

TRANSFORMATIVE LEARNING THROUGH CREATIVE PEDAGOGY IN
LANGUAGE TEACHING: DEVELOPMENT OF ARTS INTEGRATION
TEACHER TRAINING PROGRAM

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Transformative Learning through Creative Pedagogy in Language Teaching:
Development of Arts Integration Teacher Training Program

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- I am the sole author of this thesis and that I have fully acknowledged and documented in my thesis all sources of ideas and words, including digital resources, which have been produced or published by another person or institution;
- this thesis contains no material that has been submitted or accepted for a degree or diploma in any other educational institution;
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ABSTRACT

Transformative Learning Through Creative Pedagogy in Language Teaching: Development of Arts Integration Teacher Training Program

The growing focus on standardized outcomes in education has limited creative engagement, especially in language teaching, where teacher-centered methods prevail. Arts integration, which intentionally blends art forms into academic subjects, offers a promising solution to this challenge. However, its broader implementation is limited by conceptual ambiguity and a lack of adequate teacher preparation. To address this gap, a 7-week online training for language educators was developed and implemented. This qualitative case study investigates the influence of the training on 12 foreign language instructors from 10 universities. Data were collected through pre- and post-course interviews, weekly reflections, a researcher diary, and artifacts over a 10-week period. Thematic analysis was employed to explore how the training impacted participants' understanding of arts integration, their personal and professional development. The findings revealed that the training deepened participants' understanding of arts integration, shifting their perception from considering it a supplementary activity to a process-oriented, pedagogically valuable approach. Professionally, the training empowered educators by strengthening their theoretical foundation, enhancing their instructional confidence, and encouraging the application of interdisciplinary methods even in contexts without arts partnerships. Personally, the program fostered self-expression, emotional awareness, and reflective thinking, which contributed to greater self-confidence and a renewed sense of purpose in their teaching practice. These findings carry important implications: theoretically, they demonstrate that process-oriented arts integration training can

substantially improve educators' conceptual clarity and reflective capacity enabling independent interdisciplinary practice. Practically, they highlight the need for flexible, hands-on professional development that fosters autonomy, collaboration, and sustained engagement with arts-based pedagogy.



ÖZET

Dil Öğretiminde Yaratıcı Pedagoji Yoluyla Dönüşümsel Öğrenme:

Sanat Entegrasyonu Öğretmen Eğitimi Programının Geliştirilmesi

Eğitimde standart çıktılarına artan odaklanma, özellikle öğretmen merkezli yöntemlerin baskın olduğu dil öğretiminde yaratıcılığı sınırlamaktadır. Sanatın ders içeriklerine bilinçli biçimde entegre edilmesini amaçlayan sanat entegrasyonu yaklaşımı, bu soruna yönelik umut vadeden bir çözüm sunmaktadır. Ancak bu yaklaşımın daha geniş ölçekte uygulanması, sanat entegrasyonu ile ilgili kavramsal belirsizlikler ve öğretmen eğitimi yetersizliği nedeniyle sınırlı kalmaktadır. Bu eksikliği gidermek amacıyla, dil öğretmenlerine yönelik 7 haftalık çevrim içi bir eğitim programı tasarlanmış ve uygulanmıştır. Bu nitel vaka çalışması, 10 farklı üniversiteden 12 yabancı dil öğretim görevlisinin bu eğitimden nasıl etkilendiğini incelemektedir. Veriler, ön-son görüşmeler, haftalık yansıtma yazıları, araştırmacı günlüğü ve katılımcı ürünlerinden oluşan 10 haftalık bir süreçte toplanmıştır.

Tematik analiz yöntemiyle, eğitimin katılımcıların sanat entegrasyonu anlayışları ile mesleki ve kişisel gelişimleri üzerindeki etkileri değerlendirilmiştir. Bulgular, katılımcıların sanat entegrasyonuna dair anlayışlarının derinleştiğini; bunu yalnızca ek bir etkinlik değil, süreç odaklı ve pedagojik değeri yüksek bir yaklaşım olarak görmeye başladıklarını ortaya koymuştur. Mesleki açıdan, eğitim programı katılımcıların kuramsal temellerini güçlendirmiş, öğretimsel özgüvenlerini artırmış ve sanatla doğrudan iş birliği olmayan ortamlarda dahi disiplinlerarası yöntemleri uygulamalarını teşvik etmiştir. Kişisel düzeyde ise program, öz ifadeyi, duygusal farkındalığı ve yansıtıcı düşünmeyi destekleyerek katılımcıların öz güvenlerinin artmasına ve öğretim uygulamalarına yönelik yenilenmiş bir amaç duygusu

geliřtirmelerine katkı saęlamıřtır. Bu bulgular önemli çıkarımlar taşımaktadır: kuramsal düzeyde, süreç odaklı sanat entegrasyonu eğitiminin öğretmenlerin kavramsal netliklerini ve yansıtıcı kapasitelerini geliřtirdiğini ve disiplinlerarası uygulamalara zemin hazırladığını göstermektedir. Pratik açıdan ise, sanat temelli pedagojilere yönelik özerkliği, iş birliğini ve sürdürülebilir katılımı destekleyen esnek, uygulamalı mesleki gelişim programlarına duyulan gereksinimi ortaya koymaktadır.



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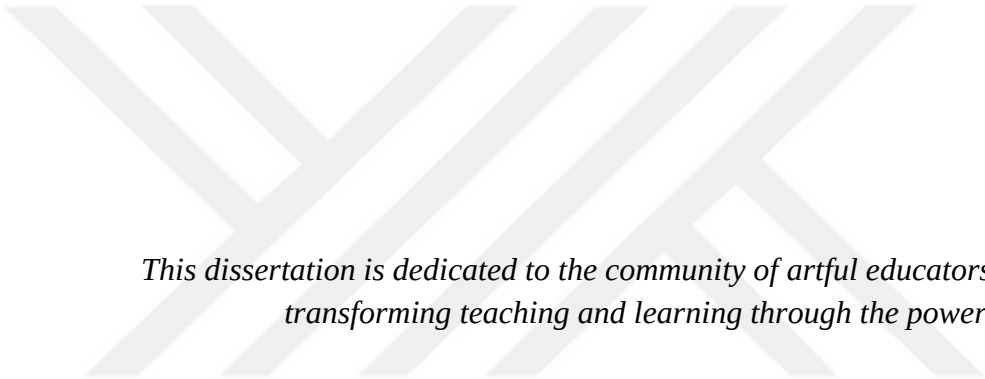
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CHAPTER 1

INTRODUCTION

This section provides an overview of the study, which includes five sections: (1) background of the study, (2) statement of the problem, (3) purpose of the study, (4) research questions, and (5) significance of the study.

1.1 Background of the study

The current emphasis on measurable and standardized outcomes in the curriculum, as highlighted by Apple (2009), tends to undermine the importance of creative engagement and artistic expression in learners' and educators' educational experiences. This tendency also results in teacher-directed lessons, which diminishes opportunities for creative teaching (Pereira, & Tay, 2023). By narrowly focusing on predetermined goals, there might be a risk of overlooking the intrinsic value of imagination, innovation, and self-expression, which are integral elements for fostering meaningful teaching and learning experiences. However, the adaptation of creative pedagogical approaches emerges as a promising solution to address this gap. One such transformative approach is arts integration that embraces creativity (Hefferen, 2005; Garret, 2013; Anderson et al, 2020), self-expression (Deasy, 2002; McDonald & Fisher, 2006), and interdisciplinary connections (Marshall, 2014; Gullatt, 2008).

The arts integration approach refers to the integration of different art forms, including visual, literary, performing arts and more, in other academic disciplines. Learners construct and demonstrate understanding through an art form. Like in other

disciplines, this approach has gained significant recognition in the field of language education due to its proven benefits for both teachers and learners (Krug & Cohen-Evron, 2000; Powell, 2001; Lee, 2014; Anderson et al, 2020). Wu (2020) presents an explanation regarding the potential benefits of arts in language teaching and learning. Integrating arts in language learning enhances learners' motivation and engagement by focusing on their subjective interpretations. Learners interact with the art materials incorporated into the lesson and express themselves by connecting their own perspectives with the meanings conveyed through the art forms. This process promotes a mindset where learners engage in the learning process for intellectual curiosity, a deeper understanding of the language and personal growth, rather than just viewing it as a means to achieve specific language-related goals or outcomes. The interplay between imagination and understanding is facilitated, which allows learners to explore language in a more creative and holistic manner. Furthermore, intentional, and deliberate use of artistic elements and techniques in language teaching enhances learners' cognitive capacity (Baker, 2013). Artistic expression invites learners to think critically, interpret subjectively, and make meaningful connections between language and experience. Beyond enhancing cognitive capacity at the individual level, integrating arts in language learning can also contribute to social growth through the common ground it provides for learners to engage in collaborative and interactive experiences. By engaging with artistic content together, learners develop mutual understanding, which fosters a sense of belonging and community within the language classroom. They validate the notion that effective integration of arts in the curriculum can transform learning beyond disciplinary boundaries (Marshall, 2014; Hutchens & Pankratz, 2000).

Despite the affordances of the arts integration approach, a notable challenge persists in its progression toward widespread adoption. The engagement of educators emerges as a crucial factor in this process, acting as a catalyst to unlock the full potential of the arts integration approach. This engagement does not only facilitate meaningful connections between the curriculum and the arts, but also plays an important role in enhancing the overall effectiveness of arts integration during the execution phase of the lesson. Most importantly, this highlights the necessity for educators to demonstrate motivation in actively adopting creative pedagogies, such as arts integration, to enrich the learning environment and enhance teaching and learning experiences in and beyond the classroom. The prerequisite for cultivating the awareness that leads to the necessary motivation lies in understanding this approach. Therefore, it is essential that teachers are introduced to this approach and provided with examples to help them adapt it to their own contexts. There are several attempts to help educators to understand arts integration. As Russell-Bowie (2012) notes, few universities offer arts integration training at the undergraduate level while many undergraduate teacher education programs neglect the explicit introduction of this approach. In light of the current situation, various studies (LaJevic, 2013; Saraniero et al., 2014; Gullatt, 2008) identify the absence of tailored training programs as one major barrier to the widespread adoption of arts integration approach.

In response, Baker et al. (2004) and Mason and Steedly (2006) advocate for continuous support and professional development programs to address this gap. This recommendation is consistent with the views of various researchers (Donahue & Stuart, 2008; Gullatt, 2008; Mason & Steedly, 2006; May & Robinson, 2016), who emphasize that insufficient training and comprehension of disciplinary concepts may

hinder educators in effectively establishing connections and integrating the arts into their teaching practices. In light of these findings, a comprehensive training including both the theory and practice of arts integration can hold a valuable potential to introduce this creative approach to educators. Such programs can potentially inspire educators, equipping them with the knowledge and skills needed to effectively embrace and implement arts integration in their teaching practices, and can bring forth the scientifically proven benefits of the arts integration approach in the classroom, maximizing the learning experience for both educators and learners.

1.2 Statement of the problem

Recognizing the potential impact of arts integration can serve as a compelling motivator for its inclusion in educational practice, and research significantly enhances its persuasive appeal. Studies indicate that resource allocation and careful planning can lead to positive outcomes. For example, Snyder et al. (2014) assert that incorporating arts integration not only increases student achievement but also results in a substantial decrease in disciplinary referrals, fostering a positive school climate. This suggests that arts integration is not only aligned with academic goals but also contributes to improved classroom dynamics and student behavior. Similarly, Saraniero et al. (2014) found that arts integration promotes high student engagement and improves learning. Additionally, Tait's (2017) investigation into the impact of voluntary professional development on teachers' motivation highlights the role of targeted training in encouraging educators to adopt this approach. However, despite growing evidence supporting the benefits of arts integration, its implementation remains limited, often due to a lack of a shared understanding of the concept, insufficient professional development opportunities, and inadequate resources. These

issues highlight the need for research that not only illustrates its value but also addresses the practical and conceptual challenges that prevent its broader adoption in language education.

The effective application of this approach firstly depends on establishing a universally agreed-upon definition for arts integration in language instruction. A common definition ensures clarity of purpose, facilitates coherent curriculum design, and promotes consistency in practice. However, the literature reveals a lack of consensus on this. The core of this issue lies in the absence of a shared understanding among educators, as highlighted by Mishook and Kornhaber (2006), potentially leading to confusion and inconsistency in the implementation of arts integration and jeopardizing its effectiveness as a pedagogical approach. Without a standardized definition, language educators may interpret and implement arts integration differently, resulting in varied practices and outcomes. Additionally, the ambiguity of the definition may deter some language educators from adopting this promising pedagogical approach, limiting the full realization of its potential benefits. Despite the lack of consensus on the definition of arts integration in language instruction, this ambiguity also presents an opportunity to engage in collaborative dialogue and ongoing research and reflection. Bringing diverse perspectives from educators and researchers together, these efforts can shape a more inclusive and comprehensive understanding of this approach. Such critical and collaborative dialogues can help refine the concept, establish clear guidelines for its effective implementation.

Researchers propose arts integration teacher training programs as a viable solution to the problem stemming from the lack of clarity in its definition (Oreck, 2001; Donahue & Stuart, 2008; Saraniero et al., 2014; May & Robinson, 2016; Koch & Thompson, 2017; Sulentic Dowell & Goering, 2018). Such programs can be

instrumental in providing language educators with essential elements of arts integration in language teaching, fostering a shared understanding of this approach, and offering examples of its effective implementation in language teaching contexts. The positive outcomes associated with professional development initiatives suggest a potential avenue for tackling challenges and fostering the successful implementation of arts integration in educational contexts. The literature on this topic highlights how comprehensive support through continuous training and “reflective practices” (Schön, 1983) provide educators with essential resources and guidance for the effective integration of arts into their instructional practices (Marron, 2003; Hefferen, 2005; Andrews, 2006; Burnaford, 2007).

While professional development programs on arts integration are recognized as a means to equip educators with the necessary skills to effectively implement this creative pedagogy in the classroom, it is crucial to acknowledge and address the challenges associated with these initiatives, as highlighted in the literature. The literature draws attention to significant impediments, particularly those related to the financial constraints of funding these programs (Baker et al., 2004; Mason & Steedly, 2006; Barton et al., 2013). Arts integration is a creative approach that blends the art discipline with another subject area, such as language education in this study. It often requires collaboration between content educators and art specialists. While such collaboration can be driven by intrinsic motivation and volunteerism, a more systematic approach would necessitate the allocation of resources to create an environment where collaborative groups can come together to plan art-integrated learning experiences that are grounded in both the arts and the content. Funding shortages pose a significant obstacle to this process, hindering the necessary collaboration between language instructors and art specialists, which is crucial for

enhancing the effectiveness of arts integration in the curriculum. Additionally, the lack of funding limits the availability of training programs, both in terms of development and implementation, which could be designed by experts with a background in arts integration.

In addition to funding issues, standardized testing and time constraints are identified as motivational barriers to the educators attempting to employ this approach (Gullatt, 2008; Williams, 2018). While time constraints might appear as a separate issue on the surface, they can be viewed as a symptom of underlying resource limitations. In other words, they can be indirectly tied to funding issues. Limited funding means that there may not be the budget to hire additional staff, reduce workload, or dedicate time for collaborative planning, training or implementation of innovative approaches like arts integration. Consequently, tight schedules and the heavy emphasis on standardized testing in the curriculum leave educators with little to no flexibility to plan for such pedagogies. That is, even if educators find the motivation to implement this approach in their classrooms, these concerns may prevent them from fully learning and applying it.

A final problem this study aims to address is the limited sustainability of arts integration initiatives, despite the existence of training examples in the literature. While developing a professional development program may be a necessary first step, such initiatives must move beyond one-time workshops to be truly effective. They need to address practical barriers such as unclear conceptual frameworks, limited collaboration opportunities, and financial constraints while also fostering a culture of continuous learning through peer support. To ensure the long-term effectiveness of these programs, it is essential to critically examine the factors that hinder sustained success. One key issue highlighted in the literature is the lack of emphasis on

collaborative planning and the absence of a supportive professional learning community among language educators (Sharif et al., 2016; Martin, 2017; Williams, 2018). This inadequacy demands a reevaluation of current practices, calling for a more sustainable framework that actively promotes collaboration among language educators for the widespread adoption of arts integration. Building a community of educators who actively use and advocate for arts integration through such training programs can enhance the long-term viability of arts integration in educational contexts.

1.3 Purpose of the study

The purpose of this study is driven by the acknowledged challenges within the realm of arts integration in language education, as identified in the problem statement. Recognizing the lack of clarity in defining and implementing arts integration, this study seeks to address the specified problem by providing a comprehensive arts integration training that can be used with foreign language educators. The methodology section describes the program's background, characteristics, and components, aspiring to serve as a model for professional development providers, administrators, and policymakers. The aim is to inspire the design and implementation of similar programs tailored for foreign language educators.

The current study primarily aims to investigate the impact of a 7-week online arts integration training program designed and implemented by the researcher, specifically for this study, on foreign language instructors. The primary focus is to explore any shifts in instructors' understanding of arts integration as an instructional approach before and after the training. Secondly, this study investigates the influence of this training on instructors' professional and personal development. These

objectives are informed by the program's intended outcomes, which include cultivating a pedagogical comprehension of arts integration, encouraging the implementation of innovative and creative methodologies in language instruction, and supporting language instructors' development as reflective and empowered educators.

1.4 Research questions

Research questions arise from the aims, purposes, and objectives of the research (Cohen et al., 2018, p.165). In this context, the present study is guided by the following questions:

1. How does participating in a 7-week arts integration training program influence language instructors' perception of arts integration as an approach to language teaching?
2. How does participating in a 7-week arts integration training program influence language instructors' professional development?
3. How does participating in a 7-week arts integration training program influence language instructors' personal development?

1.5 Significance of the study

This study addresses the challenge posed by the current emphasis on standardized outcomes in education, highlighting its potential impact on stifling creative engagement and artistic expression. Proposing arts integration as a transformative approach in language education, the research highlights its benefits for both teachers and learners. Despite the recognized advantages, a notable challenge is attributed to engaging educators, with the absence of training programs identified as a need

(Baker et al., 2004; Sahasrabudhe, 2006; Mason & Steedly, 2006; Gullatt, 2008; Guha et al., 2008; LaJevic, 2013; Wright, 2016). A significant aspect of this study is its contribution to filling this gap by proposing a comprehensive 7-week arts integration training tailored for language educators. Additionally, while there are existing studies in the literature that focus on professional development programs in arts integration, none have been identified within the Turkish education context, specifically addressing professional programs in arts integration for language educators in higher education. Consequently, this study has the potential to make a valuable contribution to the limited body of literature on arts integration teacher training programs for foreign language educators in Türkiye and globally through the detailed documentation of the characteristics and effectiveness of a training program designed for these educators.

The second significance of this study stems from its focus on the application of arts integration within the higher education context. The relevant literature highlights that the incorporation of creative pedagogies in higher education has been overlooked (Howard, 2021; Rodier et al., 2021). Given that the existing literature primarily concentrates on arts integration in K-12 education, this study gains importance by directing attention to the needs of language learners in higher education, which is an area notably underexplored. The online course within this study not only showcases examples of artful teaching practices from the researcher's class but also offers reflections and suggestions tailored to language classrooms within higher education contexts in line with the distinct situations and challenges inherent in higher education settings. By acknowledging and addressing these challenges, the arts integration online course provides an effective platform for collaboration and knowledge-sharing among participants, who are foreign language

instructors at universities, and fosters the necessary dialogues for the sustainable integration of this creative approach in the higher education context.

This study also contributes to the literature by examining the impact of arts integration training on educators' understanding of the approach. While existing research has largely focused on student-related outcomes of arts integration (Snyder et al., 2014; Saraniero et al., 2014; Tait, 2017), this study shifts the focus to educators, offering a valuable and underexplored perspective. This work lays the groundwork for future research and program development aimed at supporting educators in adopting and sustaining arts-integrated practices in language education.

This study is significant because it addresses a critical gap in language education: the challenge of creating authentic learning environments that foster meaningful communication and engagement. Language learners often struggle when instruction relies on artificial or decontextualized materials that fail to replicate real-life language use. Similarly, language instructors frequently face the challenge of designing lessons that connect classroom activities to genuine communicative purposes. By focusing on arts integration as a pedagogical approach, this study seeks to equip language instructors with the tools and understanding necessary to cultivate authentic settings where learners experience language as a living, functional medium. This authenticity is essential for effective language acquisition and for motivating learners to engage more deeply and autonomously in their learning process.

An additional significance of this study is its potential contribution to educators' well-being. The online course examined in this research not only equips participants with valuable knowledge and skills related to arts integration but also immerses them in a collaborative and reflective learning environment where they are exposed to and experiment with artistic practices. Engagement in the arts during the

training process may positively influence participants' mood and overall well-being, which is a connection well-supported in the literature (McKay & Barton, 2018; McCabe & Flannery, 2022). This dimension is particularly relevant in the post-COVID-19 context, where educators have faced heightened stress and professional challenges (Kim et al., 2022). The study also explores the balance between personal and professional development of educators, without prioritizing one over the other. By fostering well-being alongside professional development, the training points out the broader personal benefits of arts involvement, reinforcing the importance of integrating creative practices into teacher education and development programs.

Another significance of this research lies in its potential to inform and inspire stakeholders such as language educators, administrators, and policymakers by guiding the design and implementation of such tailored training programs. Ultimately, the study can promote the widespread adoption of creative pedagogies that benefit both educators and learners by potentially leading to outcomes that extend beyond the predefined lesson objectives. It can unlock the full potential of arts integration in language education, enhance the learning environment, and promote positive teaching and learning experiences for both learners and educators. Furthermore, this study provides research-based findings and valuable insights to the broader educational community about the transformative impact of incorporating the arts on educators' development.

CHAPTER 2

LITERATURE REVIEW

The literature review chapter is organized into seven sections: (1) arts integration in education, (2) definition and conceptual dimensions of arts integration, (3) arts integration checklist, (4) multifaceted benefits of arts integration in the curriculum, (5) navigating institutional and individual challenges of arts integration, (6) professional development for arts integration, and (7) arts integration in the Turkish context.

2.1 Arts integration in education

The concept of integrating curriculum emerged in the early 20th century as a viable alternative to the traditional disciplinary approach. It has garnered growing interest in creating dynamic and immersive learning environments beyond traditional educational paradigms, which led to the development of various influential educational movements and approaches including Waldorf education, the Reggio Emilia approach, progressive education. These approaches gained popularity particularly during the 1930s and 1970s as a response to the need for problem-solving skills in real-life situations (Beane, 1996). These foundational influences can be considered to shape the arts integration approach in contemporary education.

Through the incorporation of artistic elements and a focus on holistic growth, arts integration demonstrates its alignment mainly with the progressive education movement and Dewey's educational philosophy. He further advocates for an integrated approach to curriculum, emphasizing the interconnected nature of subjects and discouraging isolated teaching of individual disciplines. He asserts that a well-

rounded curriculum should be designed to reflect the interdependencies and interrelations among different areas of knowledge. In his book “Art as Experience” (1934), he emphasizes the interconnectedness of aesthetics and experience. He challenges the notion of perceiving artworks in isolation from the life experiences that shape them, advocating for a more holistic understanding. According to Dewey (1938), this approach can offer learners a rich and meaningful educational journey that they can engage with aesthetic experiences that are intimately tied to their own lives, fostering creativity, critical thinking, and emotional intelligence. Furthermore, it can enhance their appreciation of art while nurturing personal growth and a deeper understanding of themselves and others.

The presence of the arts in education has long been supported by influential advocates, each emphasizing its unique contributions to learning. Dewey’s perspective on experiential learning resonates with the ideas of other advocates for integrating the arts into the curriculum. Broudy (1987), for instance, emphasized the role of education in developing individuals’ intellectual and critical capacities, viewing imagination as central to this process. He argued that arts integration should go beyond mere appreciation, proposing instead that aesthetic education enables individuals to internalize artistic ways of seeing and experiencing the world, essentially to live life as an artist. Eisner (1982) adds to this discourse by asserting that education should not be confined to cognitive development alone; it must also cultivate sensory awareness, enabling learners to interpret and respond to the world more fully through enriched perception. These ideas direct attention to the potential of an arts-integrated curriculum to nurture aesthetic sensibilities and deepen understanding through active engagement (Gullatt, 2008).

2.2 Arts integration: its definition and conceptual dimensions

Arts integration has garnered recent interest and sparked debates in the field of education, yet practitioners still lack a widely agreed-upon definition. Mishook and Kornhaber (2006) highlight the absence of a shared understanding among arts educators regarding the nature and goals of arts integration. This lack of consensus may lead to confusion and inconsistency in its implementation, which may potentially undermine the effectiveness of this pedagogical approach.

While a universally accepted definition of arts integration remains elusive, various studies offer meaningful insights and interpretations. Commonly, arts integration is perceived as a pedagogical approach that brings together a core curricular subject and an art form, emphasizing the integration of academic content and artistic expression (Beane, 1996; Silverstein & Layne, 2010; Sulentic Dowell & Goering, 2018). The definition put forth by the Kennedy Center exemplifies this shared focus, describing arts integration as an approach where learners construct and demonstrate understanding through an art form, engaging in a creative process that connects an art form with another subject area and meets evolving objectives in both realms (Silverstein & Layne, 2010).

Building upon these dimensions highlighted in the literature, a comprehensive definition of arts integration in language teaching and learning can be formulated. Within the scope of this study, arts integration in language teaching refers to a pedagogical approach that actively incorporates various art forms, such as visual, literary, and performing arts, into language instruction. It involves intentionally designing and implementing activities, lessons, and projects that fuse language learning objectives with artistic elements. For instance, Forum Theatre, a transformative technique of Boal (1979), can be used to empower language learners to

question and reshape their reality by engaging in role-playing exercises based on their own lived experiences. Through this practice, learners have the opportunity to explore alternative realities. This experience can foster deeper understanding and personal growth within the language learning context. This practice highlights how artistic expression serves as a powerful tool for learners to demonstrate comprehension, explore multiple perspectives, and engage with the content in creative and meaningful ways. This approach exemplifies the integrative nature of arts integration.

In line with scholarly discourse, an alternative definition posited by Sulentic Dowell and Goering (2018) introduces an additional conceptual dimension to the definition of arts integration. Their proposal characterizes arts integration as an educational approach that stimulates students to produce artistic expressions, thereby addressing both curricular and artistic objectives. This pedagogical framework facilitates the establishment of meaningful connections between subject matter and skill acquisition and places a strong emphasis on active student engagement and participation. Furthermore, this alternative perspective signifies a departure from conventional passive learning methodologies commonly employed in traditional instructional settings, highlighting the transformative potential of arts integration in fostering dynamic and interactive educational experiences. On the other hand, this additional dimension challenges the existing categorization frameworks presented by Burnaford (2007) as it expands the understanding of arts integration beyond the identified categories of learning through and with the arts, facilitating curricular connections, and collaborative engagement. Kisida et al. (2020) further critique these established definitions, arguing that they fail to capture the full scope of arts integration in practice.

To sum up, the review of research pertaining to the definition of arts integration suggests the need for a more inclusive and comprehensive understanding of arts integration that can acknowledge a broader range of approaches, contexts, and outcomes associated with this pedagogical approach. Aforementioned definitions in this review offer valuable insights into the conceptual dimensions of arts integration, such as the integration of disciplines, active student involvement, the pursuit of multiple objectives, and the establishment of meaningful connections between subjects and skills. However, it is essential to critically examine these definitions as they may fall short in capturing the full complexity and breadth of arts integration practices. This highlights the inherent challenge in defining arts integration and the importance of ongoing research and dialogue to expand our understanding of this pedagogical approach.

2.3 Arts integration checklist

In the absence of a universally accepted definition, Silverstein and Layne (2010) have crafted a checklist aligned with their own understanding of arts integration. While the encouragement of various forms of arts-based instruction is promoted, it proves particularly beneficial for educators to perceive whether their teaching practices align with the principles of arts integration. At this juncture, the arts integration checklist serves as a tool that clarifies the unique characteristics of this pedagogical approach. Educators can plan their arts-based lessons using this checklist by confirming the accomplishment of genuine arts integration in their lesson plans simply by responding affirmatively to the checklist items below. That is, the checklist acts as a quality assurance measure. Teachers who can affirm a positive response to the checklist items can be confident that their teaching approach is

genuinely integrated. Overall, the clarity offered by this checklist is crucial as it promotes a more deliberate and effective approach to integrating the arts into the curriculum, which ensures that the integration is not superficial but deeply embedded.

Furthermore, the checklist provides educators with a valuable framework for self-assessment and reflection, playing an important role in their professional development. By engaging with the checklist, educators can engage in reflective practice and gain insights into the strengths and areas for improvement in their arts integration practices. This reflective process can contribute to continuous professional growth and the refinement of teaching strategies. Ultimately, this cycle of reflection can enhance educators' skills in implementing an arts integration approach, maximizing the benefits of this method for learners and improving the overall quality of education.

2.4 Multifaceted benefits of arts integration in the curriculum

The benefits of arts integration have been recognized in education, which lead to its adoption in various subjects, including foreign language education. Its benefits include providing meaningful learning experiences (Krug & Cohen-Evron, 2000), encouraging engagement (Lee, 2014; Reck & Wald, 2018) and risk-taking (Anderson et al, 2020), fostering longer-lasting connections (Drake, 1993), promoting deep learning (Fiske, 1999), applying knowledge gained through artistic endeavors to other disciplines, particularly those that are frequently assessed (Catterall, 1998), facilitating social justice (Bains & Mesa-Bains, 2002), enhancing inclusiveness (LaJevic, 2013) and improving academic achievement (Koch & Thompson, 2017).

Although this approach can provide learners with such affordances, determining how to effectively integrate artistic activities into language learning remains an open question. Furthermore, the benefits of arts integration, such as promoting more profound and enduring connections between learners and content (Drake, 1993) or enhancing student engagement and motivation (Lee, 2014), may not necessarily be inherent to arts integration itself but depend largely on the quality of implementation and facilitation. In addition, while arts integration has been shown to foster inclusiveness and diversity (LaJevic, 2013) and advance social justice (Bains & Mesa-Bains, 2002), it may not serve as a universal remedy for all equity-related issues in education and requires critical examination to ensure that it does not perpetuate or reinforce systemic inequities.

Arts integration in the language learning process also offers the significant benefit of transformative learning, which involves a shift in perspective and a deep, holistic understanding of oneself and others. This aligns with Mezirow's (1991) perspective on transformative learning, which emphasizes critical self-reflection on assumptions and engaging in reflective judgment through critical discourse. Mezirow argues that transformative learning requires individuals to critically examine their experiences and frame of reference. Bhukhanwala et al. (2017) define transformative learning as a change in perspective that emerges from reflecting on disorienting experiences, while Hoggan et al. (2009) view transformation as a form of deep learning that promotes self-awareness and a comprehensive worldview. In the context of arts integration, Lawrence (2008) highlights the transformative potential of art in creating opportunities for creative expression and deep learning beyond language and thoughts. By encouraging active participation, stimulating creative thinking processes, and fostering imagination, arts integration can provide spaces

that support transformative learning experiences (Taylor, 2000; Duma & Silverstein, 2014; Bentz & O'Brien, 2019). Implemented effectively, this approach has the potential to transition teachers and learners from the conventional “banking” method of instruction to a collaborative and participatory learning environment, where both educators and learners actively contribute to co-constructing knowledge and meaning (Freire, 1970). Arts integration can play a crucial role in this shift, as it empowers learners to take an active role in constructing their own understanding instead of passively receiving information.

Moreover, Teems (2021) recognizes the potential of teaching through the arts to address “socioemotional deficiencies and promote inclusivity” in education (p.21). However, it is important to critically examine the extent to which arts integration alone can fully address systemic inequities and social disparities within educational contexts. While arts integration offers diverse and unique attributes across different art forms (Lange, 2004; Cohen, 2004; Blackburn Miller, 2020), it is important to consider that the transformative potential of arts integration is contingent upon the quality of implementation and the support provided to learners. Doddington (2018) reinforces this notion by stating that some arts experiences may have a negative impact on individuals if taught in an inauthentic and utilitarian manner. This is particularly evident when arts teaching lacks authenticity and becomes overly focused on utility. As mentioned above, merely incorporating arts into the language learning process may not guarantee transformative experiences or critical self-reflection.

2.5 Navigating institutional and individual-based challenges of arts integration

To fully comprehend the potential benefits of arts integration in language instruction, it is essential to recognize and address the obstacles that often hinder its effective application. These challenges stem from a lack of awareness and training among language instructors (Sahasrabudhe, 2006; Guha et al., 2008; LaJevic, 2013), lack of opportunities for collaboration (Martin, 2017; Carpenter & Gandara, 2018; Carpenter Estrada et al., 2023), financial and pedagogical issues (Baker et al., 2004; Mason & Steedly, 2006; Barton et al., 2013), and standardized testing and time constraints (Williams, 2018). While these challenges can initially be categorized as institution-based and individual-based, a closer examination reveals the intertwining of both aspects within each challenge. Therefore, each challenge is carefully considered and explained from both perspectives in the following part as well as suggestions for collaborative opportunities for both institutions and individuals, and actions to be taken at both the institutional and individual levels to promote broader adoption and enhance effectiveness of this approach.

2.5.1 Lack of knowledge and training

A significant challenge reported in the literature is the lack of awareness among language instructors (Sahasrabudhe, 2006; Guha et al., 2008; LaJevic, 2013). As arts integration is not a standard component of teacher education, instructors may not receive the requisite training and support to seamlessly incorporate the arts into language curriculum. Furthermore, there exists a crucial issue where instructors may not perceive the arts as a valuable tool for enhancing learning within their classrooms. Therefore, there is a necessity for educators to be introduced to this approach. If this introduction serves as their initial motivation, instructors may

actively seek opportunities to acquire knowledge for implementing this approach in their teaching practices. However, attempting this without the foundation of research-based understanding can be viewed as an experimental undertaking. Those embracing this approach without aligning with the research might remain unaware of the potential benefits it can offer when applied effectively. Hence, any initiative aimed at addressing this gap should recognize and acknowledge this specific challenge highlighted in the literature, understanding that the lack of awareness and training among language instructors involves both institutional challenges stemming from the structure of teacher education programs and individual challenges related to the perceptions, motivations, and knowledge acquisition of each instructor.

2.5.2 Pedagogical and financial constraints

In situations where the initial challenge is overcome, and educators express interest in trying this approach, a second challenge arises, particularly related to pedagogical and financial concerns (Baker et al., 2004; Mason & Steedly, 2006; Barton et al., 2013). Effective arts integration training necessitates collaboration between language instructors and art specialists, wherein they establish a solid demonstration of the pedagogical principles behind arts-based learning practices for classroom implementation. This collaborative effort requires dedicated time, which is not always readily available within institutions where administrators are primarily focused on fulfilling their core responsibilities. Without these essential resources, instructors may encounter difficulties effectively integrating the arts into language teaching. Gullat (2008) emphasizes the allocation of resources for funding, supplies, equipment, preparation time, personnel qualification, professional development, and evaluation as integral components within the context of this second challenge. This

issue transitions from the educator-based level to the institutional level since these resources are primarily associated with administrator support for arts integration (Purnell & Gray, 2004). Therefore, any initiative aimed at promoting the adoption of this approach should emphasize the broader institutional structure and support systems necessary for successful arts integration. It should also present compelling data and motivation for administrators, providing a rationale for the allocation of resources toward its implementation.

2.5.3 Collaboration between teachers and art specialists

Expanding on the significance of collaboration between language educators and art specialists, as highlighted in the previous paragraph, it is crucial to consider both institutional and individual-based perspectives, echoing the critical insight emphasized by Martin (2017). Even in schools with the privilege of having arts specialists, challenges may surface due to a gatekeeping mentality and the isolation of the arts. At the institutional level, this isolation may be perceived as treating artistic subjects as separate entities rather than integrating them into broader educational contexts like language education. To address this challenge, an institutional approach should involve establishing a precise and comprehensive definition of the roles that arts specialists fulfill. This includes outlining their contributions, responsibilities, and clarifying how their expertise integrates with the broader learning environment. On the individual level, active collaboration between language educators and arts specialists requires promotion. To enhance this collaboration, strategies such as transparent communication channels, shared projects, and highlighting examples where educators and specialists work together can be implemented. By addressing this challenge from both institutional and

individual aspects, schools can foster a more integrated and collaborative approach to arts integration within a broader educational framework.

2.5.4 Standardized testing and set curriculum

Another challenge identified in the literature revolves around the influence of “standardized testing, time constraints, and a set curriculum” (Williams, 2018), primarily presenting institutional challenges, given that these factors are often determined by educational structures. To address these challenges comprehensively, it is essential to examine them from both institutionalized and individualized perspectives. For instance, Strickland (2008) asserts that the challenges teachers face concerning accountability and testing issues may lead to the perception of adopting an arts integration approach as an additional burden. This assertion highlights an individual-based aspect of the challenge within the broader institutional context, potentially stemming from a misconception about the definition of arts integration on both levels. The perceived burden may arise from a misunderstanding of arts integration, with educators viewing it merely as an addition rather than a modification to the curriculum. This individual-based challenge is intricately linked with institutional expectations and may impede the integration of the arts into curriculum.

Moreover, understanding that the effectiveness of arts integration can justify the time and effort invested by educators, as it serves its intended purpose and leaves a positive impact on their teaching experiences, becomes crucial. Williams’s (2018) suggestions, such as incorporating a limited integration of the arts into lesson plans, connecting new material to the existing curriculum, or planning an extracurricular club, also align with these explanations. Incorporating these strategies allows

educators to navigate the challenges posed by standardized testing, time constraints, and a set curriculum from both institutional and individual perspectives. For instance, the suggestion to incorporate a limited integration of the arts into lesson plans offers a gradual institutional adaptation, harmonizing with the existing curriculum.

Simultaneously, teachers can apply this approach in their specific contexts, demonstrating an individual-level solution. Connecting new material to the existing curriculum addresses the institutional challenge of a fixed curriculum, encouraging educators to find links between the arts and established subjects. At the individual level, teachers can creatively adapt this strategy to their teaching materials. Planning an extracurricular activity may tackle institutional time constraints by suggesting an activity beyond regular class hours. On the individual level, teachers can take the initiative to organize such clubs, providing flexibility in implementing arts integration. Additionally, research findings related to student retention and achievement (Drake, 1993; Snyder et al., 2014; Koch & Thompson, 2017) can address concerns about standardized testing by offering institutional justification for arts integration in the face of standardized testing and empowering teachers with evidence to advocate for its effectiveness in their unique teaching environments. These studies suggest that as long as the material and approach are pedagogically sound, they should contribute to student learning.

2.6 Professional development for arts integration

2.6.1 The need for continuous development

The continuous development of educators through professional development remains integral within the field of education. As teachers advance in their careers, they actively participate in various formal and informal activities, significantly

contributing to their ongoing development. Richards and Farrell (2005) emphasize the critical need for continual renewal of professional skills and knowledge, especially due to the ever-evolving nature of teaching practices, closely associated with the influence of neoliberal education that prioritizes performative pressures over personal needs (Pereira, & Tay, 2023). Consequently, educators may seek ongoing professional development to stay current, adapt to changes, and meet the evolving demands placed upon them. Transitioning from this acknowledgment, an arts integration teacher training course emerges as one response. This program, rather than solely emphasizing measurable outcomes, actively promotes creativity and innovation in teaching practices. It recognizes that authentic professionalism and effective learning among educators stem from reflective dialogues rather than rigid adherence to standards. Therefore, a professional development initiative on arts integration, which emphasizes the importance of personal development alongside professional development, can serve as a transformative response to the limitations imposed by neoliberal education by creating a more authentic and meaningful form of professionalism.

Engaging in professional development tailored to arts integration not only allows educators to renew their skills but also remind them of the critical role of innovative pedagogies in harnessing their practices. The benefits derived from integrating the arts extend beyond skill renewal to specific areas such as subject matter, general pedagogical knowledge, and pedagogical content knowledge, as explained by Park and Oliver (2008). This revelation prompts a deeper reflection on the systemic implications of arts integration within the educational settings. The successful implementation of an art-integrated curriculum, as shown by the studies conducted by Baker et al. (2004) and Mason & Steedly (2006), adds a layer of

complexity to the discussion. Beyond skill enhancement, they argue that a solid foundation of pedagogical knowledge is imperative for the effective integration of the arts into teaching practices.

