, manage a classroom, or engage students, they are more skilled and effective teachers. In 2001, Tschannen-Moran and Woolfolk-Hoy developed the Teacher's Sense of Efficacy Scale (TSES), a broadly validated measure of self-efficacy that measures three separate dimensions of teaching in separate subscales: 1) efficacy for instructional strategies, 2) efficacy for classroom management, and 3) efficacy for student engagement (Tschannen-Morane et al., 2001). Woolfolk, Rosoff, and Hoy (1990) found that teachers with high self-efficacy were better at managing their classrooms, facilitating independence among students, and relied on internal motivation strategies as opposed to extrinsic rewards. More current research suggests that teachers with high self-efficacy put forth more effort and remain more persistent in their classroom (Brouwers & Tomic, 2000). Additionally, Chan (2002) found that high self-efficacy was associated with better strategies for managing stress.

Recently, Lee et al. (2013) posed the question: how does high teacher-self efficacy relate to pedagogical conceptual change?—defined as “the alteration of conceptions that are in some way central and organizing in thought and learning” (Strike & Posner, 1992, p. 148). Lee et al. (2013) addressed this question in their study on the impact of teacher self-efficacy on levels of implementation of drama-based instruction.

Results indicated that self-efficacy was not necessarily predictive of greater integration of the training. Rather, some teachers with high self-efficacy (mostly elementary school teachers) were found to implement at higher levels while others (often middle and high school teachers) were not. Additionally, elementary school teachers had higher initial self-efficacy for engaging their students and managing their classrooms while secondary teachers had lower self-efficacy in these domains. Lee et al. (2013) proposed that DBI may be more aligned to the work that elementary school teachers are already doing in using play and movement in their classrooms. Whereas, secondary teachers had greater instructional demands and were less oriented toward play approaches in their classroom. In follow up interviews, Lee et al. (2013) found that, though they believed the DFA strategies to be effective for their students, many middle school teachers expressed a lack of efficacy in managing their classrooms during DFA activities that required significant movement and play. This study will expand on Lee et al.'s work examining the predictive nature of self-efficacy on pedagogical reform to examine how drama-based instruction may impact self-efficacy as well as examine other dimensions of teacher characteristics that may impact a teacher's likelihood of implementing a reform or impact self-efficacy.

### **CONCERNS, CHANGE, AND SELF-EFFICACY**

The current study expands Lee et al.'s analysis of teacher self-efficacy to include teacher concerns as they progress through the reform. We examined the relationship of each of these constructs with comfort with DBI as well as explored how self-efficacy and concerns may relate with each other. A recent study with 151 elementary mathematics teachers in Cyprus suggests an bidirectional relationship between efficacy beliefs and the

stages of concern, positing that efficacy beliefs not only affect concerns but concerns can also affect efficacy beliefs (Charalambos & Philippou, 2010). At the beginning stages of concern are personal concerns, issues that strongly correspond to efficacy beliefs. Less efficacious teachers are more oriented toward the earlier stages of concern such as their ability to learn and implement the new innovation (Ghaith & Shaaban, 1999) while teachers with higher self-efficacy are more oriented toward the consequences for their students (consequences and refocusing). Low teacher efficacy could lead to greater motivation to learn and reflect from practice due to a “learning disequilibrium” which is characterized by uncertainty and doubt about previous ways of doing one’s work and a motivation to change (Wheatley, 2002, p. 5) Alternatively, teachers with high self-efficacy—who are often more focused on the student impact—may be more likely to feel efficacious at implementing the pre-innovation approaches and therefore may be more concerned with management of the reform and the consequences for their students (Charalambos & Philippou, 2010). Teachers’ high or low efficacy may influence levels of change implementation for different reasons. A recent study surveyed 700 elementary school teachers in a Southwestern school district and found a relationship between self-efficacy and attitudes toward change (Brenner, 2013). In general, teachers with higher self-efficacy were more open to the idea of changing their practice. Additionally, teachers who taught fewer than 5 years or more than 10 years had higher self-efficacy and were more likely to be open to change than teachers who taught 6-10 years (Brenner, 2013). Brenner proposed that this relationship may be due, in part, to teachers’ time and energy to dedicate to the profession as they progress through transitions in their personal lives. Brenner offered the possible explanation that newer teachers begin with a higher sense of

efficacy and more positive cognitions regarding their ability to manage a classroom. However, Brenner noted that the 6-10<sup>th</sup> years of teaching coincided with changes in many teachers' personal lives such as getting married and dealing with personal transitions that may affect teachers' sense of efficacy professionally until they surpass this transition in later years.

Many factors both within the school and in a teacher's personal life may impact their sense of self-efficacy in the classroom. There also seems to be a complex and nuanced interplay between self-efficacy and pedagogical change. In short, less efficacious teachers may be more motivated to implement a reform if their personal and task-oriented concerns are addressed early on and if they have continued support in order to advance to higher levels of use. More efficacious teachers may need multiple exposures and opportunities to experiment with the conceptual change in order for them to change their beliefs and see the innovation as useful for their students.

### **TEACHER BELIEFS AND EMOTIONAL EXPERIENCE**

An additional level of analysis of teacher change was proposed by Gregoire (2003), who discussed teachers' cognition and belief processes during conceptual change. Gregoire examined teacher beliefs in math teachers who were exposed to constructivist theory of teaching mathematics—a pedagogical approach that has been promoted as best practice in recent years by researchers and educators alike. Most teachers had previously taught with a greater emphasis on procedural knowledge rather than a problem-solving approach that is at the heart of constructivist theory. However, Gregoire noticed that many teachers who *seemed* invested in the changes actually continued using their

*previous* methods of instruction. Gregoire proposed that teaching is not a, “coldly rational process,” where teachers’ conceptual frameworks easily follow with behavior change, but a complex and emotional process of challenge, learning and growth.

Expanding this line of thinking beyond teacher conceptual change, Hargreaves (1998) explored the emotional dimension of teaching in an analysis of 32 middle school teachers who were deeply invested in adopting an innovation. As one teacher in Hargreaves’ study shared, “I was so excited about it [a new lesson], and when I really started, I didn’t know how it was going to work, but it took a long time, but oh, it was ever so powerful” (p. 848). In another study, a teacher implementing new math reforms noted that, “This year has been something I had never experienced in teaching. I floundered, got scared, questioned my ability as a teacher, reverted to directed lessons when the fear of failure was too strong. . . .” (Smith, 2000, p. 369). This emotional investment may be heightened by the fact that teaching is not a private experience. Teachers are evaluated on a daily basis by students, parents, and administrators, which can make adopting radically different pedagogy feel particularly risky and deter teachers from this kind of exposure (e.g., see De Corte, Greer, & Verschaffel, 1996; Richardson & Placier, 2001). Gregoire proposed that teachers’ beliefs must evolve in order for them to fully adopt a transformative change. This belief process, as evidenced by the quotes above, is not simple or immediate, but rather an on-going and emotional process that requires engagement and risk.

#### **ADDITIONAL VARIABLES IMPACTING IMPLEMENTATION OF A REFORM**

Though additional research is still needed to gain a better understanding of the interplay between concerns and self-efficacy (Dunn & Rakes, 2011), the literature does suggest some common variables that impact higher levels of implementation of a reform. These variables can reside in various levels of a system that takes into account macro-level (e.g., country, economics) and micro-level variables (e.g., community engagement) (Bronfenbrenner, 1979). As discussed, some of the most prevalent of these system variables are school culture, duration and timing of the training, stages of concern, and teacher efficacy beliefs (Evans & Hopkins, 1990; Dunn & Rakes, 2011; Tunks & Weller, 2009; & Guskey & Yoon, 2009). The table below summarizes the suggestions of the literature regarding how these might interact with one another.