Russell-Bowie's (2012) statement that only a few universities provide arts integration training at the undergraduate level raises questions about the structural limitations embedded in teacher education. The scarcity of such training implies a broader gap in how educators are prepared for the dynamic demands of the modern classroom. This scarcity requires a more critical examination of the systemic barriers that hinder the widespread adoption of arts integration in teacher preparation programs. However, the concern intensifies when considering that undergraduate teaching programs frequently neglect the explicit introduction of art integration, as emphasized by Baker et al. (2004) and Mason & Steedly (2006). This oversight within foundational education programs demonstrates the need for continuous support and professional development initiatives. The gap in the explicit introduction of arts integration in undergraduate programs indicates a critical point for addressing the systemic challenges in teacher preparation.

To exemplify, the insufficiency of emphasis on arts integration in teacher preparation programs in the United States, despite its proven benefits, becomes a matter of national concern (Sulentic Dowell & Goering, 2018). This concern extends beyond individual educators to the broader educational system and prompts a call for a comprehensive reevaluation of current practices and policies. This critical lens encourages a more holistic approach to professional development and a reimagining of how educators can be prepared to navigate the complexities of contemporary classrooms.

2.6.2 A review of arts integration professional development programs in education

Arts Education Partnership (2014) reports that only 34 states mandate arts education. While it may indicate a lack of recognition for the transformative potential of arts integration, some may argue that the limited requirement does not necessarily indicate a lack of recognition for the transformative potential of arts integration. It can also be viewed as an approach that teachers have the freedom to choose from based on their own preferences and teaching contexts. In other words, the decision to incorporate arts integration into their instructional practices can be seen as a personal choice rather than a mandatory requirement imposed by the education system. This perspective suggests that teachers have the agency to explore various pedagogical approaches, including arts integration, to enhance their teaching effectiveness. Without specific programs designed to offer teachers the necessary knowledge and skills in arts integration, they are left without viable options to explore and fully harness its pedagogical benefits.

Darling-Hammond (2006) emphasizes the necessity for teacher education programs that integrate pedagogies linking theory and practice, a concept that aligns with the clear demand identified in the literature for additional professional development initiatives. These initiatives are specifically designed to equip teachers with the necessary resources and guidance for successfully integrating arts into their instructional practices (Marron, 2003; Hefferen, 2005; Andrews, 2006; Burnaford, 2007). Russell-Bowie (2012), echoing Cantor (1997), further emphasizes that initiatives facilitating the transfer of theory into practice play a crucial role in supporting teachers. They can provide a safe environment for educators to experiment with arts integration practices before implementing them in their classrooms. The examples presented below illustrate various arts integration training

models, all emphasizing the importance of continuous training, comprehensive support, and reflective approaches to facilitate the effective implementation of arts integration within educational contexts.

The “Transforming Education Through the Arts Challenge” (Hutchens & Pankratz, 2000) is a 5-year initiative that encompasses 35 schools across 8 states in the US. It is rooted in discipline-based art education (DBAE, 1988-1995), now known as comprehensive art education, and aims to empower teachers to view themselves as artist-teachers. The project supports teachers in developing integrated units that place the arts at the core of their curriculum. The final report highlights the adaptability and rigor of Comprehensive Arts Education as a model for arts integration. Key areas identified for the development of arts-integrated curriculum in this project include teacher preparation, professional development for practicing teachers, networking, and the establishment of standards and accountability measures.

Andrew (2006) investigates the effectiveness of an arts partnership in teacher education, involving collaboration between a Canadian university’s faculty of education, local school boards, university staff, specialist arts teachers, and teacher candidates to deliver integrated arts instruction. Specialist arts teachers enhance instructional effectiveness by introducing current teaching strategies, activities, resources, and classroom management techniques. Peer observation, team learning activities, and feedback promote the confidence of beginning teachers in teaching the arts. The use of integrated arts theory, practical applications, and reflective discussions also fosters conceptual understanding.

Cawthon et al. (2012) take an additional step by incorporating a research component in their “Drama for Schools (DFS) Arts Integration Research Teacher

(ART) Fellow” initiative, which aims to enhance teacher training in a professional development model. In their study, the emphasis shifted from acquiring drama-based instructional strategies for arts integration to supporting fellows in conducting research projects, fostering personal reflection and inquiry into the effects of drama-based instruction in their classrooms. The authors explore the implications of a teacher-as-researcher approach to professional development and offer strategies for effectively implementing this model in a school-based context.

The study conducted by Pool et al. (2011), which shows the success of the Artful Learning model in integrating curriculum within the teacher education program, aligns with the findings of Saraniero et al. (2014), who explored the effectiveness of different approaches to teacher professional development in arts integration, collectively emphasizing the positive impact of incorporating arts-based methods in both contexts. Saraniero et al. (2014) examine the effectiveness of two approaches to teacher professional development in arts integration (DREAM-Developing Reading Education with Arts Methods): a summer institute model and a combined model with instructional coaching. The programs involve third and fourth grade teachers trained on integrating visual arts and theater into their reading curriculum. The findings of the study indicate that the combination of coaching and the summer institute had a greater impact on teacher confidence, use, and frequency of arts integration compared to the institute-only approach. High student engagement and improved learning expression through arts integration strategies are reported in both groups.

Snyder et al. (2014), in their study, focus on the impact of arts integration professional development on student achievement in a low-performing school. The Supporting Arts Integrated Learning for Student Success (SAILSS) model was

implemented in the school over a four-year period so as to incorporate arts integration across all content areas and provide extensive professional development opportunities for teachers. The model provided teachers with intensive workshops, teaching labs, post-baccalaureate certificates, and extensive training opportunities including conferences, and workshops held at local, regional, and national schools, museums, arts institutes, and higher education facilities. Findings reveal that incorporating the arts integration model not only led to enhanced student achievement but also showed a substantial decrease (77%) in disciplinary referrals and a positive shift in the overall school climate.

Sharif et al. (2016) examines the Collaborative Residency program, where classroom teachers engage in intensive learning by collaborating with teaching artists to design and deliver arts-integrated lessons. The findings confirm previous research, demonstrating the positive impact of arts-based teaching methods on student learning and understanding. The study also emphasizes the interconnection between teachers' beliefs, actions, and their working environment, and highlights the need for enhanced institutional support to enable teachers to effectively integrate the arts into their teaching practices and sustain their efforts over time.

Tait (2017) investigates whether teachers would be more inclined to utilize arts integration in their classrooms if they had the opportunity to participate in voluntary professional development focused on this approach. The study involves participant teachers who engage in three types of workshops. These workshops involve “guiding teachers through the student experience during field study trips, providing an overview of curriculum guides with arts-integrated lesson plans for both preparation and reinforcement of the field study trips, and offering a platform for teachers to seek clarification on any lessons or aspects of arts integration covered in

the curriculum guides” (p. 61). Findings reveal that teachers identified six program elements, namely “ownership, positive student response, resources, confidence, research, and andragogical components”, as factors that had an impact on their teaching practices (p.143).

Koch and Thompson (2017) examine teachers’ experiences with an arts integration curriculum and their perceptions of arts integration before and after being introduced to the concepts through an arts integration professional development. In this qualitative study, for which they collected data by the utilization of pre- and post-course surveys, they offer strategies to enhance teaching practices. The study validates the benefits of arts integration professional development and highlights its positive impact on students and teachers, even on smaller scales. It also revealed the potential of arts integration curriculum to improve academic achievement for diverse students, an aspect not extensively explored in the existing literature.

2.7 Arts integration in the Turkish context

The literature review of arts integration training programs for language teachers in Türkiye reveals a notable gap in research specific to the Turkish context. Despite a detailed search, no study directly addressing arts integration training programs for language educators was identified. However, three studies (Yıldırım, 2019; Dinç & Karaman, 2021 Çakır & Kahveci, 2023) , although not directly related, shed light on arts integration in Turkish education. The first study explores arts integration in the science curriculum at the secondary school level, while the second examines arts integration in foreign language teaching in higher education. Notably, the majority of relevant studies found in the literature predominantly focus on the integration of drama into language teaching (Turgut, 2023; Salman, 2023; Altıparmak, 2016; Adak,

2023), which indicates an emphasis on this specific aspect of arts integration within the English language education.

Dinç and Karaman (2020) investigate the impact of an arts integration approach in science courses within a public school in Turkey, which involves 5th-grade students over a seven-week semester. Employing a mixed-methods design, the research assesses the influence of arts integration approach on student achievement based on the insights gained from both teachers and students. The results indicate an increase in student success rates, accompanied by positive shifts in their attitudes and emotions towards the process. Based on the results, policymakers are recommended to introduce and integrate the art integration method into educational curricula.

In a related study within the context of arts integration in science education, Çakır and Kahveci (2023) create a valid and reliable scale for assessing the attitudes of academically gifted 5th-grade students towards an art-integrated social studies course. The study, which involves 350 students in Science and Art Centers (SAC) [Bilim ve Sanat Merkezi, (BILSEM) in Turkish] during the second semester of the 2021-2022 academic year, identifies subscales named “attitude towards art-integrated social studies course”, “attitude towards art”, and “attitude towards social studies course”. Through Exploratory Factor Analysis (EFA). This study contributes to the literature by providing a measurement tool for determining attitudes.

Yıldırım’s (2019) master’s thesis explores the role of arts integration in teaching English and Turkish as foreign languages and its impact on student motivation and creativity. This study, designed as action research, collected data through implemented artful activities, observations, diaries, interviews, and students’ artifacts, which were then analyzed using content analysis. The findings demonstrate a positive influence of arts integration on student motivation in the language learning

process. Additionally, the study reveals the creative potential of students and highlights improvements in their creative skills as they engage in language learning.



CHAPTER 3

CONCEPTUAL FRAMEWORK

This chapter presents the key terms and theories that form the conceptual framework of the study, which guides the interpretation of the findings. The sections include: (1) frames of arts integration in language instruction, (2) transformative potential of arts integration as a transactional pedagogy, with subsections (2.1) Mezirow's transformative learning theory and (2.2) essential circumstances for transformative learning.

3.1 Frames of arts integration in language instruction

Bresler's (1995) conceptual framework defines four distinct categories for arts integration, each offering nuanced perspectives on the relationship between arts and language instruction.

- **Subservient Integration:** The arts are employed as a tool to teach a fundamental academic discipline, with the target language as the primary context in this study. This approach strategically uses artistic elements to enhance the understanding and acquisition of language skills.
- **Coequal Integration:** This approach demands an equal emphasis on both disciplines, which are the target language and the arts. Achieving coequal integration is challenging, requiring instructors with extensive artistic backgrounds or the close collaboration of expert teachers and artists. The integration of both subjects in this type is central as it emphasizes their interconnectedness.

- **Affective Arts Integration:** Focused on tapping into learners' creativity, affective arts integration provides opportunities for personal expression within the target language. This category recognizes the emotional and expressive dimensions of language learning through artistic activities.
- **Social Arts Integration:** This category aims to strengthen learners' community participation by incorporating arts into various aspects of school events, fostering social connections, enhancing communication, and creating a sense of community within the learning environment.

Much of arts integration practice tends to be “eclectic”, with various styles happening independently of one another, and often emerging naturally rather than through intentional or systematic development (Bresler, 1995, p.35). In designing the Arts Integration in Foreign Language Instruction Online Course, the selected approaches primarily reflected subservient and affective arts integration, in alignment with the course's overarching goal: to help language instructors gain a foundational understanding of arts integration and develop the autonomy to apply it meaningfully in their own contexts. Prioritizing these two types was a deliberate decision based on considerations of accessibility and practical application, especially for instructors who may not have extensive backgrounds in the arts or access to collaborative teaching settings.

Affective arts integration, in particular, was emphasized to provide participants with firsthand, emotionally resonant learning experiences. The inclusion of artful tasks invited participants to engage their creativity and explore self-expression, which are central elements of affective integration. They aim to allow them to personally experience the potential of this approach as learners before applying it as educators.

While coequal integration, which demands equal emphasis on both the target language and the arts, was not the course's primary focus due to its complexity and the institutional challenges of implementing such models without collaboration between content educators and teaching artists, the course did model aspects of coequal integration. This was achieved through the involvement of guest instructors, including a performing artist and an art therapist, who co-developed and facilitated portions of the course. Their contributions demonstrated how interdisciplinary collaboration can enrich language instruction and serve as an example for participants.

Though social arts integration was not an explicit objective, the course structure and collaborative components organically fostered its principles. Group planning tasks, peer interactions, and the shared reflective space created a learning community that emphasized communication, mutual support, and collective creativity, which are the key features of social arts integration.

Ultimately, while subservient and affective integration were purposefully prioritized, the course evolved into an eclectic model, reflecting the complexity and fluidity of arts integration in practice. This outcome aligns with Bresler's (1995) observation that arts integration, even when conceptually categorized, often manifests in blended forms.

3.2 Transformative potential of arts integration as a transactional pedagogy

The transformative potential inherent in the arts, recognized by researchers like Lange (2004) and Cohen (2004), is a force that materializes through the engagement of multiple senses and the encouragement of individual interpretation within an art form. Art stimulates the mind, body, senses, and emotions, which heightens

engagement and facilitates a deeper processing of experiences, information, and ideas (Diamond, 1999). As Lawrence-Lightfoot & Hoffman Davis (1997) highlight, the exploration of meaning and its construction in the artistic context becomes a catalyst for personal transformation. The unique characteristics embedded in each art form contribute an additional layer of richness to the overall transformative learning experience.

Several studies highlight the significant benefits that the presence of arts can bring to the learning environment. These benefits include fostering creativity, critical thinking, and deep learning (Lawrence, 2008), as well as promoting emotional and social development (Marshall, 2014). Additionally, Teems (2021) argues that arts-based teaching is crucial for developing an “equitable, diversified, and creative curriculum” that addresses socioemotional needs and supports diverse learning styles. The integration of arts into the learning environment offers such experiences, which are central to Mezirow’s transformative learning theory. In this way, the presence of arts can disrupt conventional learning approaches, serving as a necessary trigger that challenges learners’ existing perspectives. It provides opportunities for deep reflection, questioning assumptions, and constructing new understandings, which are key elements in the transformative learning process.

The transformative potential of arts integration as a transactional pedagogy lies in its ability to reshape both teaching and learning processes. This approach can not only benefit learners but also empower language instructors, positioning them as proactive agents of transformation. Educators skilled in creative pedagogy can strategically integrate the arts, transforming classroom environments and creating opportunities for profound educational change (Krakaur, 2017). By embracing arts integration, instructors engage in a reciprocal process, where their creative practices

influence students' learning experiences, and these interactions, in turn, shape the instructors' own pedagogical development. Ultimately, arts integration can serve as a transactional journey for both instructors and learners and enable the construction of new meanings and transformative learning outcomes for all involved.

3.2.1 Mezirow's transformative learning theory

Mezirow's (1991) theory of transformative learning, which has become a prominent focus in the field of adult education, offers a valuable framework for understanding how deep learning and perspective shifts occur. He defines transformative learning as "a constructivist theory of adult learning" (p.31). The process indicates a continuous cyclical development as illustrated in Figure 1:

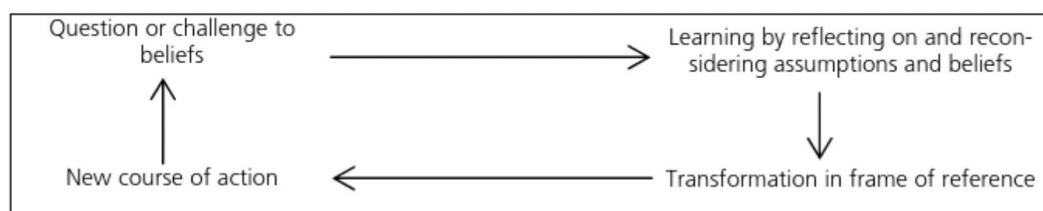


Figure 1. Mezirow's transformative learning process Source: [Theories in adult learning and education, 2011]

Dewey's (1938) theory of experiential learning lays the foundation upon which Mezirow builds a more specific framework for transformative learning, emphasizing experience as the starting point for transformation and highlighting the roles of critical reflection and discourse, particularly for adult learners. Although experience plays a key role in transformative learning, the goal extends beyond merely acquiring knowledge as it involves actively constructing meaning through critical thinking. In Kolb's (2015) own words, learning is "the process whereby knowledge is created

through the transformation of experience” (p.49). Figure 2 illustrates how individuals learn from their experiences:

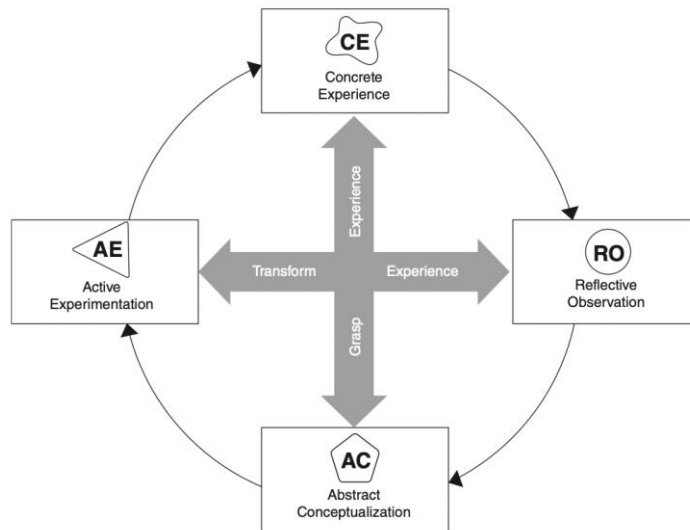


Figure 2. The Experiential Learning Cycle Source: [Experiential learning: Experience as the source of learning and development, 2015]

Grounded in Habermas’s (1984) concept of communicative learning, which is one of four domains he identifies alongside instrumental, impressionistic, and normative, Mezirow’s theory emphasizes that adult learning takes place through critical reflection and dialogue. These cognitive processes serve as key mechanisms for transforming frames of reference through the steps of “critically reflecting on assumptions, validating contested beliefs through discourse, acting on reflective insights, and then critically assessing the outcomes of those actions” (Mezirow, 1997, p.11). This process encourages autonomy in the individual as a critical adult learner on their own beliefs and values rather than simply acting on others. Learning becomes transformative when individuals are confronted with a different way of thinking and, as a result, critically re-examine and adjust their existing belief systems (Cranton, 1994).

In the context of teaching, transformative learning involves educators engaging in critical reflection to examine and reshape their existing assumptions, beliefs, and perspectives, which shape their approach to teaching and learning. This process, which Mezirow (1991) conceptualizes as the transformation of one's frames of reference, encourages educators to reassess their professional practices and remain open to alternative viewpoints. As a result, educators develop a heightened awareness of their own teaching experiences, which fosters greater adaptability and openness to diverse pedagogical approaches. By embracing the principles of transformative learning, educators can continuously refine their teaching methods. Ultimately, this reflective process can cultivate more inclusive, well-justified perspectives, contributing to more effective and responsive teaching practices.

3.2.2 Essential circumstances for transformative learning

Adult learning is characterized by its voluntary and collaborative nature, a preference for self-direction, responsiveness to practical needs, the integration of learners' prior experiences, consideration of self-concept, and sensitivity to individual learning styles (Cranton, 1994). The experiential basis of adult learning was initially established by Dewey (1938), and further developed through Kolb's (1984) work on experiential learning. Building on these, Mezirow (1997) emphasizes that transformative learning occurs only when adults engage in critical reflection on both their prior experiences and newly acquired knowledge, and further argues that certain circumstances are essential for transformative learners to shift "toward a frame of reference that is more inclusive, discriminating, self-reflective, and integrative of experience" (p.5). Cranton (1994) explains the role of critical thinking in enhancing the potential for learning to become transformative through the following remarks:

Transformative learning is a subset of how adults learn in a variety of contexts, but not all learning is transformative, and it does not occur separately from other kinds of learning. It is when instrumental and communicative learning leads us to question our previously held views about ourselves and the world around us that the potential for transformative learning exists. (p.14)

Before examining the nature of dialogue in transformative learning, which inherently fosters critical reflection, it is essential to understand the nature of the knowledge that individuals construct during the transformative process, situating transformative learning within the broader framework of adult learning theory. Cranton (1994) identifies two key dimensions of knowledge in adult learning: the interests that motivate the learning process and the knowledge that emerges as a result of it. The following categories represent different dimensions of learning:

- **Technical Knowledge:** This form of knowledge is typically associated with skill acquisition and its practical application in real-world contexts, often delivered through structured training programs. Mezirow (1991) refers to this as instrumental learning, which involves mastering tools, techniques, or methods aimed at enhancing individual performance and efficiency.
- **Practical Knowledge:** Aligned with Habermas's (1984) concept of communicative knowledge, practical knowledge is acquired through interaction and dialogue within socially and culturally embedded contexts. It emphasizes mutual understanding and the co-construction of meaning. However, due to its reliance on subjective interpretations, it can be influenced by individual biases and prevailing social norms.
- **Emancipatory Knowledge (Habermas, 1984):** Representing the most profound level of learning, emancipatory knowledge arises from critical reflection and the questioning of both instrumental and communicative forms

of knowledge. It involves developing self-awareness, fostering personal growth, and engaging in critical analysis of the social, cultural, and ideological structures that shape one's experiences. This type of knowledge empowers individuals to achieve greater autonomy and transformative insight.

These three forms of knowledge are all present within adult learning and function in an interconnected manner. Technical knowledge (instrumental) and practical knowledge (communicative) form the foundation upon which emancipatory knowledge is built. While technical knowledge equips learners with concrete skills and methods, and practical knowledge supports understanding through social interaction and communication, emancipatory knowledge requires learners to draw upon both in order to engage in deeper levels of critical reflection. In this way, emancipatory learning is not separate from the first two, but rather integrates and transcends them, enabling individuals to question underlying assumptions, challenge social norms, and reframe their worldviews. Furthermore, emancipatory learning is not limited to specific settings and can take place in any environment where learning occurs (Cranton, 1994). These three types of knowledge, particularly when used in conjunction, serve as essential circumstances for transformative learning.

For knowledge to move beyond mere transmission and become transformative within the learning environment, it is essential to incorporate authentic dialogue as a central component of the process in which knowledge is actively constructed. Rather than positioning learners as passive recipients, transformative learning requires active engagement through meaningful dialogue that fosters critical reflection and mutual understanding. Freire (1970) emphasizes the importance of such dialogue in facilitating transformative outcomes, outlining key

principles that characterize its nature and role in education, as detailed below (pp.90-92):

- Authentic dialogue is only possible when grounded in a profound love for humanity and the world.
- Dialogue occurs through humility, as it creates space for mutual learning and the recognition of others' perspectives.
- Dialogue necessitates a profound faith in the transformative potential of every human being.
- Trust is essential for authentic dialogue, which is fundamental to transformation. When the first three qualities are achieved, mutual trust between participant learners becomes a natural outcome.
- Meaningful dialogue necessitates critical thinking that conceptualizes reality as a dynamic process of transformation, while linking thought to action. The emphasis lies in the continuous transformation of reality.

The list above (Freire, 1970) outlines the key attitudes necessary to maintain authentic dialogue in a learning environment that promotes transformative outcomes. For these attitudes to be adopted and sustained, a meaningful dialogue must be facilitated within a safe and supportive community. Transformative learning occurs as a direct consequence of engaging in authentic, meaningful dialogue with others in supportive environments (Schapiro et al., 2012). Through these interactions, individuals are provided with the support and encouragement necessary to critically examine their own views, beliefs, and assumptions. The process of discussing and exchanging ideas within a genuine dialogue helps individuals develop the confidence and courage to challenge their existing perspectives, leading to personal growth and transformation.

The present study recognizes the central role of experiences in Mezirow's transformative learning theory and introduces educators to arts integration as a creative pedagogical approach while providing arts-based learning experiences. Art-integrated learning environments, which stimulate creativity, encourage self-reflection, and promote diverse perspectives, create an environment conducive to transformative learning (Papenfuss & Merritt, 2019). The arts integration training, which includes instrumental (Mezirow, 1991), communicative and emancipatory (Habermas, 1984) knowledge types, in this study aims to serve as an initial step in engaging with the transformative learning process in a professional development context. Specifically, transformative learning, within the context of this study, targets "a shift in perspective that emerges from reflecting on an experience" (Bhukhanwala et al., 2017, p. 612). The 7-week course, which includes weekly reflections on learning and collaborative interactions, is designed to facilitate the critical reflection necessary for learners to challenge and reshape their frames of reference. This critical approach encourages them to question their assumptions and pre-existing beliefs about language instruction, opening the door to alternative approaches.

CHAPTER 4

PROGRAM DEVELOPMENT

This chapter outlines the framework adopted for the development of the Arts Integration in Foreign Language Instruction Online Course within the scope of this study. The chapter is organized into two main sections. The first section presents (1) the guiding framework for program planning, while the second section details (2) the interactive model of program planning, including (2.1) assumptions of the interactive model and (2.2) components of the interactive model.

4.1 Guiding framework for program planning

There are numerous instructional design models that can serve as frameworks for guiding program design processes. In planning the Arts Integration in Foreign Language Instruction Online Course for this study, the course designer, who is also the researcher in the present study, examined several of these models to identify a suitable foundation. Through this exploration, it became evident that many program development models are mostly interrelated, often building upon or incorporating components from one another. The studies and frameworks that informed the selection of the final design model are summarized below.

The work of Knowles (1980) and Houle (1996) provide key insights into the phases and responsibilities involved in adult learning program planning. Knowles (1980), who popularized the term “andragogy” in the United States (originally introduced in Germany in the 1830s), outlines a systematic process for adult education in his book *The Modern Practice of Adult Education* (1980). According to

Knowles (1980), the andragogical process involves the following seven phases (p. 59):

- Establishing a climate conducive to adult learning
- Creating an organizational structure for participatory planning
- Diagnosing learning needs
- Formulating learning objectives
- Designing learning activities
- Implementing the learning activities
- Reevaluating learning needs (evaluation)

Building upon Knowles' work, Houle (1996) further communicates the responsibilities of the program designer in andragogical contexts. According to Houle (1996), the responsibilities include (p. 28):

- Establishing a physical and psychological climate conducive to learning
- Determining how to engage learners in shared planning with educators
- Assisting learners in diagnosing their own needs and aspirations
- Supporting learners in setting objectives and designing learning experiences
- Guiding learners in evaluating their learning outcomes

These frameworks collectively initially informed the foundational principles of the course design, ensuring alignment with adult learning theory. The course designer was well-informed about her roles in the design and implementation phases.

One of the noteworthy instructional design models relevant to this context is the ADDIE framework, which is an acronym for Analyze, Design, Develop, Implement, and Evaluate (Branch, 2009). This model is widely recognized as an effective tool for program development due to its emphasis on performance-based

learning, which can be achieved through student-centered practices, innovation, authenticity, and inspiration. ADDIE offers a systematic and structured approach, providing detailed guidance at each phase of instructional design, as illustrated in Table 1.

Table 1. Common Instructional Design Procedures Organized by ADDIE

	Analyze	Design	Develop	Implement	Evaluate
Concept	Identify the probable causes for a performance gap	Verify the desired performances and appropriate testing methods	Generate and validate the learning resources	Prepare the learning environment and engage the students	Assess the quality of the instructional products and processes, both before and after implementation
Common Procedures	Analysis summary	Design Brief	Learning Resources	Implementation strategy	Evaluation plan

Source: [Instructional design: The ADDIE approach, 2009]

However, after careful exploration, the *Interactive Model of Program Planning* developed by Caffarella and Daffron (2013) was ultimately selected as the most suitable framework for the design and implementation of the Arts Integration in Foreign Language Instruction Online Course in this study. This model was chosen primarily because it offers structured, yet flexible guidance specifically tailored to adult education contexts. Given that the course participants were adult learners, who are foreign language instructors employed at Turkish universities, the model aligned well with the needs and characteristics of the target audience. Another key reason for selecting this model is its emphasis on an interactive and action-oriented planning

process. Caffarella (1994) argues that experienced program planners recognize that planning is rarely a linear, step-by-step procedure; instead, it involves working simultaneously with multiple components in a dynamic and iterative manner. This model integrates the strengths of sequential planning while offering the flexibility to revisit and adapt elements as necessary. Unlike rigid step-by-step frameworks, it allows for continuous adaptation, enabling the designer to revisit and revise components based on emerging needs throughout the course development process.

4.2 Interactive model of program planning

Caffarella and Daffron (2002) integrate classical program planning approaches, including the conventional, pragmatic, and radical models, with the practical experiences of program planners in their work. These foundational approaches collectively inform the Interactive Model of Program Planning, which the authors developed as a flexible and action-oriented framework. The program design components are illustrated in Figure 3.

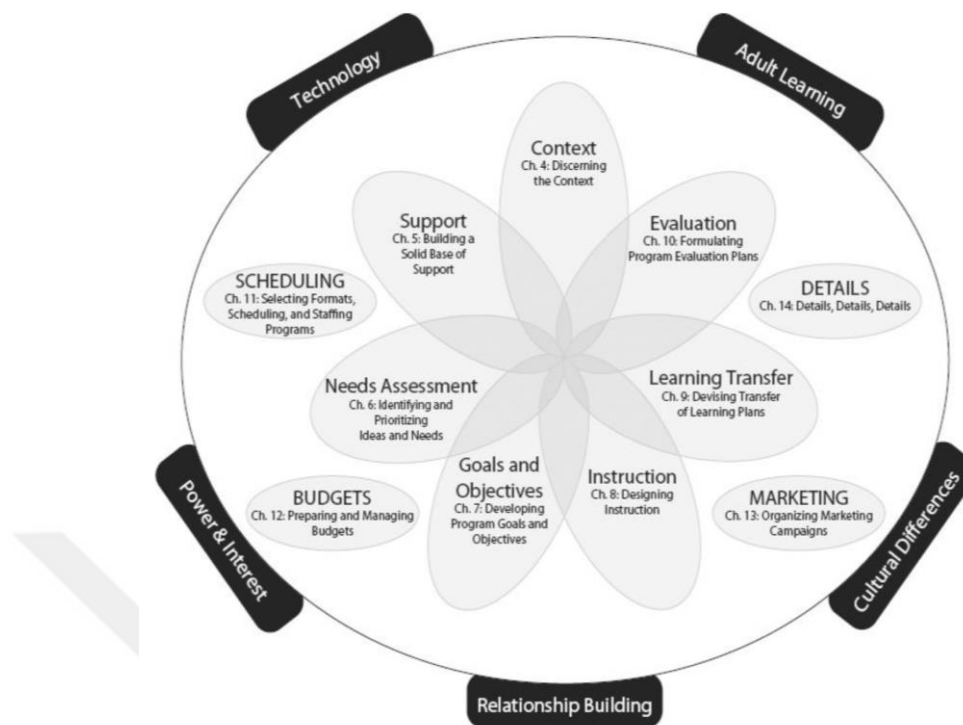


Figure 3. The interactive model Source: [Planning Programs for Adult Learners: A practical Guide, 2013]

4.2.1 Assumptions of the interactive model

The interactive model is built on nine key assumptions that guide effective program planning in adult education contexts (Caffarella & Daffron, 2013, pp. 81-90):

1. Focusing on learning and change
2. Applying what is known about adults as learners
3. Honoring and taking into account cultural differences
4. Discerning the importance of power and interests
5. Building relationships
6. Making use of technology
7. Being ethical is fundamental
8. Accepting that program planners work in different ways

9. Understanding that program planners are learners

The course designer carefully considered the nine assumptions of Caffarella and Daffron's (2013) Interactive Model of Program Planning during the development and implementation of the course. First, she acknowledged that changes in participants' understanding of arts integration might occur by the end of the program. It was anticipated that participants would not only develop a clearer grasp of how to effectively implement this approach but also consider integrating it into their own teaching practices.

Secondly, the designer possessed a solid foundation in adult learning theory and practice, which she applied intentionally in the course design. Drawing from her own professional experiences, she sought to embed transformative learning opportunities that would support adult learners in reflecting on and evolving their instructional beliefs. Given the course's focus on language teaching, it naturally welcomed cultural diversity through its content. In addition, the course was opened to instructors of various languages, not limited to English, and incorporated a range of materials showcasing arts integration in different linguistic contexts.

Power dynamics were addressed through the inclusion of feedback mechanisms. Participants completed feedback forms at the end of each module, and their insights directly informed the planning of subsequent sessions, thereby promoting a shared ownership of the learning process. The designer maintained the flexibility to make timely adjustments based on emerging needs or participant input.

Building meaningful relationships was a central goal of the program. The course instructor maintained a strong presence throughout, including in asynchronous modules, offering regular updates via email, providing reminders, and making herself available for questions and one-on-one support. The course,

conducted online, incorporated a variety of technology tools effectively. After a thorough review of available options, the designer selected Canvas as the learning platform for its user-friendly and visually clear interface.

Ethical responsibility was also a core consideration. The instructor remained committed to delivering the promised content and experiences, ensuring fairness and equal support for all participants. Every aspect of the course design was thoughtfully planned and implemented with integrity. The designer recognized that not all aspects might unfold as planned and prepared contingency measures to maintain the course's intended learning outcomes.

Finally, the designer drew upon her prior experience in program development and viewed this course as an opportunity for continued growth. She approached the process as a learner herself, seeking to refine her planning and organizational skills while working within the framework of the interactive model.

4.2.2 Components of the Interactive Model

Eleven components of the Interactive Model outlined below guided the design of the arts integration training program in this study (Caffarella & Daffron, 2013, p.27).

While all components of the model were considered relevant, certain aspects required greater emphasis in this particular course context. The course designer initially followed the given order of steps in the source, with draft ideas for each. However, adjustments were made to prioritize certain components earlier in the planning process, and some elements were revisited multiple times as the design evolved.

4.2.2.1 Discerning the context for planning

The course instructor considered the diverse backgrounds of the participants, who were foreign language instructors from various universities. As the course designer also works at a university, similar to the participants, she is familiar with institutional policies and the specific challenges instructors may face. This insight allowed her to tailor the course design to be relevant and impactful for them. Additionally, before the course began, the instructor conducted individual interviews with participants to understand their needs and expectations. This feedback enabled her to make small revisions to the course content to better meet their needs.

4.2.2.2 Building a solid base of support

As the course was designed as part of this dissertation, the course designer received continuous support from the committee throughout the design and implementation process. The program designer regularly consulted with thesis advisors for feedback and review of the course content. Since the course was offered voluntarily as part of the professional development programs at the university where the designer worked, she also had access to guidance from experienced colleagues on various aspects of the course. The program designer reached out to guest instructors specializing in arts integration in education and psychology to collaborate on content development and resource sharing. These experts provided their support entirely on a voluntary basis, collaborating with the course instructor to plan their contributions and offer mutual support.

Additionally, structural support for the program included institutional recognition, such as certificates, for participants who successfully completed the course. These mechanisms ensured that the program had institutional backing. The

course designer also established a support system for participants through open communication, ensuring accessibility and assistance. A similar collaborative support structure was built among participants, facilitated through the synchronous sessions and the collaborative planning module, where participants worked together and supported each other throughout the course.

4.2.2.3 Identifying and prioritizing program ideas and needs

The designer reviewed existing literature on arts integration in education and language teaching, recognizing the need for professional development opportunities to support the widespread adoption of the arts integration approach. With years of experience offering professional development in various formats, she drew on insights from a prior pilot study, which was informed by a needs analysis and the literature review. Feedback from participants in the pilot study was collected and reflected upon to guide the design of this course, helping to identify key ideas and needs.

The designer aimed to provide a well-rounded course, offering a balanced combination of theory and practice. She also considered the cultural and linguistic diversity of the participants. Given that the course was intended for instructors of various foreign languages, not just English, the content was designed to be flexible and inclusive of different linguistic contexts, ensuring that the course could be adapted to suit the unique needs of each participant.

4.2.2.4 Constructing program goals and objectives

The program designer began by developing a clear vision of the desired outcomes the course aimed to achieve. The primary goal was to guide foreign language instructors

to gain an understanding of arts integration, and effectively integrate arts-based approaches into their teaching practices. The program objectives were clearly written, aligning with Bloom's Taxonomy to ensure specific and measurable learning outcomes for participants. To ensure clarity and alignment, the designer reviewed the objectives with key stakeholders, including the thesis committee and the professional development supervisor. The program goals and objectives were explicitly communicated in the course announcement and on the website so that participants could be fully informed about what was expected of them and how their progress would be assessed.

4.2.2.5 Designing instruction

The objectives for each module were clearly defined to ensure focused and purposeful learning. Relevant materials were carefully selected to align with these objectives, and tasks were designed to deepen participants' understanding of the subject matter while offering practical applications for their own teaching contexts. Given the asynchronous nature of the course, special attention was paid to preparing comprehensive guidelines that would support participants in navigating and completing the tasks independently.

Each module also included a detailed overview, summarizing the weekly content and outlining the tasks to be completed. These overviews served as roadmaps to help participants stay oriented and engaged throughout the course. This level of planning not only supported the learners but also provided the course designer with a clear structure to guide the implementation process. This was the stage that the instructor revisited frequently to ensure coherence and alignment between goals,

content, and activities. As a result, the course maintained a strong internal consistency, offering a cohesive and well-structured learning experience.

4.2.2.6 Devising transfer of learning plans

In planning the initial modules of the course, the designer intentionally prioritized building a strong foundation in arts integration. She structured the content to introduce key concepts and provide examples of integrating various art forms, drawing from her own teaching experiences to illustrate practical applications. To support this learning, she carefully designed arts-integrated tasks that participants could experiment with independently, followed by reflective activities to deepen their understanding. This deliberate combination of theoretical input, experiential learning, and critical reflection was intended to facilitate early stages of learning transfer.

As part of the course design, the instructor planned a gradual progression toward more complex applications. Later modules included a collaborative planning task, where participants worked in small groups to develop their own arts-integrated lessons. This was strategically placed after foundational work to ensure participants felt prepared and confident.

4.2.2.7 Formulating evaluation plans

The course designer developed a comprehensive evaluation plan to assess both the process and outcomes of the program. This plan included pre- and post-course interviews to evaluate participants' initial knowledge, expectations, and the development of their skills by the end of the course. Formative evaluations were embedded throughout the course to monitor participant engagement and guide

instructional adjustments. These included weekly reflections and module-specific feedback forms, which provided timely insights into the participants' learning experiences and the relevance of the course content. Participant reflections served as a critical tool for identifying emerging needs and making real-time modifications to enhance learning outcomes.

Informal observations during live sessions and asynchronous discussions were also planned as part of the evaluation strategy, enabling the course designer to assess participant involvement, group dynamics, and the depth of interaction. Summative evaluation was intentionally incorporated into the final module through an end-of-course survey and reflective tasks, designed to measure overall program effectiveness, participant satisfaction, and any reported changes in instructional practices. These multiple layers of evaluation were carefully planned to support continuous improvement and generate meaningful insights for refining future iterations of the course.

4.2.2.8 Determining formats, schedules, and staff

In this study, the course designer adopted a blended learning format that combined asynchronous modules with synchronous live sessions. This approach aimed to promote inclusivity by enabling participation across the country and provided flexibility for adult learners to engage with the content at their own pace. Another reason why the blended format was chosen was to accommodate the diverse schedules of participants while offering a mix of self-directed learning opportunities.

The program schedule was thoughtfully planned to fit the busy lives of adult language instructors. Live online sessions were scheduled over three consecutive weekends, while collaborative planning activities were designed with flexibility,

allowing small groups to select their own meeting times within a specified deadline. Individual support sessions were available by appointment, primarily based on participants' availability.

The seven-week course included clearly communicated deadlines for assignments and reflections, along with estimated time commitments per module. These details were shared in advance to help participants manage their workload.

4.2.2.9 Preparing and managing budgets

Since this course was a voluntary initiative with no allocated budget, the financial considerations differed from those of a typical funded program. The course was offered as a community service by the course designer and guest instructors, all on a voluntary basis. Resources, including the course platform (Canvas) and materials, were either freely available or already accessible through existing channels. However, even in the absence of financial expenses, careful time management was crucial, particularly in the design, preparation, and delivery stages of the course.

4.2.2.10 Organizing marketing campaigns

The course was designed for foreign language instructors working at universities in Turkey, with the target audience clearly identified during the planning phase. To ensure effective outreach, the course designer strategically planned to utilize the university's network and professional channels to reach potential participants. Promotional materials such as emails and digital posters were purposefully prepared and distributed through the university's communication systems and the course designer's personal social media platforms to maximize visibility among the intended audience.

4.2.2.11 Details, details, details

Once the course content was finalized, the course designer carefully uploaded all materials to the Canvas platform and conducted final checks to ensure smooth functionality. Anticipating potential technical issues, such as connectivity challenges, registration problems, navigation difficulties, the designer proactively established contingency plans. These included alternative communication channels (e.g., email, course announcement, discussion forums) and offering individualized support for participants experiencing technical problems. The certificate templates, promised by the university, were also prepared in advance to be digitally distributed during the final week to participants who fulfilled all coursework requirements and attended the synchronous sessions.

CHAPTER 5

METHODOLOGY

This chapter outlines the methodology of the study, detailing the research design and the processes involved in data collection and analysis. It includes the following sections: (1) the research design; (2) the context, with subheadings (2.1) participants and setting, (2.2) program development, (2.3) description of the program, (2.4) course objectives, and (2.5) pilot study: arts integration in English language instruction; (3) data collection tools, including (3.1) interviews, (3.2) reflective journals, (3.3) post-course reflection, (3.4) researcher diary, and (3.5) artifacts; (4) the data collection process; (5) ethical considerations; (6) positionality of the researcher, with subsections (6.1) educational background, (6.2) professional experiences, and (6.3) personality. The chapter continues with (7) data analysis, including (7.1) developing an analytical framework, (7.2) data selection and prioritization, (7.3) organizing and preparing the data for analysis, (7.4) identifying themes based on research questions, (7.5) emergence of codes and initial analysis, and (7.6) grouping codes and creating categories.

5.1 Research design

This study adopts a qualitative research design, as it aims to explore the experiences of course participants within a specific context (Lochmiller & Lester, 2017).

Specifically, it is designed as a case study to provide an intensive and holistic description and analysis of the bounded phenomenon, which in this context is the 7-week arts integration online course for language teaching instructors. As Merriam (1988) defines, a case study allows for an in-depth exploration of a specific, bounded

system, offering a detailed examination over time through extensive data collection from various sources, all enriched with contextual details. This closely aligns with the aims of the present study as it seeks to deeply explore understandings, experiences, and learning of the participation instructors within the defined boundaries of the arts integration training through various contextually rich qualitative data sources. This qualitative method, as outlined by Creswell (1998) and Yin (2003), also fits for the research questions. Creswell (1998) emphasizes the importance of understanding meaning through participants' lived experiences while Yin (2003) outlines three situations where a case study is a suitable qualitative approach:

- when the research objective involves describing what is happening or has happened, particularly in descriptive or exploratory projects;
- when the context is significant, especially when understanding real-life dynamics and behaviors is crucial, such as examining the reasons for the success of a training project; and
- when the goal is to evaluate a case from diverse viewpoints to assess its merits and demerits.

In line with Yin's (2003) framework, this study meets the key conditions that justify the use of a case study as a qualitative approach. First, the research aims to describe the impact of a 7-week arts integration training on language teaching instructors' understanding and their professional and personal development. This aligns with the descriptive nature of case studies, particularly in exploratory projects that seek to understand how or why a phenomenon occurs. Second, the significance of context, which is captured through instructors' lived experiences and the real-life dynamics of the training, supports the case study's strength in analyzing complex

situations where the boundaries between phenomenon and context are blurred. Third, the study's intention to evaluate the training from multiple perspectives corresponds with the case study's capacity to assess both the strengths and limitations of a case through rich, varied data sources. Collectively, these aspects affirm the appropriateness of a case study design for this research.

Yin et al. (2006) offer a set of discussion points to address common concerns associated with conducting case studies (p.121). These guiding considerations (Figure 4) also informed the design and implementation of the present case study



TABLE 6-4
Five Common "Worries" in Using the Case Study Method

1. **How do I know if I should use the case study method to do my study?**
There's no formula, but your choice depends in part on your research question(s). The more that your questions are descriptive ('What has been happening?') or explanatory ('How or why has it been happening?'), the more that the case study method will be relevant. *What are some other reasons might you cite for using or not using the case study method.?*
 2. **How should I select the case to be studied?**
You need sufficient access to the potential data, whether involving people to be interviewed, documents or records to be reviewed, or observations to be made in the 'field.' Given such access to more than a single candidate, you should choose the one(s) that best illuminate(s) your research questions. Absent such access, you should consider changing your research questions, hopefully leading to new candidates to which you do have access. *Do you think access should be so important?*
 3. **I am studying a school. What is my case: Is it the teachers? The reading program? The whole school?**
The specific definition of your case again depends upon your research question(s). The least desirable question is to want to know 'everything that happened.' Your literature review should help lead to more specific questions of interest and they, in turn, should readily point to the appropriate definition of the case. *As a further part of defining your case, do you think you should identify a particular time period before and after which events will be deemed irrelevant to the case, or is your case timeless?*
 4. **How much time and effort should I devote to collecting the case study data? How do I know whether I'm finished collecting the data?**
Unlike other methods, there is no clear cut-off point. You should try to collect enough data so that (a) you have confirmatory evidence (evidence from two or more different sources) for most of your main topics and (b) your evidence includes attempts to investigate major rival hypotheses or explanations. *What do you think are some of the cut-off points for other methods, and why wouldn't they work in doing case study research?*
 5. **How do I start analyzing my case study data?**
You might start with questions (e.g., the questions in your case study protocol) rather than with the data. Start with a small question first, then identify your evidence that addresses the question. Draw a tentative conclusion based on the weight of the evidence, also asking how you should display the evidence so that readers can check your assessment. Continue to a larger question and repeat the procedure. Keep going until you think you have addressed your main research question(s). *Discuss the benefit of starting with questions rather than starting with the data.*
-

Figure 4. Five common worries in using the case study method Source: [Case study methods, 2006]

The concerns outlined in their work are primarily addressed by carefully reviewing and refining the research questions at the outset. This step is emphasized as essential for establishing a clear direction and ensuring a coherent and successful case study process. As Cohen et al. (2018, p. 165) note, research questions arise from the aims, purposes, and objectives of the study. Accordingly, the research questions that frame and guide this case study are as follows:

1. How does participating in a 7-week arts integration training program influence instructors' perception of arts integration as an approach to language teaching?
2. How does participating in a 7-week arts integration training program influence language instructors' professional development?
3. How does participating in a 7-week arts integration training program influence language instructors' personal development?

The research questions listed above align directly with Yin's rationale for case study design, as they inquire into 'how' processes unfold, focus on a real-life, bounded case, seek contextual understanding over time, and necessitate qualitative insights drawn from multiple data sources.

While the case study literature (Merriam, 1988; Creswell, 1998); Yin, 2003; Yin et al., 2006) provided guidance for designing the steps of the present study, the methodology was not adopted uncritically. Instead, the research was approached with a reflective stance, acknowledging and addressing commonly cited limitations of case study design such as the difficulty of straightforward cross-checking and the potential for observer bias (Nisbet & Watt, 1984). These limitations were carefully considered during both the design and interpretation phases of the study to account for its context-specific nature and to minimize inherent biases.

5.2 Context

Arts Integration in Foreign Language Instruction Course (AIFLI) was introduced as part of Sabancı University School of Languages' professional development courses within the Teaching and Developing through Online Learning (SL-TeDOL) category. Announcements regarding the training, including application details, were

shared on the university's official website and across various social media platforms. Instructors meeting the eligibility criteria received notifications and invitations to participate in the course. Participants were also fully informed about the research component of this online course and were invited to take part in the study on a strictly voluntary basis. The course was delivered through Canvas, a learning management system, where participants can access the online course content. Additionally, synchronous online sessions were conducted via Zoom. Participants who successfully completed all coursework and attended all online sessions were awarded a Sabancı University School of Languages (SL-TeDOL): Arts Integration in Foreign Language Instruction Course achievement certificate.

5.2.1 Participants

A purposive sampling technique, commonly referred to as a “non-probability sample” (Cohen et al., 2018, p. 214), was employed to select participants for the study. This approach targeted foreign language teaching instructors in higher education context who demonstrate an interest in incorporating arts into their language teaching methods. A key criterion guiding participant selection was the incorporation of examples of arts integration practices specifically implemented in higher education contexts within the course content. This careful selection ensured that participants, chosen based on their backgrounds, could directly relate to and find value in the content. The ultimate aim was to promote discussions among participants regarding the adaptation of these practices to diverse groups within the university setting. By bringing together instructors with similar classroom contexts and student profiles, the study seeks to create an environment conducive to collaborative learning and idea exchange. This intentional strategy was aimed not

only to address the unique needs of the participants but also cultivate a sense of community and mutual support within the language teaching community at universities.

Participants for the training course were selected based on clearly defined inclusion criteria, as in the invitation letter (Appendix A). To be eligible, applicants were required to (1) be currently teaching a foreign language at a higher education institution, (2) have a minimum of five years of teaching experience, (3) be available to attend scheduled Zoom sessions on April 27, May 4, and May 11, 2024, from 10:00 a.m. to 12:00 p.m., and (4) be able to dedicate approximately 4-6 hours per week to course-related tasks. Furthermore, a random selection process was applied to ensure institutional diversity, with only one participant chosen from each university.

A total of 47 applications were received by the deadline following the announcement (Appendix A). Upon review, one applicant was excluded due to insufficient teaching experience (only two years), and six others were deemed ineligible due to their inability to commit to session attendance or coursework. Consequently, the final pool consisted of 40 eligible applicants. From this group, 12 participants were randomly selected in accordance with the one-per-university rule. Additionally, 2 participants from the same institution were selected separately for piloting the data collection tools. These individuals were not counted among the main participant group to maintain the original quota of 12 course participants representing distinct institutions. As a result, the total number of course participants was 14.

All 14 course participants were informed about the research about the impact of the online course and were invited to participate in the study on a voluntary basis. They all agreed, and informed consent was obtained from each participant through a

signed form. Prior to the start of the course, one participant withdrew due to unforeseen professional obligations. Additionally, another participant discontinued both the course and the research process in the third week, owing to increased workload and personal commitments. As a result, a total of 12 participants completed the course and the associated research activities.

In this study, a foreign language instructor refers to an academic staff member responsible for teaching English or other foreign languages in a university setting in Turkey. These instructors are typically part of a university's School of Foreign Languages or similar departments, and they often teach preparatory English programs, language proficiency courses, or academic English classes. Their institutional role, workload, and teaching autonomy can shape their attitudes toward and capacity for implementing arts-integrated language instruction. Table 2 highlights the highest academic degrees attained by the course participants. Specifically, 1 participant holds a Bachelor's degree (BA), 10 participants have a Master's degree (MA), and 1 participant has a Doctorate (PhD). The Bachelor's degrees (BA) are primarily in fields such as English Language Teaching (ELT), English Language and Literature, Translation, American Language and Literature, with one participant holding an additional BA in Film Studies. The Master's degrees (MA) typically align with these areas, but also include additional fields such as Comparative Literature, Cultural Identity, European History, and Gender Studies.

Table 2. Educational Level of Participants

Highest Academic Degree Attained	Number of Participants	Ratio in Percentage
Bachelor of Arts	1	8.3%
Master of Arts	10	83.3%
Doctor of Philosophy	1	8.3%

A minimum of five years of teaching experience was set as one of the inclusion criteria for participation in the course. This criterion aimed to ensure that the group discussions and reflective activities could take place at an advanced level. It was assumed that all participants, as university-level language instructors, would possess a foundational understanding of language instruction, along with substantial classroom experience that would inform their frame of reference. The course sought to challenge these established frames through the introduction of an innovative and creative pedagogical approach. By doing so, it aimed to foster critical dialogue among participants and encourage deeper reflection on their existing beliefs about language teaching and the role of arts integration. As shown in Table 3, the participants' years of teaching experience varied across different ranges. 5 instructors had between 5 and 10 years of teaching experience, 6 instructors had between 11 and 15 years of experience, and 1 instructor had between 16 and 20 years of experience. The participants' teaching experience ranged from a minimum of 5 years (with one participant) to a maximum of 20 years, with an average of 11.5 years.

Table 3. Teaching Experience of the Participants

Teaching Experience	Number of Participants	Ratio in Percentage
5-10 Years	5	41.7%
11-15 Years	6	50%
16-20 Years	1	8.3%

Table 4 presents the languages taught by the participants within their respective institutions. 11 participants teach English, while 1 teaches Polish. Additionally, 2 participants teach both English and Turkish, and 1 teaches both English and Spanish. To accommodate this linguistic diversity and enhance the inclusivity of the course, the course instructor, who also teaches English and Turkish as foreign languages at the university level, incorporated examples of arts integration in both of these languages in the course content. Moreover, course materials included scholarly articles and resources addressing arts integration in languages beyond English, supporting participants in exploring the applicability of this pedagogical approach across different linguistic contexts. For this reason, the course was open to instructors of all foreign languages, and the resulting participant profile represented four different languages.

Table 4. Foreign Languages Taught by the Participants

Languages	Number of Participants	Ratio in Percentage
English	8	66.7%
English & Turkish	2	16.6%
English & Spanish	1	8.3%
Polish	1	8.3%

Table 5 displays the geographical distribution of the participants across Türkiye. 7 participants were from İstanbul, 3 from Ankara, 1 from Trabzon, and 1 from Edirne. One of the key reasons for delivering the arts integration course online was to enhance the inclusivity of the participant profile by enabling individuals from diverse regions of the country to attend. This format allowed for the selection of one participant per university, with the aim of fostering individual understanding of arts integration and potentially enabling participants to disseminate this knowledge

within their own institutions. This way, the course was expected to extend its reach and impact across different geographical areas, thereby contributing to a more diverse participant profile in the research.

Table 5. Location of the Participants

Geographical Distribution	Number of Participants	Ratio in Percentage
İstanbul	7	58.3%
Ankara	3	25%
Edirne	1	8.3%
Trabzon	1	8.3%

The table 6 illustrates the type of institution (state or foundation) where each participant is currently employed. State universities are publicly funded by the government, offering free education to students, while foundation universities are privately funded and typically charge tuition fees. Despite being private, foundation universities are non-profit institutions regulated by the Council of Higher Education (CoHE). These distinctions can influence faculty members' access to institutional resources, flexibility in teaching methods, and the bureaucratic processes involved in implementing alternative approaches such as arts integration. In this study, 7 of the foundation university participants are employed at institutions located in İstanbul, while 1 is based in Ankara. The state university participants are more geographically dispersed, with two working in Ankara, one in Edirne (a city in northwestern Türkiye), and one in Trabzon (a city on the eastern Black Sea coast).

Table 6. Participants' University Type

Type of Institution	Number of Participants	Ratio in Percentage
Foundation	8	66.7%
State	4	33.3%

Table 7 presents the aggregated information of course participants, including their city of residence, highest level of education completed, gender, teaching experience, languages taught, and affiliated university.



Table 7. Aggregated Information of Participants

No	City	BA Field	MA Field	PhD Field	Gender	Teaching Experience (years)	Languages	University
1	İstanbul	Translation	ELT		F	13	English	Foundation
2	İstanbul	ELT	ELT		F	12	English	Foundation
3	Edirne	Translation	Translation		F	20	English	State
4	Ankara	Literature	Literature		M	15	English	Foundation
5	İstanbul	Literature	Cultural Studies		F	8	English Spanish Turkish	Foundation
6	İstanbul	Literature	Cultural Studies		F	8	English	Foundation
7	Ankara	Cultural Studies	Literature		M	7	Polish	State
8	Trabzon	Literature			F	15	English	State
9	İstanbul	Literature	Literature		F	10	English Turkish	Foundation
10	İstanbul	Literature	Literature	Literature	F	13	English	Foundation
11	İstanbul	ELT	ELT		F	5	English	Foundation
12	Ankara	ELT	ELT		F	15	English	State

5.2.2. Program development

This study seeks to address the challenges outlined in the literature concerning the integration of arts into language education (Baker et al., 2004; Sahasrabudhe, 2006; Mason & Steedly, 2006; Gullatt, 2008; Guha et al., 2008; LaJevic, 2013), particularly those arising from insufficient knowledge and training among educators. In response to these concerns, the present study developed a teacher training program specifically focused on arts integration in language teaching. The development of this program was also a direct response to a significant gap identified in the literature: while many scholars emphasize the need for professional development to clarify the conceptual foundations of arts integration (Oreck, 2002; Donahue & Stuart, 2008; Saraniero et al., 2014; May & Robinson, 2016; Koch & Thompson, 2017; Sulentic Dowell & Goering, 2018), there remains a noticeable lack of structured training models tailored to the language education context. This study addresses that gap by designing an online course that provides language instructors with both theoretical grounding and practical tools.

Research emphasizes that professional development activities that extend over time enable more meaningful learning and better retention of knowledge (Darling-Hammond et al., 2009). The 7-week duration of the program was carefully chosen to strike a balance between providing enough time for participants to engage deeply with the content while also maintaining their interest and commitment. This time frame allowed for sustained engagement, which is crucial for effective professional development, as it gives participants the opportunity to explore, practice, and reflect on new teaching methods, such as arts integration.

The content was designed with careful consideration of Mezirow's (1997) principles on adult learning and its potential to foster transformative learning. According to Mezirow (1997), effective adult education requires acknowledging the learner's individual objectives and supporting them in a way that promotes greater autonomy. He emphasizes that while achieving short-term objectives may involve "instrumental learning", realizing broader, long-term goals requires communicative learning (pp. 7–8). Instrumental learning opportunities were ensured through the course content, which incorporated both theoretical knowledge and practical application, drawing on current research and best practices in arts integration (Mardirosian & Lewis, 2016; Mason, 1996). The course included an asynchronous component, allowing participants to acquire theoretical knowledge autonomously at their own pace before the live sessions. This approach supported instrumental learning, where participants gained essential technical knowledge. Communicative learning was supported through reflective tasks that engaged participants in dialogue, critical self-reflection (Pool et al., 2011), and peer feedback on implementation practices (Saraniero et al., 2014). Reflective tasks after each live session were designed to promote communicative learning, encouraging participants to critically examine their beliefs and assumptions through dialogue and peer feedback.

The course placed a strong emphasis on the importance of effective discourse, as highlighted by Mezirow (1997), recognizing it as a crucial element of adult learning. This process was central to fostering critical thinking and the redefinition of teaching practices, particularly in the context of arts integration in language instruction. Participants were provided with consistent opportunities to engage in open discourse, both asynchronously and during live online sessions. Key elements of effective discourse were embedded within the reflective tasks, which

ensured that participants had access to full information through course materials and prior reflections. This created an environment where participants felt free from coercion and equally empowered to contribute. They were encouraged to “challenge, defend, explain, assess evidence, and evaluate arguments” (p.10). To further support effective discourse (Mezirow, 1997) and authentic dialogue (Freire, 1970), the course structure emphasized collaboration and empathy. Participants were encouraged to listen attentively to each other’s perspectives, seek common ground, and engage in constructive dialogue that facilitated deeper understanding. This approach not only helped participants appreciate diverse viewpoints but also contributed to the expansion of their professional knowledge base.

5.2.3 Description of the program

The “Arts Integration in Foreign Language Instruction Online Course” consists of six modules as shown in the table below, beginning with an introduction to arts integration. Three modules were dedicated to integrating specific art forms into language teaching contexts, while the remaining modules focused on participants’ collaborative planning efforts, where they prepared and shared arts-based lesson plans and reflections. The program’s content was delivered through asynchronous tasks, including readings and discussions on Canvas, a learning management system, alongside synchronous online sessions. The course instructor shared firsthand experiences by providing arts-based language learning practices that she had personally implemented in her classrooms. This also included reflections on both the planning and implementation processes, offering insights to participants. Each module of the training was intentionally designed to cultivate collaborative learning environments. Within these modules, time was allocated for participants to share

their ideas on what would work best in their classrooms, as well as for creating new activities and expanding on existing concepts.

The main goal of this course is to introduce language instructors with arts integration, a creative approach to language teaching. By presenting examples of arts integration, the course aims to equip instructors with the essential knowledge and skills for a comprehensive understanding of this approach. The objective is to empower instructors not only to grasp the fundamentals of arts integration but also to confidently apply this approach in their teaching contexts.



Table 8. Arts Integration in Foreign Language Instruction (AIFLI) Online Course Schedule

Important Dates		Details	Venues
March 18-25		Registration	Google forms
WEEK 1 Asynchronous Tasks	April 20-26	Welcome Module Module 2 (Readings & Discussions)	Canvas
WEEK 2 Asynchronous Tasks & Synchronous Online Session	April 27	Online session: Integrating Visual Arts into Foreign Language Classrooms <i>with Tuğba Y. Kumbasar & Seren P. İlkdoğan</i>	Zoom
	April 27- May 3	Module 2 Reflections Module 3 (Readings & Discussions)	Canvas
WEEK 3 Asynchronous Tasks & Synchronous Online Session	May 4	Online session: Integrating Literary Arts into Foreign Language Classrooms <i>with Tuğba Y. Kumbasar</i>	Zoom
	May 4-10	Module 3 Reflections Module 4 (Readings & Discussions)	Canvas
WEEK 4 Asynchronous Tasks & Synchronous Online Session	May 11	Online session: Integrating Performing Arts into Foreign Language Classrooms <i>with Tuğba Y. Kumbasar & Burcu E. Kılıç</i>	Zoom
	May 11-17	Module 4 Reflections Small group meetings (End-of-course project)	Canvas
WEEK 5 Asynchronous	May 18-24	Small group meetings (End-of-course project) Consultations (optional) End-of-Course Project Step 1: Lesson Plan Submission	Zoom
WEEK 6 Asynchronous	May 25-31	End-of-Course Project Step 2: Peer feedback End-of-course reflection	Canvas
WEEK 7	June 1-7	Course Evaluation Certificate Ceremony	Google Forms Zoom

5.2.4 Course objectives

By the end of the course, participants will

- develop an understanding of the arts integration approach and its practical application in language instruction.
- evaluate visual, literary, and performing arts for their effectiveness in achieving language learning objectives.
- create instructional materials that integrate arts-based activities to enhance language learning.

- reflect on and refine personal teaching, with a specific emphasis on the arts integration approach.
- engage with peers to exchange ideas, experiences, and resources related to arts integration in language instruction.

This online course aims to equip language instructors with a comprehensive toolkit for integrating arts into their teaching by focusing on five key objectives listed above. First, it aims to deepen their understanding of arts integration, laying the groundwork for its effective application in language instruction. Second, it guides participants to critically evaluate various art forms (visual, literary, performing) so that they can make informed decisions on their suitability for specific language learning objectives. Third, it emphasizes the creation of engaging instructional materials that merge arts-based activities with language acquisition goals. This training is designed to provide participants with concrete examples of arts-based lessons and offer tangible models for implementation in language classes. Furthermore, this objective allows participants the valuable opportunity to receive constructive feedback on their plans before putting them into practice. Fourth, it encourages reflective teaching practices, fostering continual improvement in pedagogical approaches, particularly on arts integration. By reflecting on their own methods and approaches, they can adapt and refine their techniques to align with the evolving landscape of arts integration in language instruction. The final objective fosters a community of practice, which allows instructors to benefit from diverse perspectives, share best practices, and collectively explore this approach. Collaboration can enhance creativity and widen the scope of resources available for effective implementation. The course content details are provided in Appendix B.

5.2.5 Pilot study: Arts integration in English language instruction

A pilot study was conducted prior to the dissertation with the aim to develop a 4-week online professional development program for English instructors focusing on arts integration in English language instruction and to explore its influence on participants' understanding of the concept. The program, conducted in May 15 – June 8, 2022, consisted of four modules, with participants required to attend three 1-hour online sessions and complete asynchronous assignments including discussions based on the focus of the module along with suggested readings and weekly reflections. The course content was structured around three main art forms: literary, performing, and visual arts. The first module included only asynchronous tasks that enabled them to gain more theoretical knowledge about this approach. The following modules focused on one art form, with each followed by synchronous sessions delivered by experts in the fields. The researcher, who is also the course designer and language instructor, led the sessions on integrating literary arts and visual arts, while the guest instructor, who is also an arts-based researcher, adult educator, and performing artist, conducted the session on performing arts.

As the course designer developed and implemented arts-based learning activities specifically for English classrooms in universities, the course content is more effective in addressing the needs of participants with similar backgrounds. By applying this criterion in the application process, the course instructor aimed to provide participants with more relevant and applicable ideas for their teaching contexts and to foster collaboration among individuals who share commonalities. Following the course announcement, 7 participants were selected for the program out of 10 applicants who met the application requirements. All participants had prior experience in English preparatory programs, with teaching experience ranging from

5 to over 10 years. Among the participants, 2 were instructors from public universities, while 5 were from private universities in Türkiye.

The main objectives of the online training course were to enhance participants' understanding of arts integration, provide practical teaching ideas, and foster creativity through the arts. The primary goal of this study was to investigate the impact of a professional development course on English instructors' perspectives regarding arts integration in language teaching. By addressing this objective, the study aimed to offer insights into the feasibility and effectiveness of such professional development opportunities in overcoming challenges identified in previous research, particularly those related to teachers' awareness of the benefits and effectiveness of implementing arts integration.

The data collection employed a qualitative methodology to explore participants' experiences and perspectives. The data sources included pre-course and post-course written discussions, where participants shared their opinions about arts integration in response to given questions, end-of-module reflections in which they discussed what they had learned from each module and how they planned to implement it in their teaching, course evaluations, and a research diary kept by the researcher. These tools aimed to triangulate data and enhance the validity and reliability of the study. Pre-discussion questions focused on participants' perceptions of arts integration, while end-of-module reflections encouraged participants to synthesize their learnings. Course evaluations covered various aspects of the program, and a research diary provided observational notes and personal reflections.

The insights gained during the pilot study informed revisions to the course content, delivery methods, data collection tools, and the overall course and research process. The feedback from participants upon completion of the course provided

valuable points to consider in developing the study process for this dissertation. The following overview summarizes the comments taken into consideration during the course revision process:

- The course designer considered the diverse perspectives and suggestions provided by course participants regarding the arts integration training. Participants emphasized the need for flexibility in the course structure, with some viewing the training as beneficial but not mandatory, while others deemed it crucial, suggesting it as either an elective or compulsory component in pre-service teacher education. Additionally, there was a shared emphasis on the need of continuously seeking new ideas to create effective and engaging learning environments. Consequently, the course was revised to offer a balance between flexibility, innovation, and engagement, catering to the diverse needs and preferences of the participants of the new course offered in this study.
- Participants expressed eagerness to integrate creative teaching practices into their future lessons as they found inspiration in the examples of arts-based lessons shared by the course instructor. They also appreciated the sense of community fostered through both asynchronous engagement on platforms like Canvas and synchronous sessions via Zoom. The course content was found meaningful and practical overall, prompting the instructor to focus on building upon its strengths in the revision process. The new course content aimed to emphasize practical application, foster collaboration, and expand on previously implemented creative teaching practices, to continue to enhance the overall learning experience.

- Participants highlighted their satisfaction with the course materials, including readings, discussions, reflections, and PowerPoint presentations on Canvas. They noted the practicality, clarity, and relevance of these materials to the subject. Particularly, they praised the use of the Canvas platform for reflection assignments and found the PowerPoint presentations effective in translating theoretical knowledge into practical application. Some also noted their plans referring to these documents in their future efforts integrating arts into their lessons. In line with these comments, efforts were made in the course revision to continue developing clear, engaging, and accessible resources, to support participants in exploring and applying arts integration in teaching practices, while also encouraging more active participation in discussions on Canvas.
- Participants appreciated the effectiveness of incorporating reflections and discussions as homework after each reading and session as they facilitated the exchange of ideas and experiences among colleagues. They also valued the low-pressure learning environment, where they felt free to share their thoughts openly. Furthermore, participants expressed satisfaction with the overall course structure, describing it as well-organized and efficiently managed, with clear communication and guidance throughout. The positive feedback highlighted the success of the instructor's efforts in designing the course to meet participants' needs, guiding further adjustments to enhance the learning experience for new participants.
- Most of the notes recorded by the researcher in the research diary closely paralleled the feedback provided by the course participants. However, there were notable additions, particularly regarding the timing of online sessions

and the course duration. The course instructor found the 1-hour online sessions effective for presenting content and engaging in discussions. To enhance interactivity, she thought of incorporating more hands-on activities during sessions. Consequently, the course was revised, extending the sessions to 2 hours, with an additional hour dedicated to art-based workshops and collaborative reflections.

- Additionally, the course instructor was enthusiastic about collaborating with another arts-based researcher/educator, as it facilitated the exchange of ideas and brought added perspectives, setting examples for the course participants for their future collaborations in their attempts for arts integration. With the addition of an art therapist co-delivering the session on visual arts, the course now includes two guest instructors, with one also co-delivering the session on performing arts.
- Another point of concern was the final task of developing an arts-based lesson plan, with participants requesting flexibility regarding deadlines due to timing constraints. As a result, the revised course was extended from 4 to 6 weeks to allow for additional time to work on lesson plans. Consultation sessions with the course instructor were also introduced to support participants during the lesson planning process. Additionally, the course was adapted to include collaborative lesson planning weeks, aligning with literature emphasizing the importance of collaborative planning in teaching practice. During these weeks, participants will have the option to work in pairs or groups to develop their lesson plans.
- The researcher noted in the research diary that the surveys completed by course participants before and after the training were effective in providing

time flexibility for responses. However, she found that the responses were somewhat limited. As a result, conducting interviews, which would allow for follow-up questions and potentially more in-depth responses, was considered a better alternative for data collection in this study.

5.3 Data collection tools

The data collection process for this study was thoroughly planned, as put forward by Yin's (2003) emphasis on utilizing diverse sources of evidence to enhance the validity and reliability of research outcomes. Multiple data collection methods were used to allow the use of triangulation. Initially, participants' demographics were collected via a pre-course questionnaire administered via Google Forms. Their beliefs about language teaching and arts integration before the course were captured through pre-course interviews and in the first module of the course (Module 1 Pre-module discussion). Throughout the course, reflective journals (module reflections) provided a platform for participants to articulate specific reflections tied to each module on the Canvas learning management system. In Week 6, artifacts, showcasing art-integrated lesson plans, were collected as a separate tool, allowing for a tangible representation of participants' learning and creative outputs. The data collection process was further enriched by post-course reflection and course evaluation questionnaires administered through Google Forms and semi-structured interviews conducted via Zoom, probing into the transfer of learning and the impact of the training. The researcher's diary complemented these instruments, offering the researcher's observations and insights into the overall research process.

5.3.1 Interview protocol

One data collection tool adopted in this study is interviewing, which is defined as a conversation between two people designed to gather data to address the research objectives (Cohen et al., 2018) using an interview protocol (Appendix C). This technique involves a direct verbal interaction between the researcher and the respondent to obtain data about the insights into an individual's thoughts, knowledge, preferences, values, and beliefs (Tuckman, 1972).

In the present study, semi-structured interviews were used, aligning with the approach suggested by Merriam and Tisdell (2015). These interviews were formed by a combination of more flexibly worded and less structured questions. While preparing the questions, two factors highlighted by Patton (1980) were also taken into consideration. Firstly, the sequence of questions was predetermined in a way that each interviewee would receive the same set of basic questions in the same order. It aimed to ensure consistency and enhance comparability of responses across interviews. Secondly, the questions were formed to cover all relevant topics.

The interview protocol used before the course includes 12 questions. The first three questions are about their beliefs on effective teaching, if they incorporate creativity in their teaching, and if they have art-related hobbies. The next three questions ask if they are familiar with arts integration approach, if they have attended relevant education and their thoughts about the potential benefits of arts integration approach in their classrooms. The rest of the questions shift the focus onto their expectations from the arts integration online course in this study. They seek to understand participants' initial expectations, perceived relevance to their teaching practice, comfort level with arts integration, anticipated challenges, and the potential professional and personal impact of the course.

Similarly, the interview protocol used after the course includes 12 questions. The interview protocol repeats the first six questions, which aims to gather background information on participants' teaching beliefs, use of creativity in the classroom, personal engagement with the arts, prior knowledge or training in arts integration, and their perceptions of its potential benefits in language teaching. Questions 7-12 slightly differ from the ones in the interview protocol to be used after the course. Their main focus is to explore how the arts integration online course influenced participants' understanding, their professional and personal development. Question 7 asks the participants to evaluate how well the course met their initial expectations before the course. Question 8 explores perceived changes in their teaching practices as a result of the course. Question 9 asks how confident participants feel about using the arts integration approach after the course, and it is followed by question 10, which invites them to reflect on any possible challenges they may face in applying this approach. The last two questions explicitly address the perceived influence of the course on participants' professional and personal development, which is further deepened by asking participants to provide concrete examples from the course that illustrate its impact.

5.3.2 Reflective journals

The reflective journals (Module Reflections) (Appendix D), which participants keep on a weekly basis, serve as another tool for gathering qualitative data regarding their feelings and opinions about each module in the course. These journals are designed to stimulate "self-reflective self-consciousness" (Hyers, 2018, p.8) and promote a form of personal "self-discovery" (p.25). By prompting individuals to engage in self-reflection, these journals aim to elicit insights into their responses to assigned

readings, contributions to written forums on the course platform, and interactions during online sessions.

The reflective journals in this study prompt participants to critically examine their evolving comprehension of arts integration across three distinct modules, each focusing on a different art form: visual arts, literary arts, and performing arts. In Module 1, the reflective journal asks about their initial experiences with the course, considering insights from readings, activities, and forum discussions. They are encouraged to identify key takeaways that could be applied in their teaching and reflect on any moments during the course that challenge or shift their perspective on artful teaching.

In Module 2, participants are encouraged to reflect on how the theoretical and practical concepts introduced in the visual arts module influence their pedagogical strategies. Module 3 directs participants to draw connections between their acquired knowledge and the practical applications of arts integration within the realm of literary arts, considering how these insights may refine their approach to language instruction. In Module 4, the focus shifts to performing arts, where participants reflect on how the integration of this art form informs their pedagogical practices, emphasizing the practical application of performance-based activities in language instruction and how these experiences will inform their future teaching strategies. At the end of each module, participants are prompted to reflect on whether they gained any new insights regarding their personal growth during the module, and how these insights might contribute to their development as educators.

In Module 5, the reflective journal prompts participants to evaluate their experiences with collaborative planning in small group discussions and consultations. The focus is on the practical use of planning tools such as the “Arts-

integrated Lesson Plan Outline” and the “Arts Integration Checklist”. Participants are asked to reflect on how these tools shaped their lesson planning process, identifying their usefulness and any potential areas for improvement. Additionally, they consider how collaboration influenced the quality of their lesson plans, exploring how feedback and shared experiences with peers contributed to the final outcomes. The reflection encourages participants to assess the impact of collaborative planning on their teaching practices and to identify any adjustments they might make for future planning.

In Module 6, the reflective journal prompts participants to explore the impact of peer feedback on their lesson planning and teaching practices. Participants are encouraged to reflect on how the feedback they received from their peers helped refine their art-integrated lesson plans, focusing on specific suggestions or critiques that were particularly valuable. Additionally, participants are asked to explore how the peer feedback process could extend to their assessment strategies, particularly in the context of art-integrated lessons. They are encouraged to think critically about how the feedback can influence future evaluation methods and whether any changes or improvements could be made to enhance their approach to assessing student learning in art-integrated environments.

5.3.3 Post-course reflection

Narrative frames serve as an additional data collection tool within the study. Defined as “a written story template consisting of a series of incomplete sentences and blank spaces of varying lengths” (Barkhuizen et al., 2014, p.45), they are structured to guide participants in addressing research objectives. These frames can facilitate the

elicitation of coherent stories by prompting respondents to fill in the incomplete sentences and blank spaces based on their experiences and reflections.

In Module 7, the post-course reflection task prompts participants to reflect comprehensively on their learning journey throughout the Arts Integration in Foreign Language Instruction Course. The task is structured using the “Before I was ... and Now I am ...” narrative frames (Module 7 Final Reflection Task) (Appendix E), guiding participants through a reflective process that highlights their growth and transformation. In the “Before I was” section, participants are asked to revisit their initial beliefs, perceptions, and practices regarding language teaching and arts integration prior to the course. This includes reflecting on their views about effective language instruction, the integration of creative elements, their awareness of arts integration, and any challenges or pre-existing beliefs they held. The “Now I am” section asks to share how their beliefs, perceptions, and practices have evolved after completing the course. They are encouraged to identify any shifts in their understanding and approach towards language teaching and arts integration by reflecting any changes in their perspectives on collaborative planning. The reflection also invites participants to consider how the training has impacted their expectations for future teaching, as well as their professional and personal development.

5.3.4 Researcher diary

In this study, a research diary (Appendix F) is utilized as a means to gather in-depth data relevant to the research objectives. According to Hewitt (2017), diaries are structured as systematic records with discrete entries arranged chronologically by date, serving as a form of report and commentary on events, experiences, thoughts, and feelings. They serve as “reflective narration” being an important researcher’s

tool (Hyers, 2018). Within the context of this study, the researcher-maintained notes documenting her experiences and insights throughout the research process, from both the perspective of the course instructor and the researcher herself. To facilitate this process, a structured outline for the research diary was employed, allowing the researcher to take organized notes on a weekly basis for each module planned in the arts integration course.

Each week, the research diary is organized into specific sections that capture the essence of the course, such as reflections on the module content, participant responses, and insights into the instructor's own teaching practices. The entries are structured as follows:

Week 1 Module 1: This week's reflection focuses on the initial observations of participants' expectations, gathered from pre-course questionnaires and interviews. The researcher also reflects on personal learning points from the welcome module and the first week of the course.

Week 2 Integrating Visual Arts into Foreign Language Classrooms: The diary entry includes notes on participants' interactions with readings and discussions in Module 2, alongside reflections on a synchronous session with experts Tuğba Y. Kumbasar and Seren P. İlkdoğan. Personal insights about the integration of visual arts and the challenges faced during the week are also noted.

Week 3 Integrating Literary Arts into Foreign Language Classrooms: The researcher documents participant engagement with the content on literary arts integration, as well as feedback from synchronous sessions. Reflections on both the course delivery and the participants' growth in this module are included.

Week 4 Integrating Performing Arts into Foreign Language Classrooms: Observations from participant responses to Module 4 are recorded, with a focus on

the impact of performing arts in language instruction. The entry also reflects on the synchronous session with Tuğba Y. Kumbasar and Burcu E. Kılıç, alongside insights into personal teaching and delivery strategies.

Week 5 Collaborative Planning: This entry centers on participants' collaborative planning efforts, including their participation in optional consultation sessions and email communications. Reflections on the challenges and successes of collaborative work are noted, along with the researcher's personal learning experiences.

Week 6 Peer Feedback: The researcher's observations on the peer feedback process are recorded, analyzing how this process contributed to participants' growth. The entry also includes insights into how feedback was incorporated into lesson planning and the overall effectiveness of peer interactions.

Week 7 Final Reflections: This final entry includes observations on participants' reflections at the end of the course, noting the overall effectiveness of the online course and the challenges faced. The researcher also reflects on their personal growth, experiences as an instructor, and potential improvements for future courses.

5.3.5 Artifacts

Artifacts, in the form of art-integrated lesson plans (Appendix G), serve as a data collection tool in this study due to several reasons. Firstly, they offer a tangible representation of participants' learning and creative outputs, providing researchers with concrete evidence of their engagement with arts integration in language teaching. By showcasing their lesson plans, these artifacts offer insight into participants' innovative instructional strategies and their application of arts-based

approaches in teaching. Secondly, analyzing these artifacts allows researchers to assess the effectiveness of participants' lesson plans, providing valuable information about the practical implications of the training program on their instructional practices. Ultimately, these artifacts enrich the understanding of the impact of the training program on participants' pedagogical approaches, contributing to the overall evaluation of the program's effectiveness in promoting arts integration in language teaching.