**Table 1.** Interplay between self-efficacy and other variables in teacher change.

	<b>School Culture</b>	<b>Stages of Concern</b>	<b>Timing and Duration of Training</b>
<b>Low Self-Efficacy</b>	More open, democratic school culture led to greater levels of use.	May be more open to change if they believe the training will truly help them become a better teacher. This can increase self-efficacy. Teachers with lower self-efficacy may be more eager to implement change if they believe the change will make them more successful with students.	This should be ongoing and have multiple check-in points to ensure higher levels of implementation. It is possible that teachers with low self-efficacy will need multiple exposures to understand how to internalize learning and take to higher levels of use.
<b>High Self-efficacy</b>	More open, democratic school culture led to greater levels of use.	Teachers with high self-efficacy focus on what will help students. If convinced that the program will impact student achievement (consequence-level concerns) they will be more likely to implement at greater levels.	This should be ongoing and have multiple check-in points to ensure higher levels of implementation. It is possible that teachers with high level of self-efficacy would need multiple exposures to training to “buy-in” and believe it will be effective for students.

Table 1 summarizes trends in the literature regarding the interplay teacher self-efficacy levels and other variables as they influence a teacher’s receptivity to change. The DFA Model directly addresses the most controllable variable on the chart above: the

timing and duration of the training. The program offers a cadre of 10 teachers a yearlong program with in-class support and coaching from university drama specialists.

Additionally, DFA trainings are designed with teacher concerns in mind. The trainings address both logistical concerns such as, “how will this fit in with all of my other requirements” and student-centered concerns such as “how this will lead to student success” by integrating DBI with the curriculum and standards already being used in the classroom and with “just in time” lessons the teachers need to instruct in their classroom. These additional variables will be discussed along with the quantitative data in order to contextualize teachers’ experience with DFA.

### **PROFESSIONAL DEVELOPMENT IN ARTS INTEGRATION**

The majority of arts integration professional development programs seek to help teachers incorporate the use of the arts to promote engaged, creative, and joyful learning rather than to turn classroom teachers into art teachers (Burnaford, 2009; Fowler, 1996; Oreck, 2004; Torrance & Myers, 1970; Wilcox et al., 2010). Many of these professional development programs, including drama-based instruction, promote a pedagogical conceptual change that emphasizes student-centered learning, constructivist principals, and a more creative approach to teaching and learning. These pedagogical shifts require engagement and risk-taking of teachers who must be invested in the process in order to see true change.

Due to the intensive and evolving nature of arts integration programs, much of the research has been qualitative in nature. Qualitative methods have been helpful in better understanding the complex interplay of teacher motivations, concerns, and expectations

within the context of a the school environment. However, more research is needed to understand emerging trends in teachers' experiences with arts integration professional development. Oreck (2004) collected data from 423 K-12 teachers about their attitudes toward use the arts in their teaching practice. Many teachers expressed a belief in the importance of incorporating the arts as a means to improve student joy and motivation in learning. However, teachers indicated that a lack of professional development and pressure to teach the mandated curriculum were two of the greatest deterrents to incorporating the arts. Additionally, Oreck found that teachers' self-efficacy and self-image relating to creativity and the arts influenced arts use more than any other personal characteristic. Though, differing from other domains of teacher development, neither prior arts instruction, current artistic practice, nor years of teaching experience were significant predictors. However, as noted in the Oreck study, many of the teachers interviewed had minimal exposure to an arts-based professional development.

### **DRAMA BASED INSTRUCTION**

Drama-based instruction (DBI) is an intentional pedagogy and practice that uses active and dramatic approaches to engage students in aesthetic, affective, and academic learning through dialogic meaning-making in all areas of the curriculum (Dawson & Lee, 2014). The drama underpinnings of DBI primarily come from the revolutionary work of Dorothy Heathcote (1984) and her contemporaries (e.g., Grady, 2000; Miller & Saxton, 2004; O'Neil, 1995) as well as the work of Augusto Boal (1992). This approach also draws on the critical pedagogical practices of Paulo Freire (1970, 1993) and Lev Vygotsky's (1978) constructivist, interactive instructional style (Fonseca & Chi, 2008).

Lee et al. (2013) summarized several studies that examined the effects of DBI and found a positive effect on student achievement in core subject areas such as math, science, language arts, and second language learning (Moore & Caldwell, 1990; Podlozny, 2000; Wagner, 1986, 1990; Dorion, 2009; Francis, 2007; Sloman & Thompson, 2010; Bournot-Trites, Belliveau, Spiliotopoulos, & Seror, 2007; Erdman, 1991; Fleming, Merrell, & Tymms, 2004; Walker, Tabone, & Weltsek, 2011). Additionally, DBI has been associated with a positive effect on student attitudes toward academics (Bournot-Trites et al., 2007; Walsh-Bowers & Basso, 1999). However, there are some examples where arts-based interventions have not been shown to have significant positive effect in non-arts course subjects (McGuire, 1982; Ross, 1990) and in some cases have actually been shown to have a negative effect in students' ability to stay in college (Spady, 1971). These studies were conducted several years ago, though (see Lee et al., 2013).

Rather than simply a set of instructional strategies and tools, DBI encourages a pedagogical conceptual shift in how teachers and students interact with one another as well as in how meaning is constructed in the classroom. Specifically, in DBI the teacher (or facilitator) works to make student (or participant) thinking visibly so that the social life of the classroom is incorporated into the learning process, in an effort to better educate the whole child (Dawson & Lee, 2014).

This pedagogical conceptual shift is under-researched in arts-integration.

According to Lee et al. (2013):

this shift seemed to include a teacher adopting an artistic way of viewing curriculum and instructional goals with an eye toward concepts that can be embodied or acted out. This results in implementing kinesthetic and reflective strategies that invite students to be actively involved in their learning. By inviting

teachers to experiment with DBI strategies and reflect on new concepts of teaching during the professional development sequence, previous studies show that teacher self-efficacy is increased (Cawthon & Dawson, 2009).

This article will explore the interplay between school, professional development, and teacher-level variables as teachers participated in a year-long professional development program in DBI.

## Chapter 3: Method

### STUDY OBJECTIVES

The objective of this article is to present data about teacher implementation of drama-based instruction within the context of both an intensive school partnership and a large-scale district-wide creative learning initiative. Teachers in this study thus belonged to either a cadre of teachers that received highly scaffolded and sustained support, or were a part of the larger, less intensive initiative that consisted of four half-day workshops with no follow-up or in-class support (non-cadre participant). This study focused on constructs of teacher self-efficacy, level of comfort using drama-based instruction, and their concerns as measured by the CBAM standardized scale across both cadre and non-cadre participants. Five over-arching research questions that guided this analysis are as follows:

1. Is self-efficacy related to comfort with drama-based instruction?
  - a. Is beginning of year self-efficacy related to comfort with drama-based instruction at the beginning of the year or end of the year?
  - b. Is end of year self-efficacy related to end of year comfort with drama-based instruction at the beginning or end of the year?
2. Are there differences between participants (cadre vs. non-cadre) in self-efficacy?
  - a. In levels at the beginning or end of the year?
  - b. In the amount of change over the course of the year?
3. Are there differences between participants (cadre vs. non-cadre) in comfort using the DBI strategies?
  - a. In levels at the beginning or end of the year?
  - b. In the amount of change over the course of the year?

4. What are the patterns of teacher concerns between participants (cadre vs. non-cadre) in their levels of concerns after their experience in the year-long program?

#### **STUDY CONTEXT: THE UNIVERSITY- SCHOOL PARTNERSHIP**

The context of this research study was a yearlong training partnership between faculty and graduate students at a central Texas university and public school teachers at Bryant Elementary (Kindergarten through fifth grade) and Vista Middle School<sup>2</sup> (sixth through eighth grade), which are both located in Central Texas within the US.

Bryant Elementary School is located about a mile from the center of downtown. The school serves a total of 232 students, 97% of whom are classified as economically disadvantaged. Seventy-five percent of the students are Hispanic, 24% are African American, and 1% are Caucasian. Forty-one percent of the students are English language learners whose primary language is Spanish. At the time of the study, Vista was under enrolled. The school, with capacity for five hundred students had only two hundred and fifty, which made it a target for closure during lean fiscal years.

Vista Middle School is a public school with a fine arts academy designation located north of downtown; students travel from all over the city in order to attend Bryant. The school serves a total of 660 students, 53% of whom are classified as economically disadvantaged. 45.4% of the students are Hispanic, 9.7% are African American, and 38.7% are Caucasian. Thirteen percent of the students are English language learners whose primary language is Spanish. At the time of the study, Bryant was fully enrolled and had over 633 students in attendance.

---

<sup>2</sup> Vista and Bryant are pseudonyms to protect the anonymity of the schools.

## **SAMPLE DEMOGRAPHICS**

A total of N=23 elementary teachers participated in the DFA professional development program in the 2012-2013 academic year. Of these N=8 participated in the cadre intensive and the all campus training, while N=15 just participated in the all campus training portion of the professional development model. Of those who participated in the cadre intensive, 50%, N=4, also participated in the Summer Institute- an intensive training model taught by university faculty, which includes over 50 hours of intensive training in the pedagogy and practice of DBI *prior* to the training opportunities offered as part of this study.

At the middle school level, a total of N=55 teachers participated in the DFA professional development program in the 2012-2013 academic year. Of these, N=9 participated in the cadre intensive and the all campus training, while N=46 just participated in the all campus training portion of the professional development model. Of those who participated in the cadre intensive at the middle school level, 44%, or N=4, also participated in the university sponsored Summer Institute training in DBI prior to the training opportunities offered as part of this study.

**Table 2: Demographic Data of Participants**

	Elementary Cadre (Percent) N=8	Elementary non Cadre (Percent) N = 15	Middle Cadre (Percent) N= 9	Middle non Cadre (Percent) N = 46
Experience with ELL/ Bilingual Education	100%	100%	77.8%	65.2%
Worked with Children with Disabilities	87.5%	73.3%	88.9%	80.4%
Worked in alternative education setting	12.5%	6.7%	11.1%	13%
Worked with children in remedial or small group/individual tutoring	87.5%	53.3%	66.7%	54.3%
Worked with children in gifted and talented setting	0%	0%	44.4%	45.7%
No Previous experience with Drama Based Instruction or DBI	12.5%	20%	11.1%	21.7%
Previous Experience with DBI: I've seen examples (But no more)	37.5%	13.3%	0%	4.3%
Previous Experience with DBI: 1-2 Trainings or workshops	37.5%	60%	33.3%	54.3%
Previous experience with Drama for Schools or DBI: 3-5 workshops or training (up to 1 yr)	50%	0%	11.1%	4.3%
Previous Experience with Drama Based Instruction Summer Institute	50%	0%	44.4%	0%
Previous experience with Drama for Schools or DBI: more than one year	50%	0%	0%	0%
Previous experience with Drama for Schools or DBI: More than 1 year and advanced work	50%	0%	0%	0%

**PROGRAM STRUCTURE**

The study on both campuses included two key programmatic elements: (1) a year-long, small cadre (10 members) intensive professional development training program for teachers, which included a series of four cadre trainings, plus one-on-one mentorship by a

university drama-specialist and in-class training and support for each individual teacher participant; and, (2) a year-long full campus professional development training model, which included two 3-hour training sessions. Both training programs functioned within a larger district-wide initiative focused on creative learning and the creation of arts-rich schools.

### **DRAMA-BASED INSTRUCTION SEQUENCE**

Throughout the semester each cadre teacher received one to two classroom visits from a drama specialist who supported the teachers in creating and executing drama-based lessons on content areas of their choosing. In particular, the DFA team supported teachers' foundational knowledge of drama-based instruction and pedagogy and to discover how DBI integrated within their own style of teaching. Cadre Teachers at Bryant Elementary and DFA drama specialists co-planned and facilitated eighteen lessons in classrooms of various content specialties. Lessons ranged in content from creating Public Service Announcement's about how to identify text features in fiction and non-fiction, to introducing the scientific method and parts of the plant, to developing personal symbols to include in self-portraits in the style of Frida Kahlo.

Teachers at Vista Middle School and DFS drama specialists facilitated over 25 lessons in 6<sup>th</sup>-8<sup>th</sup> grade classrooms of various content specialties. Lessons ranged in content from learning and embodying the muscular system in health to exploring the history of Native Texans in social studies to double digit multiplication in a special education math class.

## **MEASURES**

Fifty-three teachers at Vista Middle School and 23 teachers at Bryant Elementary School<sup>3</sup> in Central Texas were given measures of self-efficacy, Comfort with Drama-Based instruction and the Survey of Concerns from the Concerns Based Adoption Model (Hall et al., 1979) at the beginning and end of their first year working with Drama-Based Instruction.

### **DEMOGRAPHIC SURVEY**

A survey of demographic information about teachers' experience, subject matter, and years teaching was given to all participants at the beginning of the year (See Appendix A).

### **SURVEY OF CONCERNS**

The survey of concerns is a 35-item measure with items rated on a Likert scale (0-7) from strongly disagree to strongly agree (see Appendix B). The Survey of Concerns was adapted to frame the questions specifically about teachers' concerns regarding Drama-based instruction. The concerns are broken into seven subscales with five questions each that correspond to each of the levels of concern of the CBAM. Some sample items for each subscale are as follows:

- Level 0 - I am more concerned about another approach.
  - Level 1 - I have a very limited knowledge of DBI.
  - Level 2 - I would like to know the effect of DBI on my professional status.
  - Level 3 - I am concerned about not having enough time to organize myself each day.
-

- Level 4 - I am concerned about students' attitude towards DBI.
- Level 5- I would like to help other faculty in their implementation of DBI.
- Level 6- I would like to determine how to supplement, enhance, or replace DBI.

#### **TEACHER SELF-EFFICACY SCALE**

Teachers were also given the Teacher Self-efficacy Scale (see Appendix C), a nine-item scale ranging from 1- 9 (strongly disagree – strongly agree). The scale is broken into three subscales that focused on teacher self-efficacy in instruction, engagement, and classroom management specifically. Cronbach's alpha for the 11 self-efficacy items was .90. Some sample items for each subscale are as follows:

- Management - How much can you do to control disruptive behavior?
- Instruction - To what extent can you craft good questions for your students?
- Engagement - How well can you implement alternative teaching strategies?

#### **COMFORT WITH DRAMA-BASED INSTRUCTION**

Finally, teachers were given a survey that measured their comfort with DBI (See Appendix D) and how comfortable they felt doing several tasks related to DBI. Teachers rated 1-9 from not comfortable at all to extremely comfortable. Cronbach's alpha for the 12 Comfort with DBI items was .95. Some sample items are as follows:

- Use a complex DBI strategy such as "role work" or "image work."
- Develop a lesson plan that links two or more DBI strategies for your own class.
- Help a colleague or friend develop a lesson plan that links two or more DBI strategies for their class.

### **INTERVIEW WITH CADRE TEACHERS**

Additionally, some qualitative data was gathered as a group interview with the smaller cadres of teachers at each school who had a more intensive version of the professional development. The interview was somewhat informal and conducted by DFA program drama specialists. Quotes from these interviews will be included in the discussion section to elaborate upon and explore possible implications of the quantitative data.

### **DATA COLLECTION**

The Survey of Concerns, the Teacher Self-Efficacy scale and the Comfort with DBI scale were administered at the beginning of the school year and near the end of the school year. At both schools, end of year surveys were administered in May right after state testing had ended. Not all teachers filled out the surveys. Although attendance at the professional development sessions was required, some teachers were absent either at the initial or the final survey administration. Additionally, some teachers did not write their identifying information on the surveys and therefore there are some missing data points comparing pre and post measures. When calculating correlations, these cases were dropped from the analysis.<sup>4</sup> As noted above, some teachers from both schools also had exposure to the reform prior to the school year through participation in a drama-based instruction Summer Institute.

---

<sup>4</sup> It also should be noted that two teachers who attended the Summer Institute and were part of the cadre at the elementary school did not complete the surveys and therefore data is only available on the teachers who did complete the surveys.

## Chapter 4: Results

### SELF-EFFICACY AND COMFORT WITH DRAMA BASED INSTRUCTION

Beginning of year levels of self-efficacy were not found to be associated with end of year comfort with DBI nor was beginning of year comfort with DBI associated with end of year self-efficacy. However, beginning of year self-efficacy had a significant positive relationship with beginning of year comfort with DBI ( $r = .413^*$ ,  $p < .05$ ) and end of year self-efficacy had a significant, positive relationship with end of year comfort with DBI ( $r = .430^*$ ,  $p < .05$ ). In sum, teachers who had high self-efficacy at the beginning of the year were not more likely to be comfortable with DBI at end of year and those who were more comfortable with DBI at the beginning of the year were not more likely to have higher self-efficacy at the end of the year. However, comfort with DBI at the beginning of the year was positively associated with beginning of year self-efficacy and comfort with DBI at the end of the year was positively associated with end of year self-efficacy indicating a potential relationship between the two.