The artifact in this study includes the Arts-Based Lesson Plan Outline, which is designed to help participants systematically structure and organize their arts-integrated lessons. This template provides a clear framework for planning lessons that effectively incorporate arts integration, ensuring that both artistic and language learning objectives are met. The outline guides participants to think critically about the alignment between art activities and language learning goals. The structure of this outline encourages detailed planning across several key sections:

- **Lesson Objective:** Participants are required to clearly state the learning objectives. This ensures a focus on what they aim to achieve through the integration of art into their language lessons.
- **Integrated Art Form:** This section specifies which art form will be used in the lesson, whether it be visual arts, drama, music, or another form, and how it will serve to enrich the students' learning experience.
- **Alignment with Language Learning:** Participants demonstrate how the chosen art form will complement language learning objectives. They should emphasize how they think the arts will contribute to enhancing students' language skills.

- **Art-based Activity:** The heart of the lesson plan, this section requires a detailed description of the main activity where students will engage directly with the art form. Participants must outline step-by-step instructions to illustrate the process.
- **Duration:** This provides a clear indication of how long the arts-based activity will take, ensuring that time management is incorporated into the planning process.
- **Materials Needed:** Participants are encouraged to plan meticulously for every aspect of the lesson and asked to provide a list of all materials required for the activity.
- **Introduction of the Activity:** In this section, participants describe how they will introduce the lesson to grab students' attention and effectively set the stage for the arts-based activity.
- **Reflection:** Participants must outline how students will reflect on the activity, and how they will allow students to connect the arts experience with language learning.
- **Assessment:** This section focuses on how to evaluate students' engagement and understanding of the lesson content. It requires participants to establish criteria or rubrics for assessment.
- **Adaptations for Diverse Learners:** A key component of inclusive teaching, this section asks participants to outline modifications they will make to ensure that students with different learning needs are supported in the arts-based lesson.

Additionally, the template is accompanied by a checklist (Silverstein and Layne, 2010) to ensure that the lesson adheres to the principles of arts integration.

This checklist helps participants evaluate whether their lesson is well-aligned with arts integration best practices.

5.4 Data collection process

The use of data collection tools in the research process is explained in the following subheadings.

5.4.1 Interviews

Before the course, each course participant was informed about the research and asked whether they wished to voluntarily participate by signing a consent form (Appendix I). Participants were invited to choose a time slot depending on their availability for pre-course interviews scheduled between April 1 and 19, 2024, and 14 participants signed up. Prior to the interviews, the researcher paid attention to creating a conducive online environment by avoiding any interruptions and distractions that could happen during the online interview (Cohen et al., 2018). This was an effective precaution taken to ensure the interview proceeds comfortably.

The interviews were conducted online on Zoom platform. The researcher utilized the questions prepared for the pre-course interview on the interview protocol (Appendix C). At the beginning of the interview, participants were reminded of the research's purpose, significance of their contribution and the confidentiality of their responses. Additionally, consent for voice recording was obtained from all interviewees. In the pre- course interviews, interviewees were asked about the participant's current beliefs regarding effective language teaching methods, whether they integrate creative elements into their teaching, their familiarity with arts integration in language teaching, any prior attendance of arts integration training,

their perceptions of the potential benefits of incorporating arts into language teaching, expectations from the 7-week arts integration course, their comfort level with integrating arts into teaching, anticipated challenges in integrating arts into language lessons, and the expected professional and personal influences of the course.

During the interview, the researcher followed Arksey and Knight (1999)'s suggestions for a successful interview process, and showed genuine interest, adhere to the interview schedule, maintain neutrality in response to participants' answers, accommodate requests for question repetition, smoothly transition to new questions if a participant was unwilling or unable to answer, ensured comprehension of responses through clarifying questions, encouraged further elaboration if responses seemed inadequate, and allowed enough time for participants to respond. Moreover, using a semi-structured interview format enabled the researcher to have some flexibility to ask probing questions in order to obtain more detailed information and keep the responses focused on the main topics. Upon completion of each interview, the interviewer expressed gratitude to the participant for their involvement. Each interview lasted approximately 30-40 minutes.

A similar process and procedure were followed to conduct the post-course interviews. While 14 participants had the pre-course interview, one of them withdrew on the day of the course start and another participant discontinued participation on the third week of the course. Therefore, their data was not used. 12 participants who completed the arts integration online course were invited to participate in the post-course interviews scheduled between June 10 and 15, 2024. A conducive environment was again ensured by minimizing potential distractions, and the interviews were conducted via Zoom using the post-course version of the interview

protocol (Appendix C). As in the pre-course interviews, participants were reminded of the research purpose, the value of their contributions, and the confidentiality of their responses. Consent for audio recording was reaffirmed. In the post-interviews, the questions were geared towards assessing the participant's experiences and reflections after completing the 7-week arts integration course. While some questions were similar to those in the pre-interview, the focus shifts towards evaluating the impact of the course on the participant's beliefs, practices, and personal and professional development. There were additional questions related to the participant's expectations from the course, their evaluation of how well those expectations were met, and specific examples of how the course influenced them personally and professionally. The researcher continued to follow Arksey and Knight's (1999) interview guidelines to maintain consistency and quality during the interviews. The semi-structured format allowed for comparable depth and flexibility, with probing questions used as needed to elicit more detailed reflections. Each post-course interview also lasted approximately 30-40 minutes and concluded with appreciation for the participant's time and input.

After completing both pre-course interviews and post-course interviews with the participants, the audio recordings were transcribed verbatim. Each transcription was meticulously checked to ensure the accuracy and completeness of the dialogue. This step also enhanced the researcher's familiarity with the data.

5.4.2 Reflective journals

The data collection process through reflective journals in this study involved participants completing weekly journal entries on the Canvas Learning Management System, where they responded to structured prompts related to each module of the

course. Throughout the course, participants had the option to provide their reflections either in a written reflective paragraph or through an audio or video reflection, allowing for flexibility in how they expressed their personal learning points. These reflective journals, referred to as Module Reflections, were submitted as discussion threads at the end of each module with due before the next module of the course.

The data collected from the reflective journals includes participants' reflections on their learning and experiences on various aspects of arts integration each week, which allowed for a detailed understanding of their evolving perceptions of arts integration throughout the course. In Module 1, they reflected on their initial experiences with the course, identifying key takeaways and insights from the readings, activities, and forum discussions. In Module 2, they considered how the concepts introduced in the visual arts module influenced their teaching strategies. Module 3 prompted participants to draw connections between the knowledge gained in literary arts and its practical application in language instruction. In Module 4, they explored how integrating performing arts into their pedagogy could enhance language learning. In Module 5, participants evaluated their experiences with collaborative planning, using tools like the "Arts-integrated Lesson Plan Outline" and "Arts Integration Checklist" to refine their lesson plans. Finally, in Module 6, participants reflected on how the peer feedback process shaped their lesson planning and assessment strategies. Across all modules, they consistently considered how their learning contributed to their personal and professional growth as educators. This process provided valuable qualitative data on participants' evolving understanding of arts integration, capturing their thoughts and reactions to the course material, as well as their plans to incorporate new knowledge into their pedagogical approaches as they moved through the modules.

The researcher carefully reviewed the data provided in the reflective journals each week, checking for completeness and relevance to the course's objectives. In addition, she actively participated in written discussions on the course platform to engage with participants, clarify any points that required further explanation, and encourage deeper reflection. After ensuring the clarity of the data, the researcher stored the reflective journals weekly for future analysis, where they would be revisited and analyzed during the data analysis phase to uncover emerging patterns and insights related to the research questions.

5.4.3 Post course reflection

In Module 7 of the course, qualitative data was collected through a post-course reflection task, where participants were asked to complete the “Before I Was” and “Now I Am” narrative frames. Through this reflective activity, participants thoroughly analyzed and articulated the evolution of their beliefs, perceptions, and practices regarding language teaching and arts integration, both before and after their participation in the course. In the “Before I Was” section, participants reflected on their initial views on effective language teaching, the role of creative elements in teaching, and their awareness of arts integration. They were encouraged to recall any pre-existing beliefs or challenges they had prior to the course. In the “Now I Am” section, participants detailed how their perspectives had changed, emphasizing shifts or affirmations in their teaching practices, understanding of arts integration, and collaborative planning. They also reflected on how the course had influenced their personal and professional development by referring to any challenges faced and how they navigated them.

This post-course reflection specifically provided qualitative data on participants' transformation throughout the course via their personal narratives. This data was planned to complement the qualitative data gathered through the first six modules, offering the researcher valuable insights into participants' perceptions of the course's impact. The researcher familiarized herself with this data to pinpoint areas that might require further clarification during the final stage of data collection: the post-course interviews, where the participants were asked to articulate the training's impact in alignment with the guiding research questions. The insights derived from this final reflective task were also stored for later review as a secondary data source during the data analysis phase with the aim of contributing to a deeper understanding of the course's overall effect on participants' understanding of arts integration pedagogy, their professional and personal development. This secondary data would ultimately supplement the findings derived from the interview analysis.

5.4.4 Researcher diary

In this study, the researcher consistently adhered to the process outlined in the research diary, documenting data on a weekly basis to gather in-depth insights aligned with the research objectives. Over the course of the study, the researcher diligently documented insights and experiences from both the perspectives of the course instructor and the researcher. These entries typically included reflections on participants' engagement in asynchronous discussions on the course platform, their responses and contributions during synchronous sessions, and the researcher's evaluation of the practical implementation of the course content. Moreover, the diary included weekly feedback on the course material, which was subsequently utilized to inform modifications for subsequent modules, particularly when immediate

recalibrations were deemed essential. The researcher also recorded salient observations in the data that directly pertained to the research questions. The researcher ensured that this process was systematically maintained throughout the duration of the course, with each entry corresponding to the relevant module in the arts integration course. By systematically documenting weekly participant interactions, feedback, and course dynamics, the research diary aimed to allow for a deeper understanding of the participant experience, which was then used to enhance and triangulate the findings derived from the primary source of data.

5.4.5 Artifacts

The process of collecting artifacts as one of the secondary data sources involved participants collaborating to prepare lesson plans tailored to their specific teaching contexts in Module 5 after completing the first four modules. In these modules, participants explored the concept of arts integration and examined examples of this approach through visual, literary, and performing arts in language instruction. Following this, they were tasked with collaborating in small groups to exchange ideas and provide peer feedback while preparing their lesson plans. These art-integrated lesson plans, developed as the product of the collaborative planning process, were shared by participants, who followed the provided outline and incorporated peer feedback. Submitted in Week 5, these lesson plans served as important artifacts, particularly supplementing the data gathered from the Week 5 module reflections as they offered more concrete representations of how participants applied their learning in practice.

Table 9 is the summary of the data collection process followed in this study.

Table 9. Data Collection Process

When	Data Collection Tool	Focus	How
Week 1-2 April 1-19	Pre-course interviews	Participants' demographics & pre-existing beliefs about language teaching and arts integration	Zoom
Week 3 April 20- 26	Reflective journals	Subject matter reflection (introduction to arts integration)	Module 1 reflection/ canvas
	Researcher Diary	Insights into the research process (reflections about the first module of the course)	Ongoing Documentation/ Google Doc
Week 4 April 27- May 3	Reflective journals	Subject matter reflection	Module 2 reflection/ canvas
	Researcher Diary	Insights into the research process (reflections about the session and group discussions)	Ongoing Documentation/ Google Doc
Week 5 May 4- 10	Reflective journals	Subject matter reflection	Module 3 reflection/ canvas
	Researcher Diary	Insights into the research process (reflections about the session and group discussions)	Ongoing Documentation/ Google Doc
Week 6 May 11- 17	Reflective journals	Subject matter reflection	Module 4 reflection/ canvas
	Researcher Diary	Insights into the research process (reflections about the session and group discussions)	Ongoing Documentation/ Google Doc
Week 7 May 18-24	Reflective journals	Transfer of learning	Collaborative planning & consultation reflection/ canvas
	Artifacts	Showcase of Art-Integrated Lesson Plans	Art-Integrated Lesson Plans Canvas
	Researcher Diary	Insights into the research process (course delivery & consultations)	Ongoing Documentation/ Google Doc
Week 8 May 25-31	Post-course reflection	Impact of training through “before i was ... now i am” narrative frame	Canvas
Week 9 June 1-7	Post-course interviews	Impact of training	Google forms Zoom
Week 10 June 8-15	Post-course: interviews	Impact of training	Zoom

5.5 Ethical considerations

This study obtained ethical approval (Appendix H) from the institutional review board prior to the study. The approval document is provided in Turkish, as it was issued by the institutional ethics committee in that language. The approval process involved a thorough review of the study's design, data collection methods, and plans for protecting participants' rights, in line with the ethical concerns outlined by Locke et al. (2013). Throughout the study, strict adherence to ethical guidelines was maintained to uphold the integrity of the research and protect all participants. At the beginning of the course, voluntary informed consent was obtained from each participant after they received detailed information about the study's aims, procedures, potential risks, and benefits, ensuring that participation was fully voluntary and could be withdrawn at any time without penalty. Ethical considerations were upheld throughout data collection and analysis. The researcher anonymized all data and ensured it was stored securely. Additionally, participants were required to attend live sessions and complete assignments by the deadlines to receive a certificate of participation. This requirement applied solely to the course component, not the research aspect. They were explicitly informed that they could withdraw from the research at any time without providing a reason, and their data would be excluded. Regardless of their involvement in the research, participants who fulfilled the course requirements received the certificate.

5.6 Positionality of the researcher

The researcher plays dual active roles in the research process: as the individual responsible for designing and conducting the research, including collecting and analyzing the data, and as the course instructor responsible for designing and

delivering the arts integration training. Chiseri-Strate (1996) asserts that “all researchers are positioned” regardless of whether they state their positions explicitly, implicitly, or not at all (p.147). The positionality of the researcher can impact various aspects of the research (Finlay, 2002; Dwyer & Buckle, 2009; Bourke, 2014), and these dual roles as a researcher and instructor intersect with the researcher’s personal experiences and perspectives, likely influencing how the research questions are framed, data is collected, analyzed, and interpreted. By recognizing the researcher’s positionality, the study can ensure transparency as it can allow readers to better understand how the researcher’s background and perspectives may have influenced the research process and results. This acknowledgment can also contribute to the credibility and validity of the research findings (Finlay, 2002).

According to Merriam et al. (2001), “positionality is determined by where one stands in relation to the other” (p.411). In qualitative research, researchers are often categorized into insider and outsider positions. Insider researchers belong to the same community or social group as the population under study, sharing similar cultural, occupational, or other characteristics. Conversely, outsider researchers come from outside the community or social group being studied, lacking direct experience or familiarity with its dynamics. In this research, the researcher assumes an insider position, as she plans and delivers an arts integration training for foreign language instructors teaching in university settings over a period of seven weeks as the course instructor. Drawing from her experiences teaching English and Turkish as foreign languages in a university setting, she will share examples and insights into arts integration in language teaching. This positions her within the same community of language instructors and enables her to provide firsthand knowledge and practical

examples that may resonate with the course participants and inform their teaching practices.

Both positions offer advantages and disadvantages, as discussed in the relevant literature. For instance, being an insider can facilitate acceptance within the community under study due to shared commonalities (Dwyer & Buckle, 2009), fostering openness among participants in sharing their ideas and perspectives. Moreover, sharing the same language can enhance the depth of data collected (Song & Parker, 1995), as participants may feel more comfortable expressing their experiences. Consequently, insider researchers may gather a wealth of data that enriches the findings of a study. On the other hand, a common disadvantage identified in the literature concerning the insider position is related to inherent bias when researchers work within their community (Merriam et. Al., 2001) and role confusion (Adler & Adler, 1987; Dwyer & Buckle, 2009; Mohler & Rudman, 2022) when a researcher begins to interact with participants or engage in data analysis from a perspective that deviates from that of a researcher. Additionally, acknowledging the advantages of the outsider position can complement the insider position of the researcher by adding a more objective perspective and shedding light on aspects that may not be readily visible from within the community (Merriam et al., 2001).

From another perspective, positionality can be explained as the representation of “a space in which objectivism and subjectivism meet” (Bourke, 2014, p.3). In line with this, although the researcher appears to have an insider position due to her common educational background and teaching setting, she remains open-minded and reflective about the possibility of also having an outsider position as the research progresses, especially in unforeseen and emergent situations. Aligned with this perspective, the researcher attempts to achieve objectivity by being aware of their

own subjectivities which can be acquired through continuous critical reflexivity (Mohler & Rudman, 2022). This commitment to acknowledging diverse perspectives is reflected in the researcher's aim to balance objectivity and subjectivity throughout the research process, advocating for a "dialectical relationship" between subjectivity and objectivity, as proposed by Freire (2000, p. 50), where both are acknowledged and engaged within the pursuit of transformative action.

In conclusion, the researcher recognizes the invaluable contribution of both insider and outsider perspectives to the research process, as emphasized by Merriam et al. (2001), who note that "What an insider 'sees' and 'understands' will be different from, but as valid as, what an outsider understands" (p.415). Understanding that each viewpoint offers unique insights, she approaches her research with openness and genuine interest in the experiences of each research participant. The researcher is aware that the influence of researcher identity is not a one-way direction (Harvey, 2013). Her identity will not only influence the study but also be influenced by the research process. In a similar vein, Bourke (2014), in his work where he shared reflections on the role of positionality in research, expressed, "The research in which I engage is shaped by who I am, and as long as I remain reflective throughout the process, I will be shaped by it, and by those with whom I interact" (p.7). This mirrors the expectation of the researcher in this context that her learning and experiences, which have shaped her position in this study, will provide the groundwork for gaining new insights through her reflections on the entire research process, including interactions with participants, guest instructors, and committee members. Moreover, she remains committed to maintaining reflexivity throughout the research process to ensure that the diverse perspectives represented are accurately reflected in the findings. By prioritizing this inclusive approach, the researcher

attempts to enhance a comprehensive understanding of the phenomenon under study and contribute to the construction of new knowledge in her field.

The following paragraphs explain the researcher's background and experiences within three categories: educational background, professional experiences, and personality. These are the areas that mutually nurture each other. They position the researcher in dual roles as both a researcher and course designer and instructor in this study but also play a significant role in shaping the content of the training. These categories are explored in relation to the subject matter of the present study, which centers on arts integration in language teaching, and designing online learning environments.

5.6.1 Educational background

The researcher in this study, a language instructor with a background in English Language Teaching (BA) and Turkish Language Education (MA), did not initially have a professional background in the arts. While she was growing up, art was not a prominent feature in her family or neighborhood. Her exposure to artistic expressions was limited to occasional school performances and rare visits to museums. It was not until after completing her undergraduate studies that she began seeking out opportunities to explore the arts further, often as leisure activities. These experiences primarily involved visits to the museums and art galleries in Istanbul. While she found art visually captivating and emotionally resonant, her understanding of its deeper significance remained limited. Her relationship with art was primarily one of appreciation, rooted more in aesthetic admiration than in deep exploration. In other words, her interactions with art were ephemeral, offering moments of sensory pleasure but often failing to leave a lasting impression.

Before starting her MA in Turkish Language Education, she spent a year at Brown University, where she was introduced to the arts-integration approach through her participation in the Artful Teaching: Intersecting the Arts with Foreign and Second Language Acquisition course. Upon enrolling in the Artful Teaching class, she already had five years of teaching experience and was seeking something both enjoyable and relevant to teaching a foreign language. Initially, the nature of the activities in this class intimidated her somewhat because she had no prior experience with artful teaching methods and, she believed, lacked artistic tendencies. However, from day one, she felt welcomed and supported by the class environment. While the challenges remained, the encouragement she received helped alleviate her fear of making mistakes, particularly as a foreigner in an intercultural learning setting. This experience was a turning point for her. Since then, she has been more intentional about incorporating various art forms into her teaching to cultivate a safe, inclusive, and conducive learning environment for her students. Additionally, she witnessed firsthand the effectiveness of adopting an artful teaching approach, inspired by the behaviors of her instructors, who were artful, approachable, welcoming, and encouraging in motivating and engaging learners throughout the process.

The researcher is currently pursuing her doctoral degree in the Educational Sciences PhD Program at Boğaziçi University. This program, which has a focus on adult education, provides her with an effective academic environment to improve her existing knowledge and experience while enhancing her skills and cultivating a critical perspective in adult learning, lifelong learning, program development, educational issues, and research methodologies to an advanced level. The insights acquired during her doctoral program have expanded her viewpoint on arts integration in education. Previously centered on the benefits for students and

teachers, her focus has shifted towards exploring its potential for broader societal impact beyond the confines of the classroom.

5.6.2 Professional experiences

After completing her undergraduate studies, the researcher, as an English teacher, sought opportunities to teach English as a foreign language across various settings and age groups to determine her future career focus. These experiences included teaching adult learners in language schools, middle school students in a prestigious college, and K-12 students in summer school programs. Throughout these experiences, she dedicated herself to designing effective language learning environments through lesson planning and material development, spending most of her time thinking creatively to create interactive and engaging learning materials for both students and teachers. For her, creativity in this context primarily involved the use of colorful materials and later expanded to technology-enhanced language teaching materials and practices. In her early career, she took on the role of coordinator at a language school, where she developed training programs for other teachers, focusing mainly on educational technology. This marked her initial foray into providing in-service training and collaborating with language teachers. These processes provided her with professional development opportunities through active experiences in these environments and feedback she received from her participants to improve the next training sessions. Additionally, she attended a two-week training titled 'The Creative Classroom' in Florence, Italy, as a scholar of the Grundtvig Program, where she shared her creative practices and learned about other similar ones used in international settings. She took ideas for both her teaching in language classroom contexts and observed teacher trainers to incorporate ideas into her own

sessions. With new ideas and perspectives, she continued to improve the content of her training and vary the activities used in her classrooms.

Her passion for educational technology led her to another role at the college, where she coordinated an international project involving middle school students who partnered with peers in the US for written and spoken communications. This project not only honed her organizational skills but also transitioned her focus from designing effective learning environments to online learning settings. Additionally, this experience was informative as she closely collaborated with a researcher specializing in educational technology. It provided her with valuable insights into cross-cultural communication, technology integration in education, student collaboration, and the challenges and opportunities associated with online learning environments. Furthermore, she participated in a research project aimed at eliminating cultural stereotypes through online projects, offering her the chance to contribute to the academic discourse on cultural stereotypes and online education. The reflections she provided throughout this process served as a foundation for her professional development.

With five years of teaching experience across various settings and age groups, she continued her journey to explore potential areas for her master's degree. As part of this exploration, she decided to delve into teaching Turkish, her native language, as a foreign language to investigate the application of language teaching methodologies to a different linguistic context. This led her to spend a year at Brown University as a Fulbright Foreign Language Teaching Assistant (FLTA), where she taught Turkish. During this time, she also enrolled in graduate courses to further her professional and personal development. Her language teaching approach was significantly influenced by educational technology then. This focus on technology

integration gradually evolved into a newfound interest in incorporating arts into language teaching, spurred by her participation in the Artful Teaching course. As a proactive learner, she first experimented with arts-based learning practices herself in the Artful Teaching class, followed by reflective processes that informed the development of arts-based language teaching practices for her own classrooms.

Upon returning to Istanbul, she started her master's studies in Turkish Language Education, aiming to deepen her understanding of the field and enhance her teaching expertise. Concurrently, she held a full-time teaching position at a university, where she taught English and conducted workshops primarily focused on educational technology. In addition to local workshops, she actively provided educational technology sessions in global contexts. For her master's thesis, she developed arts-based language lessons spanning a semester for both English and Turkish classrooms in university settings to investigate the impact of arts integration on student motivation and creativity. Upon completing her thesis, she transformed the artful language teaching practices she had developed, incorporating her reflections and student feedback, into workshops for language instructors at her university. Her goal was to familiarize her colleagues with this innovative approach and guide them in its implementation, thereby promoting the positive effects of arts integration in creative language instruction. This process allowed her to introduce artful teaching to a broader group of instructors and gather their reactions to refine her current practices and shape future workshops.

The one-time workshops evolved into the "Artful Teaching Series," a collaborative effort with another instructor working on performing arts, where they delivered weekly sessions over a semester. With the pandemic, she utilized her educational technology background to transition the Artful Teaching Series sessions

to an online platform, delivering them virtually and providing the content on a learning management system (LMS). This experience laid the groundwork for the “Arts Integration in English Language Instruction” course she designed and delivered in the spring semester of 2023, serving as a pilot for the “Arts Integration in Foreign Language Instruction” course developed within the scope of this dissertation.

5.6.3 Personality

The researcher has several key personal characteristics, including being observant, creative, and inclined towards sharing. She has an inherent motivation to observe her surroundings and enjoys exploring new perspectives. In her daily life, she actively seeks out opportunities to think outside the box, finding inspiration in the ordinary moments that spark creativity. She firmly believes that creativity is not a passive trait but rather something to be actively nurtured and shared. Engaging in creative activities fuels her own ideas and allows her to inspire others through her creative endeavors. Among the various art forms she enjoys exploring, visual and literary arts hold a special appeal, as they offer unique avenues for expression and interaction. Furthermore, she finds fulfillment in sharing her knowledge and experiences with others, viewing it as a means of transmitting inspiration and fostering creativity in those around her. These personal characteristics also played a significant role in her decision to focus on arts integration for her dissertation, as she aims to share her own creative experiences and insights to empower others to unlock their creative potential and influence others in turn.

5.7 Data analysis

In qualitative research, data analysis is particularly challenging due to the lack of a straightforward approach (Coffey & Atkinson, 1996; Patton, 2002; Auerbach & Silverstein, 2003). Unlike quantitative research, which relies on numerical data and established statistical methods, qualitative research involves interpreting rich, descriptive data that can be complex and multifaceted (Cohen et al. 2018). One significant challenge is the vast amount of qualitative data, such as interview transcripts, field notes, and open-ended survey responses, which adds complexity to the analysis process (Auerbach & Silverstein, 2003). Additionally, early-career researchers often seek a step-by-step method to systematically analyze qualitative data and derive meaningful findings. The open-ended nature of qualitative analysis can be overwhelming without clear guidelines, leading to uncertainty about how to proceed while ensuring rigor and insight.

In this study, the data comprised pre and post-course interviews with course participants, weekly reflections from each module, exit questionnaires, and entries from the researcher's diary. Given the variety and volume of this data, the researcher faced challenges in the data analysis process, particularly in managing the complexity and scope of the information. However, discovering that many researchers encounter similar difficulties (Coffey & Atkinson, 1996; Patton, 2002; Auerbach & Silverstein, 2003) provided reassurance and emphasized the importance of a personalized approach to analysis. This realization was crucial for the researcher in developing an effective strategy.

5.7.1. Developing an analytical framework

The researcher conducted extensive reading and explored suggestions from scholars to develop a suitable framework for analyzing the qualitative data. Recognizing that no single method or formula fits all qualitative research contexts (Coffey & Atkinson, 1996; Patton, 2002; Auerbach & Silverstein, 2003), the researcher adopted a flexible approach tailored to the study's specific research questions. Patton's (2002) recommendation for a purpose-driven approach was particularly insightful, guiding the analysis process. Building on this, Lester et al. (2020) emphasized that qualitative data analysis strategies should align with "(a) the study's methodology, (b) its research focus, and (c) its research questions" (p. 430), which were established as the foundation of the study before data collection began.

5.7.2 Data selection and prioritization

All available data sets were considered; however, the selection was prioritized based on the research questions. The researcher initially focused on analyzing data derived from pre and post-course interviews. Subsequently, the same analytical approach was applied to other data sets, which were used to complement and support the pre and post-course interview data. The data analysis process was viewed as ongoing, recursive, non-linear, and reflexive, moving back and forth between data, analysis, and interpretation (Cohen et al., 2018, p. 644). Consistent with this view, the researcher engaged in a recursive and reflective process closely analyzing qualitative data from interviews. Reflective journals, post-course reflections, and the researcher's diary were utilized as supplementary data sources, providing additional insights that reinforced the primary data while ensuring alignment with the research questions. These secondary sources served to deepen the understanding of

participants' experiences and reflections as they offered perspectives that contributed to a comprehensive analysis of the study's core objectives.

5.7.3 Organizing and preparing the data for analysis

As the pre- and post-interviews were crucial for understanding participants' thoughts before and after the training, they were prioritized and organized for analysis. These data were collected through Zoom interviews, with the platform automatically generating transcripts. Participants had the option to conduct the interviews in either English or Turkish, and some switched between the two languages during the interviews, which led to transcription errors. To address this, the researcher reviewed each transcript carefully, immediately after the interviews, by listening to the corresponding audio recordings and making necessary corrections to ensure the accuracy and clarity of the responses.

To ensure participant confidentiality and facilitate systematic analysis, each participant was assigned a unique identification number, with a separate list maintained to track the corresponding pseudonyms. After confirming the accuracy of the pre- and post-test transcripts, the researcher organized the remaining data sources. Weekly participant reflections on Canvas were organized chronologically, allowing the researcher to track the progression of participants' thoughts and learning over the course of the study. This organization helped correlate changes in participants' understanding with specific course events. Similarly, post-course reflections were arranged separately, providing a comprehensive summary of participants' overall experiences throughout the course. Other data sources, such as collaboratively developed lesson plans, were organized, reflecting how participants applied the learned concepts in practice. The researcher's diary was also reviewed,

with observations and reflections organized chronologically and linked to relevant themes related to the research questions, which emerged from the analysis of the primary data sets.

5.7.4 Identifying themes based on research questions

The qualitative data underwent thematic analysis, as illustrated in Table 10. Thematic analysis is a method for identifying and developing themes and codes within qualitative data. It can be approached in three main ways: theory-driven, prior data-driven, and inductive or data-driven (Boyatzis, 1998). The themes for the analysis were directly informed by the main research questions of the study, ensuring that the analysis was focused and aligned with the study’s objectives. Specifically, the key themes “instructors’ understanding of arts integration”, “the program’s influence on their professional development” and “the program’s influence on their personal development” were derived from the research questions. This approach helped organize the data in a meaningful way, making it easier to interpret and draw conclusions that directly addressed the study’s main aims.

Table 10. Themes Based on the Research Questions

Theme 1	Theme 2	Theme 3
Instructors’ Understanding of Arts Integration in Language Teaching	The influence of Arts Integration Training on Instructors’ Professional Development	The influence of Arts Integration Training on Instructors’ Personal Development

5.7.5 Emergence of codes and initial analysis

Coding plays a pivotal role in qualitative data analysis, acting as a “critical link” (Charmaz, 2001) between data collection and the interpretation of its meaning. As an

“interpretive act,” coding involves translating data into researcher-generated constructs that symbolize or encapsulate the raw information (Vogt et al., 2014, p. 13). This process serves as a bridge between the initial collection of data and the deeper analysis that follows. In line with this, Belotto (2018) notes that assessing how these meaning units (codes) are linked is crucial for identifying themes. For this study, the researcher adopted structural coding (Saldaña, 2009), using terms related to the research questions to label texts within the data. This method allowed for a focused analysis, helping to ensure that the coding process remained aligned with the study’s objectives.

The pre and post-course interview data were meticulously analyzed, with the resulting codes presented in Table 11, Table 12, and Table 13, offering a clear overview of the qualitative data analysis process. By breaking down the data into manageable codes, the researcher was able to identify key patterns and significant elements that related to the identified themes. These codes served as the foundation for understanding how instructors’ perceptions and practices evolved throughout the program, reflecting the research questions.

Table 11. Emerging Codes for Theme 1

Theme 1 Instructors' Understanding of Arts Integration in Language Teaching		
	Before the course	After the course
Codes	Interdisciplinarity: language and art connection (P1, P2, P3, P5, P6, P7, P9, P11) Student engagement (P1, P3) Language development (P1) Purposeful planning (P1) Art appreciation (P2) Inspiration and motivation (P2, P3) Higher order thinking (P2) Creativity (P2) Discovery of new interests (P2) Authenticity (use of authentic materials from daily life) (P6) Art as a tool (P8) Incorporation of various artistic activities (P10)	Interdisciplinary framework/ Dual Objectives / Alignment of Objectives (P1, P2, P3, P5) Purposeful planning/ Structured Approach (P1, P2, P5, P10) Learner-centered focus (P1, P11, P12) Process-oriented approach (P1, P2) Feedback and assessment practices (reflection) (P1, P2, P3, P5, P11) Creativity (P2, P5, P11) Self-Expression Through Creativity (P7, P9) Learner Autonomy (P2) A way of expression (P4) Language production (P12) Personalization (P5) Interdisciplinarity: language and art connection (P7, P9, P10) Freedom in the Learning Process (P7) Inclusiveness (P8) Constructive Approach (P11) Collaboration (P11) Critical thinking (P11) Adaptation and Change (P11)

Table 12. Emerging Codes for Theme 2

Theme 2 The influence of Arts Integration Training on Instructors' Professional Development		
Codes	Before The Course	After The Course
	Searching For Art Ideas (P1, P7, P9, P12)	Guidance (P1, P6, P9, P10, P11, P12)
	Effective Planning (P1, P3)	Applicable Ideas (P1, P2, P5, P6, P7, P8, P10, P11, P12)
	Creativity In Professional Practice (P2, P5, P11)	First-Hand Experiences/ Practical Application of Knowledge (P1, P2, P4, P7, P8, P12)
	Further Reading and Learning (P2, P5, P6, P7, P10)	Artful Teachers Community / Collaborative Learning Process / Exchange of Ideas (P1, P2, P3, P4, P5, P6, P9, P11, P12)
	Variety In Materials (P4)	Further Reading and Learning (P1, P2, P3, P4, P5, P12)
	Different Teaching Methods / Gaining Different Perspectives (P4, P6, P7, P9, P12)	Encouragement And Motivation (P4, P11, P12)
	Real Life Like Learning (P6)	Resourcefulness (P2, P3, P8, P12)
	Sustainability (P6)	Confidence (P1, P2, P5, P11)
	Practical Ideas/Tools (P7)	Integrating Personal Interests into Teaching (P1, P2)
	Effective Teaching (P7)	Awareness (The Need for Teacher Collaboration) (P2)
	Checking If I'm Doing It Right (P8)	Creativity In Professional Practice (P2, P11)
	Self-Confidence (P9)	Willingness To Change Teaching Routine (P3, P11)
	Networking (P9)	More Student-Centered Approach (P3)
	Guidance And Support (P10, P12)	Incorporating Reflection in Formative Assessment (P3)
	Interdisciplinary Approach (P11)	Balanced Impact of Practical Experience and Theoretical Understanding (P7)
	Formative Vs. Summative Evaluation (P11)	Creating Memorable Learning Experiences (P8)
		Finding And Developing a Passion Project (P10)
		New Insights (P10)
		Reigniting Enthusiasm for Teaching (P12)
		Breaking The Monotony of Teaching (P12)

Table 13. Emerging Codes for Theme 3

Theme 3 The influence of Arts Integration Training on Instructors' Personal Development		
Codes	Before the Course	After the Course
	Motivation (P1) Global Connection (P1) Healing Effect of Art (P1, P7) Job Satisfaction (P2) Art Appreciation (P1, P2) Improving Social Skills (P3) Lifelong Learning (P4, P11) Being Flexible (P5) Happiness And Fulfillment (P5, P7) Personal Well-Being (P7) Self-Confidence (P9) Creativity (P9) Creative Self-Expression (P11) Rediscovering And Nurturing a Long- Standing Interest In Art (P10) Inspiration And Deepening Personal Knowledge About Art (P10, P12) Incorporating Art into Daily Life (P10) Identity Development (P11) Cultural And Emotional Understanding (P11) Transformative Power of Art on Personality (P12) Balancing Personal Interests with Professional Priorities (P12) Hope For Shifting Priorities (P12)	Leaving Out of Comfort Zone/ Embracing New Challenges (P1, P5) Critical Perspective (P1, P2) Sense Of Belonging (Community) (P1) Personal – Professional Inseparable (P1, P2) More Appreciative of Art (P1, P2) Lifelong Learning (P3, P11) Being Flexible (P3, P5, P11) Collaboration (P3, P8) Self-Reflection Through Creative Practices (P5) Renewed Motivation (P5, P12) Healing Effect of Art (P5, P12) Increased Confidence (P7) Improved Well-Being (P7) Increased Motivation and Engagement (P7) Reconnection With Creativity/Art (P7) Creativity (P8, P9, P11) Breaking Free from Logical Constraints (P11) Exposure To New Authors (P9) New Art Forms (P12) Rediscovery Of Personal Interests (P10 (Collage & Pottery) Incorporating Art into Daily Life and Family (P10) Consistency In Personal Creative Practices (P10)

5.7.6 Grouping codes and creating categories

Once the codes emerged from the data, the researcher grouped similar codes together to form categories under each theme. This step is essential for organizing the data and identifying broader patterns within the themes of “arts integration” “professional development” and “personal development”. By categorizing the codes, the researcher was able to see relationships between different data points, creating a more structured and coherent analysis that directly addressed the research questions.



CHAPTER 6

FINDINGS

This chapter presents the findings of the study on the impact of a 7-week arts integration online course on instructors' understanding of arts integration in language teaching, as well as its influence on their professional and personal development. The findings are organized around key themes that emerged from the data, focusing on instructors' evolving understanding of arts integration, the course's influence on their professional and personal development.

The analysis draws on data from pre- and post-interviews, participant reflections, and additional materials collected throughout the course. Quotations from 12 course participants are used to illustrate these themes, complemented by insights from secondary data sources to deepen the interpretation. The results are presented in three main areas: (1) the influence of the arts integration training on instructors' understanding of arts integration in language teaching, (2) the influence of arts integration training on instructors' professional development, and (3) the influence of arts integration training on instructors' personal development addressing the study's research questions. The three main themes, along with their corresponding categories, are presented below.

Table 14. Categories Emerged from Data Analysis

Themes	Theme 1: The Influence of the Arts Integration Training on Instructors' Understanding of Arts Integration in Language Teaching	Theme 2: The Influence of Arts Integration Training on Instructors' Professional Development	Theme 3: The Influence of Arts Integration Training on Instructors' Personal Development
Categories Before the Course	1. Interdisciplinary connections 2. Student engagement and motivation 3. Purposeful planning 4. Authenticity and real-world connections	1. Practical Tools and Effective Planning 2. Lifelong Learning and Self-Confidence 3. Creative Teaching 4. Reflection and Evaluation Practices 5. Collaboration, Support, and Networking 6. Interdisciplinary Approach	1. Emotional Well-being and Personal Fulfillment 2. Creativity and Self-Expression 3. Motivation and Lifelong Learning 4. Social and Cultural Awareness 5. Flexibility and Adaptability
Categories After the Course	1. Interdisciplinary framework & dual objectives 2. Purposeful planning 3. Learner-centered focus and autonomy 4. Creative self-expression 5. Inclusiveness and collaboration 6. Constructivism	1. Guidance, Support, and Motivation 2. Applicable Ideas 3. Collaboration, Community, and Exchange of Ideas 4. Lifelong Learning 5. Confidence and Professional Growth 6. Student-Centered Approach 7. Reigniting Enthusiasm and Passion for Teaching 8. Balanced Integration of Practical and Theoretical Knowledge	1. Emotional and Psychological Growth 2. Creativity and Self-Expression 3. Lifelong Learning 4. Community, Belonging, and Collaboration 5. Flexibility and Adaptability 6. Art Appreciation

In presenting the findings, it is essential to communicate that the singular “they” is consistently employed for gender-inclusive purposes. This linguistic choice is made irrespective of their preferred pronouns to maintain inclusivity in the study’s language.

6.1 Theme 1 The influence of the training on instructors’ understanding of arts integration in language teaching

The first research question of the study investigates how foreign language instructors understand the arts integration approach, which is essential for their ability to effectively incorporate arts into language teaching and achieve the desired outcomes. In this study, instructors’ understanding of arts integration is organized into two stages: before and after their participation in the 7-week arts integration online course. Before the course, instructors’ understanding can be categorized into four key areas: (a) interdisciplinary connections, focusing on the integration of multiple subjects; (b) student engagement and motivation, emphasizing the role of arts in stimulating students’ interest; (c) purposeful planning, highlighting the need for intentional lesson design; and (d) authenticity and real-world connections, showing the importance of linking learning to real-world contexts. After completing the program, their understanding expanded to include five new categories: (a) interdisciplinary framework and dual objectives, reflecting a more structured approach to integrating arts across disciplines; (b) purposeful planning, which continued to be a key focus but now with an added emphasis on its alignment with arts integration; (c) learner-centered focus and autonomy, stressing the importance of student agency and active participation; (d) creative self-expression, recognizing the value of encouraging students to express themselves through creative processes; and

I inclusiveness and collaboration, highlighting the role of the arts in fostering a collaborative and inclusive classroom environment. Additionally, constructivism emerged as a significant aspect of their understanding, focusing on the idea that students build knowledge through experience and interaction in arts-integrated learning environments. These categories illustrate how the instructors' understanding of arts integration evolved throughout the course.