### DIFFERENCES BETWEEN CADRE AND NON CADRE IN SELF-EFFICACY

Teachers who received the more intensive training and support of a university drama specialist as part of the focused cadre were found to be more comfortable with DBI at both the beginning and end of the year. There were not differences between cadre and non-cadre teachers in overall self-efficacy at the beginning or end of the year. Independent samples t-test were performed comparing differences between cadre and non-cadre teachers. The assumption of equality of variances was satisfied (Levene's test for equality of variances was not significant for any tests). Changes in self-efficacy were

not significant between cadre and non-cadre teachers,  $t(47) = .392, p > .05$ , and self-efficacy pre  $t(71) = -.777, p > .05$  and self-efficacy post test scores,  $t(68) = -1.057, p > .05$ , did not differ significantly between cadre and non-cadre teachers. Changes in comfort with DBI were not significant between cadre and non-cadre teachers,  $t(47) = -3.83, p > .05$ . However, cadre teachers had significantly higher levels of comfort with DBI at the beginning  $t(68) = -3.047^*, df = 68, p < .05$  and the end of the reform,  $t(66) = -3.153^*, p < .05$ .

Figure 1: Vista Middle School Self-Efficacy

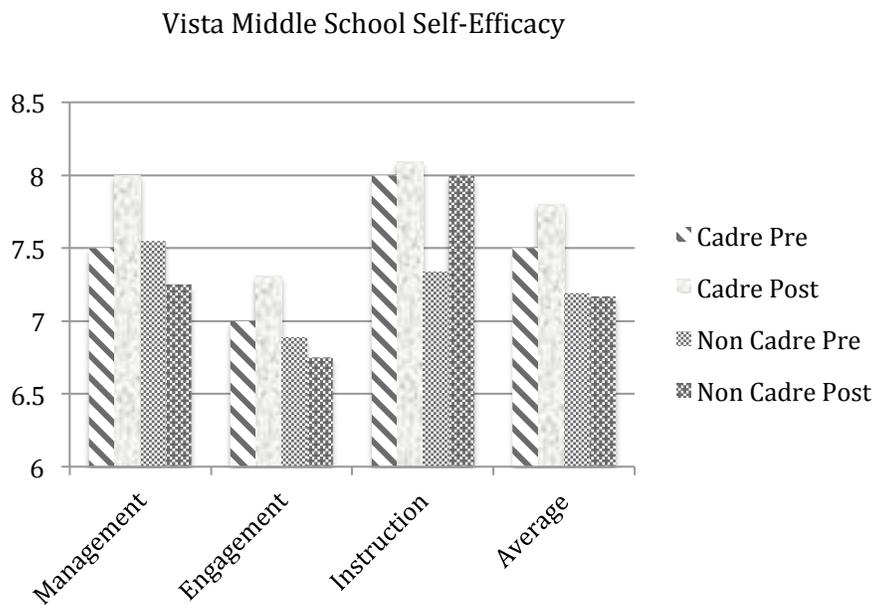
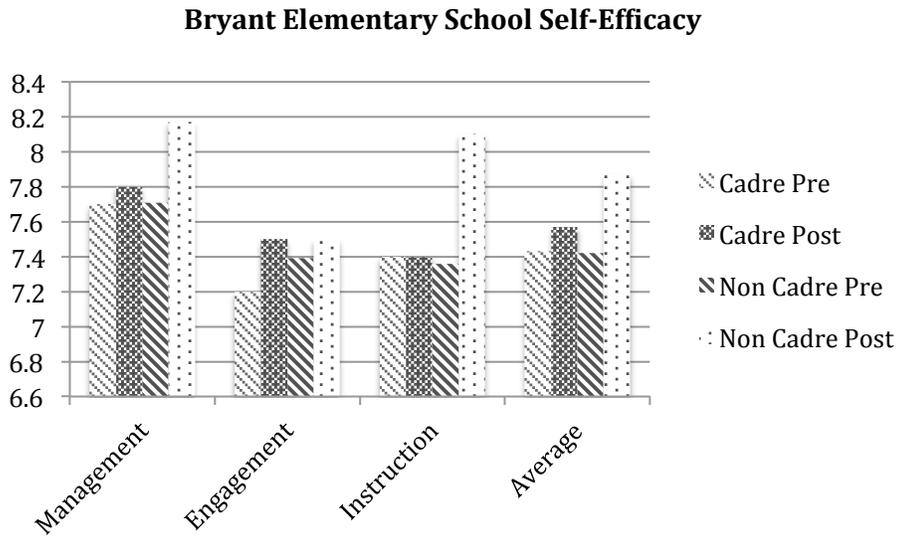


Figure 2: Bryant Elementary Self-Efficacy



**Table 3:** Descriptive Statistics

Scale		Cadre	Non Cadre
DBI Pre	M	6.17**	4.69**
	SD	1.33	1.80
	N	16	54
DBI Post	M	7.24**	7.19**
	SD	1.44	1.01
	N	14	57
DBI Difference (DBI Pre –DBI Post)	M	.96	.95
	SD	1.31	1.98
	N	13	34
SE Pre	M	7.45	7.24
	SD	.73	1.01
	N	16	57
SE Post	M	7.67	7.36
	SD	.84	1.07
	N	16	54
SE DIFF (SE Post – SE Pre)	M	.32	.21
	SD	.86	1.07
	N	15	34

## **SURVEY OF CONCERNS**

Below are the results of teachers' concerns profiles as measured by the survey of concerns at the beginning and end of the drama-based instruction professional development.

Overall, teachers at both schools had concerns at all seven levels. At the Elementary school, concerns varied more among groups than at the middle school. Nearly all teachers had level zero concerns that may indicate that they were concerned with things other than the reform. Notably, non-cadre teachers had an increase in level three concerns (logistical and management of the reform) at the end of the year as well as peak in level 6 concerns (adapting or refocusing the reform). Cadre teachers also had a peak at level 6 concerns at the end of the year. In general, cadre teachers' level 1-4 concerns decreased and higher level concerns (5 and 6) increased, signaling progression through the stages of concern. Overall, level 4 concerns (student outcomes) were the lowest for all groups.

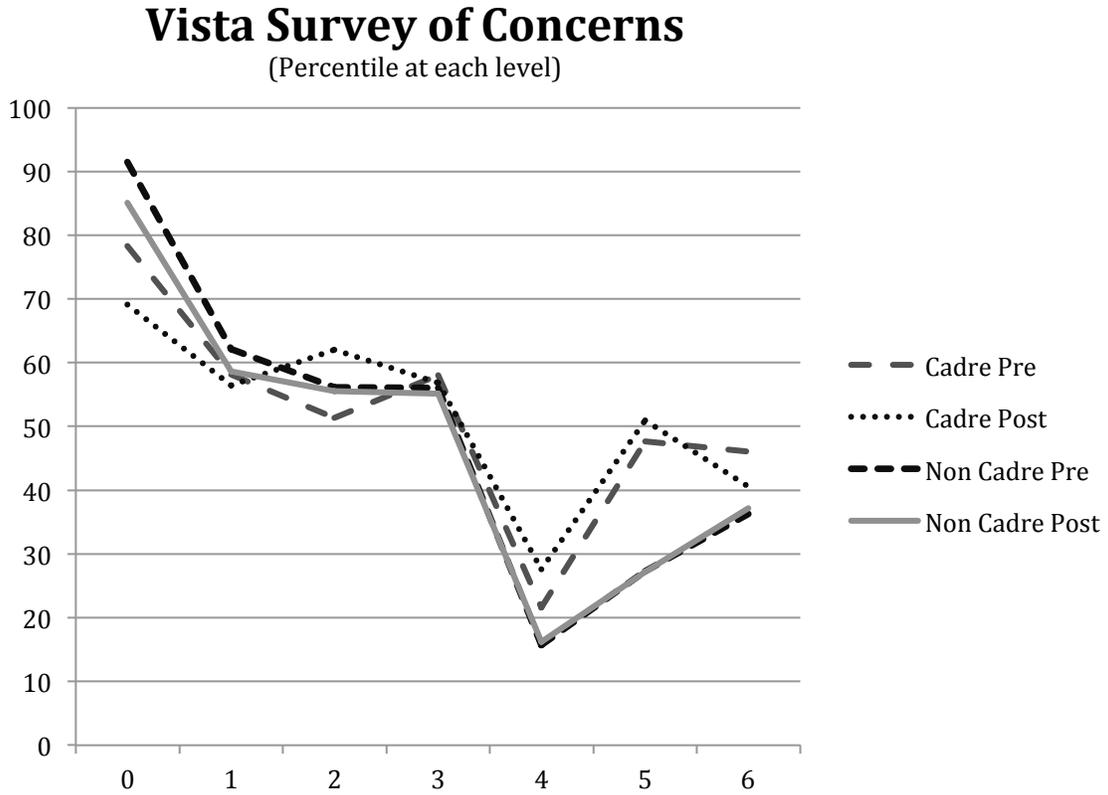
Comfort with DBI at the end of the year had a significant negative correlation with level 0 concerns (awareness of the reform),  $r = -.286^{**}$ ,  $p < 0.05$  and a significant positive correlation with level 5 concerns (related to a desire to collaborate about the reform),  $r = 0.386^{**}$ ,  $p < 0.01$ . Additionally, nearly all concerns were significantly correlated with one another. However, level 4 and level 5 concerns were not significantly correlated with level 0 concerns, indicating that those who had peaks in concerns related to student outcomes and collaboration were less concerned with awareness about the reform.

**Table 4:** Correlations: Levels of Concern, DBI Comfort, and Self Efficacy

	Level 0	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6	DBI Pre	DBI Post	Self-efficacy Pre	Self-Efficacy Post
Level 0	--										
Level 1	.419**	--									
Level 2	.356**	.721**	--								
Level 3	.503**	.510**	.676**	--							
Level 4	.228	.596**	.711**	.510**	--						
Level 5	.074	.593**	.690**	.337**	.756**	--					
Level 6	.364**	.581**	.709**	.532**	.805**	.747**	--				
DBI Pre	-.195	-.148	.032	.013	.169	.192	.004	--			
DBI Post	-.286*	-.227	.071	-.064	.216	.386**	.228	.439**	--		
SE Pre	.175	-.031	.050	.051	-.154	-.144	-.030	.413**	-.005	--	
SE Post	.051	.010	.017	-.046	.123	.179	.149	-.071	.430*	.432**	--

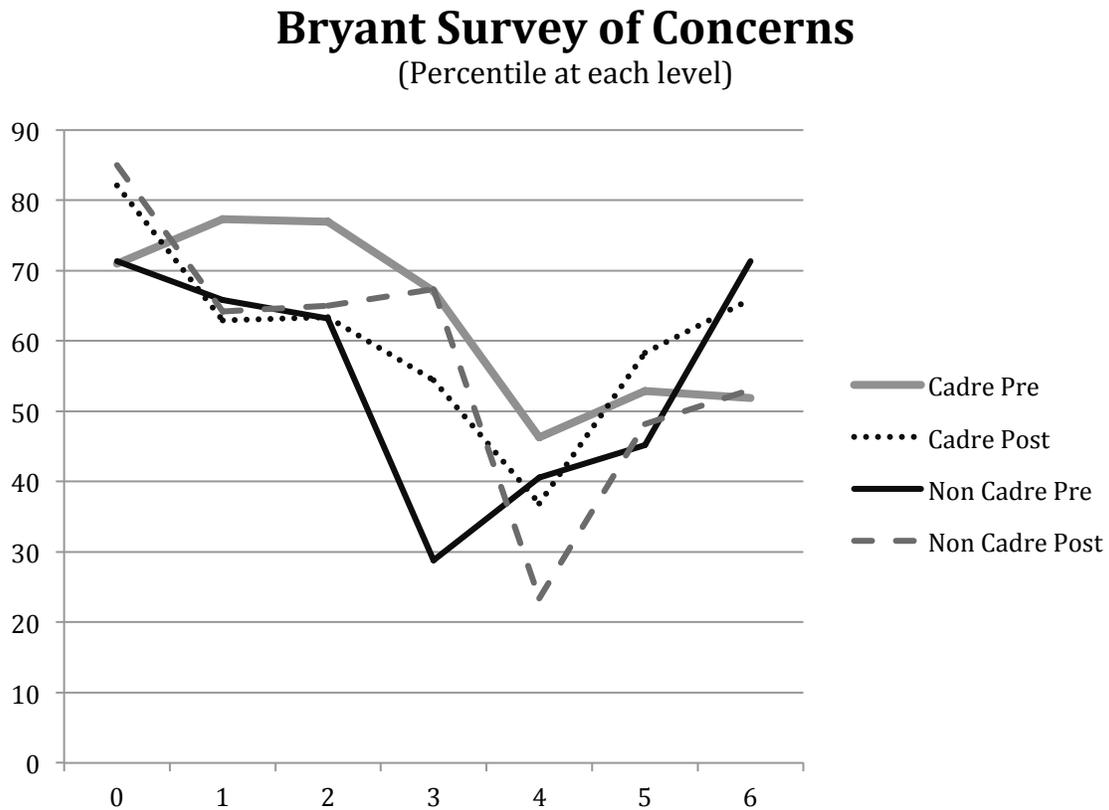
Notes:  $n=69$ ; \*  $p < 0.05$ ; \*\* $p < 0.001$

Figure 3: Vista Survey of Concerns



At the middle school, all teachers had peaks at level zero (awareness) concerns at the beginning and end of the year. However, cadre teachers had slightly less level zero concerns. Additionally, cadre teachers had level five concerns (collaboration) at the beginning and end of the year, focusing on sharing the reform. Level four concerns (student outcomes) were the lowest. In general, teachers concerns remained that same at the beginning of the year and the end of the year for non-cadre teachers and cadre teachers, however cadre teachers' concerns differed from non-cadre participants.

Figure 4: Bryant Survey of Concerns



At the elementary school, patterns of concerns were somewhat similar to the middle school but did not have as clear of overall patterns. All teachers had peaks at level zero (awareness) concerns at the beginning and end of the year. However, both cadre and non-cadre teachers had slightly lower level zero concerns at the end of the year than the beginning. Additionally, non-cadre teachers at the beginning of the year had peaks in level 6 concerns (the desire to adapt the reform) though these concerns were less near the end of the year.

## **Chapter 5: Discussion**

The main purpose of this study was to investigate how teachers experienced and were impacted by a year-long training in drama-based instruction and to expand on previous studies of the relationship between self-efficacy and teacher conceptual change.

### **SELF-EFFICACY WAS RELATED TO COMFORT WITH DRAMA-BASED INSTRUCTION**

Beginning of year Self-Efficacy was not found to be related to the level of comfort with DBI at the end of the year nor was beginning of year DBI related to end of year self-efficacy. However, comfort with DBI at the beginning of the year was positively related to Self-Efficacy at the beginning and end of the year comfort with DBI was related to end of year self-efficacy. This suggests that the reform itself may be positively related to self-efficacy. Additionally, teachers who progressed to higher levels of comfort with the reform had overall higher levels of self-efficacy in all domains (instruction, management, and engagement).

Given that the reform requires a significant pedagogical shift for most teachers to a more constructivist, student-centered approach, it may be possible that DBI has a positive impact on self-efficacy if it is internalized and practiced at a higher level. For example, one elementary school teacher noted that internalizing the strategies was one of her greatest challenges, “It’s one thing to know the activities, knowing how to incorporate them off the top of your head is different.” This comment is in line with Gregoire’s work describing teachers’ dynamic emotional experience as they progress through change. Additionally, this supports the idea that teachers need multiple exposures

to the reform and on-going support in order to progress to higher levels of integration of a new reform.