6.1.1 Before the course

6.1.1.1 Interdisciplinary connections

The findings related to instructors' understanding of arts integration before the course derived from two key codes: the connection between language and the arts, and the incorporation of various artistic activities. Eight participants (P1, P2, P3, P5, P6, P7, P9, P11) emphasized the concept of "interdisciplinarity", specifically the connection between language and art. These instructors highlighted the potential of integrating arts into language teaching to enhance students' understanding of both subjects. For them, arts integration was seen as a way to bridge disciplines, allowing students to make connections between language skills and artistic expression.

In addition to interdisciplinarity, one participant (P10) focused on the "incorporation of various artistic activities." This participant expressed the belief that a variety of artistic activities, such as visual arts, music, and drama, could be used to support language learning. The participant stated their opinion in the interview as follows:

I think, what would count as arts integration, like integration of drama or integration of photography, or what else? Poetry, writing, anything visual as well would count as arts integration. So incorporating it within the objectives

that we have. I don't want to be very strict, but to add another element and to add another way. (Participant 10, April 2, 2024)

By incorporating these different forms of art, the instructor felt that students would engage more deeply with the material, making the learning process more dynamic and interactive. This code reflects an understanding of arts integration that emphasizes the use of diverse artistic mediums as tools for enriching language instruction and fostering greater student engagement.

6.1.1.2 Student engagement and motivation

The codes identified in the student engagement and motivation category reflect how participants understood arts integration in language teaching before the course. 2 participants (P1, P3) expressed the code “student engagement”, indicating their understanding of arts integration as a way to actively involve students in the learning process. They viewed arts integration as an approach that encourages students to participate more fully in class activities. Additionally, “inspiration and motivation” (P2, P3) was mentioned by 2 participants, who saw arts integration as a means to inspire students and foster their enthusiasm for learning, believing that it could create a more engaging classroom environment.

The code “creativity” was expressed by two participants (P2), who understood arts integration as an opportunity for students to engage in creative expression as part of their learning. For them, creativity was an integral component of arts integration in language teaching. Finally, “higher order thinking” (P2) was mentioned by one participant, who emphasized that arts integration encourages students to engage in more complex cognitive processes, such as critical thinking and problem-solving. These codes collectively demonstrate how participants understood

arts integration as a multifaceted approach to language teaching that involves active engagement, motivation, creativity, and cognitive development.

6.1.1.3 Purposeful planning

The codes identified in the purposeful planning category reflect how participants understood the planning process involved in arts integration in language teaching before the course. One participant (P1) expressed the code “purposeful planning”, indicating that arts integration requires careful and intentional planning to align artistic activities with language learning objectives. This code suggests that arts integration is seen as a deliberate and thoughtful approach where teachers plan activities with clear instructional goals in mind. Similarly, the code “language development” (P1) was mentioned by the same participant, highlighting that purposeful planning in arts integration is also viewed as a way to enhance language skills, suggesting a strategic approach to language development through arts-related activities.

Additionally, one participant (P2) expressed the code “discovery of new interests”, reflecting an understanding that purposeful planning in arts integration allows instructors to introduce students to new areas of interest, potentially expanding their learning horizons. This implies that arts integration is not only about meeting language learning goals but also about exposing students to creative activities that may cultivate new passions and areas of curiosity. Together, these codes demonstrate that participants viewed arts integration as an approach that requires intentional planning, with an emphasis on language development and the discovery of new interests for students.

6.1.1.4 Authenticity and real-world connections

The codes identified in the authenticity and real-world connections category reflect how participants understood the role of authenticity in arts integration in language teaching before the course. One participant (P2) expressed the code “art appreciation”, suggesting that arts integration involves fostering an appreciation for the arts as part of the learning experience. This code implies that participants saw arts integration as a way to connect students to authentic artistic expressions, encouraging them to value art as part of their education. The idea that university years could be a good time to introduce arts integration in students is explained by another participant, who stated

I think students will engage in critical thinking. They might complete some assignments, and this will take them to deeper insights about a certain topic, and who knows? Some of them may become interested in art during their university education. I think it's a good baseline for students to decide if they are actually into it, because I didn't really have a taste in art until I started university. I started to build my taste when I started university. I think that's a good platform to provide students with the insights of art. (Participant 2, April 1, 2024)

Similarly, “authenticity (use of authentic materials from daily life)” was expressed by one participant (P6), indicating that arts integration involves using real-world materials and resources that reflect students' everyday lives. This code highlights the idea that arts integration can bridge classroom learning with real-world experiences, making the learning process more relevant and engaging for students. Another participant (P11) reinforced this idea, describing arts integration as “kind of like authentic material that can be used in our lessons”, emphasizing that it not only engages students but also increases their curiosity about art. P11 continued:

I actually feel pretty comfortable when I talk about it, or when the topic comes up. Because sometimes I can see that learners do not know certain

things, but their attention can increase when you're talking about this stuff, specifically for certain students, because they feel more curious about art.

Lastly, the code "art as a tool" (P8) was used by a participant to emphasize that arts integration is seen as a practical tool for enhancing language teaching. This suggests that arts are not just an abstract concept, but a concrete resource that can be used to achieve specific instructional goals. These codes collectively demonstrate that participants viewed arts integration as an approach that emphasizes the use of authentic materials, fosters art appreciation, and utilizes art as a practical tool for enhancing real-world connections in language teaching.

6.1.2 After the course

6.1.2.1 Interdisciplinary Framework & Dual Objectives

The codes identified in the interdisciplinary framework and dual objectives category reflect how participants' understanding of arts integration evolved after completing the 7-week course. One of the key codes expressed by multiple participants was "interdisciplinary framework / dual objectives / alignment of objectives" (P1, P2, P3, P5). This code indicates that participants began to see arts integration not just as an isolated method but as part of a broader interdisciplinary framework, where language teaching and art education are aligned with dual objectives. This suggests that participants now understood arts integration as a method that addresses both language development and artistic growth. Additionally, the code "interdisciplinarity: language and art connection" was highlighted by three participants (P7, P9, P10). This indicates a stronger recognition of the relationship between language and art in the context of integrated teaching. These participants emphasized the value of blending artistic processes with language learning to

enhance students' overall learning experience. This understanding illustrates a deeper grasp of the interdisciplinary nature of arts integration and the mutual enrichment of language and art disciplines. Overall, this finding suggests that after the course, participants' understanding of arts integration expanded to include a more structured and purposeful approach. They began to view arts integration as a framework where language and art are interconnected, and objectives in both areas are aligned to create a unified and enriched learning environment.

6.1.2.2 Purposeful planning

The purposeful planning category reflects how participants' understanding of arts integration evolved to emphasize more structured and intentional planning after completing the course. 4 participants (P1, P2, P5, P10) highlighted the importance of "purposeful planning/ structured approach", and they expressed that they now recognized arts integration as a process that requires deliberate and organized planning. This shift demonstrates a movement toward a more systematic approach, where both language and art objectives are carefully aligned to create a cohesive learning experience. In addition, "process-oriented approach" (P1, P2) was another significant point mentioned by two participants. This shows that many of them began to focus more on the learning process itself rather than solely on the outcomes. Participants expressed that arts integration is not only about achieving specific learning goals but also about fostering ongoing student engagement, creativity, and critical thinking throughout the lesson. Furthermore, "feedback and assessment practices (reflection)" (P1, P2, P3, P5, P11) was referenced by a majority of participants, emphasizing the role of reflection and feedback in their planning. This code reflects a growing recognition that arts integration is not only about teaching

but also about constantly evaluating and refining teaching practices. Many participants mentioned that reflecting on students' responses and providing timely feedback are integral to ensuring that the arts-based approach is effectively supporting language learning. These findings suggest that after completing the course, many participants adopted a more purposeful, structured, and reflective approach to planning. They emphasized the importance of planning not just for outcomes but for the ongoing process of learning and reflection, incorporating feedback and assessment practices to continuously improve student learning processes and their arts-integrated lessons.

6.1.2.3 Learner-centered focus and autonomy

This finding reflects how participants' understanding of arts integration evolved to emphasize a stronger focus on the learners themselves after completing the course. Three participants (P1, P11, P12) mentioned "learner-centered focus", indicating a shift towards prioritizing students' needs, interests, and active engagement in the learning process. These participants emphasized that arts integration should be designed to engage students in meaningful ways, where they are at the center of their own learning experiences. Additionally, one participant (P6) reflected in their journal during the second week of the course that they became more aware of the need to diversify their teaching strategies as an artful educator through these notes:

Through this module, I noticed that I need to expand my teaching strategies as an artful teacher, and promote student-centered learning [...] (Reflective journal, Module 2 Reflection, April 30, 2024)

Another participant (P2) referred to "learner autonomy", highlighting the importance of fostering students' independence and decision-making skills within the context of

arts integration. This suggests that participants began to view arts integration not only as a tool for teaching content but also as a way to empower students to take ownership of their learning, make choices, and become more self-directed. These findings suggest that, after completing the course, participants increasingly valued a learner-centered approach that encourages autonomy. They recognized the role of arts integration in promoting student engagement and independence, which enables learners to take an active role in shaping their learning processes.

6.1.2.4 Creative self-expression

This finding indicates a new aspect of arts integration in participants' understanding of language teaching and learning, one that was not present in their responses before the course. However, after completing the course, seven participants highlighted the connection between artful practices and the creation of an environment that fosters creative self-expression. The creative self-expression category emerged post-course, reflecting a shift in participants' perspectives. They began to view creativity and self-expression as fundamental components of arts integration, recognizing its potential to engage students in meaningful and imaginative ways. Three participants (P2, P5, P11) emphasized "creativity" as a key feature of arts integration, and suggested that it encourages innovative thinking and a dynamic approach to language learning. Similarly, others (P7, P9) highlighted "self-expression through creativity", and illustrated how arts integration allows students to communicate their ideas and emotions through artistic forms in their responses. As P7 explained:

For me, the key to integration is about being yourself and expressing it in a creative way throughout the learning process. It's not about following a set formula or worrying about whether you're doing something 'correctly.' The classroom, for me, should be a space where students can truly express

themselves freely. It's about creating an environment where they don't feel restricted by rules or expectations, where they can explore their own creativity and feel comfortable doing so. When students can express who they really are in a creative way, that's when the learning process becomes powerful. (Participant 7, June 14, 2024)

This finding demonstrates how, after the course, participants recognized arts integration as a means of empowering students to express themselves creatively while also developing language skills. Additionally, Participant 11 pointed out the reciprocal relationship between language and art, saying:

And language and arts are both a way of expressing oneself. So maybe through this, as a teacher, I will be able to express myself, and I will be more comfortable when I'm speaking, or when I'm expecting my students to express themselves, as well. (Participant 11, June 12, 2024).

Participant 8 shared similar insights regarding the impact of this course on their self-expression in their reflective journal, noting:

I'm learning how to use my voice, which is helping me in my classroom as well as my social life and health. (Module 2 Reflection, May 3, 2024).

These comments highlight how arts integration not only facilitates students' self-expression but also empowers teachers to feel more comfortable in their own self-expression.

6.1.2.5 Inclusiveness and collaboration

These findings highlight a new aspect of participants' understanding of arts integration in the context of language teaching and learning: inclusiveness and collaboration. Before the course, this aspect was not mentioned in their responses, but after the training, three participants (P8, P11, P7) emphasized the significance of inclusivity, collaboration, and freedom in the learning process within arts-integrated teaching. One participant (P8) identified "inclusiveness" as a core element of the arts

integration approach, noting that incorporating a variety of art forms into lesson planning can address diverse learning needs and create opportunities for all students and instructors to engage meaningfully. They pointed out that arts integration provides multiple entry points for students with varying abilities, allowing everyone to contribute and participate, thereby fostering a sense of belonging and validation for all learners. Additionally, one participant (P6) noted the following reflection, which aligns with the finding that arts integration promotes inclusivity, in their reflective journal.

Integrating literary and cultural texts into foreign language courses significantly enhances language learning by fostering empathy, cultural awareness, and an appreciation for diverse perspectives. This approach transforms the learning experience into something more meaningful than mere linguistic competence. (Reflective Journal, Module 4 Reflection, May 14, 2024)

Another participant (P11) highlighted how arts integration can facilitate “collaboration”, suggesting that teachers can design lessons that encourage teamwork and peer interaction. Participants noted that arts-integrated activities often require students to work together, share ideas, and collaborate toward common goals, promoting a more social and cooperative classroom environment. The following comments reflect on the findings related to collaboration in the learning process, specifically drawn from the performing arts online session in the course:

Reaching the number 10 during our counting practice was more than just a fun exercise; it was a tangible example of how rewarding collaborative accomplishment can feel. (Participant 6, Reflective Journal, Module 4 Reflection, May 14, 2024)

The moment we laughed and felt the sense of accomplishment when we reached the number 10 while playing the counting practice really helped me remember how rewarding collaborative accomplishment feels. Also, during the forum-theater part, the role playing of participants (participants acting as students who created participatory problems and the teacher) really identified something that is true and real according to my experiences which in turn

made me associate better as a spect-actor. Thus, I understood once again that artful teaching is made with learners, through collaborative work as well as reflection [...]. (Participant 11, Reflective Journal, Module 4 Reflection, May 15, 2024)

Furthermore, the concept of “freedom in the learning process” (P7) was expressed as part of the collaborative learning experience. Participants emphasized that arts integration provides students with the freedom to bring their unique backgrounds, abilities, and ideas to the group. This freedom allows students to shape their contributions collaboratively within the framework of the task, promoting creativity and self-expression. By working together in such an open-ended and flexible learning environment, students are encouraged to engage in diverse forms of interaction and self-expression, which strengthens the theme of inclusiveness and collaboration. Overall, these findings suggest that after completing the course, participants recognized arts integration as a powerful tool for fostering inclusivity, collaboration, and creative freedom in the classroom.

6.1.2.6 Constructivism

An emergent finding following the completion of the course is the recognition of constructivist principles within the context of arts integration. This thematic insight was not explicitly mentioned in participants’ responses before the course, but after the training, several participants highlighted the connections between arts integration and constructivist principles. In other words, this finding suggests that after the course, participants came to understand arts integration as an approach grounded in constructivist principles. In particular, one participant (P11) referenced a “constructive approach” to teaching, emphasizing that arts integration encourages

active, student-centered learning, where students build knowledge through hands-on experiences. Participant 11 stated:

It is a whole new approach and it also kind of, you know, includes different forms inside as well, because it is interdisciplinary, because it comes from language pedagogy as well. It just incorporates all of them. And it actually, I understood that you can actually utilize all of this previous information and do much more by helping students create their own output. (Participant 11, June 14, 2024)

Participants highlighted how the approach not only promotes creativity but also fosters ‘critical thinking’, an essential component of constructivist learning.

Participant 11 noted that students are prompted to engage with material in deeper, more reflective ways, questioning and analyzing their learning as they interact with art forms. In addition, another concept introduced by this participant (P11) was the notion of ‘adaptation and change’, which reflects the dynamic and flexible nature of arts integration. This perspective highlights the idea that arts integration allows for flexible teaching strategies that can evolve based on students’ needs and the dynamics of the classroom. This adaptability supports constructivist principles by encouraging a teaching environment where learning is dynamic and responsive to the learners’ interests and experiences. Additionally, “personalization” (P5) was noted by another participant, highlighting how arts integration allows for individualized learning experiences. In this context, students can explore content in ways that are personally meaningful to them, integrating their own perspectives and creative processes into their learning. This personalization aligns with constructivist theories, which emphasize the importance of tailoring education to the learner’s needs and experiences.

6.2 Theme 2 the influence of arts integration training on professional development

The findings related to the second research question explore the influence of the 7-week arts integration online course on instructors' professional development. Before the course began, participants were asked to reflect on how they thought the course might influence their professional growth. Based on their responses, the categories reflecting the potential impact of the course on instructors' professional development were identified as follows: (a) practical tools and effective planning, (b) lifelong learning and self-confidence, (c) creative teaching, (d) reflection and evaluation practices, (e) collaboration, support, and networking, and (f) interdisciplinary approach. These categories capture the key areas where participants anticipated development as a result of their engagement with the course. After completing the course, participants were asked to assess how the course had actually influenced their professional development. The post-course data revealed additional categories that illustrate further professional development, including (a) guidance, support, and motivation, (b) applicable Ideas, (c) collaboration, community, and exchange of ideas, (d) confidence and professional growth, (e) student-centered approach, (f) reigniting enthusiasm and passion for teaching, and (g) balanced Integration of practical and theoretical knowledge.

6.2.1 Before the course

6.2.1.1 Practical tools and effective planning

Before the course, participants reflected on how they believed the 7-week arts integration training would potentially influence their professional development. Their responses before the course reflect participants' expectations that the course would provide them with practical tools, diverse resources, and effective strategies for

integrating arts into language teaching. They hoped the course would help them plan more dynamic and engaging lessons, incorporate varied teaching methods, and connect classroom activities to real-world contexts, thus enriching their professional practice. More specifically, four participants (P1, P7, P9, P12) expressed that they were searching for art ideas that could be effectively integrated into their lessons. They anticipated that the course would provide them with the necessary resources and inspiration to incorporate various art forms into their teaching. Two participants (P1, P3) also mentioned “effective planning” as they expected that the course would offer strategies to help them plan arts-integrated lessons that are well-organized and purposeful. One participant shared:

I said, I don't think I use art purposefully in my classrooms. Yes, I love it. Whenever I have a chance, like if it's an architecture topic, I tell my students to do some research. But I think if I attend this course, maybe it will help me with my planning. How should I plan this arts-integrated lesson? Should I give any flipped assignment? Or should I do some things in class and let my students jump on it? Are there any certain strategies that I can use in my planning? So I really want to find out if there are effective arts-integrated teaching criteria. I want to use them in addition to the ones we already use.
(Participant 1, April 1, 2024)

Participants (P7) highlighted the need for practical ideas/tools that could be immediately applied in their classrooms, suggesting that they were looking for concrete examples and techniques that would make arts integration more accessible and impactful. Other responses pointed to a desire for variety in the materials and approaches they could use. For example, one participant (P4) noted the importance of having a variety of materials for arts integration, which could cater to different student needs and learning styles. This desire for diversity also extended to the teaching methods, with multiple participants (P4, P6, P7, P9, P12) emphasizing the importance of different teaching methods and gaining different perspectives to create a more dynamic and engaging learning environment. Moreover, one participant (P6)

anticipated that arts integration would provide them with opportunities for real-life-like learning and suggested that they hoped the course would help them design lessons that would connect classroom learning to real-world experiences. Lastly, the same participant expressed that they hoped to learn how to create sustainable arts-integrated practices that could be sustained long-term in their teaching, ensuring that the benefits of the approach would be lasting.

6.2.1.2 Lifelong learning and self-confidence

Another salient theme that emerged prominently in participants' responses prior to the course was the potential influence of arts integration on lifelong learning and self-confidence. Participants expected that the course would not only enhance their existing knowledge but also motivate them to engage in continuous learning about the arts integration approach. They believed that this ongoing learning process would make them more confident in their teaching skills. Specifically, five participants (P2, P5, P6, P7, P10) expressed a desire for further reading and learning, indicating that they saw the course as an opportunity to expand their knowledge base and engage in ongoing professional development. They believed the course would offer them a chance to deepen their understanding of arts integration and open up avenues for continued exploration in the field. This reflects a commitment to lifelong learning, with participants seeking to build on their current knowledge and stay informed about new developments in teaching practices. In addition, one participant (P9) highlighted the role of the course in boosting their self-confidence. This participant expected that the course would provide them with the skills and knowledge needed to integrate arts into their teaching with more assurance, increasing their confidence in implementing arts-based strategies in the classroom. The belief that arts integration

would help them feel more competent and self-assured as educators demonstrates the potential for the course to foster greater confidence in their professional abilities.

6.2.1.3 Creative teaching

Before the course began, participants identified creative teaching as another key area they anticipated being impacted. They expected that the course would inspire and enable them to incorporate more creativity into their teaching practices. Particularly, three participants (P2, P5, P11) expressed the desire to enhance their creativity in professional practice. One expressed this desire in their words as follows:

I would like to be a little bit more creative in my professional development. Because I've always been doing things like DELTA, masters, and there was always this path that I thought I should follow, so hopefully, this will bring me into a more creative approach. (Participant 5, April 5, 2024)

They saw the course as an opportunity to break away from traditional teaching approaches and adopt more innovative, creative strategies that could make their lessons more dynamic and inspiring for students. This reflects participants' recognition that arts integration offers a unique opportunity to foster creativity not only in their students' learning experiences but also in their own teaching.

6.2.1.4 Reflection and evaluation practices

Another notable insight that surfaced in participants' pre-course responses was their focus on "reflection and evaluation practices". This finding indicates that participants were seeking strategies to engage in reflective practice and improve their ability to evaluate and adjust their teaching based on student progress and feedback, particularly within the context of arts integration. One participant (P8) shared that while they occasionally used arts in their lessons, they were unsure whether these

activities truly exemplified arts integration in language teaching, as their approach was based more on using authentic materials rather than a solid theoretical understanding of arts integration. They expressed the need to “check if they were doing it right”, anticipating that the course would help them assess the effectiveness of their arts integration efforts and refine their teaching strategies accordingly. This suggests a clear desire for guidance on evaluating their arts integration practices to ensure alignment with educational goals and positive outcomes for students.

Building on this, one participant (P11) further articulated the importance of formative evaluation over summative assessment. They expressed a desire to explore how arts integration could support more formative, ongoing assessments, and whether it could offer new techniques for monitoring student progress throughout the learning process. This reflects an awareness of the value of both formative and summative evaluation in capturing student learning progress, while also recognizing the potential of arts integration to enhance these evaluative practices. This finding indicates that the participants hoped the course would provide them with practical insights into improving both their reflective practices and their approaches to assessment, particularly in terms of how arts integration could play a role in shaping and enhancing their evaluation methods.

6.2.1.5 Collaboration, support, and networking

Another notable finding related to the professional impact of the course was the emphasis on “collaboration, support, and networking”. This finding suggests that participants anticipated the course would offer opportunities for professional collaboration, as well as support from both peers and instructors, which they believed would aid in their professional development. One participant (P9) mentioned

networking, explaining that they saw the course as an opportunity to connect with other educators and share ideas and experiences. They expected that the course would offer a platform for building a professional network, which could be valuable for mutual learning and future collaborations in arts integration. Additionally, two participants (P10, P12) highlighted the importance of guidance and support they could get during the course. They expressed that they would receive assistance in navigating the complexities and challenges related to arts integration and that the course would offer not only instructional content but also a supportive environment for professional growth. These participants further expressed a desire for clear guidance on how to implement arts integration effectively and were looking forward to receiving feedback and encouragement throughout the process. This suggests that participants were seeking a community of practice within the course that would foster collaboration, provide ongoing support, and encourage the exchange of ideas.

This finding is further supported by a note in the researcher's diary, where the researcher reflected on the course design and her efforts to create opportunities for collaboration:

I aimed for most of the introductory process to be carried out asynchronously on Canvas. Observing their interactions there and their involvement in the first online session, I thought it would be beneficial to provide another environment, perhaps in small groups, where they could mingle and work simultaneously online. This would also serve as a preparation for the performing arts-related activities we would try together next week. The more comfortable they feel within the learning community, the more at ease they will be while performing. (Researcher's Diary, May 4)

6.2.1.6 Interdisciplinary approach

The final finding related to the anticipated professional impact of the course was the potential for gaining an interdisciplinary perspective. One participant (P11) expressed a strong interest in developing an "interdisciplinary approach" to teaching,

hoping that the course would help them learn about another subject area, which is art, and explore ways to connect it with language teaching. This reflects their belief that learning about arts integration can expand their teaching strategies by incorporating insights and methods from multiple disciplines, thereby enriching their professional practice.

6.2.2 After the course

6.2.2.1 Guidance, support and motivation

The first finding related to the professional influence of the course after completion is “guidance, support, and motivation”. After participating in the 7-week arts integration online course, many instructors expressed that the guidance and support they received throughout the training contributed to their professional development. They mentioned that this support mainly came not only from course instructors but also from peers within the course, creating a collaborative and encouraging learning environment. Specifically, guidance was highlighted by six participants (P1, P6, P9, P10, P11, P12) during the post-course interviews, who mentioned that the structured support provided by the course helped them navigate the complexities of arts integration and complete the course achieving desired outcomes. These participants reported that the course offered clear, actionable steps for incorporating arts into their teaching practices, as well as timely feedback and suggestions that allowed them to refine their strategies. They appreciated the ongoing guidance, which ensured they felt confident in their ability to implement arts-integrated approaches in their classrooms.

Two participants both emphasize the importance of structured planning in arts integration. One reflects on how the lesson planning tools (the arts-integrated

lesson plan outline and the arts integration checklist) in Module 5 helped clarify the essential elements of arts integration, which previously may have felt spontaneous. The other participant also appreciates the structured approach in the guide, which helped make the process of creating lesson plans more organized and ensured no important elements were overlooked. The notes from their reflective journals express their appreciation for the guidance provided:

Arts-integrated lesson plan outline and arts integration checklist helped me to realize what is really important in integrating art into foreign language teaching and helped me to plan more detailed my class. I have a feeling that sometimes I am too chaotic in planning my classes and too much improvising, so this experience helped to clarify tasks as well. (Participant 7, Reflective Journal, Module 5 Reflection, May 19)

The structured approach outlined in the guide made the process of creating a lesson plan more organized and accessible. Also, the checklist ensured that I didn't overlook essential elements necessary for designing an art-integrated lesson, such as providing opportunities for students to demonstrate their understanding through different forms of expression and facilitating the sharing of their artistic creations. The guide's emphasis on connecting and evolving objectives encouraged me to consider the lesson from various perspectives, enriching the overall learning experience for my students. (Participant 11, Reflective Journal, Module 5 Reflection, May 17)

Another participant, on the other hand, reflects on the guidance they received regarding their assessment practices from the course content:

The video and the reading (in Module 6) taught me a lot, especially about differentiating evaluation and assessment. I realized through the whole module and my reflections on my recent observations that maybe I'm a little bit soft on the assessment parts sometimes. I tend to value the quality time spent more than the learning objectives, which I think happens because I don't take hours writing everything down. It'll help me set more specific aims and create more appropriate assessments in the future. (Participant 5, Reflective Journal, Module 6 Reflection, May 27)

In addition to guidance, participants also emphasized the role of encouragement and motivation in their professional growth. Three participants (P4, P11, P12) noted that the course provided a motivating environment where they felt inspired to explore

new teaching methods and creative strategies. They described how the course's emphasis on creativity, innovation, and hands-on learning encouraged them to try out arts-based practices that they might have otherwise hesitated to use. This encouragement not only helped them feel more capable in their teaching but also reignited their enthusiasm for integrating arts into their lessons. Overall, this learning experience fueled their commitment to professional growth. This can be seen in the following statements:

To be honest, it's going to be multi-dimensional because sometimes we can get too squeezed in with the course book. It's kind of repetitive after a while, but now it motivates me as well as a teacher to do more. (Participant 11, June 14, 2024)

As I told you, it was not perfect timing for me, but it kind of helped me feel good because I saw that there are, after 15 years of teaching, actually still a lot of things to learn about, and there are still different things to do in the classroom, because it's kind of gets monotonous and boring up there sometime for the teachers. So it was. If it gave me hope. I can say that I know I would apply, or I could apply something really interesting and make the classes interesting for students. So professionally, this was the biggest influence I had. I can still do different things in the classroom. (Participant 12, June 15, 2024)

Furthermore, the presence of their fellow participants and how they engaged in the course played a significant role in motivating them to do more and stay positive. This was explicitly reported in one of the interviews as indicated in the following excerpt:

I will be honest. Sometimes at least, I feel stuck a little bit, because I unfortunately see some colleagues who are not very enthusiastic about teaching anymore. Seeing other colleagues unlike this in this course influenced me a lot. So, I once more realized that there are still lots of enthusiastic teachers, who are trying to do good things and improve themselves. So, it has encouraged me a lot in terms of my own professional development. Also, in the forum discussions, especially some colleagues really address the articles just to the point, some quotations and some ideas, and you know, developing some ideas on it. So, it was really quite effective. And I also took some notes, really, in my document. (Participant 4, June 11, 2024)

6.2.2.2 Applicable ideas

The second finding related to the professional influence of the course after its completion is “applicable ideas”. After engaging in the 7-week arts integration online course, participants reported that they had gained concrete, practical ideas that they could immediately apply in their teaching practice. This finding highlights how the course not only provided theoretical insights but also offered practical tools, strategies, and methods that instructors could integrate into their lessons in a meaningful way. Nine participants (P1, P2, P5, P6, P7, P8, P10, P11, P12) explicitly mentioned applicable ideas as a key outcome of the course, noting how the course content was directly relevant to their teaching contexts. One participant commented on the relevance and effectiveness of the course materials, highlighting their alignment with the participants’ needs. They noted,

And I enjoyed reading all of those articles quite a lot. I spent a lot of time reading them, and kind of taking notes. I think that they’re really well selected and kind of suited what I kind of needed at the time without me, maybe even being aware of it. (Participant 10, June 14, 2024)

They similarly emphasized the engaging and varied nature of the articles, stating that the course provided them with specific, actionable strategies that they could adapt and implement right away:

I thought that articles were really engaging, varied, just food for thought really in many ways. They were not prescriptive, as well, in that sense. Here are the list of activities you can use, but more kind of really giving you a taste of what can be done in class. In a certain context, then you kind of have that for example. (Participant 10, June 14, 2024)

The practical focus on applicable ideas was also particularly appreciated, as it gave participants the confidence to use the methods and strategies, they had learned without feeling overwhelmed by abstract concepts or theoretical frameworks.

Furthermore, the following comment from the interview shows how the course instructor's use of real examples from her own teaching practices convince them that similar activities can work in their teaching contexts:

For example, there was a collaborative poem. The students wrote it. And then each of them said that line. I really loved it, and the students seemed really engaged. The video was really cool. I was also impressed how students took initiative and then made the video and added subtitles, which is a lot of work if you think about it. But they did that, and that's also a testament to the success of the activity. And that was very motivating. I think the incorporation of those videos is a very smart move, since it really makes you kind of see that it can work with basically your student— they're just different names . . . Plus, some of the activities like blackout poetry. I thought I understood them, but I actually saw them in a new light (during the online session). The activities that lead to it, the activities that build on it, and how you have this really nicely rounded process. I was really impressed by that because of my initial understanding of the activity which was very limited compared to this. (Participant 10, June 14, 2024)

This comment demonstrates the practical value of sharing peer experiences within the course and highlighted how the examples provided inspiration for developing variations of such arts-integrated practices tailored to their own teaching contexts.

These included ideas for incorporating various art forms into language lessons, designing arts-integrated activities, and using art to facilitate language acquisition.

The following notes, which includes details from their conversation during the literary arts online session, from the researcher's diary align with Participant 10's comments, highlighting how the course instructor selected examples from her class to share with the participants teaching in similar settings:

The last activity I shared with them was also related to writing poems, but this time, collective poems. I shared the steps and examples of this practice from my class. That was the part where I received many questions. They were asking detailed questions about how I asked them to combine the lines, how much time it took, the guidance provided, how to monitor the work, potential chaos, etc. This made me think that some of them will definitely try it soon in their classes. (Researcher's Diary, May 4, 2024)

The online course provided tangible resources that can be immediately applied in the classroom. As noted by Participant 12 in her reflective journal: “Each module is bringing a new piece of work that I can use in the classroom to facilitate learning.” (Module 3 Reflection, May 10). A specific idea from the course that one participant found applicable to their teaching are highlighted in their reflective journals. The details of their note are provided below:

Tuğba’s example of using Banksy in her classroom was great. I thought that could easily be stolen and enjoyed. (Participant 5, Reflective Journal, Module 2 Reflection, May 3, 2024)

Additionally, the following notes the course instructor reflected in her research diary overlap with the comments above:

I shared an example of integrating art into a listening lesson, inspired by the theme of surveillance and Banksy’s street art. I outlined the process of executing this lesson and then checked its alignment with the details in the Arts Integration Checklist. Participants found this practice effective, particularly for promoting creativity and critical thinking, as students were asked to express environmental issues through art. (Researcher’s Diary, April 27, 2024).

Beyond enhancing their teaching practices with examples gained from the course, some participants took it a step further by considering how to implement what they learned on a larger scale, envisioning broader applications of arts integration within their teaching contexts. For example, the excerpt from the interview below reflects one participant’s commitment to revising their syllabus to incorporate the new strategies and ideas learned from the course:

I’m planning to integrate more of the creative and performative methods into my preparatory courses. I don’t want to be so rigid about following the textbook alone. While the book will still be a key resource, I’m determined to expand beyond it. I’ll try to bring more flexibility and creativity into the classroom, and I plan to develop a syllabus that reflects this. My goal is to design a curriculum that combines traditional language learning with performative approaches, which I can use as my practice going forward . . .

This will be an exciting step for me, as it will help me put into practice what I've learned and test how it works in the classroom setting. (Participant 7, June 12, 2024)

Moreover, first-hand experiences and the practical application of knowledge were highlighted by several participants (P1, P2, P4, P7, P8, P12). Many instructors emphasized that the course allowed them to engage in hands-on activities and experiences that made the theoretical concepts more tangible. The comments below communicate the course instructor's deliberate aim to provide participants with hands-on experiences, enhancing the applicability of the shared examples, with the expectation that participants would adapt them to their own teaching contexts.

As I planned the session, I contemplated the best way to seamlessly transition from our previous session to the upcoming one. We had concluded the first session by discussing the participants' first mini-project, which involved creating a book spine poem. To build upon this experience, I decided to incorporate their poems at the beginning of the second session. By doing so, participants could directly engage with the adaptations of this artful practice firsthand. I believed that experiencing the activity themselves before delving into my experiences in the classroom would enable them to better relate to the process and the insights I intended to share. (Researcher's Diary, May 4, 2024)

For example, participants participated in interactive workshops and completed the collaborative lesson-planning task, which allowed them to have firsthand experience and directly apply arts-integrated strategies to their own lesson plans. By experiencing the process themselves, participants felt more prepared to introduce similar approaches to their students. This was evident in the following excerpts from the post-course interviews and reflective journals:

It really makes me happy that the things I have learned are also the things I have tried to do so far. So it's a good combination for me. I can combine the things I have experienced so far, and the things I have learned so far during that period. (Participant 8, Post-course Interview, June 13, 2024)

The forum theatre practice we did during the online session was really interesting. I have never heard about it before and couldn't visualize how to

do it. However, it became clearer and more interesting when we tried during the session. It showed me improv and acting can really make a change in students' learning. They can use the language meaningfully, which would help them learn better and maybe faster. (Participant 12, Reflective Journal, Module 4 Reflection, May 17, 2024)

Now, I understand the potential of forum theater, where both audience and actors try to find alternative solutions within a play. I see its applicability in my EAP classes, particularly when prompting students to offer solutions for real-world problems. (Participant 9, Reflective Journal, Module 4 Reflection, May 17, 2024)

Having a student repeat a similar task multiple times is something we do for our official writing tasks at our school, but it is a useful method for some other tasks. I liked the example of two drawings given in Measuring for Real Growth. I hope I can incorporate more of this throughout the semester. (Participant 10, Reflective Journal, Module 6 Reflection, May 23, 2024)

Furthermore, one participant noted that while many of the ideas presented in the course were applicable, some required further exploration for them to feel fully comfortable implementing them. Nevertheless, they expressed a strong willingness to try and start small, stating:

Most of the things are really creative, and I would like to try them. I will definitely try the poetry things. It's for sure. I'm not sure about this theater, because I still could not definitely understand that. I need to do some research and find out about that. So it's a bit scary for me. Some of the things I cannot feel ready to incorporate. But I'd like to start with the small ones. (Participant 12, June 15, 2024).

On a similar note, another participant commented on one of the examples, expressing that it is not the right time to try it yet, but they were interested in exploring it further. The excerpt, as shown below, illustrates the participant's reflection:

The article about performing Brazil is not necessarily something that I think that at this point I would be able to do. It seems like such a massive project. Even though the project itself is not for me right now, I still found it very important when I read it, simply because underneath is the whole topic of learning Portuguese through drama. (Participant 10, June 14, 2024)

The researcher noted how participants actively engaged with the ideas presented during the online sessions, as reflected in the following remarks from her diary:

One participant noted the interesting aspect of focusing solely on environmental issues in art-based production, despite not being limited to this topic. They were also curious about the challenges I experienced during the process, such as varying student completion rates. Another instructor suggested conducting outdoor classes for observing and creating street art for the follow-up activity, and we acknowledged that not all institutions have the flexibility for this. This discussion prompted us to evaluate the practice from different perspectives and consider alternative adaptations for different contexts. (Researcher's Diary, April 24, 2024)

Beyond practical activity ideas, one participant also noted key takeaways to consider when applying these concepts in their classrooms. The following reflection from the journal highlights one example of how the course provided valuable insights that participants regarded as practical strategies, which they found useful and applicable in their own teaching contexts:

There are some pieces of advice that I picked up here and there in the course that I found very valuable and honestly not something that I would think of myself. Giving technical roles to students who do not want to act in a drama activity is a lifesaver since we do want to leave some space for students to opt out of certain activities. (Participant 10, Post-course Reflection, Module 7, May 28)

Another participant (P11), who found most of the ideas directly applicable to their teaching context, also listed some practical key takeaways in their reflective journal. By identifying key takeaways that can aid in planning and adapting art-integrated lessons through the use of applicable activities from the course, the participant demonstrates how the course not only provided theoretical insights but also offered concrete strategies that are directly relevant to their teaching practice. These takeaways, they noted, can be seen below:

- Teachers should know what will be done and should be able to address why.
Teachers should pre-plan various ways to engage students.
- Teachers should plan the timing and manage the process in order to help learners reach their goals.

- Teachers should keep learners' differences in mind and be prepared with potential alternatives.
- Teachers should plan their artful lessons in such a way that s/he can give room for the students to create their own work, experience with language, construct meaning, collaborate with their peers, and reflect on their work.
- Teachers should be able to form ways of understanding learners' needs through assessment. (Participant 11, Reflective Journal, Module 5 Reflection, May 17)

6.2.2.3 Collaboration, community, and exchange of ideas

Before the course, participants anticipated that it would offer opportunities for collaboration, support, and networking, expecting to connect with peers and instructors who could provide guidance and support in their professional development. After completing the course, the focus shifted to collaboration, community, and exchange of ideas as a significant aspect of participants' professional development. One of the most significant impacts of the course, as reported by participants, was the opportunity to engage in collaborative learning with fellow educators, share ideas, and build a sense of community. Many participants highlighted the value of being part of a supportive network of teachers who were also exploring arts integration, as this exchange of ideas and experiences enriched their understanding and broadened their perspectives on integrating arts into language teaching.

Nine participants (P1, P2, P3, P4, P5, P6, P9, P11, P12) mentioned the importance of the artful teachers' community and the collaborative learning process that took place throughout the course. They expressed appreciation for the

opportunity to connect with other teachers who were equally committed to incorporating arts into their teaching. This sense of community allowed participants to share ideas, discuss challenges, and brainstorm solutions with one another. Many found this exchange of ideas invaluable, as it provided them with fresh perspectives, new resources, and innovative approaches to arts integration. In particular, the collaborative aspect of the course allowed participants to learn from each other's experiences and find practical ways to adapt arts-based strategies to their own teaching contexts.