### **CADRE TEACHERS WERE MORE COMFORTABLE WITH DBI**

In line with the Guskey's (2002) model that requires teachers to be immersed in experimental implementation of the innovation prior to changing their beliefs, teachers who were a part of the more intensive cadre reached higher levels of comfort with the reform. As discussed, cadre teachers received continued on-going support: throughout the semester each cadre teacher received one to two classroom visits from a drama specialist who supported the teachers in creating and executing drama-based lessons on content areas of their choosing. Cadre Teachers at Bryant Elementary and DFA drama specialists co-planned and facilitated eighteen lessons in classrooms of various content specialties. Teachers at Vista Middle School and DFS drama specialists facilitated over twenty-five lessons in 6<sup>th</sup>-8<sup>th</sup> grade classrooms of various content specialties. This supports the framework that multiple and continuous exposures to the reform are necessary to reach higher levels of comfort with the reform.

### **TEACHERS WHO PROGRESSED IN CONCERNS WERE MORE COMFORTABLE WITH DBI**

The survey of concerns revealed peaks at several levels of concern among teachers at both schools. Many teachers had peaks in level 3 concerns (management) and were particularly concerned with having enough space to do scene work or having enough time to plan lessons. These level three concerns seemed to be an important area to address in order to help teachers progress to using the reform more frequently. In an

interview with teachers who were members of the more intensive cadre, some of these concerns were raised and indicate that the ongoing support of the program may have facilitated this progression. A social studies teacher at the middle school stated, “it makes me expand, even though I may be reluctant to at the time and not think I have enough time to do this but you still have that support, you have someone working with you, someone that you can bounce things off of and give you support with...I don’t think any other program has done that.”

Teachers who had higher level concerns related to the impact of DBI on their students (level 4) and the desire to share the reform (level 5), had lower level zero (informational) concerns, suggesting a progression through the stages of concerns. Teachers expressed their concerns related to the impact DBI had on their students as well as expressed a desire to share and collaborate around the reform. One middle school teacher described the impact on her students with disabilities, “a lot of my students they learn differently than, you know, your typical student, and um and so this DBI a lot of these activities they help them learn through experience because they’re actually, you know, acting it out and living it out, the concepts so I think that’s cool. That’s been beneficial.” An elementary school teacher expressed a similar sentiment and demonstrated that her level four (student outcome) concerns were addressed, “in the future I will use this. I’m a first year teacher who is learning a lot of different things but I definitely see this work in my future. I consider this work the most important thing I’ve learned this year. I just know this work, works. We all have different forms of learning and a certain group of students benefit from this work.” Additionally, a middle school teacher expressed the desire to share the reform with other teachers, “I like the idea of us being trained to be trainers, because at

some point y'all are going to have to move on to another school, and I think it would be beneficial to have people who are trainers and who know I guess not nearly as much as you, but have enough of a grip and a understanding to help teachers who haven't been through the program.”

Some of the high levels of concern regarding non-cadre teachers at Bryant Elementary School may be attributed to the timing of when the survey was given and the identity of the school. The campus was under-enrolled and was striving to create a new identity to attract more students to the school and avoid closure. There was interest in becoming the first elementary arts magnate in the school district particularly from administration. It can be assumed that there was a lot of pressure on faculty to find success in and through the arts initiative, which may have impacted these scores.

## **LIMITATIONS**

Several systems-level variables may have affected the level to which teachers were invested in the reform or felt able to implement it as well as may have impacted their self-efficacy. For example, Bryant Elementary had a brand new principal, who had turned around another elementary school. The principal was described by the Drama For All coordinator as very interested in DBI, but saw it more as a tool to use to meet larger academic goals. Half of the teachers who were part of the cadre at Bryant Elementary School were selected by the principal and were paid to attend the summer institute. The other half elected to join the cadre during the school year. The principal at Vista Middle School had led the school for several years and was described as being a “bit of a renegade” and was very invested in arts integration as Vista Middle school as a Fine Arts

Magnet middle school. These differing school contexts likely also contributed to teachers' experience with DFA, though assessing the degree to which systems-level variables impacted teachers' implementation of the reform or self-efficacy was not included in the breadth of this paper. In general, conducting research on the impact of any one reform in a school context is challenging due to the seemingly endless number of factors that demand teachers' attention and impact their performance and attitudes.

Additionally, it should be noted that two teachers who attended the summer institute and were part of the Cadre at the elementary school did not complete the surveys and therefore data is only available on the teachers who did complete the surveys. It is also important to consider that 44% percent of cadre teachers at the middle school attended the intensive summer institute training as compared to 0% of the non-cadre teachers. Alternatively, at the elementary school, a larger percentage of non-cadre teachers (60 percent) attended the summer institute than did cadre teachers (37.5%) for whom data is collected. Unfortunately, surveys regarding comfort with DBI and Self-Efficacy were given after teachers had attended the summer institute and this likely impacted teachers' levels of comfort with DBI.

As mentioned by Oreck (2004), arts-integration professional development programs differ from other domains of teacher development in that neither prior arts instruction, current artistic practice, nor years of teaching experience were significant predictors of teachers' attitudes toward use of the arts in their classrooms. Instead, Oreck found that teachers' self-efficacy and self-image relating to creativity and the arts influenced arts use more than any other personal characteristic. Though most teachers in Oreck's study had minimal exposure to an arts based professional development, data

should be interpreted bearing in mind that these predictors were not controlled for or examined in the current study.

Another limitation of this study is its duration. Much of the literature suggests that it may take years for teachers to truly internalize a change. The average tenure of teachers, especially in schools with a high number of students below the poverty line, often does not last three years. However, when possible follow-up data on longitudinal impact would enrich our understanding on the impact of reforms such as DFA over time.

## **CONCLUSIONS AND FUTURE DIRECTIONS**

The association of teachers' movement in concerns with higher level of comfort with DBI as well as cadre teachers having higher levels of comfort with DBI is in line with the literature suggesting that teachers need multiple exposures to a reform and continued support in order to fully benefit. Drama-based instruction, or any reform with significant pedagogical shift will likely require multiple exposures to the reform and on-going support which has implications for the education reform advocates in choosing programs that will be most impactful on teacher change.

This preliminary study sheds light on the potential relationship between comfort with the DBI and self-efficacy. Additional studies should be conducted to better understand the relationship between DBI and self-efficacy. Furthermore, according to Wheatley (2002) low teacher efficacy could lead to greater motivation to learn and reflect from practice due to a "learning disequilibrium" which is characterized by uncertainty and doubt about previous ways of doing one's work and a motivation to change. Based on some of teacher comments in the interviews, it appears that many of

them progressed through discomfort as they interacted with the reform and likely had fluctuations in their concerns and self-efficacy throughout the course of the year. A study taking data of teacher concerns, self-efficacy, and comfort with DBI at multiple time-points over the course of several years could reveal a more nuanced picture of teachers' experience as they progress through the reform.

Additionally, several teachers in the interviews discussed their ability to reach students who are not usually reached. A further study could investigate teacher's self-efficacy for working with children with disabilities, from low income communities, or from ethnic minority background as it relates to DBI to better understand how DBI, or other arts-integration programs impact teachers' ability to reach students with specific needs. To date, the field continues to need more research on the efficacy of these large-scale initiatives to understand the nuances of their impact on teachers and students alike.

## Appendix A: Demographic Information

### Drama for Schools 2012-2013

Name \_\_\_\_\_ Campus \_\_\_\_\_

Subject Area(s) you currently teach: \_\_\_\_\_

Grade(s) you currently teach: \_\_\_\_\_

**3. What degrees, certifications, or credentials do you hold? (please list all, including those in progress):**

**4. Have you worked with special populations? If so, please check all that apply:**

- children who are English Language Learners or in a bilingual education classroom
- children who have a disability
- children in an alternative education setting such as juvenile center
- children in remedial or other small group/individual tutoring (e.g., Tier 3 in RTI)
- children in a gifted and talented program or in other accelerated setting (e.g. AP, elite athletes, honors)

**5. Excluding *Drama for Schools* trainings, what is your previous experience with arts education, arts integration, or arts-related activities?**

**6. What is your previous experience with *Drama for Schools* or drama-based instruction, specifically (please check all that apply):**

- None
- I've seen examples in a class or other demonstration
- 1-2 workshops or trainings
- 3-5 workshops or trainings (up to one year)
- The Summer Institute
- More than one year of trainings
- More than one year of trainings and advanced work in the field

## Appendix B: Survey of Concerns

### Thoughts about Drama-based Instruction

For this last section, we'd like to get your thoughts about DBI and it's context within other things you are working on in your campus. Please rate the statements below on the following scale:

Statement	Irrelevant (1-2)		Not true now (3-4)		Somewhat true (5-6)		Very true now (7-8)	
	1	2	3	4	5	6	7	8
I am concerned about student's attitude towards DBI								
I now know of some other approaches that might work better than DBI								
I am more concerned about another approach								
I am concerned about not having enough time to organize myself each day								
I would like to help other faculty in their implementation of DBI.								
I have a very limited knowledge of DBI.								
I would like to know the effect of DBI on my professional status.								
I am concerned about conflict between my interests and my responsibilities regarding DBI.								
I am concerned about revising my use of DBI.								
I would like to share practices within our faculty and with outside faculty using DBI.								
I am concerned about how DBI affects students								
I am not concerned about DBI at this time.								
I would like to know who makes the decisions about the content and implementation of DBI.								
I would like to discuss the possibility of implementing DBI in my classroom and school.								
I would like to know how my teaching or administration is supposed to change.								

Statement	Irrelevant (1-2)		Not true now (3-4)		Somewhat true (5-6)		Very true now (7-8)	
	1	2	3	4	5	6	7	8
I would like to familiarize other departments or people with the progress of DBI.								
I am concerned about evaluating my impact on students as I implement DBI.								
I would like to revise the DBI model used in my school and/or classroom.								
I am preoccupied with things other than DBI.								
I would like to modify my use of DBI based on my students' experiences.								
I spend little time thinking about DBI								
I would like to excite my students about their part in DBI								
I would like to know what the use of DBI will require in the immediate future.								
I would like to coordinate my effort with others to maximize DBI's effects.								
I would like to have more information on time and energy commitments required by DBI.								
I would like to know what other faculty are doing in DBI.								
Currently, other priorities prevent me from focusing my attention on DBI.								
I would like to determine how to supplement, enhance or replace DBI.								
I would like my school to use feedback from students to change the DBI program.								
I would like to know how my role will change as I am implementing DBI.								
Coordination of tasks and people is taking too much of my time.								
I would like to know how DBI is better than what we have now/have had before.								

## Appendix C: Self-Efficacy Scale

This part of our questionnaire is designed to help us gain a better understanding of the kinds of things that create challenges for teachers. Please indicate your opinion about each of the questions below by circling any one of the nine responses in the columns on the right side, ranging from (1) “None at all” to (9) “A Great Deal” as each represents a degree on the continuum.

Please respond to each of the questions by considering the combination of your current ability, resources, and opportunity to do each of the following in your present position.	None at all		Very Little		Some Degree		Quite a Bit		A Great Deal
1. How much can you do to control disruptive behavior in the classroom?	1	2	3	4	5	6	7	8	9
2. How much can you do to motivate students who show low interest in schoolwork?	1	2	3	4	5	6	7	8	9
3. How much can you do to calm a student who is disruptive or noisy?	1	2	3	4	5	6	7	8	9
4. How much can you do to help your students value learning?	1	2	3	4	5	6	7	8	9
5. To what extent can you craft good questions for your students?	1	2	3	4	5	6	7	8	9
6. How much can you do to get children to follow classroom rules?	1	2	3	4	5	6	7	8	9
7. How much can you do to get students to believe they can do well in schoolwork?	1	2	3	4	5	6	7	8	9
8. How well can you establish a classroom management system with each group of students?	1	2	3	4	5	6	7	8	9
9. To what extent can you use a variety of assessment strategies?	1	2	3	4	5	6	7	8	9
10. To what extent can you provide an alternative explanation or example when students are confused?	1	2	3	4	5	6	7	8	9
11. How much can you assist families in helping their children do well in school?	1	2	3	4	5	6	7	8	9
12. How well can you implement alternative teaching strategies in your classroom?	1	2	3	4	5	6	7	8	9
13. To what extent can you use a variety of strategies to access your students lived experiences?	1	a 2	3	4	5	6	7	8	9

## Appendix D: Comfort with Drama Based Instruction

We want to get a sense of where you are with your journey with Drama-Based Instruction (DBI). Please indicate your opinion about each of the questions by checking off any one of the nine responses in the columns on the right side, ranging from (1) "Very uncomfortable" to (9) "Very comfortable" as each represents a degree on the continuum. Please respond to each question by considering the combination of your current ability, resources, and opportunity to do each of the following in your present position.

Activity	Very uncomfor table				A mix				Very comfortable
	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
<b>Example: Participate in a drama-based activity.</b>					X				
Identify underlying theory of drama-based instruction.									
Describe drama-based instruction examples to a colleague or a friend.									
Use an introductory "activating" strategy with your own students.									
Use a complex DBI strategy such as "role work" or "image work".									
Develop a lesson plan that links two or more DBI strategies for your own class.									
Help a colleague or friend develop a lesson plan that links two or more DBI strategies for their class.									
Give a colleague or friend feedback in their use of DBI strategies.									
Use an online database to select DBI strategies.									
Participate in an online discussion forum.									
Model a DBI strategy for a group of colleagues.									
Plan a training or workshop in DBI for a group of colleagues.									

## Bibliography

- Anderson, S. (1997). Understanding teacher change: Revisiting the concerns based adoption model. *Curriculum Inquiry*, 27(3), 331-367.
- Ashton, P. T., & Webb, R. B. (1986). Making a difference: Teachers' sense of efficacy and student achievement. New York: Longman.
- Armor, D., Conroy-Oseguera, P., Cox, M., King, N., McDonnell, L., Pascal, A., et al. (1976). Analysis of the school preferred reading programs in selected Los Angeles minority
- Bandura, A. (1977). Self-efficacy: Toward a unifying theory of behavioral change. *Psychological Review*, 84(2), 191-215. doi:10.1037/0033-295X.84.2.191
- Berman, P., & McLaughlin, M. (1977). Factors affecting implementation and continuation (Report No R-1589/7-HEW) in Federal programs supporting educational change, Vol. II. Santa Monica, CA: Rand Corporation.
- Betts, J. D. (2005). Theatre arts integration at a middle school: Teacher professional development and drama experience. *Youth Theatre Journal*, 19(1), 17-33.
- Boal, Augusto. (2002). *Games for actors and non-actors*. Trans. Adrian Jackson. London: Routledge.
- Bournot-Trites, M., Belliveau, G., Spiliotopoulos, V., & Seror, J. (2007). The role of drama on cultural sensitivity, motivation and literacy in a second language context. *Journal for Learning Through the Arts*, 3(1), 1-35.
- Brenner, K. (2013). The relationship between elementary general education teachers' self efficacy and attitude toward change. ProQuest, UMI Dissertations Publishing).
- Bronfenbrenner, U. (1979). The ecology of human development: Experiments by nature and

- design. Cambridge, MA: Harvard University Press.
- Brouwers, A., & Tomic, W. (2000). A longitudinal study of teacher burnout and perceived self-efficacy in classroom management. *Teaching and Teacher Education*, 16, 239-253.
- Burnafor, G. (2009). A Study of Professional Development for Arts Teachers: Building Curriculum, Community, and Leadership in Elementary Schools. *Journal for Learning through the Arts*, 5 (1).
- Catterall, J.S., Dumais, S.A., & Hampden –Thompson, G. (2012). The Arts and Achievement in At-Risk-Youth: Findings from Four Longitudinal Studies, Research Report #55. (12) Washington, D.C.: National Endowment for the Arts.
- Cawthon, S. W., & Dawson, K. (2009). Drama for schools: Impact of a drama-based professional development program on teacher self-efficacy and authentic instruction. *Youth Theatre Journal*, 23(2), 144-161.
- Chan, D. W. (2002). Stress, self-efficacy, social support, and psychological distress among prospective Chinese teachers in Hong Kong. *Educational Psychology: An International Journal of Experimental Educational Psychology*, 22(5), 557-569.
- Charalambous, C. Y., & Philippou, G. N. (2010). Teachers' concerns and efficacy beliefs about implementing a mathematics curriculum reform: Integrating two lines of inquiry. *Educational Studies in Mathematics*, 75(1), 1-21.
- Dawson & Lee. (2014). Drama-Based Instruction Handbook. Unpublished Manuscript.
- De Corte, E., Greer, B., and Verschaffel, L. (1996). Mathematics teaching and instruction. In: Berliner, D. C., and Calfee, R. C. (eds.), *Handbook of Educational Psychology*, Macmillan, New York, pp. 491–549.