One participant commented on how the course led to a shift in perspective, from a more individualistic approach to a more collaborative mindset, as reflected in the following comment:

Before I was too self-centered, sort of egocentric. I was focusing too much on the individual. Now I am thinking more about the group and community building. I'm also trying to listen more carefully, resonate to the group, give and not just take. (Participant 7, Post-course Reflection, Module 7, May 30, 2024)

Another participant highlighted the benefits of collaboration with fellow professionals, emphasizing how exchanging ideas in discussion forums broadened their understanding. They noted that through collaboration, participants gained new perspectives on the subject and reflected how this experience could mirror how arts integration can foster collaboration among students:

I also see the benefits of collaborating with others, as well. During the discussion forums, it was very nice to read others' ideas to see what they think about it. I tend to see their work, but they create even if they actually gave some ideas actually. And so in this case, I can say that collaborating with other professionals helped a lot to improve my opinion within the subject. Also, it's also made me clearly see that collaboration within students will work the same way as well, which art integration will already allow. (Participant 9, June 13, 2024)

One participant referred to an article from Module 4 and highlighted the power of collaboration between instructors in that specific example, stating:

You could also see the power of collaboration, and how the 2 instructors on the course worked really well together and in very different ways. I still very much love how they handled such a difficult topic by using quotes and having that walk in the classroom! I thought that was very something that I would definitely want to learn more about, and I simply found it inspiring, this passion. That's the kind of collaboration you could feel through the article as well. (Participant 10, June 14, 2024)

Participant 12 expressed their admiration upon seeing that some fellow instructors were already implementing the strategies in their teaching, while others were actively trying them out:

It was amazing. I. Also I thought that some people are already doing that, which is great, and some people were trying them. They had meetings and they shared it, and it went well. It was really good to see that people are actually doing that (June 15, 2024).

Some of these aspects are echoed by another participant, who also explained how the sense of a safe, supportive community fostered both personal and professional growth. This participant described how reviewing peers' work, receiving constructive criticism, and collaborating on tasks such as self-portraits enriched their learning experience, highlighting the value of peer interaction in developing their skills and understanding. They explained:

For example, when we had to reproduce our self-portraits, I wanted to also add a different form of art inside this time. When I reviewed my friends' work, they were more colorful. They were more creative. And the way people interacted with each other was different because it actually created a safe space for us as well. So we had the chance to work with each other and also help us build even further to the same with the lesson planning as well. So we actually left some comments on each other's work. And we actually cooperated. And we gave some constructive criticism. And it was really amazing to see other people's work and get something from them and get some reviews from them as well. This really helped me grow as a teacher. (Participant 11, June 14, 2024)

The value of collaboration in planning art-integrated lessons is also echoed in comments from some participants, as demonstrated by the notes below:

Collaborating with my team members during a brief Zoom meeting allowed us to share our ideas and receive valuable feedback on our respective lesson plans. Hearing different viewpoints and suggestions proved to be inspirational and contributed to enhancing the quality of our lessons. It showed the importance of collaboration and the value of diverse perspectives in designing effective educational experiences. (Participant 9, Reflective Journal, Module 5 Reflection, May 17)

This response illustrates how the collaborative process enriched the overall design of the lessons by providing a platform for sharing different viewpoints. Another participant (P11) echoed the significance of collaboration, stating:

Collaborative planning helped me access alternative options, which I could utilize in my lesson plan. Furthermore, thanks to the constructive feedback of my teammates, I was able to detect areas that could be improved, areas that my self-reflective process otherwise could not uncover. Finally, working together as a group and collaborating helped me feel safer, enabled the exchange of experiences, and boosted motivation. (Participant 11, Reflective Journal, Module 5 Reflection, May 17)

This participant emphasized that collaboration showed areas for improvement that might have gone unnoticed during individual reflection. The supportive environment, strengthened by the exchange of experiences, contributed to an increased sense of motivation. Additionally, another participant (P4) noted how the feedback from colleagues significantly enriched their lesson planning process:

First of all, when I finished my plan, I thought it was a very well-organized plan with effective ideas. However, my colleagues gave me such ideas that my plan turned into a better one obviously. (Participant 4, Reflective Journal, Module 5 Reflection, May 17)

Additionally, one participant (P2) specifically noted the awareness of the need for teacher collaboration:

Another thing that I can mention here is, it's like an awareness. Actually, I just realized that many language teachers, we, actually need more collaboration, and it's lacking. It's really lacking. Because this course was an example of you know what we can do, what we can achieve when we collaborate. Integration is like creativity. You can find a thousand different ways to be creative. But a single person cannot do all that. But when we come together with other colleagues, there is, you know, an amazing atmosphere, especially with like-minded people. That's like a realization for me as well. (Participant 2, June 11, 2024)

From these sentences, it was evident that collaboration is essential for improving teaching practices and enhancing professional development. Participants became more aware of the importance of collaborating with colleagues, both within and outside of their institutions, to create more dynamic and effective arts-integrated learning environments. The course provided not only a platform for immediate collaboration but also fostered an awareness that ongoing collaboration among teachers can be a key factor in fostering professional growth and sustaining arts integration in the long term.

In the design phase of the course, one of the reasons it was offered to a small group was to encourage interaction. Since the course was online, the instructors aimed to ensure active participation and engagement, providing quality time to support each participant individually in both synchronous and asynchronous components. The primary expectation was to encourage interaction among participants, helping them get to know each other as closely as possible and build a sense of community. One participant, who commented as below, demonstrates that this approach was well-received and successfully met its aim:

Another thing is that I was kind of hoping that there would be a I really like that. The course is small. Usually, online courses are big courses. And this time it's such a small course, and I'm aware that it's for the purposes of research. But at the same time, I think it worked really well, and I wish more courses could be organized with such kind of tight, tightly knit groups. So it was really nice to work collaboratively with others, even though that was,

you know, short. And even though we are still online and don't know each other. But that was, you know, still, I really crave community. I think that's very hard to create but I think overall. The people in the course were quite alright. And it was nice to feel that. And in comments and in discussions when you would read. People really seemed engaged, and that was also an added element, sort of this right spirit. Collaborative spirit of, you know, all of us doing the same thing, plus I like being pushed. I need deadlines and the structure. The course was really well structured. So I felt very motivated throughout the course as well. And I really crave that without that I sort of lose motivation and direction. But this time it helped me really explore this topic consistently. So I loved it. I loved it. (Participant 10, June 14, 2024)

In addition to the focus on collaboration between language instructors highlighted in the findings, the course instructor extended this concept to include collaboration between the language instructor, performing artist, and art therapist. This broader perspective on collaboration is reflected in her comments below:

I feel that this course has helped us create a community of teachers interested in arts integration. So far, we have all learned from each other, both through the synchronous sessions and the asynchronous conversations we engage in throughout the course. I can also add that the performing arts experiences with Burcu provided an effective learning opportunity for both the course participants and myself as a language instructor. Reflecting on my collaborative planning experience with her, similar to my collaboration with Seren, I found it necessary to build a community, share practical ideas that could be directly implemented in language teaching and learning processes. (Researcher Diary, May 11, 2024)

6.2.2.4 Lifelong learning

Another key finding related to the professional influence of the course after its completion is Lifelong Learning. Participants expressed a strong commitment to continuing their education and expanding their knowledge even after the course ended. The course fostered a sense of ongoing professional development, inspiring participants to seek further reading and learning opportunities in arts integration and related fields.

Six participants (P1, P2, P3, P4, P5, P12) specifically mentioned further reading and learning as a significant outcome of their experience in the course. They

conveyed a heightened motivation to continue exploring arts integration through additional resources, such as books, articles, and online materials. Many participants reported that the course had sparked a desire to deepen their understanding of arts integration by engaging with academic literature, participating in workshops, and attending conferences. The following participant comment reflects this desire:

It's still very fresh, and I want to explore more, especially how I can build on this knowledge as I prepare for teaching abroad or presenting at conferences. But overall, the course has provided me with the framework and tools I need to go forward. It's made me feel much more prepared to take these ideas from just practice into something that can be shared, discussed, and applied more widely. (Participant 7, June 12, 2024)

This reflects the course's influence in encouraging participants to view professional development as a continuous, evolving process that extends beyond the completion of the course itself.

The participants' enthusiasm for further learning indicates that the course not only provided immediate knowledge and skills but also instilled a mindset of lifelong learning. It reinforced the idea that becoming proficient in arts integration requires ongoing effort and exploration. For many, the course served as a catalyst to pursue additional learning opportunities and stay up to date with the latest trends, research, and best practices in arts integration and language teaching. This is evident in the notes from the reflective journals below:

This module evoked curiosity in me regarding the art forms we discussed. I want to find out more about them. I also would like to show them to my students to create some awareness among them (Participant 12, Reflective Journal, Module 3 Reflection, May 10)

As I mentioned above, the activities conducted intrigued my curiosity towards new and artful ways of teaching further, and also taught me new applications that I can utilize in my classes. This module also made me realize once more that as a teacher, students are a valuable source of knowledge for their guides (instructors) as well, and together new products

can be created if the necessary space and support are provided to learners.
(Participant 12, Reflective Journal, Module 3 Reflection, May 8)

6.2.2.5 Confidence and professional growth

The finding related to confidence and professional growth highlights how the 7-week arts integration course positively influenced participants' professional development by boosting their confidence and encouraging creative approaches to teaching. Four participants (P1, P2, P5, P11) specifically noted that the course had a direct impact on their confidence in applying arts integration strategies in their classrooms. Before the course, many participants expressed uncertainty about how to incorporate art into their lessons in a meaningful way. However, after engaging in the course, they reported feeling more prepared and self-assured in blending language and arts objectives, as they were equipped with both the theoretical grounding and practical tools needed to implement arts integration effectively. This newfound confidence allowed them to feel more competent and willing to experiment with arts-based methods, which positively influenced their teaching practices.

The course encouraged participants to embrace creativity in professional practice (P2, P11). Prior to the course, some participants viewed their teaching methods as relatively conventional or rigid. However, after the course, they began to see creativity as an integral part of effective teaching, particularly within the arts integration approach. The course prompted them to adopt more flexible, dynamic, and creative teaching practices, which they found to be not only more engaging for students but also more personally fulfilling. This shift toward more creative teaching methods contributed to their professional growth, as they now saw themselves as more capable of designing innovative lessons that foster deeper student engagement.

Participant 2 explained how they felt more confident, as reflected in their remarks below:

As I mentioned before, it inspired me to learn more about arts integration. It helped me feel a bit more confident, a bit more like a resourceful teacher, because I now have a collection of activities that I can try out. I'm also really happy about that. I now know more about arts integration. (June 11, 2024)

Participant 3 reported gaining more confidence with the arts integration approach at various points throughout the course, as reflected in their journal entries across different modules below:

I could plan both in-class and out-of-class activities to explore works of visual arts, which would break the monotony of lessons and allow for creativity and spontaneity. (Reflective Journal, Module 2, May 1, 2024)

I believe engaging in performing arts-integrated practices will be nourishing for me as an educator. I have started to see myself as a director and the students as actors. All I need is to set the scene and let the actors including the "spect-actors" engage in performance. (Reflective Journal, Module 4, May 12, 2024)

Prior to this module, I had concerns as to the assessment in arts integration. Now I feel more confident about providing a variety of assessment methods in my classes and I plan to use the data from the assessment to give direction for teaching and learning. (Reflective Journal, Module 6, May 24, 2024)

The course did not require any prior experience in arts integration. The course instructor intentionally designed it to welcome all interested instructors, regardless of their artistic skills or experience, encouraging them to explore how they could incorporate the arts into their teaching without perceiving it as a challenge. The following comment supports this rationale, as the participant reflects on their feelings of confidence before and after the course in relation to a specific area of arts integration:

As you may remember, in our first interview I mentioned my concerns about performative arts. I thought that I didn't have enough experience or training in that, and I didn't have any acting talent. I still don't have an acting talent,

but I know that in order to use performing arts in classes, you don't need to be an actor. When I read about community building activities or improves, I noticed that I've already been using some of them in my classes, but I especially use them for warming up, or on the first day of school. But now I know that I can use them to teach course content. It's really good to know this. (Participant 2, June 11, 2024)

The comments below from the reflective journals highlight different aspects of the course that helped participants build confidence and feel more comfortable with arts integration.

These two documents helped me design an art-integrated lesson because I did not know where to start. Thanks to these documents, especially the lesson plan outline, I could move step by step and prepare a lesson plan. The checklist enabled me to become more confident about my plan. (Participant 12, Reflective Journal, Module 5, May 18, 2024)

All these things have shown me that there are always various ways for anything, which make things easier and meaningful for everybody. I have to admit that for the first time, I feel that integrating art into our classes is not that difficult, indeed. I always thought that poetry is a complicated art and that writing a poem is very sophisticated, especially for prep learners. Yet I have seen that they can also create artwork with the help of correct instructions and in suitable circumstances. (Participant 4, Reflective Journal, Module 3, May 4, 2024)

Peer approval gave me more confidence in the planning and delivery of the lesson. The knowledge that my colleagues appreciated my lesson plan gave me confidence that the class would be well received by students. (Participant 11, Reflective Journal, Module 6, May 23, 2024)

Additionally, the course encouraged participants to incorporate personal interests into their teaching (P1, P2). Before the course, they had not fully realized the potential of drawing from their own passions and experiences as part of their teaching approach. However, after completing the course, participants recognized how sharing personal interests and creative expressions could enhance their teaching, making it more authentic and relatable for students. This shift in perspective helped participants see teaching as not only a professional duty but also a personal and

creative endeavor, further boosting their confidence and sense of professional growth.

The findings also show that the course helped participants deepen their understanding of arts integration and feel more confident in advocating for it within their communities. This is evident in the excerpts taken from the post-course interview:

After taking this course and delving deeper into the concepts, I feel that I'll be in a better position to understand my students, and especially to explain my approach to other teachers. What's more, I feel more confident about sharing this with school leadership, whether that's the headmaster or others in charge. But one of the biggest challenges I face is with colleagues who prefer a more traditional, conservative approach to teaching. For example, today I had a conversation with a teacher who very much sticks to the classical methods. I thought about how I would present my ideas to her, knowing that she might not appreciate the more creative, performative approach that I'm advocating. This made me realize how much I've grown through this course: I feel better equipped now, and more confident in what I'm doing. I believe in this artful way of teaching, and I feel more prepared to share it with others, even if their initial reaction might be skeptical. (Participant 7, June 12, 2024)

6.2.2.6 Student-centered approach

The finding related to a “student-centered approach” represents a key area of professional development for the participants as they move toward more dynamic, participatory, and reflective teaching practices. Before the course, many participants did not explicitly mention adopting a student-centered approach, but the course helped them reframe their perspectives and place greater emphasis on students' needs, agency, and experiences in the learning process.

One participant (P3) specifically mentioned moving toward a more student-centered approach in their teaching. This reflects a broader trend where participants began to prioritize students' active involvement in learning, encouraging greater autonomy, choice, and ownership of their learning experiences. After completing the

course, participants realized that arts integration provides opportunities for students to explore their own ideas and express themselves creatively, fostering a more engaging and participatory learning environment. This shift in focus aligns with a pedagogical approach that values students as active contributors to the learning process rather than passive recipients of knowledge. Participant 8 refers to the performing arts session in the course, where they gained ideas to promote active student participation instead of simply having them receive knowledge passively.

The notes are provided below:

In Pedagogy of Oppressed, Paulo Freire says ‘store the deposits entrusted to them’. When we look at our education system, students have been trained to ‘store the deposits’. We see that the system itself is about ‘protecting the deposits’ not taking them further with using critical thinking or creativity. These kinds of activities that we have practiced during the Module 3 offer us an environment where students not only ‘store’ the ‘deposits’ but use them creatively. (Reflective Journal, Module 3 Reflection, May 8, 2024)

Referring to the same session, Participant 4 made the following comments regarding the importance of carefully planned activities to engage and encourage students:

Rather than forum discussions in this module, the online session has given me some inspiration. I’ve had empathy with the reluctant students and I’ve seen the point that as teachers we need to think about the activity more and plan those activities very carefully in order to encourage learners. (Reflective Journal, Module 4 Reflection, May 17, 2024)

Participant 3 also noted the importance of incorporating reflection into formative assessment as part of this student-centered approach. The course emphasized the role of ongoing reflection both from the teacher and the students in the learning process. Participants began to recognize that formative assessment, coupled with reflection, is essential for understanding students’ progress and adapting lessons to meet their needs. This approach enables educators to make timely adjustments to their teaching, based on students’ reflections, helping to create a more responsive and personalized

learning environment. By incorporating reflection into formative assessment, teachers can support student growth not only through evaluating final outcomes but by fostering deeper learning and self-awareness throughout the learning process. Some participants shared their plans for enhancing student-centeredness in their art-integrated lessons through assessment practices. The comments below explain their approaches.

Insights from Module 6 underscore aligning assessments with objectives and using dynamic approaches. I'll integrate more self and peer assessment and provide detailed feedback during creation. This ensures a comprehensive evaluation of student understanding and growth in art-integrated lessons. (Participant 9, Reflective Journal, Module 6 Reflection, May 24, 2024)

It would be more efficient to use the assessment strategies which enable us to observe/keep track of students' progress in arts-integrated learning. In this sense, I would make more room for portfolios, informal presentations, self-assessment and peer-reviews in my classes. (Participant 3, Reflective Journal, Module 6 Reflection, May 24, 2024)

... ongoing assessment is a major point of art-integrated teaching because it helps learners as well as teachers gain understanding of learners' progress. Furthermore, this type of assessment enables teachers to monitor the process and lead learners towards aimed outcomes. Learners can become more aware of what they are doing and can also be more autonomous in their own learning by reflecting on each major step of the lesson as well. (Participant 11, Reflective Journal, Module 6 Reflection, May 23, 2024)

Now I use little reflection questions consistently to learn about the students more and adapt everything to their needs better the next time we integrate art, and they learn more from each other while learning about themselves and others, and even the ever-so-reserved me. (Participant 5, Post-course Reflection, May 31, 2024)

Additionally, one participant (P8) highlighted the course's influence on their ability to create memorable learning experiences for students. Arts integration, with its focus on creativity, self-expression, and experiential learning, offers rich opportunities for designing lessons that leave a lasting impact on students. Participants began to see arts-based activities as a way to craft engaging, meaningful,

and memorable experiences that resonate with students, thereby enhancing their learning and making it more relevant to their lives.

6.2.2.7 Reigniting enthusiasm and passion for teaching

The finding related to “reigniting enthusiasm and passion for teaching” reflects a revitalization of participants’ motivation and commitment to their teaching practices after completing the arts integration course. This finding highlights how the course not only equipped participants with new tools and strategies but also reignited their passion for teaching and provided a renewed sense of purpose in their work.

Two participants (P3, P11) noted a willingness to change their teaching routine after engaging with the course content. This indicates a shift in their mindset, where the course encouraged them to move away from traditional, routine teaching practices and explore more creative and dynamic approaches. The opportunity to experiment with arts integration strategies provided a fresh perspective on teaching, making them more open to change and innovation in their classrooms. By adopting a more flexible, creative approach to lesson planning and delivery, participants felt reenergized and excited about the possibilities for growth and improvement in their teaching practices.

For one participant (P12), the course played an important role in reigniting their enthusiasm for teaching. They expressed feeling reinvigorated by the new ideas, strategies, and insights they gained through the arts integration approach. This renewed enthusiasm suggests that the course not only enhanced their technical skills but also rekindled their love for teaching, helping them reconnect with the deeper motivations that drive their work. The participant (P12) also highlighted that the course helped them in breaking the monotony of teaching. Many educators face the

challenge of maintaining enthusiasm when teaching becomes routine or predictable. The introduction of arts integration practices offered a refreshing way to break away from repetitive teaching patterns. By incorporating creative, arts-based activities into lessons, participants found they could create more engaging, diverse, and exciting learning environments, which in turn helped them sustain their passion for teaching. Finally, another participant (P10) expressed that the course encouraged them to find and develop a passion project related to their teaching. This suggests that the arts integration course provided a platform for educators to explore personal interests and passions that could be integrated into their professional practice. Engaging with arts-based strategies sparked creativity and self-reflection, prompting participants to seek out new projects or initiatives that resonated with their interests and values.

6.2.2.8 Balanced integration of practical and theoretical knowledge

The final finding related to the professional influence of the course is the balanced integration of practical and theoretical knowledge. One participant (P7) emphasized the importance of achieving a balanced impact between practical experience and theoretical understanding in their approach to arts integration. They reflected on how the course helped them manage this balance, stating:

This course has provided me with invaluable practice, but perhaps more importantly, it has given me a solid theoretical foundation that I was previously missing. I've always been drawn to the practical side of teaching, creating engaging, hands-on lessons but I didn't have enough of a clear framework for understanding how to integrate art and creativity into language teaching from a theoretical perspective. What I was missing before was an understanding of how to apply performative methods, for example, to specific levels of language proficiency or how to align creative tasks with various language skills and objectives. This course has helped me see how these creative approaches can fit within more formal structures like proficiency levels or how to structure exercises that target specific language skills . . . It has given me a clearer direction, and it has structured my way of thinking about how I can apply what I've learned in the classroom. (June 12, 2024)

This finding reflects how the course effectively combined both the hands-on application of arts integration strategies and the theoretical knowledge that support them. Before and during the course, participants were exposed to both the practical tools necessary for integrating arts into language teaching and the theories that underlie effective teaching practices. This dual approach helped them not only apply arts-based strategies in their classrooms but also understand the rationale behind these approaches. By engaging with both the practical and theoretical components of the course, participants were able to create a more comprehensive and informed teaching practice. This balance also allowed participants to feel more confident in their teaching, as they were not only equipped with practical tools but also grounded in a deeper understanding of the theoretical concepts behind arts integration.

6.3 Theme 3 the influence of arts integration training on personal development

The findings related to the third research question, which explores the influence of the 7-week arts integration course on participants' personal development, are divided into two stages: before and after the course. Before the course, participants identified several areas in which they anticipated the course would positively impact their personal growth. These included (a) emotional well-being and personal fulfillment, (b) creativity and self-expression, (c) motivation and lifelong learning, (d) social and cultural awareness, and (e) flexibility and adaptability. Participants believed that arts integration would enhance their personal satisfaction, creativity, and motivation, while fostering greater adaptability and cultural awareness. After the course, the data revealed significant shifts in these areas, with participants reporting growth in (a) emotional and psychological growth, (b) creativity and self-expression, (c) lifelong learning, and (d) community, belonging, and collaboration. Additionally, there was a

notable increase in I flexibility and adaptability, as well as a deeper appreciation for the arts (f) (art appreciation).

6.3.1 Before the course

6.3.1.1 Emotional well-being and personal fulfillment

Before the course, one of the key areas participants anticipated the arts integration course would influence in terms of their personal development was emotional well-being and personal fulfillment. Two participants highlighted the healing effect of art, noting that engaging with art could provide emotional relief and contribute to their overall well-being (P1, P7). This suggests that they viewed art as a tool for personal healing and emotional expression. Participant 1 commented as follows:

Art is always healing. Thinking about art, looking at art, especially as someone who is already into art, I think It will help me combine my personal love for art with my love for teaching, so I can have a nice combination of these two, I guess. They might have been going through very stressful periods in their life. Sometimes I use certain meditation practices in class, but when these are even combined with art, I think this can have a calming impact in the classroom. Students come from different backgrounds. They may not be into all types of art, but they will find something that resonates with their personality in class. I think having art integration can also have a calming impact on the classroom atmosphere. (Participant 1, April 1, 2024)

Additionally, two participants expressed expectations of experiencing increased happiness and fulfillment (P5, P7), indicating that they believed the course could enhance their sense of personal satisfaction. Participant 5 expressed that through arts integration, they anticipate feeling more authentic and emotionally satisfied in their role as a teacher, as reflected in the following comments:

I went to school for arts, but I didn't pursue a career in literature, even though I did my masters creating and representing cultural identities. I haven't actually worked on that. So I know that whenever we do as teachers is going to also carry us. I don't know. This is really weird, but my personality is very apparent in my job, because it's a performance job as well. We're always in front of people, and I want to be able to be a little bit more relaxed when I

teach. I think creating arts and creativity brings us this flexibility. But sometimes I feel I lack it. Nowadays I'm always following rules and procedures. So my personality, hmm, I believe maybe can shine a little bit more in my classrooms, and also arts always make me a happier person in general whenever I do anything about it. So I think this will help me. (Participant 5, April 5, 2024)

One participant (P7) also mentioned that their personal well-being could benefit from incorporating art into their lives, suggesting that arts integration would be a means of improving their emotional state and overall quality of life. They expressed that art, and this course could help enhance their emotional well-being, aligning with their belief in the importance of meaningful work. Additionally, they believed that integrating arts into their teaching practice may provide a healthy, fulfilling way to navigate challenges, both personal and professional, and contribute to their growth as a teacher. The comments below illustrate their thoughts:

I would say privately that I've had really tough years during the pandemic. I went through a lot, including the passing of my dad and some difficult family situations. We also got married last year, so there were both good and very bad things happening in my life. All of this made me feel really down, and I would say I experienced some mild depression. When I started to work, I began exploring something called Ikigai, which is a Japanese concept. I started looking into it in 2010 or 2011. Ikigai is about finding purpose and meaning in life. I believe in living an active life, so when I'm doing something, working, or contributing, I feel better. Of course, if I overwork, I get tired, especially around exam time or before Bayram, but it's a healthy kind of tired. I feel healthy because I enjoy my job. I love working and developing in my field, and I can see how it personally helps me grow. I also see the positive effects in my personal life, my family, my friends. When I feel good in my profession, it has a positive impact on everything else. It's like a foundation for my life, and then everything else falls into place. Of course, not every day is perfect, and sometimes things don't go well, but overall, I feel like I've become more confident. When you're not in a good place personally and facing tough situations, it's hard to be optimistic. But recently, I've been feeling better, and I hope it will continue to improve as I work through these challenges. The work I've done on myself, these challenges I've faced, have really helped me with my mental health. Personally, I believe that being a healthy, happy, and grounded person makes me a better teacher. So, in short, it really helps me a lot. (Participant 7, April 6, 2024)

Moreover, one participant (P12) highlighted the transformative power of art on personality, anticipating that the course would offer opportunities for personal growth and self-discovery. Lastly, they (P12) expressed hope for shifting priorities, suggesting that they were looking for ways in which the course could help them realign their personal and professional life priorities, potentially fostering a sense of fulfillment and emotional balance.

6.3.1.2 Creativity and self-expression

The second finding related to the potential influence of the course on participants' personal development before the course was creativity and self-expression. Several participants expressed a desire to reconnect with their creativity and enhance their ability to express themselves through art. For example, one participant (P9) anticipated that the course would help them tap into their creative potential, while another (P11) highlighted the importance of creative self-expression as a central outcome of engaging with arts integration. Participant 9 comments on the necessity of teacher creativity with the following remarks:

It's something that really requires creativity. I believe that the teacher's creativity and their background in art are crucially connected. I mean, the teacher really needs to have an artistic spirit in order to create this. They need to be able to come up with these ideas. The children should be able to say "Now, we're going to do this, and we're going to do that." Of course, they can learn many things by reading. But I think the subtle perspective, thoughtful approach, and understanding of art in the teacher are what really matter. (Participant 9, April 2, 2024)

This suggests that participants expected the course to provide opportunities for them to develop and explore their own creative processes, which could extend beyond their teaching practice. Additionally, one participant (P10) noted the hope of rediscovering and nurturing a long-standing interest in art, indicating that they viewed the course as an opportunity to rekindle a personal passion for the arts that

they had previously set aside. This desire for personal enrichment through art was further reflected in inspiration and deepening personal knowledge about art (P10, P12), where two participants expressed that the course would foster a deeper understanding and appreciation for the artistic process. Furthermore, they (P10) expressed an intention to incorporate art into daily life, suggesting that they hoped the course would encourage them to make art a more integral part of their personal routines and experiences.

6.3.1.3 Motivation and lifelong learning

The third finding centered around motivation and lifelong learning. Many participants expressed the belief that the course would serve as a source of motivation, inspiring them to deepen their engagement with both teaching and personal growth. For example, one participant (P1) anticipated that the course would offer a global connection, providing opportunities to engage with a broader community of educators and learners, which would, in turn, enhance their own motivation to explore arts integration further. Additionally, two participants (P4, P11) highlighted the value of lifelong learning. They viewed the course as a stepping stone to continuous development and the acquisition of new knowledge, not only related to arts integration but also in a broader educational context. One participant (P11) also referenced identity development, suggesting that the course could contribute to their personal and professional growth by helping them refine their teaching identity and build confidence in their approach to integrating art. Moreover, job satisfaction was mentioned by one participant (P2), who hoped that the course would enhance their passion for teaching and increase their satisfaction in their professional role. Participant 2 also explains their lifelong learning mindset and

efforts in further training to seek new opportunities for growth through their comments below:

It would influence me positively, probably by increasing my level of satisfaction in my teaching. That's my biggest expectation with this course, and with all the other professional development courses that I'm attending because I don't like routine. As I said before, I'm constantly looking for some change. Looking to do something better. That's why I think it would definitely influence me positively in terms of job satisfaction. (Participant 2, April 1, 2024)

6.3.1.4 Social and cultural awareness

The fourth finding highlights the potential impact of the course on personal development regarding social and cultural awareness. Participants expressed the expectation that the course would enhance their ability to understand and connect with diverse cultures and social contexts. One participant (P3) anticipated that engaging with arts integration would help improve their social skills, particularly in how they interact with students from various cultural backgrounds, fostering better communication and understanding in the classroom. Similarly, another participant (P11) emphasized the role of the course in developing cultural and emotional understanding, suggesting that learning about arts integration could deepen their empathy and ability to appreciate the diverse emotional and cultural expressions of their students. Additionally, one participant (P1) hoped that the course would provide a global connection, helping them broaden their perspective and connect with educators and learners from different parts of the world, thereby enhancing their cultural awareness.

6.3.1.5 Flexibility and adaptability

The final finding regarding the potential influence on participants' personal development pertains to its impact on flexibility and adaptability. Participants expressed a desire for the course to help them become more flexible in their professional and personal lives, particularly in balancing different priorities. One participant (P5) hoped that the course would encourage a more flexible approach to teaching and learning, allowing them to adapt their methods and strategies to better suit diverse student needs and classroom dynamics. Additionally, another participant (P12) highlighted the importance of balancing personal interests with professional priorities, suggesting that the course would provide them with the tools to navigate and integrate their personal passions (art) into their professional life in a way that felt fulfilling and sustainable. These responses indicate that participants anticipated the course would help them become more adaptable, both in their teaching practices and in balancing their personal and professional lives, fostering a more flexible and dynamic approach to personal and professional growth.

6.3.2 After the course

6.3.2.1 Emotional and psychological growth

The data revealed that participants experienced emotional and psychological benefits as a result of their engagement with the course. Two participants (P5, P12) emphasized the healing effect of art, noting that integrating art into their teaching and personal lives had a therapeutic impact, helping them manage stress and improve their emotional well-being. Participant 5 mentioned their hope from the course about feeling better by gaining motivation to do her job and the course helped them, stating:

I wanted to be a little bit more motivated to do my job. I think I am now. I think I was getting a little bit bored of teaching the same things in the same ways, and I wanted to get better. I felt better about being able to do that now. (Participant 5, June 12, 2024)

They also continued reflecting on how the course provided both personal and professional motivation, especially during a challenging period. They shared:

It was a hard time, but this course helped me feel more energized and motivated. I really needed something to rekindle my passion for my job . . . I was really happy because I think this because of your energy, and also probably also your skill set, because the way you designed the course and the way you pick the guest speakers, and you know the readings and the tasks were really nice and we were always checked in with like, I think you understand that I have trouble remembering things, and you were always following up with me . . . The energy in the course was welcoming, and it made me excited to participate. I didn't feel pressured, and I felt supported with the follow-ups, which was exactly what I needed. (Participant 5, June 12, 2024)

They also commented that completing challenging tasks, such as writing a poem in a short amount of time, was empowering. This experience allowed them to push beyond their usual limits, providing a sense of accomplishment.

I was moved by the quote about “starting a life and a poem before being ready”. It's empowering to perform tasks that feel hard to do, especially if done in a short time. (Participant 5, Module 3 Reflection, May 10, 2024)

One participant (P7) specifically mentioned that the course contributed to an improved sense of well-being, suggesting that the emotional benefits of art integration were felt not only in the classroom but also in their personal lives. They reflected on the personal impact the course had on their emotional well-being, stating:

It gave me a sense of space to lead the class in a more artful way, with less hesitation . . . I feel mentally and psychologically better, especially when I see results from my efforts. The last few months have really improved my well-being . . . I feel happier and more confident in myself. (Participant 7, June 12, 2024)

Additionally, increased self-confidence was a key theme, with one participant (P7) stating that the course helped them feel more assured in their ability to integrate creative approaches into their teaching. Furthermore, two participants (P5, P12) reported renewed motivation, feeling inspired and energized to continue growing personally. Participant 12 exemplified the profound impact the art therapy session had on their well-being, sharing:

Art therapy, we did art therapy. It was super important for me. By the way, that was the personal impact. It was that moment again, something personal. After that session, I cried a lot because it really struck me and it has really helped me realize some of the things about myself. And I kind of realized a couple of childhood traumas and I'm like "Oh, my God! That was the reason." And I had no idea it was going to happen, because it just started, thinking of some breathing exercises, and at the end I drove things, something positive, something negative. The words, I drew it, and I just started crying. And after that, for a couple of weeks, I just talked about what I found out in that session. So yes, it was actually some kind of enlightenment. (Participant 12, June 15, 2024)

This reflection reveals how the art therapy session unexpectedly triggered an emotional breakthrough for Participant 12. However, she interpreted the entire experience from the beginning of the course as an enlightening one, positively affecting her emotional well-being.

Participant 2 referred to the same art therapy session, explaining its positive effect on her well-being, particularly in relation to her ADHD. In her reflection notes, she shared:

The art therapy that followed helped me a lot because of my ADHD. When left to my own devices, I seek comfort due to a racing mind and a restless body, focusing on everything and nothing at once. Being in class, having to perform time-bound activities really helped me be present while doing my pieces. (Participant 5, Module 2 Reflection, May 3, 2024)

6.3.2.2 Creativity and self-expression

Creativity and self-expression is one of the findings that emerged in the analysis of data collected before the course, and it was also reaffirmed in the data after the course. This indicates that the course had a consistent impact on participants' personal development, particularly in enhancing creativity and self-expression. Findings suggest that the course helped them to rediscover the value of art in their lives while engaging in personal reflection and growth. One participant (P7) mentioned a reconnection with creativity/art, and explained how the course rekindled their personal interest in creative expression. Three participants (P8, P9, P11) noted that the course encouraged them to embrace their creativity and it led to a more confident and consistent engagement with artistic practices. Participant 8 noted,

I think it's those kinds of things that always extend our creativity. So you know, there are always things that we know, but sometimes it may get some dusty parts. It gives me a chance to clear those parts. So being part of those collaborative art projects and things were really cool and good for me.
(Participant 8, June 13, 2024)

For some, the process of self-reflection through creative practices became an integral part of their personal development. One participant (P5) expressed how art and creativity provided a powerful medium for introspection, helping them understand themselves better and reflect on their emotional and professional growth. They also added how this course affected their self-expression positively, as shown in the comments below:

Now I'm more comfortable expressing myself in class, which gives me less of a perfectionist vibe . . . I think I'm less intimidating and more open because I'm more okay with my mediocrity as well as everyone else's.
(Participant 5, Post-course Reflection, Module 7, May 31, 2024)

Another participant (P11) mentioned the importance of breaking free from logical constraints, pointing out that the course allowed them to move beyond rigid thinking

patterns and embrace a more open, imaginative approach to both teaching and personal expression. Their comments can be seen below:

When I was a child, we sometimes did activities like this one learning English and it helped me remember how important it was to think outside of the box. It is actually this arts integration/arts that help people think outside of the box. Sometimes we have this logical set continuing in our lives. We also have to create and connect different things. So I can say that actually, it personally helped me remember how many possible possibilities there are actually. (Participant 11, June 14, 2024)

They also emphasized the importance of creativity in the context of learning from mistakes and fostering a collaborative environment in their reflection below:

I learned that the educator should also set an example for her learners by using every opportunity to learn and grow herself. I also learned that within this approach, mistakes are places to grow and be more creative. Finally, the teacher, as the facilitator, should be in cooperation with the learners and should be the source of a safe space for them to express themselves, ask and answer questions, and grow. (Participant 11, Reflective Journal, Module 2 Reflection, May 1)

Additionally, consistency in personal creative practices emerged as a key outcome of the course. For one participant (P10), engaging with arts integration helped them establish and maintain a regular creative practice, which contributed to their ongoing personal development.

6.3.2.3 Lifelong learning

Before the course, motivation and lifelong learning was primarily focused on participants' expectations of how the course would inspire them to engage with teaching and their personal growth. Participants anticipated that the course would motivate them by providing global connections with other educators and opening up opportunities for continuous learning. Some viewed the course as a way to develop their teaching identity and enhance job satisfaction, while others hoped it would

ignite a passion for lifelong learning in both professional and personal contexts. After the course, however, the focus shifted to lifelong learning as a more concrete and ongoing process. Participants reflected on how the course had not only deepened their knowledge of arts integration but also motivated them to continue learning in new and diverse ways. In other words, the post-course data illustrated how the course actively facilitated personal growth and fostered a sustained commitment to continuous learning.

Two participants (P3, P11) highlighted their ongoing commitment to lifelong learning, recognizing that the course not only deepened their knowledge of arts integration but also motivated them to keep learning beyond the course. For many, the course acted as a catalyst for further personal growth, fostering a mindset of continuous development.

Additionally, two participants (P9, P12) mentioned being exposed to new art forms and authors, which expanded their horizons and contributed to their broader understanding of art. This exposure to diverse artistic expressions encouraged participants to explore new mediums and integrate them into both their personal lives and professional practices. One participant (P10) also noted the rediscovery of personal interests, particularly in art, which had been dormant or less prioritized in their lives. This renewed engagement with their passions provided a sense of personal fulfillment and a deeper connection to their creative side.

Participant 10 explains how the course helped them improve their lifelong learning by highlighting how the course articles served as an introduction to the field of arts integration. They explained below that this sense of discovery has helped them develop a clearer direction and will encourage them to continue learning and growing in this area:

The articles in the course provide, sort of open the door just a little bit so that you see what's behind it and what can be done? And this is a whole field of arts integration. You know, there's so much more to read and to learn. It's just a small taste, like a teaser. And I guess that in that sense, since I harbored genuine interest in this, I do. I think this is a nice beginning for me professionally to sort of develop in this direction more, because that's actually what I would like to do and what I was searching for a long time. Kind of a nice focus, and something that I can build on and work on. So in that sense this was actually great because it took me a while to find a passion project. (Participant 10, June 14)

6.3.2.4 Community, belonging, and collaboration

Another significant finding related to participants' personal development after the course is the theme of community, belonging, and collaboration. This aspect emerged as a notable influence that was not present in the pre-course data. They reported that the course played a crucial role in fostering a strong sense of community among participants, providing them with a supportive environment where they could connect, share ideas, and collaborate with others. Many participants emphasized the sense of belonging they felt within the course, with several highlighting the importance of collaborative learning processes. One participant (P1) expressed how the course created a supportive environment that encouraged open sharing of ideas, challenges, and successes. Similarly, another participant noted "It was very valuable to be surrounded by other people who share the same interest. I found other people's presence and work in this course very motivating." (Participant 10, Post-course Reflection, Module 7, May 28, 2024). Additionally, Participant 5 expressed how the course provided a supportive network, stating "Now I have a checklist and many articles to refer to in times of need, and a network of friends to support me." (Post-course Reflection, Module 7, May 31, 2024). This community was not just about exchanging professional insights, but about creating an emotionally safe space where participants could explore and

express themselves without fear of judgment. The arts, in particular, helped to cultivate this safe space, where personal expression was celebrated, and vulnerabilities were respected. This nurturing environment was reported to facilitate personal growth by allowing participants to reflect on their own experiences and gain confidence in their creative expression.

Collaboration was another key element that contributed to personal development. Two participants (P3, P8) highlighted the value of working alongside peers, exchanging ideas, and learning from one another's diverse perspectives. Collaborative activities allowed participants to gain new insights, challenge their own assumptions, and expand their creative boundaries. This aspect of collaboration not only enhanced their professional learning but also provided a source of emotional support, which helped them build meaningful connections with others who shared similar interests during the course. Furthermore, the course encouraged participants to reflect on the inseparability of their personal and professional lives. As noted by two participants (P1, P2), the experience of integrating personal creativity with professional practice was transformative. The course enabled them to see how their personal interests and artistic practices could inform and enhance their teaching. This integration not only enriched their professional development but also helped them feel more aligned and authentic in both their personal and professional identities.