- Dorion, K. R. (2009). Science through drama: a multiple case exploration of the characteristics of drama activities used in secondary science lessons. *International Journal of Science Education*, 31(16), 2247-2270.
- Erdman, H. (1991). Conflicts of interest: bringing drama into the elementary foreign language classroom. *Youth Theatre Journal*, 5(3), 12e14.
- Ertmer, P. A. (2005). Teacher pedagogical beliefs: the final frontier in our quest for technology integration? *Educational Technology Research and Development*, 53(4), 25-39.
- Evans, M., and D. Hopkins. 1988. School climate and the psychological state of the individual teacher as factors affecting the utilisation of educational ideas following an inservice course. *British Educational Research Journal* 14(3): 211–230.
- Fleming, M., Merrell, C., & Tymms, P. (2004). The impact of drama on pupils' language, mathematics, and attitude in two primary schools. *Research in Drama and Education*, 9(2), 177-197.
- Fonseca, B., & Chi, M. T. H. (2008). The self-explanation effect: a constructive learning activity. In R. Mayer, & P. Alexander (Eds.), *The handbook of research on learning and instruction*. Routledge Press.
- Freire, Paulo. (1999). *Pedagogy of the Oppressed*. Trans. Myra Bergman Ramos. New York: Continuum, 2. Print.
- Francis, M. (2007). The impact of drama on pupils' learning in science. *School Science Review*, 89(327), 91-102.
- Fuller, F. F. (1969). Concerns of teachers: A developmental conceptualization. *American Educational Research Journal*, 6(2), 207-226.

- Ghaith, G., & Shaaban, K. (1999). The relationship between perceptions of teaching concerns, teacher efficacy, and selected teacher characteristics. *Teaching and Teacher Education, 15*(5), 487-496.
- Grady, S. (2000). *Drama and Diversity: A Pluralistic Perspective for Educational Drama*. Portsmouth, NH: Heinemann, 2000. Print.
- Gregoire, M. (2003). Is it a challenge or a threat? A dual-process model of teachers' cognition and appraisal processes during conceptual change. *Educational Psychology Review, 15*(2), 147.
- Guskey, T. (2002). Professional development and teacher change. *Teachers and Teaching, 8*(3), 381-391.
- Guskey, T.R. & Yoon, K.S. (2009). What Works in Professional Development? *Phi Delta Kappan 90.7* (2009): 495-99.
- Hall, G., and S. Loucks. 1977. A developmental model for determining whether the treatment is actually implemented. *American Educational Research Journal 14*(3): 263–276.
- Hall, G., A. George, and W. Rutherford. (1979). *Measuring stages of concern about the innovation: A manual for the use of the SoC Questionnaire*. Austin: Research and Development Center for Teacher Education, University of Texas at Austin.
- Hargreaves, A. (1998). The emotional practice of teaching. *Teaching and Teacher Education, 14*: 835–854.
- Heathcote, D. (1984). *Collected writings on education and drama*. ed. Liz Johnson and Cecily O'Neill. Evanston, IL: Northwestern University Press.
- Hord, S. M., & Association for Supervision and Curriculum Development. (1987). *Taking charge of change*. Alexandria, Va: Association for Supervision and Curriculum

Development.

- Lee, B., Cawthon, S., & Dawson, K. (2013). Elementary and secondary teacher self-efficacy for teaching and pedagogical conceptual change in a drama-based professional development program. *Teaching and Teacher Education, 30*, 84-98.
- Moore, B. H., & Caldwell, H. (1990). The art of planning: drama as rehearsal for writing in the primary grades. *Youth Theatre Journal, 4*(3), 13e20.
- O'Neill, C. (1995). *Drama worlds: A framework for process drama*, Portsmouth, NH Heinemann.
- Oreck, B. (2004). The artistic and professional development of teachers: A study of teachers' attitudes toward and use of the arts in teaching. *Journal of Teacher Education [H.W. Wilson - EDUC], 55*(1), 55.
- (PCAH) President's Committee on Arts and Humanities. *Reinvesting in Arts Education: Winning America's future through creative schools*. 2011.
- Podlozny, A. (2000). Strengthening verbal skills through the use of classroom drama: a clear link. *Journal of Aesthetic Education, 34*(3/4), 239-275.
- Richardson, V., and Placier, P. (2001). Teacher change. In: Richardson, V. (ed.), *Handbook of Research on Teaching* (4th Ed.), American Educational Research Association, Washington, DC, pp. 905–947.
- Roberts, J. K., Henson, R. K., Tharp, B. Z., & Morena, N. P. (2001). An examination of change in teacher self-efficacy beliefs in science education based on the duration of in-service activities. *Journal of Science Teacher Education, 12*(3), 199-213.
- Rosenshine, B. (1979). Content, time, and direct instruction. In P. L. Peterson, & H. J. Walberg (Eds.), *Research on teaching: Concepts, findings, and implications*. Berkeley, CA:

McCutchan.

Ross, J. A. (1992). Teacher efficacy and the effects of coaching on student achievement.

*Canadian Journal of Education*, 17(1), 51-65. Sloman, K., & Thompson, R. (2010). An example of large-group drama and cross-year peer assessment for teaching science in higher education. *International Journal of Science Education*, 32(14), 1877-1893.

Smith, L. F. (April 2000). The Effects of Confidence and Perception of Test-Taking Skill on Performance. Paper presented at the American Educational Research Association, New Orleans, LA.

Strike, K., & Posner, G. (1992). A revisionist theory of conceptual change. In R. A. Duschl, & R. J. Hamilton (Eds.), *Philosophy of science, cognitive psychology, and educational theory and practice*.

Tschannen-Moran, M., & Johnson, D. (2011). Exploring literacy teachers' self-efficacy beliefs: potential sources at play. *Teaching and Teacher Education*, 27, 751-761.

Tschannen-Moran, M., & Woolfolk Hoy, A. (2001). Teacher efficacy: capturing an elusive construct. *Teaching and Teacher Education*, 17, 783-805.

Torrance, E. P., & Myers, R. E. (1970). *Creative learning and teaching*. New York: Dodd, Mead.

Tunks, J., & Weller, K. (2009). Changing practice, changing minds, from arithmetical to algebraic thinking: An application of the concerns based adoption model (CBAM). *Educational Studies in Mathematics*, 72(2), 161-183.

Vygotsky, L. S. (1978). In M. Cole, V. John-Steiner, S. Scribner, & E. Souberman (Eds.), *Mind in Society: The development of higher psychological processes*. Harvard University Press.

- Wagner, B. J. (1986). The effects of role playing on written persuasion: An age and channel comparison of fourth and eighth graders. PhD, University of Illinois at Chicago, Chicago.
- Wagner, B. J. (1990). Dramatic improvisation in the classroom. In D. I. Rubin, & S. Hynds (Eds.), *Perspective on talk and learning*. Urbana, IL: National Council of Teachers of English.
- Walker, E., Tabone, C., & Weltsek, G. (2011). When achievement data meet drama and arts integration. *Language Arts*, 88(5), 365-372.
- Walsh-Bowers, R., & Basso, R. (1999). Improving early adolescents' peer relations through classroom creative drama: an integrated approach. *Social Work in Education*, 21(1), 23-32.
- Wheatley, K. F. (2002). The potential benefits of teacher efficacy doubts for educational reform. *Teaching and Teacher Education*, 18(1), 5-22.
- Wilcox R.A., Bridges, S.L., & Montgomery, D. (2010). The Role of Coaching by Teaching Artists for Arts-Infused Social Studies: What Project CREATES Has to Offer. *Journal for Learning through the Arts*, 6(1).
- Woolfolk, A. E., Rosoff, B., & Hoy, W. K. (1990). Teachers' sense of efficacy and their beliefs about managing students. *Teaching and Teacher*