6.3.2.5 Flexibility and adaptability

The theme of flexibility and adaptability emerged in both the pre-course and post-course data, but with distinct focuses in each phase. Before the course, participants expressed a desire for the course to help them become more adaptable in both their personal and professional lives. Many participants hoped the course would foster

greater flexibility in their teaching practices, enabling them to adjust their methods and strategies to better meet the diverse needs of students. For instance, one participant (P5) anticipated that the course would encourage them to be more flexible in their teaching and learning approach, while another (P12) hoped it would provide tools to balance personal interests, such as art, with their professional responsibilities in a sustainable and fulfilling way. Participants viewed the course as an opportunity to enhance their adaptability, particularly in managing the balance between personal passions and professional priorities, which they believed would foster both personal and professional growth.

After the course, the focus shifted toward the actual impact of the course on participants' flexibility and adaptability. Two participants (P1, P5) reflected on how the course pushed them to experiment with new creative processes and artistic methods in their teaching, which not only expanded their professional practices but also contributed to their personal growth. One participant (P5) shared how the course helped them overcome personal barriers by embracing new ways of thinking and working, which increased their comfort with uncertainty and change in both their personal and professional lives. Another participant (P3) shared that arts integration prompted them to be more flexible in their approach to student engagement, incorporating diverse learning styles and interests. This adaptive mindset showed a great deal on how they could demonstrate a sense of openness to change and experimentation. By stepping outside their comfort zones, participants expressed feeling more empowered to take risks, explore creative avenues, and cultivate a mindset of ongoing personal transformation.

Additionally, participant 2 reflected on how they gained awareness of their professional identity and teaching style, which is central to personal growth. By

acknowledging both their strengths and areas for improvement and recognizing their existing artful teaching traits alongside a desire to evolve toward a more student-centered approach, they provide a clear example of how the course facilitated their personal development. Their note is presented as it is below:

I think I had a chance to see my strengths and weaknesses. I saw that. Actually, I have some aspects of an artful teacher already. For example, I am ready to change my teaching routine in order to have a more creative lesson plan. And I am always in search of different materials and most useful teaching approaches. So in that meaning, I'm similar to some aspects of an artful teacher. But I also noticed that I need to improve myself in moving towards a more student-centered approach and also I need to accentuate reflection parts in my lesson plans as assessment parts. (Participant 2, June 11, 2024)

6.3.2.6 Art appreciation

The final finding related to participants' personal development after the course was a deeper appreciation for art. Before the course, while some participants acknowledged art's potential in enhancing teaching, the post-course data revealed a shift in perspective, with art now being seen as a more integral part of their lives. For example, two participants (P1, P2) reflected on how their views of art had deepened. Their comments were the evidence that it was recognized not only as a teaching tool but also as an essential component of their personal growth and well-being.

Participant 12 expressed that the course introduced her to new art forms, enhancing their appreciation for art. They shared:

It definitely taught me new art forms. I had no idea. For instance, I didn't hear about the Forum Theatre. I mean I never thought that it could be something to apply actually, in the classroom. I saw some examples of that, but I didn't know that I didn't know in detail. And as I said, I personally learned new forms like blackout poetry, I had no idea, but it was so much fun. (June 15, 2024)

Participant 2 expressed how the course expanded their appreciation for the arts, inspiring them to approach art in a more purposeful way, both for personal enjoyment and professional use. They explained:

It motivated me, personally. Actually, it motivated me to visit more museums and look for museum sources to have a new view, to look at everything with a new eye. After the module about literary arts, I just went to my bookshelves at home, just had a look at all the English books that I have. I was just imagining, you know which ones I would take to class if I were to implement the blackout poetry activity, which ones the students would enjoy and which ones could be used. And I went back and had a look at our literature pack (material in school). And I just thought about it, what else can be done with the stories we have here. Actually, I now appreciate arts more. Even if I'm viewing an artwork just for my personal enjoyment, I now will also be looking at it like how I can benefit from it, how I can make use of it in my classes. (June 10, 2024)

Similarly, participant 7 shared how the course helped them reconnect with their artistic skills, particularly photography. They reflected:

Thanks to this module, I noticed and, in a way, remembered that I am a very good photographer, I can (mainly thanks to my sensitivity, but also thanks to my studies in film studies and many photography and film courses) interpret images, I feel visual art and I have a predisposition for it. Now, these insights, and as if reaffirming that I can create and read images, will result in a kind of translation of the visual message into a verbal, linguistic message and even more effective teaching a foreign language. (Reflective Journal, Module 2 Reflection, May 3, 2024)

Prior to the course, Participant 10 shared their deep-rooted interest in art, which had manifested in various ways over the years. As they mentioned:

Hidden like a little under the surface, a permanent interest in art . . . it has manifested itself through the years in different ways . . . through ceramics or through small things that I do. I was involved in drama. I had the monologue. (April 2, 2024)

This interest had always been a part of their life, but they felt that it needed more nurturing. Reflecting on a speech they heard, Participant 10 noted,

There was this speech, a really nice speech by one Spanish illustrator who spoke about how we stop drawing at the age of 7, and how part of us kind of dies if you kind of ignore it. I would really like to nurture it. The older I get, the more I need it. That sort of appreciation for art and incorporation of art, not just in work, but in my daily life, in different ways. (April 2, 2024)

After the course, Participant 10 reflected on how the course helped rekindle their interest in art, particularly collage. They shared:

I really personally, for example, with collage, I really like that I continued working on it. And now I'm going home in 2 weeks, and I already have plans to find, like old newspapers that are no longer, you know, bound by copyright . . . I find such thinking and planning very motivating and joyful. (June 14, 2024)

They also expressed how the course encouraged them to rediscover their passion for art: "The course sort of encouraged me indirectly, really to focus on . . . how much you like it and how much you need it and how it sustains you sometimes." This renewed commitment to art also led them to explore new activities, as they explained:

I contacted the guest instructor [for art therapy], and she sent me some recommendations for a book . . . I have an entire list of activities that I would like to try out with my son once he's a bit old enough for that.

Additionally, they mentioned their desire to integrate art more into their daily life, adding, "I know how beneficial this is and how beneficial it could be, and I would like to incorporate it in my life even more."

In her quotes above participant 10 shared how the course inspired them to integrate art into their daily life, even incorporating creative practices into family activities. This highlights how the course extended beyond the classroom, influencing participants' engagement with art in a more holistic way.

CHAPTER 7

DISCUSSION

This chapter discusses the findings related to the research questions concerning the influence of the program on language instructors' perceptions of arts integration as an approach to language teaching, its impact on their professional development, and its contribution to their personal development, all interpreted in light of the literature review and conceptual framework.

7.1 Conceptualizing arts integration: its multidimensional characteristics

This study demonstrates that the challenge of limited understanding of arts integration, identified as a significant barrier to its effective implementation in language education (Mishook & Kornhaber, 2006), can be effectively addressed through targeted teacher training. When educators are not introduced to the concept of arts integration during their initial teacher education or through subsequent professional development, it is unsurprising that they may remain unfamiliar with the approach (Sahasrabudhe, 2006; Guha et al., 2008; LaJevic, 2013). In such cases, their first meaningful encounter with arts integration is likely to occur in the context of a specialized course or training focused on creative pedagogies. As a result, it is common for the term “arts integration” to be initially interpreted in a narrow or literal sense, understood simply as the combination of “arts” and “integration”. However, such interpretations fall short of supporting the pedagogical depth that arts integration offers, as documented in the literature (Beane, 1997; Silverstein & Layne, 2010; Sulentic Dowell & Goering, 2018). This highlights the need for professional development that not only introduces the concept but also enables educators to

explore its foundations as a creative pedagogy by examining how it can be interpreted beyond its constituent terms and how it can be meaningfully enacted in teaching and learning. The present study illustrates how a structured training program can facilitate this shift by framing the approach through multidimensional characteristics that extend beyond the literal interpretation of the term. Through this process, participants moved toward more expansive and pedagogically grounded understandings.

In addressing the first research question, which explores how the course impacted language instructors' understanding of arts integration, it became clear through the data that three key themes consistently stood out in participants' reflections: authenticity, interdisciplinarity, and creativity. These dimensions seemed to shape and redefine how instructors perceived arts integration in language education. These themes represent a more pedagogically grounded and comprehensive view of arts integration and were consistently emphasized across the data, including pre- and post-course interviews, weekly reflective journals, and collaboratively developed lesson plans. At the beginning of the course, several participants viewed arts integration as supplementary or decorative within language education. However, as the course progressed, their perspectives shifted toward a more holistic and transformative understanding. Authenticity came to be seen as essential in fostering meaningful and culturally responsive learning experiences by linking language instruction to students' real-world contexts. Interdisciplinarity was identified as a valuable approach for connecting language learning with other subject areas, enabling richer and more contextualized instruction. Furthermore, creativity was increasingly appreciated as a process-oriented practice that encourages critical thinking, learner agency, and deeper engagement in both teaching and learning. This

transformation was evident in what participants expressed during interviews and reflections and in how they applied their learning in practice over the course. Their final lesson plans, for instance, demonstrated a deliberate and thoughtful integration of the three core dimensions, suggesting a deepened understanding of arts integration as a pedagogical strategy rather than a peripheral activity. Consequently, the training program effectively expanded participants' conceptualizations, positioning arts integration as a transformative approach rather than a peripheral addition to language teaching.

The subsequent subsections will examine these dimensions in greater depth, illustrating how they expand and refine the conceptualization of arts integration in language education, in the context of the 7-week online course. This discussion will also situate the findings within existing literature and suggest potential directions for further research.

7.1.1 Authenticity

A key dimension that emerged in participants' expanded understanding of arts integration was authenticity, which evolved from a superficial preoccupation with the use of art-related materials to a more comprehensive pedagogical construct informing language instruction overall. Maley and Tomlinson (2017) conceptualize authenticity in language education as the integration of meaningful activities that emulate real-life experiences, such as films, songs, games, storytelling, and creative texts. Initially, most participants equated authenticity with the incorporation of materials perceived as originating from real-world contexts such as films, paintings or songs. The "realness" of the content was seen as the primary marker of an authentic learning experience. Within the framework of arts integration, participants

often regarded the use of a thematically relevant artwork as sufficient for aligning artistic content with language instruction. This understanding, however, remained confined to the level of material selection and lacked deeper pedagogical nuance.

As the online course progressed, participants' perceptions evolved significantly. However, through sustained engagement with the course content and reflective practice, authenticity came to be understood not merely as a quality of the materials, but as a characteristic of the learning experience itself. In other words, their view of authenticity extended beyond the mere inclusion of external artwork to encompass the entire instructional process, including planning and execution of the lesson. This shift is evident in their reflective journals and was explicitly articulated in post-course interviews. After the course, authenticity in arts integration came to emphasize not only the use of meaningful artistic content but also the intentional creation of learning environments that allow for genuine interaction, emotional resonance, and learner agency. Participants began to emphasize the alignment between instructional intent and learner experience, viewing authenticity as a dynamic, enacted quality of teaching rather than a static property of instructional materials. This broadened view also opened up the possibility of performative teaching through arts integration, where educators themselves may approach teaching as a form of performance rather than simply presenting art-related ideas or materials. For example, participant 3 captured this shift vividly in their reflective journal in module 4 by describing their role as a director guiding students (actors and spect-actors) to engage actively in a performance, rather than simply delivering art-related ideas. This reflection illustrates how authenticity in teaching becomes a lived experience, where the teacher designs the learning environment but allows students

to co-create meaning through active participation, highlighting the performative nature of arts integration.

This study contends that authenticity constitutes a critical yet insufficiently acknowledged dimension of arts integration. It extends prevailing conceptualizations, as in Kennedy Center's definition (Silverstein & Layne, 2010), which emphasizes curricular alignment and disciplinary convergence but does not explicitly incorporate authenticity as an essential pedagogical principle. It redefines authenticity by situating it within the teacher's authenticity in modeling communication, engagement and emotional expression. This evolution resonates with the arguments advanced by Maley and Tomlinson (2017), who advocate for a re-examination of authenticity that goes beyond material selection to include both teacher and student authenticity. Consistent with this, the characteristics of authenticity identified in this study have the potential to facilitate the creation of pedagogical environments in which both learners and instructors are empowered to express themselves fully.

The participants' comments in the post-course interviews illuminate how authentic teaching and learning environments empower both educators and learners to express themselves fully. Participant 1 highlights the broader social implications of giving learners a stronger voice, noting that "as language teachers, we do more than just teach the language. Through arts-integrated lessons, we can prime ourselves and our students for rich discussions beyond the walls of our classrooms", acknowledging the role of authenticity in fostering critical engagement with power dynamics both inside and outside the classroom. Similarly, participant 4 emphasizes the liberating potential of arts integration by pointing out that "learners may also find a space to express themselves and use target language more freely with the help of the arts". This shows how authentic learner expression is facilitated through the

environment and opportunities created by the teacher using arts integration approach. Participant 10 further elaborates on the creative and meaningful aspects of authentic expression, describing arts integration as an “outlet” that allows students to engage in “speaking or writing in a way that’s authentic and really meaningful”. She notes that arts-based prompts tap into students’ creative potential, enabling them to share their own stories and experiences in an authentic way.

Together, these insights demonstrate that authenticity is multidimensional, involving an interplay between teacher intentions, student agency, and the creative possibilities opened up by arts integration. The characteristics of authenticity identified in this study thus support the development of pedagogical spaces where both instructors and learners are empowered to engage genuinely and expressively.

7.1.2 Interdisciplinarity

One of the key characteristics participants used to define arts integration was the presence of the arts within the language classroom, a perspective that evolved into a deeper understanding aligned with the concept of interdisciplinarity. Arts integration inherently embodies interdisciplinarity through its very structure, as the integration of arts with another subject area, such as language education, necessitates interaction between distinct disciplinary domains (Marshall, 2014; Gullatt, 2008). It is therefore unsurprising that participants frequently referenced this characteristic when articulating their definitions of the approach. However, it was essential to investigate how participants conceptualized interdisciplinarity in practice. The extent to which content is drawn from each discipline raises important considerations about the depth of disciplinary knowledge required to design effective arts-integrated instruction. Furthermore, this understanding can inform both the pedagogical conditions

necessary for successful implementation and the potential challenges that educators and learners may encounter throughout the process.

Addressing the significance of disciplinarity, the present study demonstrates how participants' understanding of the interdisciplinarity between the arts and foreign language education progressed to a more comprehensive level. While there was some preliminary acknowledgment of interdisciplinary potential in the pre-course interviews and initial module reflections, participants' articulations rarely conveyed a substantive or theoretically grounded grasp of the concept. Early references to the arts were often tangential and primarily instrumental, with the focus on how art-related content could function as authentic material to augment learner interest and motivation. This initial interpretation aligns with Bresler's (1995) concept of subservient integration, where the arts are employed as supplementary tools to bolster another dominant subject, in this case, foreign language instruction.

As the course progressed, however, participants exhibited a notable shift in their understanding of interdisciplinarity. This evolution was substantiated through their reflective journal entries and materialized in the art-integrated lesson plans they collaboratively designed, which exhibited concrete and intentional planning of interdisciplinary principles. Several participants also expressed a desire to cultivate a deeper understanding of the arts in order to employ them more deliberately and professionally in their pedagogical practices. Rather than conceptualizing the arts as ancillary to language instruction, participants began to emphasize the pedagogical imperative of aligning the epistemological and instructional aims of both artistic and linguistic domains. This reconceptualization signaled a more deliberate engagement with interdisciplinarity and marked a transition toward integrative, dialogic instructional strategies. At the same time, participants remained acutely aware of the

pragmatic imperatives of language teaching and consistently emphasized the necessity of foregrounding language learning outcomes within art-integrated pedagogies. This shift in perspective is consistent with Bresler's (1995) coequal integration, where the arts are not subordinated to the language curriculum but instead align with it in a more balanced, mutually reinforcing relationship.

Crucially, participants did not merely adopt an additive view of arts integration but began to emphasize the alignment of both the artistic and linguistic domains' epistemologies and instructional aims. This reflects a deeper engagement with interdisciplinary principles and signals a move toward what could be termed a dialogic approach to integration, wherein both disciplines inform and shape each other through ongoing dialogue. This shift is indicative of a more sophisticated understanding of disciplinarity, one that transcends traditional boundaries and encourages a dynamic exchange between the arts and language education. Despite this shift, participants' engagement with disciplinarity was tempered by the practical realities of language teaching. Throughout the course, participants maintained a strong focus on ensuring that language learning outcomes were prioritized in their art-integrated lessons. This reflects an ongoing tension between the aspirational goals of artistic integration and the pragmatic needs of language pedagogy, as educators balance the desire for artistic authenticity with the necessity of achieving specific linguistic objectives. The attention to language outcomes suggests that while the arts were increasingly recognized as an integral part of language instruction, their integration was always framed within the broader context of enhancing and supporting language development.

Moreover, the findings suggest that interdisciplinarity in arts integration should be reconceptualized as an ongoing and adaptable process rather than a static

end-state. While participants' engagement with disciplinarity progressed toward an integrative model, this study reflects that Bresler's (1995) framework, despite its utility, may oversimplify the evolving nature of interdisciplinary integration. The findings of the study also demonstrate that arts integration is rarely confined to discrete categories. Instead, it evolves across a spectrum of practices, shaped by contextual factors such as the teacher's professional development, learner needs, and the particular goals of the lesson. The movement from subservient to coequal integration seen in participants' reflections indicates this dynamism, illustrating that arts integration is often an eclectic blend that defies rigid categorization. Thus, while Bresler's (1995) framework provides valuable insights into the various forms of integration, the findings of this study highlights the importance of viewing interdisciplinarity as a more context-dependent process. Disciplinarity in arts integration is not a fixed state but rather a developmental journey that evolves in response to shifting pedagogical goals, learner engagement, and the teacher's evolving understanding of both art and language education.

7.1.3 Creativity

A recurrent theme emerging from the findings is participants' association of creativity with the arts integration approach. When asked to define arts integration during interviews, most participants explicitly included creativity as a defining feature. This association may stem from the inherent creative qualities typically attributed to the arts. In other words, there appeared to be an implicit assumption that the mere inclusion of artistic elements in classroom instruction automatically introduces creative potential. In contemporary learning paradigms, creativity is widely recognized as a core competency alongside critical thinking, collaboration,

and communication, often referred to as the “4Cs” of 21st-century skills (Mazzola, 2020). Arts integration, by its nature, invites divergent thinking, risk-taking, and personal expression (Sternberg & Williams, 1996). Therefore, it can offer a fertile context in which creativity can flourish. When participants equate arts integration with creativity, they are likely to intuitively acknowledge its alignment with these broader educational goals. This signals that arts integration is considered a transformative approach that cultivates the kinds of learners and teachers today’s world requires.

Prior to the course, participants’ emphasis on creativity was often linked to the perceived impact of artistic materials on students’ creative thinking. In this view, creativity was interpreted as a skill that could be developed through exposure to artistic content particularly through engaging with the interpretive and imaginative aspects of artworks (Reck & Wald, 2018; Chan & Yuen, 2014). This perspective focuses on encountering creativity rather than engaging in it. In other words, learners are positioned as passive recipients of creative content rather than as active participants in creative processes. In such an approach, creativity is often presented as something external to the learner: a product to be observed, appreciated, or analyzed, rather than a process to be experienced and co-constructed. This limits the transformative potential of arts integration, which thrives when learners are invited to make, improvise, and experiment, not just to consume artistic content but to create it. The exposure to the artwork may inspire creativity, but learners’ roles remain observational. However, it is important to reimagine the classroom as a participatory space where learners and teachers co-create meaning through artistic expression.

Analysis of participants’ reflections revealed that, initially, there was limited evidence of a strong connection between creativity and the learning outcomes of

language instruction such as encouraging students to produce original or imaginative work. Instead, creativity was often described in terms of variety, flexibility, and the ability to approach materials from multiple perspectives, aligning with Eisner's (2002) notion of reframing experiences. For example, participants frequently equated creative teaching with using diverse materials or incorporating novel classroom activities, rather than viewing creativity as a cognitive process embedded in language use. This interpretation, while valuable, tended to overlook the deeper cognitive dimensions of creativity such as problem solving, risk taking, and ideation that are central to both artistic and linguistic development. Without understanding creativity as a complex cognitive process, its educational value risks being reduced to surface-level variety or novelty. Most importantly, this initial view does not sufficiently align creativity with the core objectives of language instruction. When creativity is not connected to language production, its potential to enhance communicative competence remains underutilized. Therefore, arts integration should ideally position creativity as a bridge to deeper and more authentic use of language, not just as a means to make lessons more interesting.

One of the most salient findings to emerge from the study is the participants' evolving conceptualization of creativity throughout the 7-week online course. While they initially identified creativity as an intrinsic attribute of the arts, their understanding gradually expanded to encompass creativity as a dynamic and integral component of instructional planning and pedagogical practice. This shift appears to be fostered by the course's experiential and reflective learning opportunities, which enabled participants to engage with arts-integrated activities in ways that emphasized both personal expression and intentional instructional design. The reconceptualization of creativity from a peripheral attribute to a generative force

within teaching practice is pedagogically significant. It signals a movement away from viewing educators merely as transmitters of knowledge toward embracing their role as creative practitioners. This reframing, in turn, promotes more learner-centered and process-oriented approaches to language instruction that allows learners to take creative risks, engage in meaning-making, and produce original work. Thus, creativity is not merely a supplementary outcome of arts integration but emerges as a foundational pedagogical stance shaping the overall curriculum and teaching practices in contemporary language education.

Overall, these shifts in participants' conceptualizations in terms of authenticity, interdisciplinarity, and creativity can also be understood through the lens of Bresler's (1995) framework, which delineates four forms of arts integration: subservient, coequal, affective, and social. At the outset of the course, participants predominantly engaged with subservient integration, using the arts instrumentally to support language instruction. This aligns with their early emphasis on selecting artistic materials as a means of enhancing vocabulary learning or student motivation. However, as participants began to explore the emotional and expressive dimensions of the arts, their reflections and lesson plans increasingly illustrated characteristics of affective integration, where creativity and self-expression are central. The prominence of authenticity and emotional resonance in their later reflections suggests a shift toward pedagogical approaches that value learner agency and connection, consistent with the affective model. In some cases, especially in the collaborative planning of lessons that engaged both artistic and linguistic objectives intentionally, participants also began to experiment with coequal integration, albeit in emerging and exploratory ways. While the course did not focus explicitly on social integration, elements of it surfaced organically through the collaborative, community-oriented learning

environment fostered during the training. These findings affirm Bresler's (1995) observation that arts integration is often eclectic and fluid, with educators moving across categories depending on their experience, context, and pedagogical intentions. The course, therefore, introduced a foundational understanding of arts integration and supported participants in beginning to navigate and enact its multidimensional nature in ways that are both theoretically grounded and contextually adaptive.

7.2 Teacher empowerment

This study substantiates how participation in a 7-week online course on arts integration influenced language instructors on both professional and personal levels. The findings drawn from the analysis of qualitative data show several trajectories of development that participants identified as meaningful throughout their engagement with the course and perceived as transformative over the duration of the course. These reported changes closely align with the concept of teacher empowerment, which forms the basis of this section's discussion. The themes of structured guidance, sense of belonging, professional confidence, and emotional well-being emerged as central to participants' development. Each of these aspects is explored in relation to the study's second and third research questions: "How does participating in a seven-week arts integration training program influence language instructors' professional development?" and "How does participating in a seven-week arts integration training program influence language instructors' personal development?"

Before advancing into the subsequent subsections, which delineate the emergent themes in detail, it is imperative to explicate the conceptualization of empowerment as it pertains to this study. As Thomas (2018) articulates, the notion of empowerment, originally connoting mere authorization in the 17th century, has

undergone a significant paradigmatic shift. Rooted in Paulo Freire's emancipatory pedagogy, where education was envisioned for societal transformation, the term has progressively acquired a more humanistic orientation, foregrounding autonomy, self-actualization, and holistic well-being. Despite its persistent instrumentalization within managerial discourse as a mechanism to enhance organizational productivity, its interpretation in educational contexts, particularly since the 1980s, has become increasingly aligned with the cultivation of agency and professional autonomy. This study conceptualizes empowerment through the lens of teacher empowerment, which is primarily shaped by factors that directly influence teachers' intrinsic motivation. Through this process, educators are expected to access and actualize their latent potential and demonstrate their capabilities at an optimal level of professional performance.

In this conceptualization of teacher empowerment, and in alignment with the findings derived from the qualitative data, participants' decision to engage in the arts integration online course is viewed as a clear manifestation of their intrinsic motivation, as the program was offered without material incentives and required sustained commitment purely for professional and personal development. Participants voluntarily engaged in the seven-week program as autonomous adult learners, capable of managing their own time and responsibilities. The central element that appeared to (re)ignite their internal potential was the engagement with the arts within a dynamic and creative learning environment. Their sustained involvement, coupled with the course design that culminated in a creative product at the end of each module, appears to have enabled them to externalize their latent capacities. The factors contributing to this empowerment, as identified through the data, are especially salient in participants' interview responses, weekly reflective

journals, post-course narratives, and the researcher's own diary, all of which coalesce around the overarching theme of teacher empowerment.

7.2.1 Guidance

The findings of this study indicate that the structured guidance participants received throughout the program played a pivotal role in fostering their professional development. Prior to the course, all participants reported in the preliminary online interviews that they were unfamiliar with the concept of arts integration, although several expressed a personal interest in the arts. Their expectations for the program were remarkably consistent: to gain a foundational understanding of the approach and its practical applications in language teaching. These expectations were closely aligned with the course instructor's pedagogical objectives. From its inception, the course was intentionally designed to provide multifaceted guidance through a range of resources, including scholarly articles, instructional videos, synchronous online sessions, asynchronous written discussions to promote critical dialogue, collaborative lesson planning among peers, and individualized consultation sessions with the instructor. Data from the post-course interviews affirmed that participants actively engaged with these support mechanisms and found them beneficial. Most reported increased confidence in applying arts integration strategies, though some acknowledged the need for continued exploration and practice. Their willingness to persist in developing their pedagogical skills, driven by internal motivation and supported by a well-structured learning environment, reflects a salient dimension of teacher empowerment.

This reinforces broader discussions about the necessity of formal training in arts integration, highlighting that educators cannot be expected to adopt such

pedagogical innovations without structured and sustained guidance (Baker et al., 2004; Sahasrabudhe, 2006; Mason & Steedly, 2006; Gullatt, 2008; Guha et al., 2008; LaJevic, 2013; Duma & Silverstein, 2014; Wright, 2016). The study affirms this call and extends it by demonstrating that comprehensive training does more than impart knowledge. It fosters teacher empowerment through intentional and continuous guidance. By offering clear frameworks, modeled practices, and collaborative reflection, the training helps educators make sense of unfamiliar territory and gradually build confidence in their ability to apply arts integration effectively. This sense of empowerment is not incidental; it emerges from the scaffolding provided throughout the learning process, which validates educators' experiences, addresses their uncertainties, and encourages experimentation. Consequently, participants understand the principles of arts integration and feel capable of adapting them to their unique contexts. The true value of such training, thus, lies in its ability to transform perceived challenges into opportunities for growth, enabling teachers to act with agency and purpose. This positions formal training as indispensable to any meaningful effort to integrate the arts in education not simply for skills development, but for cultivating the professional resilience and self-efficacy necessary to sustain long-term instructional change.

7.2.2. Sense of belonging

This study demonstrates that the 7-week online course fostered a strong sense of belonging among participants, which in turn contribute meaningfully to teacher empowerment. Notably, this outcome is particularly significant given the context: participants were geographically dispersed, coming from various universities across Turkey, and the course was delivered entirely online, which is a setting typically

marked by limited interaction and challenges in forming meaningful professional connections. The emergence of a supportive learning community under such conditions underscores the effectiveness of the course's intentional design, which supports key insights from existing literature. As Wardrip et al. (2015) argue, building a community of artful teachers requires “deliberate effort” (p. 446) and this course exemplified that through structured opportunities for dialogue, collaboration, and reflection. These elements reflect established design principles for professional learning communities outlined by Brouwer et al. (2012), who emphasize the importance of intentionally fostering environments conducive to sustained collaboration and mutual learning. Furthermore, the course incorporated critical components identified by Kruse et al. (1995), such as shared norms and values, a focus on student learning, reflective dialogue and collaborative engagement, which are essential for building strong professional communities.

Given that arts integration is an emerging and still-developing pedagogical approach, and that participants in this study had no prior formal training in it, the development of a supportive community among instructors, particularly those from similar higher education contexts with comparable student profiles, proved to be a significant factor in their learning process. This was clearly reflected in the data, where participants repeatedly emphasized the value of engaging with peers who were navigating the same content and challenges. While the previous theme illustrated how course content built foundational knowledge and confidence, the findings also showed that the opportunity to discuss lesson plans, exchange feedback, and reflect collectively with colleagues added depth to that guidance. The data revealed that these interactions helped participants feel less isolated, especially in moments of uncertainty, and offered validation that bolstered their sense of professional

assurance. Furthermore, participants described how sharing creative work within the group not only enhanced their reflective practice but also served as a source of inspiration. Peer-driven inspiration was a key driver of teacher empowerment in this study, as evidenced by multiple participant responses that highlighted how collaboration with like-minded colleagues encouraged risk-taking, experimentation, and the expansion of their vision for planning arts-integrated lessons for their own teaching contexts.

7.2.3 Confidence

The study found that the guidance and community support embedded within the course played a crucial role in helping participants feel comfortable and secure in the learning environment, which directly contributed to their sense of empowerment as educators. In particular, the combination of structured content and opportunities for collaborative exploration enabled participants to engage with the unfamiliar territory of arts integration in a way that felt both supported and manageable. As they progressed through the course, participants reported increased confidence in their ability to understand and apply the approach. Confidence can be viewed as a foundational aspect of teacher empowerment. Rather than viewing empowerment solely as a product of individual competence, the findings suggest that the course functioned as a space for both learning and empowerment, where confidence grew not in isolation but through connection. It is grown through the combination between cognitive development (gaining new pedagogical knowledge) and social support (peer dialogue, shared reflection, and collegial affirmation).

Another key finding of this study was that participants' growing sense of confidence was significantly reinforced by their emerging self-perception as creative

individuals. While not all participants initially identified as creative, engaging with the arts integration approach in a supportive, low-risk environment allowed them to reframe creativity as something learnable and accessible. As they began to recognize creative potential within themselves, often for the first time, this self-recognition served as a powerful source of confidence. Feeling creative helped participants feel more capable and autonomous in their teaching, encouraging them to take pedagogical risks and explore new strategies with greater assurance. This shift was both emotional and professional, as participants increasingly viewed themselves as resourceful and adaptive educators. These findings echo the literature, which emphasizes that when teachers are given space to take risks and challenge assumptions within collaborative, supportive environments, both creativity and confidence can flourish (Cutler, 2003; Sternberg & Williams, 1996; Anderson, 2021; Carpenter & Gandara, 2018; Carpenter Estrada et al., 2023). In this way, creativity functioned as a vehicle through which confidence, and ultimately teacher empowerment was strengthened.

7.2.4 Wellbeing

The findings related to participants' emotional well-being point to the healing and affective potential of arts integration when embedded within a thoughtfully designed professional learning experience. Participants described feeling emotionally supported, inspired, and more connected to both their peers and the content suggesting that the course fostered not only professional growth but also personal well-being. A key factor in this outcome appears to be the opportunity to engage in arts-integrated practices firsthand. One notable example was the inclusion of an art therapy specialist as a guest instructor, who guided participants through experiential

activities designed to explore the therapeutic dimensions of art. By actively participating in creative processes and reflecting on their experiences, participants were able to connect with the emotional dimensions of teaching and learning in meaningful ways. This interpretation aligns with existing research that highlights the positive impact of arts engagement on mood, emotional resilience, and overall well-being (McKay & Barton, 2018; McCabe & Flannery, 2022). These findings suggest that when professional development integrates the arts experientially and reflectively, it can serve as a source of emotional renewal and empowerment for educators.

This study highlights that teacher empowerment cannot be fully understood without considering the emotional dimension of teaching, particularly in emotionally intensive fields like language education. As previous research suggests, teaching is not only intellectually but also emotionally demanding (Chang, 2009), and language teaching, in particular, often requires sustained energy to maintain participatory, student-centered environments (Borg, 2006). In the absence of supportive structures or meaningful professional growth, such emotional labor can lead to fatigue, reduced motivation, and disengagement. Several participants in this study expressed initial feelings of stagnation, citing the repetitive nature of their curriculum and a lack of inspiration in their professional context. Their decision to participate in the course was partly driven by a hope for novelty and renewal. The findings indicate that the arts integration course fulfilled this need, offering participants a sense of psychological refreshment and creative stimulation. By the end of the program, these same individuals reported renewed enthusiasm, a greater sense of purpose, and a willingness to experiment with new approaches, which are clear indicators of empowerment. This supports existing literature which shows that psychologically

empowered teachers, particularly those with a renewed sense of competence and efficacy, are more committed, creative, and resilient (Tschannen-Moran & Hoy, 2007; Lee & Nie, 2014). Moreover, Mercer and Gregersen (2020) emphasize that teacher well-being is central to sustaining key professional capacities such as innovation, collaboration, and reflective practice. Based on these findings, this study argues that professional development that actively supports emotional well-being, by providing novel, engaging content and opportunities for meaningful peer connection, plays a critical role in fostering authentic, sustainable teacher empowerment.

As well as supporting established findings in the field of teacher well-being, this study makes a unique contribution by focusing on a group often overlooked in research: late-career teachers (with 24-31+ years of experience) (Day & Gu, 2010). While much of the literature on teacher well-being focuses on early- or mid-career stages, the late-career phase remains particularly underexplored (Sulis et al., 2023). By capturing the reflections and renewed engagement of experienced educators, this study offers insights into how thoughtfully designed professional development, particularly when it addresses both cognitive and emotional needs, can empower teachers even in the later stages of their careers. This strengthens the need for innovative and inclusive approaches to teacher well-being that span the full arc of a teaching career.

Overall, the findings of this study provide a clearer understanding of how participation in a seven-week arts integration training program influenced language instructors' professional and personal development, thereby addressing the second and third research questions. The multifaceted trajectories of growth, namely structured guidance, sense of belonging, increased confidence, and enhanced emotional well-being, coalesce to substantiate the conceptual framework of teacher

empowerment, which emphasizes autonomy, intrinsic motivation, and self-actualization as outcomes of emancipatory learning (Habermas, 1984) within Mezirow's (1991) transformative learning theory. Professionally, the structured and collaborative nature of the training program provided participants with instrumental (technical) knowledge and scaffolded experiences that enabled them to critically reflect on and revise their existing pedagogical frames of reference, navigating unfamiliar arts integration approaches with increasing agency and resilience. The course's emphasis on authentic critical dialogue (Freire, 1970) and peer collaboration fostered communicative knowledge, creating a supportive community that facilitated meaningful discourse, validation of new perspectives, and mutual encouragement essential for transformative learning. Personally, the arts-based experiential learning engaged participants in creative processes that promoted self-reflection and emotional renewal, aligning with the development of emancipatory knowledge by nurturing self-awareness and a renewed creative identity. This integration of cognitive, social, and affective dimensions highlights teacher empowerment as a dynamic, ongoing process of perspective transformation rather than a fixed outcome. Taken together, the arts integration course exemplifies how thoughtfully designed professional development can act as a catalyst for transformative learning by fostering both professional competence and personal growth, thereby reinforcing empowerment as a vital conceptual lens for understanding and supporting sustainable teacher development.

7.3. Implications

The implications of this study are presented under two main categories: theoretical implications and practical implications, highlighting both the conceptual contributions and actionable insights derived from the research findings.

7.3.1 Theoretical implications

The findings of this study demonstrate the value of arts integration training in enhancing educators' conceptual understanding of the approach. Empirical evidence substantiates that process-oriented training in arts integration can amplify educators' theoretical acumen and furnish them with pragmatic methodologies to incorporate the arts into their language instruction. Such training enables educators to cultivate a profound understanding of how the arts can be synergistically integrated into the curriculum to bring the identified benefits of this approach to the teaching and learning processes.

A key theoretical implication is the need for a judicious balance between theoretical grounding and experiential learning. Theoretical knowledge serves as a foundation for recognizing the educational potential of arts integration, while reflective practice and engagement with arts-integrated pedagogy allow educators to internalize and contextualize these principles. This dual approach ensures that educators are cognizant of the theoretical basis and adept at applying them effectively in their pedagogical practices.

Moreover, the findings suggest that authentic interdisciplinarity does not solely rely on formal partnerships with teaching artists or arts educators. Instead, it can be sustained through educators' ongoing commitment to reflective practice and self-guided exploration of the arts. This highlights the importance of positioning

language educators as active agents in constructing interdisciplinary connections, even in the absence of structured collaboration with arts professionals.

7.3.2 Practical implications

On a practical level, the study highlights how thoughtfully designed training programs can support the effective implementation of arts integration in language education. Educators benefit most from training formats that combine theoretical insights with hands-on, process-based activities such as role-playing, and art workshops. These experiential elements reinforce conceptual knowledge and build educators' confidence and competence in applying arts-integrated strategies in real-world settings.

Adaptability is another critical factor for effective professional development. Considering the diverse backgrounds and learning preferences of adult learners, this study implies the importance of delivering arts integration training through adaptable modalities. Offering a spectrum of delivery methods, such as asynchronous online modules, synchronous workshops, or hybrid formats, empowers educators to engage with the training in a manner that aligns with their individual schedules and learning styles. Furthermore, providing autonomy in the learning process fosters a sense of ownership and intrinsic motivation, which is vital for the sustained professional and personal development of adult learners.

Reflective practice also emerged as a key component of successful arts integration training. Incorporating opportunities for both individual and collective reflection is a critical component of arts integration training. Reflective practices enable educators to critically analyze their experiences, evaluate the effectiveness of implemented strategies, and identify areas for improvement. Engaging in reflective

dialogue, whether individually or within a group, promotes deeper understanding and continuous refinement of pedagogical practices. It helps contribute to the sustained success of arts integration initiatives.

Finally, the findings emphasize the critical role of collaboration in the success of arts integration training. Establishing a collaborative community of practice enables educators to share insights, challenges, and strategies, creating a culture of collective learning and mutual support. Peer collaboration provides a platform for educators to gain diverse perspectives and collectively problem-solving. This can enhance the applicability of arts-integrated approaches and enrich educators' pedagogical repertoires.

However, while collaboration is ideal, one of the key challenges identified in the study is the difficulty of achieving authentic interdisciplinary integration in the absence of formal partnerships between language educators and arts specialists. Despite this, the findings suggest that meaningful integration is still attainable through thoughtful pedagogical engagement and self-directed reflection. Educators who embrace lifelong learning and demonstrate a commitment to deepening their understanding of the arts can sustain an interdisciplinary approach even without structured collaboration. This orientation toward reflective, self-guided professional development emerges as a crucial factor in maintaining and enriching interdisciplinary teaching practices in language education.

CHAPTER 8

CONCLUSION

This chapter presents the conclusion of the study, summarizing its key findings and offering reflections on the research process. It is structured as follows: (1) contributions of the study, where the primary contributions to the field of arts integration in foreign language teaching are discussed; (2) recommendations for stakeholders, providing actionable insights for language educators, teacher trainers, administrators, higher education institutions and researchers to support and implement arts integration practices; (3) suggestions for future research, identifying potential areas for further investigation to expand knowledge on the topic; (4) limitations of the study, acknowledging factors that may impact the applicability of the findings in other contexts; and (5) reflections on the study, offering an introspective analysis of the research process, including challenges encountered and lessons learned. Through these sections, the chapter synthesizes the study's findings and outlines its implications for both practice and future scholarship.

8.1 Contributions of the study

This study makes several salient contributions to the field of arts integration in language education, offering both theoretical insights and pragmatic applications. Although situated within the context of language instruction, its findings demonstrate that the arts-based pedagogical approach is not limited to this context and its implications extend well beyond this scope. These approaches can be effectively adapted to enhance teaching methods across diverse disciplines. In this regard, the study contributes to a broader discourse on interdisciplinary education and the

evolving role of the arts in fostering meaningful learning experiences. Consequently, the contributions outlined here should be interpreted through this expanded and interdisciplinary lens, emphasizing their relevance not only to language educators but to all practitioners committed to innovative and arts-informed teaching practices

First, it addresses the pressing need for teacher training in arts integration, particularly for language instructors within higher education. The online course developed as part of this study serves not only as a prototype for future professional development programs but also as a springboard for further empirical investigation into the integration of creative pedagogies in higher education. This study shows the necessity of embedding arts-based approaches within language instruction and lays the groundwork for future research and program development in this area.

In contrast to the majority of arts integration research, which predominantly focuses on K-12 education, this study provides a unique perspective by examining the implementation of arts integration among foreign language instructors in higher education. This distinction enriches the existing literature and paves the way for exploring the relevance and potential of arts integration in collegiate settings.

Moreover, the study's inclusion of foreign language instructors across diverse linguistic disciplines demonstrates the adaptability of arts integration across various languages. By encompassing multiple languages, the study elucidates the broad applicability of arts integration, and highlights its potential to enhance language education through the infusion of creative methodologies.

Additionally, the study addresses the ambiguity and inconsistency in the existing literature regarding the definition and conceptualization of arts integration. By providing a well-structured framework within the online course, participants were able to refine and expand their understanding of arts integration. This iterative

process, built upon theoretical content and practical examples, contributes significantly to the literature by providing clarity and coherence on this multifaceted pedagogical approach.

Another significant contribution of this study is its exploration of the impact of arts integration on teachers' professional and personal development. While most existing research focuses on student outcomes, this study shifts the focus toward the educator's perspective, examining how arts integration influences teachers' development. This represents an underexplored area that is ripe for further scholarly inquiry and provides a foundation for future research on the transformative effects of arts integration on educators themselves.

Moreover, the study emphasizes the dual development of language instructors, both professionally and personally. It recognizes that creating effective, inclusive classrooms requires instructors to develop confidence, a sense of agency, and the ability to foster community among learners. Through participation in the arts-integration course, instructors reported enhanced pedagogical knowledge alongside personal growth in areas such as wellbeing, confidence, and a sense of belonging. These affective dimensions are crucial for sustaining innovative teaching practices and for nurturing classrooms where every participant contributes meaningfully. Thus, this research highlights the importance of empowering instructors as reflective practitioners who can design learning spaces that are inclusive, autonomous, and responsive to the authentic needs of their learners.

Furthermore, the collaborative nature of the online course exemplifies how interdisciplinary partnerships can enhance the practice of arts integration. The collaboration between language instructors, art therapy facilitators, and performing artists offers a practical model for cross-disciplinary integration, which aligns with

existing literature advocating for collaborative approaches in arts integration. This study provides a concrete example of how such collaborative frameworks can be effectively implemented, offering valuable lessons for future practice.

Finally, the study highlights the crucial role of collaborative planning in arts integration. The online course includes a unit specifically designed to engage participants in collaborative lesson planning, where they apply their learning to create arts-integrated lessons tailored to their specific classroom contexts. The peer feedback process embedded within this unit fosters an environment of shared learning and collective problem-solving, which is essential for ensuring the sustainability of arts-integrated practices in language education.

8.2 Recommendations for stakeholders

The findings of this study provide valuable insights for arts integration research in teacher education, professional development, and foreign language education.

8.2.1 Recommendations for language educators

- Language instructors should recognize the profound potential of the arts integration approach for both their personal and professional development. Adopting a mindset of lifelong learning, educators are encouraged to actively seek accessible resources that facilitate a deeper understanding of this pedagogical paradigm.
- It is incumbent upon language educators to explore the various facets of arts integration and critically reflect on how these strategies can be seamlessly incorporated into their unique classroom contexts. Prioritizing the alignment of arts integration with established learning objectives, while accounting for

the diverse needs and interests of students, is essential for maximizing its pedagogical efficacy. If arts integration enhances the learning experience, it should be considered a valuable pedagogical tool.

- Language instructors should contemplate how arts integration can be consistently incorporated into their instructional practices. Ensuring the sustainability of this approach within the broader curriculum and teaching methodology will amplify its long-term benefits and facilitate its integration across diverse educational settings.
- Although arts integration may initially be perceived as an innovative or experimental approach, with thoughtful reflection, it can yield transformative outcomes. Sustained reflective thinking and commitment to pedagogical sustainability are critical for maximizing the long-term advantages of arts integration in language instruction.
- To support a balanced and cohesive integration of arts into lessons, language instructors may benefit from utilizing an arts integration checklist. This tool serves as a structured framework, ensuring a harmonious emphasis on both artistic and curricular content. Thus, it enhances the educator's confidence in executing well-rounded lessons.
- Effective planning of art-integrated lessons is paramount. Instructors should carefully consider how to introduce art-based activities, providing clear explanations of the benefits of arts integration to foster student engagement. Given the unconventional and creative nature of art-integrated lessons, instructors should simplify complex tasks, offer targeted support, and maintain flexibility in adapting the plan as required during the lesson's implementation.

- Every art-integrated activity should conclude with reflective analysis, emphasizing the process over the product. This reflective practice reinforces the pedagogical value of the integration and ensures that students can internalize their learning experiences and apply them to future tasks.
- For those implementing arts integration for the first time, gathering feedback from students post-lesson is an invaluable practice. This feedback, in conjunction with the instructor's own reflections, offers critical insights for refining future lessons and tailoring them to the evolving needs and interests of students. In addition, peer lesson observations can serve as a powerful mechanism for educators to enhance their arts-integrated teaching practices. Constructive feedback from colleagues provides a valuable perspective that aids in the continuous refinement of instructional strategies.
- Language instructors are encouraged to actively seek collaboration with teaching artists, who are professionals bringing expertise in various art forms and specializing in integrating these arts into educational settings, in order to discuss lesson objectives and develop interdisciplinary approaches. These artists can propose creative ideas that align with curricular goals, which language instructors can then adapt and implement through their pedagogical expertise. While collaboration with specialists such as art therapists may not always be feasible, the potential benefits of such partnerships should not be overlooked. An art therapist could offer valuable guidance, particularly when lessons evoke strong emotional responses, ensuring that students' psychological well-being is supported throughout the art-integrated teaching and learning process. Teachers should be diligent in selecting artwork that is

appropriate for the classroom context, mirroring the careful selection of other educational materials.

- Educators seeking to adopt arts integration into their teaching practice would benefit from joining a community of like-minded professionals. Engaging in dialogue and exchanging experiences within such a community can sustain motivation and foster a culture of continuous improvement. The current study itself exemplifies how language instructors in Turkey, deeply invested in arts integration, can work collectively to build a dynamic and supportive artful teaching community.

8.2.2 Recommendations for teacher trainers

- Teacher trainers should consider incorporating arts integration training into their professional development programs as a means to enhance both the personal and professional growth of educators. This training can take various forms, from short, one-time workshops to longer more comprehensive courses. However, it is crucial to emphasize that sustained engagement with arts integration content is necessary for its meaningful integration into classroom practices. Arts integration is not simply a method for diversifying classroom activities; rather, the goal should be to incorporate it seamlessly and sustainably into the curriculum over time. Such an approach has the potential to bring about transformative benefits for both educators and learners by fostering more impactful teaching and learning experiences.
- Teacher trainers should prioritize accessibility and flexibility when designing and delivering arts integration training programs, particularly in consideration of the complex personal and professional schedules that adult learners often

face. Given that adult learners are typically self-directed and value autonomy in their learning, it is essential that the training structure accommodates these needs. This study demonstrates how both course instructors and participants committed time outside of their regular responsibilities to complete the course, demonstrating the importance of designing programs that respect learners' time constraints while fostering engagement. In line with adult learning principles, training should offer flexibility through a combination of synchronous and asynchronous learning opportunities. The asynchronous components allow participants to engage with course materials and readings at their own pace, supporting self-regulated learning, a key characteristic of adult learners. Meanwhile, synchronous sessions provide opportunities for real-time interaction, hands-on experiences, and collaborative discussions, which facilitate the application of concepts in the context of arts integration. Additionally, offering the training in an online format broadens accessibility since it enables participation from educators across diverse geographical locations, as demonstrated by this study's outreach to language instructors from various cities in Turkey.

- Teacher trainers who seek to design similar arts integration training programs should ensure a judicious balance between theoretical foundations and practical application. The pragmatic elements of arts integration must be anchored in a comprehensive theoretical framework to facilitate their effective implementation in the classroom. It is also imperative that both trainers and participants engage directly with artistic practices. Such experiential involvement will enable them to gain a deeper insight into the dynamic processes of arts integration in the classroom, identify potential

challenges that teachers and learners may encounter, and refine their instructional approaches and pedagogical strategies accordingly.

- Teacher trainers should actively pursue collaboration with teaching artists and other professionals specializing in arts integration. Engaging these experts in the planning and delivery of courses will significantly enrich the learning experience by offering insights into the convergence of arts and language instruction. Such partnerships present invaluable opportunities for professional development, not only for the trainers but also for the participants and the students who will benefit from the integrated pedagogical approaches in subsequent courses.

8.2.3 Recommendations for administrators

Administrators should proactively champion arts integration by cultivating an institutional environment that promotes creativity and innovation in teaching methodologies. They must acknowledge their pivotal role in sustaining arts integration practices and consistently offer the requisite resources and institutional support to ensure their ongoing implementation. They can offer this support by undertaking the following initiatives, which include the systematic incorporation of arts integration into the curriculum and the enhancement of language education quality through this pedagogical approach.

- Administrators should demonstrate a willingness to engage with arts integration by gaining a deeper understanding of its principles and experiencing firsthand the dynamics of artful teaching and learning. Moreover, they should be prepared to allocate the requisite resources to sustain arts integration initiatives. The favorable outcomes of arts-integrated

language instruction, as evidenced in arts-based research literature, provide a compelling rationale for such investments.

- The institution should develop a formal plan that incorporates arts integration as a key component of its strategic objectives. This plan could involve the creation of a dedicated position for an arts integration specialist or expert with a deep understanding of integrating the arts into foreign language instruction. The individual in this role would be responsible for overseeing, coordinating, and managing arts integration initiatives in the institution. A critical responsibility of the arts integration specialist would be organizing professional development sessions aimed at introducing this pedagogical approach to the faculty. These sessions would provide instructors with a foundational understanding of arts integration, while also offering them opportunities to experience the approach firsthand, thus encouraging its adoption in their classrooms.
- Administrators should prioritize the development of an arts integration community within the institution. This could be achieved by establishing a group of faculty members who are dedicated to integrating the arts into the curriculum. To foster engagement and ensure meaningful participation, administrators might consider allocating reduced teaching hours or dedicated time within instructors' schedules for this collaborative work. By providing such support, administrators can encourage sustained involvement, facilitate the exchange of ideas, and promote the integration of arts-based practices across disciplines.
- The work of this community could be centered on developing art-integrated activities that align with curriculum objectives, crafting a comprehensive arts-

integrated language curriculum, or designing co-curricular arts-based initiatives that reinforce and extend the classroom experience. Depending on available resources, the group can identify specific areas of focus and collaborate to develop and implement these initiatives to ensure that arts integration remains a central and dynamic aspect of the institution's educational framework.

- Once the plan is developed, administrators should facilitate an environment conducive to piloting the arts-integrated language curriculum, actively collecting feedback from both students and instructors. To ensure comprehensive evaluation, a research team should be established to analyze the collected data, assess the efficacy of the arts integration practices, and make informed adjustments to refine and enhance the implementation of future initiatives.
- Administrators should also acknowledge the significant role of the arts in fostering personal and professional development, and thus, actively support arts integration sessions designed to enhance the growth of instructors. This could involve allocating financial resources for inviting guest speakers and trainers who specialize in arts integration. This can provide valuable opportunities for professional enrichment and expertise to be shared with faculty.
- Once arts integration becomes an established component of the institution's framework, administrators should encourage instructors to engage in community service by sharing their knowledge and experiences at meetings and conferences. This will provide faculty members with opportunities to gain new insights, exchange ideas with peers, and inspire others who may be

interested in adopting this approach, either individually or institutionally. Such participation fosters professional growth and promotes the wider adoption of arts integration in education. Furthermore, institutions with experience in integrating arts into their curricula should take an active role in planning and organizing an arts integration conference. This conference would serve as a platform for institutions to share knowledge, exchange best practices, and discuss challenges and successes. By playing a central role in organizing such events, administrators can create opportunities for cross-institutional collaboration, helping to further promote the integration of arts in education. The conference can also serve as an invaluable resource for institutions that are just beginning to explore arts integration, as it can provide them with guidance, inspiration, and support in overcoming resource constraints.

8.2.4 Recommendations for higher education institutions

- Faculty members should advocate for the incorporation of arts integration into teacher education programs. One approach could be offering arts integration as an elective course at the undergraduate level, introducing students to the ways in which the arts can be woven into curricula. Additionally, core courses focused on language teaching methods, program development, material creation, and similar topics could dedicate entire modules to arts integration as a form of creative pedagogy. This would provide a foundational understanding of arts integration while offering examples of how this approach can be applied in diverse educational settings.

- Higher education institutions should establish funding mechanisms and grants to support faculty in bringing together content experts, arts integration specialists, and teaching artists. This collaboration could be utilized to revise existing courses and integrate arts practices or to create entirely new arts-integrated content courses. Such initiatives would enrich the teaching and learning experience by fostering more innovative, interdisciplinary, and creative educational practices, which can provide direct benefits for both educators and learners.

8.2.5 Recommendations for researchers

As arts integration remains a relatively emergent pedagogical approach, it is imperative to critically assess its efficacy through comprehensive research. Scholars should investigate the multifaceted factors that shape educators' comprehension and implementation of arts integration, exploring how these factors influence both instructional practices and learning outcomes. It is essential to examine the perceptions of arts integration from the perspectives of both educators and learners, evaluating whether the approach is being executed effectively across diverse educational settings.

Expanding upon the insights gained from this study, which examined the impact of an online arts integration course on instructors' understanding and its influence on their professional and personal growth, future research should probe the broader ramifications of arts integration. This includes its effects on various dimensions of teaching efficacy, student engagement, and academic performance. Moreover, investigating the reciprocal impact of arts integration on both students and educators

will contribute to fortifying the evidence base that supports its widespread adoption. Specific avenues for further research are delineated in the ensuing section.

8.3 Suggestions for further study

The following suggestions provide a diverse set of avenues for future exploration of arts integration:

- Future research could focus on longitudinal studies to explore the enduring effects of arts integration on both educators and students. These studies could examine how the integration of arts in language instruction evolves over time, assessing its sustained impact on educational outcomes. Researchers may investigate how arts integration programs influence educators' pedagogical practices, students' learning experiences, and institutional culture, evaluating whether these initiatives lead to lasting transformations.
- Additionally, while the present study provides clear evidence of short-term empowerment emerging, it does not include longitudinal data or institutional follow-up to assess whether this empowerment leads to enduring changes in practice or professional identity. As such, questions remain about the extent to which participants were able to carry this sense of agency into their own teaching contexts, particularly in the face of institutional constraints or lack of ongoing support. Future research would benefit from exploring how empowerment evolves over time and whether initial gains in confidence and collaboration are maintained, expanded, or challenged in real-world educational environments.
- Comparative studies could explore the application of arts integration across various foreign languages, investigating whether its impact is consistent

across linguistic contexts or if it diverges based on the unique linguistic and cultural attributes of each language. Such studies could deepen understanding of the nuanced ways in which arts integration intersects with specific language teaching contexts.

- Further research could examine the divergent perceptions and effects of arts integration from both the educator and learner perspectives. This would highlight the similarities and differences in how these groups experience and benefit from the approach, providing a more holistic understanding of its multifaceted impact.
- Studies could also investigate the challenges educators encounter when designing and implementing arts integration programs, addressing issues such as resource limitations, alignment with curriculum standards, and the necessity for ongoing professional development. These insights would be instrumental in identifying potential barriers to the widespread adoption of arts integration and proposing solutions to mitigate them.
- Exploring the perspectives of policymakers and education administrators regarding arts integration programs could offer valuable insights into how these initiatives are perceived at the systemic level. Understanding the factors that influence support for or opposition to arts integration could inform policy decisions and guide the integration of arts within educational frameworks.
- Future investigations could delve into the informal learning that occurs as educators design and implement arts-integrated lessons. This research would focus on how educators develop new skills, expand their knowledge base, and refine their pedagogical approaches through the process of planning and executing arts-integrated lessons.

- Research on the role of collaborative planning in arts integration could elucidate how teamwork among educators, teaching artists, and other stakeholders enhances the integration process. This line of inquiry could uncover effective collaborative strategies that optimize the implementation of arts-integrated practices.
- Examining the experiences of teacher trainers who lead arts integration programs could offer valuable insights into how trainers themselves adapt to and learn from this approach. Understanding how trainers' evolving expertise shapes the efficacy of arts integration training could contribute to the refinement of professional development programs.
- Future research could investigate how researchers' positionality and reflexivity are incorporated into arts-based research. This could shed light on how these personal and methodological factors influence data interpretation and the design of arts-integrated practices. Additionally, autoethnographic studies could offer a unique perspective by focusing on the personal experiences of arts-based researchers. This research could explore how their direct involvement in arts integration influences not only their professional and personal development but also their broader approach to research.

8.4 Limitations of the study

A notable limitation of this qualitative case study lies in its geographical scope, as all participants were foreign language instructors from universities situated in Turkey. Although the course encompassed instructors from diverse institutions teaching a variety of foreign languages, its primary focus on the Turkish higher education context constrains the applicability of the findings to other national or educational

systems. The course content was specifically tailored to address the pedagogical needs of foreign language instruction within Turkey. It may thus necessitate potential modifications for implementation in different cultural or institutional contexts.

Another limitation concerns the applicability of the findings in relation to the languages taught. The study included participants who taught specific foreign languages (English, Turkish, Spanish, and Polish). As the sample does not represent all foreign languages, the findings may not be applicable to the teaching of other languages beyond those included in the study. Caution should therefore be exercised when attempting to extend the results to other foreign language teaching contexts, as linguistic and cultural differences between languages could influence the applicability and effectiveness of the arts integration approach.

The scope and duration of the study also present a limitation. Specifically, the findings are limited to participants' experiences and perceptions during the 7-week course, without considering the subsequent application of the arts integration pedagogy in their actual teaching practices. Since not all participants had the opportunity to implement the approach in their classrooms, the study focuses solely on their reflections within the context of the course, rather than on the real-world impact of integrating arts into their teaching. As a result, the study does not provide insights into the longer-term effects or practical outcomes of applying arts integration in language education.

Another limitation pertains to the course's modality. Although the course was delivered online, which may be perceived as a constraint due to the hands-on nature of arts integration, it was not considered a critical factor in the study. Arts-based activities are considered to typically require in-person interaction to maximize engagement and foster collaborative creation, and this limitation may have impacted

the full experiential potential of the course. Nonetheless, the online format demonstrates that arts-integrated practices can be effectively adapted for virtual teaching, yielding positive outcomes for participants. While the online nature of the course may be regarded as a limitation, it simultaneously offered significant advantages. It enhanced the program's inclusivity by enabling language instructors from multiple universities across Turkey to partake, thus promoting broader access. Additionally, the flexibility inherent in the online modality proved beneficial for adult learners, allowing them to organize their schedules, exercise self-regulated learning, and successfully complete the program. Consequently, while the online format may limit certain aspects of arts integration, it also afforded substantial benefits in terms of accessibility and adaptability for a diverse group of instructors.

8.5 Reflections on the study

The researcher's engagement with arts integration began eight years prior to the inception of this study when she was introduced to the approach by one of her co-advisors. This initial exposure occurred through a graduate course titled *Artful Teaching: Intersecting the Arts with Foreign and Second Language Acquisition*, which ignited her ongoing interest in the integration of the arts within educational practices. Since then, the researcher has pursued independent research, reviewed pertinent literature, and fostered collaborations with like-minded scholars and educators, both within Turkey and internationally. She has applied arts-integrated practices in her English and Turkish language classrooms across various university contexts and conducted action research examining the role of arts integration in student learning for her master's thesis. Additionally, the researcher has designed and facilitated numerous workshops, training sessions, and courses focused on arts

integration. Building upon this substantial foundation of experience, the researcher further advanced her knowledge of adult education through academic coursework during her doctoral studies. Notably, she integrated insights from her PhD advisor's Program Planning in Adult Education course and her co-advisor's Research Methods course, which collectively equipped her with the theoretical and methodological tools necessary for the present study.

As the researcher delved into the literature and constructed the conceptual framework for her study, she found that engaging in rigorous, critical discussions during progress meetings significantly enriched her understanding of both arts integration pedagogy and program development. These dialogues provided opportunities for refining her conceptualization of arts integration, allowing her to move beyond her initial understanding. The discussions prompted her to reflect deeply on her prior experiences and lead to the realization that arts integration is a dynamic and multifaceted pedagogical strategy. This revelation contributed to a more sophisticated comprehension of how arts can be effectively integrated into language teaching and how such an approach could be structured within professional development programs for language educators. Consequently, these insights enhanced her ability to design and develop this arts integration online course within this study. This process solidified her determination to advocate for the widespread and research-supported implementation of the arts integration approach in diverse educational contexts.

Reflecting on her prior knowledge and experience, the researcher dedicated considerable attention to the design of the course. This study was a critical opportunity to enhance her understanding of arts integration pedagogy and program development. This literature informed her approach in a way that the course would

cater to the unique needs of adult learners by promoting self-directed learning, fostering critical thinking, and providing opportunities for experiential engagement. Drawing extensively on the adult learning literature, she shaped the course structure and task designs to align with established principles of adult education. She focused on maintaining a balance between theory and practice while adhering to well-established course design principles. Each unit was carefully structured to build upon the previous one in an attempt to facilitate a coherent and meaningful learning experience. She refined them through invaluable feedback from her thesis advisors and colleagues at her institution. This process deepened her ability to create a pedagogically sound and engaging curriculum. The insights gained from both adult learning theory and feedback were instrumental in shaping the course's design.

Throughout the planning stages of the research, the researcher experienced significant professional growth, largely facilitated by the guidance of her advisors and committee. Their mentorship was particularly influential in shaping her understanding of qualitative research practices, especially in the development of data collection instruments and the formulation of an analysis plan. On the other hand, a particularly formative aspect of the process was the researcher's navigation of her dual role as both course designer and instructor. This duality necessitated heightened reflexivity and vigilance concerning her own positionality. She learned to critically examine how her background, beliefs, and prior experiences with arts integration could inadvertently influence the research process. This self-awareness compelled her to adopt strategies to mitigate bias. Ultimately, these experiences strengthened the methodological rigor of the study and enriched the researcher's capacity for conducting reflective, ethically grounded, and critically informed educational research.

Despite the methodical planning that characterized the research process, the researcher encountered several notable challenges, particularly in the realms of participant engagement and data analysis. One of the primary difficulties was sustaining participant motivation throughout the duration of the online course, especially given that their involvement in both the training and the study was voluntary. The asynchronous nature of the course, while beneficial in terms of flexibility, also posed the risk of reduced interaction and disengagement. To mitigate this, the researcher maintained a consistent and responsive presence, addressing participant concerns promptly and cultivating a supportive and inclusive learning environment. This proactive approach was essential to fostering sustained commitment among participants and ensuring the integrity of the study.

The most formidable challenge, however, emerged during the data analysis phase. The researcher was committed to conducting a comprehensive analysis, which necessitated an intensive engagement with the empirical data. This phase demanded prolonged periods of coding, theme development, and iterative reflection, which are the processes that proved both intellectually and emotionally taxing. Nevertheless, with the sustained support and insightful guidance of her advisors, the researcher was able to navigate the analytical complexities. This phase ultimately became one of the most intellectually rewarding stages of the study, as it yielded substantive insights that validated the course design and illuminated the transformative potential of arts integration in language instruction.

This study has been not only an academic endeavor but also an intellectually enriching and formative journey for the researcher. Each stage of the process contributed significantly to her professional growth while deepening her understanding of both research methodology and arts integration pedagogy. The

unwavering support of her advisors and committee provided both guidance and motivation during moments of uncertainty, which enabled her to navigate challenges with resilience. While this dissertation brings the research project to its formal conclusion, it marks the inception of a broader mission: to champion arts integration as an evidence-based pedagogical framework within language education.



APPENDIX A

COURSE ANNOUNCEMENT/ INVITATION LETTER



Dear Colleagues,

The Teacher Education and Development through Online Learning (SL-TeDOL) team is delighted to announce a new online course: **Arts Integration in Foreign Language Instruction (AIFLI)**. Instructors of any foreign language currently employed in a university setting, who are interested in arts, professional, and personal development opportunities, are invited to apply for this free online course, scheduled to run in Spring 2024.

The course's primary objective is to offer participants an arts-based transformative learning experience, nurturing both their personal and professional development over the long term. Throughout the program, participants will develop an understanding of arts integration as an approach to foreign language teaching and gain practical insights into creative teaching practices. Engaging in a collaborative learning community, participants will also contribute to each other's learning through collaborative planning, reflection, and forum discussions. Additionally, AIFLI participants will have the opportunity to be involved in a research study that explores the influence of arts-based training on language instructors' understanding of arts integration, their teaching practices, personal and professional development.

For this specific course, we are able to accept a **total of 12 language teachers** who meet the following criteria:

- Currently working in a university
- Minimum 5 years of teaching experience

Following the receipt of applications, suitable applicants meeting these criteria will be selected randomly, also ensuring there is no more than one participant from the same university.

AIFLI will be available from April 20 to June 7, 2024. The course consists of both synchronous and asynchronous modules. There will be four Zoom sessions (Modules 2, 3, 4, and 7) that participants are expected to attend, along with tasks to complete at their own pace and flexibility during the week. To meet coursework requirements, including online sessions, asynchronous reading, reflection, and discussion tasks, participants should allocate approximately 4-6 hours per week. Attendance at online sessions and the completion of all required activities are important for the effectiveness of the course and to receive a certificate of completion.

For further information about the course, you can click on [this link](#). To proceed with registration, please click on [this link](#). Registration ends on March 20, 2024 (5 pm).

We look forward to welcoming you on the course.

Tuğba Yıldırım Kumbasar
On behalf of Sabancı University SLTeDOL team

APPENDIX B

COURSE CONTENT

Sabancı University School of Languages

Teacher Education and Development through Online Learning (SL-TeDOL)

Arts Integration in Foreign Language Instruction Course

Important Dates		Details	Venues
March 18-25		Registration	Google forms
WEEK 1 Asynchronous Tasks	April 20-26	Welcome Module Module 2 (Readings & Discussions)	Canvas
WEEK 2 Asynchronous Tasks & Synchronous Online Session	April 27	Online session: Integrating Visual Arts into Foreign Language Classrooms <i>with Tuğba Y. Kumbasar & Seren P. İlkdoğan</i>	Zoom
	April 27-May 3	Module 2 Reflections Module 3 (Readings & Discussions)	Canvas
WEEK 3 Asynchronous Tasks &	May 4	Online session: Integrating Literary Arts into Foreign Language Classrooms	Zoom

Synchronous Online Session		<i>with Tuğba Y. Kumbasar</i>	
	May 4- 10	Module 3 Reflections Module 4 (Readings & Discussions)	Canvas
WEEK 4 Asynchronous Tasks & Synchronous Online Session	May 11	Online session: Integrating Performing Arts into Foreign Language Classrooms <i>with Tuğba Y. Kumbasar & Burcu E. Kılıç</i>	Zoom
	May 11- 17	Module 4 Reflections Small group meetings (End-of- course project)	Canvas
WEEK 5 Asynchronous	May 18- 24	Small group meetings (End-of- course project) Consultations (optional) End-of-Course Project Step 1: Lesson Plan Submission	Zoom
WEEK 6 Asynchronous	May 25- 31	End-of-Course Project Step 2: Peer feedback End-of-course reflection	Canvas
WEEK 7	June 1-7	Course Evaluation Certificate Ceremony (TBA)	Google Forms Zoom

APPENDIX C

INTERVIEW PROTOCOL

Pre-course Interview Questions

1. What are your current beliefs about effective language teaching methods? If yes, can you give examples?
2. Do you incorporate any creative elements into your language teaching? If yes, can you give examples?
3. Do you have art-related personal interests or hobbies?
4. Are you familiar with the concept of arts integration in language teaching?
How do you define it?
5. Have you attended any arts integration training or workshops before? If yes, what are they? How long?
6. What could be potential benefits of incorporating arts into language teaching?
7. What are your expectations from this 7-week arts integration training course?
8. How do you think this course can influence your teaching practices?
9. How comfortable do you feel with incorporating arts into your teaching?
10. Are there any challenges you anticipate in integrating arts into your language lessons?
11. How do you think this course can influence you professionally?
12. How do you think this course can influence you personally?

Post-course Interview Questions

1. What are your current beliefs about effective language teaching methods?

2. Do you incorporate any creative elements into your language teaching? If yes, can you give examples?
3. Do you have art-related personal interests or hobbies?
4. Are you familiar with the concept of arts integration in language teaching?
How do you define it?
5. Have you attended any arts integration training or workshops before? If yes, what are they? How long?
6. What could be potential benefits of incorporating arts into language teaching?
7. What were your expectations from this 7-week arts integration training course? To what extent do you think the course met your expectations?
8. To what extent do you think completing this course influences your teaching practices?
9. How comfortable do you feel incorporating arts into your teaching?
10. Are there any challenges you anticipate in integrating arts into your language lessons?
11. To what extent do you think this course has influenced you professionally?
Can you think of an example from the forum discussions, online sessions, or activities in the course that could support your view?
12. To what extent do you think this course has influenced you personally? If yes, how? Can you think of an example from the forum discussions, online sessions, or activities in the course that could support your view?

APPENDIX D

REFLECTIVE JOURNAL/ WEEKLY REFLECTION

At the conclusion of each module, participants are required to write reflections on the week's content. These reflections are considered as the reflective journal entries, which serve as a key data collection tool for this study.

Module 1 Reflection	Write a reflective paragraph detailing your <u>personal learning points</u> from the first module of the course, including insights gained from readings, activities, and forum discussions. Highlight the key takeaways that you will carry with you into the second module. You may use the following questions to facilitate your reflection. • What did you find most interesting in Module 1, and how do you plan to use these ideas in your teaching? • Please share a moment from the forum discussions or activities that influenced how you view artful teaching. How might this influence your approach to language teaching?
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Module 2 Reflection	Write a reflective paragraph detailing your <u>personal learning points</u> from the second module of the course, including insights gained from readings, the online session, activities, and forum discussions. Highlight the key takeaways that you will carry with you into the third module.
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	You may use the following questions to facilitate your reflection: • What did you find most interesting in Module 2, and how do you plan to use these ideas in your teaching? • Please share a moment from the forum discussions or activities that influenced how you view artful teaching. How might this influence your approach to language teaching? • Did you acquire any points for your personal development during this module? If yes, please elaborate on how these points contribute to your growth as an educator.
--	--

Module 3 Reflection	Write a reflective paragraph detailing your <u>personal learning points</u> from the third module of the course, including insights gained from readings, the online session, activities, and forum discussions. Highlight the key takeaways that you will carry with you into the fourth module. You may use the following questions to facilitate your reflection: • What did you find most interesting in Module 3, and how do you plan to use these ideas in your teaching? • Please share a moment from the forum discussions or activities that influenced how you view artful teaching. How might this influence your approach to language teaching?
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	● Did you acquire any points for your personal development during this module? If yes, please elaborate on how these points contribute to your growth as an educator.
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Module 4 Reflection	Write a reflective paragraph detailing your <u>personal learning points</u> from the second module of the course, including insights gained from readings, the online session, activities, and forum discussions. Highlight the key takeaways that you will carry with you into the collaborative planning module. You may use the following questions to facilitate your reflection: ● What did you find most interesting in Module 4, and how do you plan to use these ideas in your teaching? ● Please share a moment from the forum discussions or activities that influenced how you view artful teaching. How might this influence your approach to language teaching? ● Did you acquire any points for your personal development during this module? If yes, please elaborate on how these points contribute to your growth as an educator.
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Module 5 Reflection	Write a reflective paragraph detailing your <u>personal learning points</u> from the fifth module of the course, including insights gained from
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	collaborative planning process (small group meetings, consultation sessions etc.). Highlight the key takeaways that you will carry with you. Please answer the questions below: • How did the “Arts-integrated Lesson Plan Outline” and “Arts Integration Checklist” affect your overall experience in planning an art-integrated lesson? • What are the key takeaways from using the outlined structure and checklist during the planning process. • Share any insights into how the collaborative planning process may have influenced or contributed to the effectiveness of your art-integrated lesson plan, and discuss any areas where adjustments could be considered. • What modifications can you make to the tools (lesson plan template or arts integration checklist above) or your planning approach for future art-integrated lessons?
Module 6 Reflection	Write a reflective paragraph/ create an audio or video reflection detailing your personal learning points from the sixth module of the course, including insights gained from peer feedback process. Highlight the key takeaways that you will carry with you.

	• Share any insights into how the peer feedback process may have influenced or contributed to the effectiveness of your art-integrated lesson plan, and discuss any areas where adjustments could be considered. • Consider how the insights from Module 6 could inform your assessment practices in art-integrated lessons. Discuss any adjustments or improvements you might make to your assessment strategies based on these insights.
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APPENDIX E

POST-COURSE REFLECTION

Instructions for "BEFORE I WAS" and "NOW I AM" Narrative Frames

Thank you for participating in the Arts Integration in Foreign Language Instruction Course! Your insights are valuable in understanding the influence of this program on your perspectives and practices.

In this task, you will reflect on your learning journey in the Arts Integration in Foreign Language Instruction Course by completing the "Before I was" and "Now I am" narrative frames.

Before I was: Reflect on your beliefs, perceptions, and practices related to language teaching and arts integration before participating in this course. Consider aspects such as your views on effective language teaching, incorporation of creative elements, awareness of arts integration, and any pre-existing beliefs or challenges.

Now I am: Share your current beliefs, perceptions, and practices after completing this course. Highlight any changes, shifts, or reaffirmations in your understanding and approach towards language teaching, arts integration, and collaborative planning. Consider how the training has influenced your expectations, teaching practices, and personal and professional development.

Tips for Reflection:

- Be specific and provide examples where possible.

- Consider both areas where you experienced changes and areas where your perspectives remained consistent.
- Feel free to express any challenges faced during the training and how you navigated them.

Before I was ...

Now I am...

APPENDIX F

RESEARCHER DIARY OUTLINE

Researcher diary includes observations and reflections that focus on participants' learning through the online sessions and their interactions in the asynchronous discussions on the course platform, as well as my learning as the course instructor and researcher in the process.

Week 1 Module 1

Date:

Reflections on the asynchronous welcome module (Module 1).

Initial observations on participants' expectations (pre-course questionnaire & interviews)

Personal learning points /insights into the first week of the course.

Week 2: Integrating Visual Arts

Date:

Notes on participant responses and interactions to Module 2 reading and discussions.

Reflections on the synchronous session with Tuğba Y. Kumbasar & Seren P. İlkdoğan.

Reflections on participants' engagement and responses during the online session.

Personal learning points /insights into the second week of the course. (*arts integration, course delivery, online teaching, activities, challenges etc.*)

Week 3: Integrating Literary Arts

Date:

Notes on participant responses and interactions to Module 3 reading and discussions.

Reflections on the synchronous session with Tuğba Y. Kumbasar.

Reflections on participants' engagement and responses during the online session.

Personal learning points /insights into the third week of the course. (*arts integration, course delivery, online teaching, activities, challenges etc.*)

Week 4: Integrating Performing Arts

Date:

Notes on participant responses and interactions to Module 4 reading and discussions.

Reflections on the synchronous session with Tuğba Y. Kumbasar & Burcu E. Kılıç.

Reflections on participants' engagement and responses during the online session.

Personal learning points /insights into the fourth week of the course. (*arts integration, course delivery, online teaching, activities, challenges etc.*)

Week 5: Collaborative Planning

Date:

Notes about the process of (optional) consultation sessions.

Notes about the questions and guidance revealed in email communications.

Reflections on participants' collaborative efforts.

Personal learning points /insights into the fifth week of the course. (*arts integration, course delivery, online teaching, activities, challenges etc.*)

Week 6: Peer Feedback

Date:

Notes about the peer feedback provided on the course platform.

Overall observations on participants' growth throughout the course (related to the main research questions.)

Personal learning points /insights into the sixth week of the course. (*arts integration, course delivery, online teaching, activities, challenges etc.*)

Week 7: Final Reflections

Date:

Notes about the participants' end-of-course reflections.

Comments on the effectiveness and challenges of the online course.

Personal reflections on the learning experience as an instructor and researcher.

Personal insights into improvements for future courses.



APPENDIX G

ART-INTEGRATED LESSON PLAN TEMPLATE

The Arts-Based Lesson Plan Outline is a structured template designed to guide you in planning and organizing your arts-integrated lessons. It serves as a tool to ensure that your lesson incorporates key elements of arts integration to foster a more meaningful learning experience for your students.

- A. Prepare an art-based lesson plan by following the outlined sections and providing detailed information for each.

Lesson Objective	Clearly state the learning objectives for your lesson. What do you aim to achieve through this arts-based activity?
Integrated Art Form	Specify the specific art form you will be integrating into your lesson.

Alignment with Language Learning	Highlight how the arts activity connects with language learning objectives. How does it enhance language skills?
Art-based Activity	Describe the main part of the lesson where students will actively engage with the art form. Include step-by-step instructions and details.
Duration	Specify the time needed for this activity.
Materials Needed	List all the materials required for the lesson. Be detailed and specific.

Introduction of the activity	Provide a brief overview of how you will introduce the lesson to the students. What will grab their attention and set the stage for the activity?
Reflection	Explain how students will reflect on the activity. This could include questions for discussion, journal prompts, or any other reflective exercises.
Assessment	Specify how you will assess students' understanding and participation. Include any criteria or rubrics.

Adaptations for Diverse Learners	Outline any adjustments or accommodations you would make for students with different learning needs.

B. Use the following checklist to ensure that your approach aligns with the principles of arts integration.

- If you can answer "yes" to each item, you can be confident that your teaching approach is effectively integrated.
- If there are items where you're unsure or cannot affirmatively answer, revisit your lesson plan to make necessary adjustments.

ARTS INTEGRATION CHECKLIST		
APPROACH TO TEACHING		
1. Are learning principles of Constructivism (actively built, experiential, evolving, collaborative, problem-solving, and reflective) evident in my lesson?	Yes	No
UNDERSTANDING		
2. Are the students engaged in constructing and demonstrating understanding as opposed to just memorizing and reciting knowledge?	Yes	No
ART FORM		
3. Are the students constructing and demonstrating their understandings through an art form?	Yes	No
CREATIVE PROCESS		
4. Are the students engaged in a process of creating something original as opposed to copying or parroting?	Yes	No
5. Will the students revise their products?	Yes	No
CONNECTS		
6. Does the art form connect to another part of the curriculum or a concern/need?	Yes	No
7. Is the connection mutually reinforcing?	Yes	No
EVOLVING OBJECTIVES		
8. Are there objectives in both the art form and another part of the curriculum or a concern/need?	Yes	No
9. Have the objectives evolved since the last time the students engaged with this subject matter?	Yes	No

Defining Arts Integration” by Lynne B. Silverstein and Sean Layne © 2010, The John F. Kennedy Center for the Performing Arts

C. Reflect on your experience by answering the following questions thoughtfully. (*Canvas Discussion Module 5 Reflection*)

1. How did the “Arts-integrated Lesson Plan Outline” and “Arts Integration Checklist” affect your overall experience in planning an art-integrated lesson?

2. What are the key takeaways from using the outlined structure and checklist during the planning process.
3. Share any insights into how the collaborative planning process may have influenced or contributed to the effectiveness of your art-integrated lesson plan, and discuss any areas where adjustments could be considered.
4. Would you make any modifications to the tools (lesson plan template or arts integration checklist above) or your planning approach for future art-integrated lessons?

APPENDIX H

ETHICAL APPROVAL



T.C.
BOĞAZİÇİ ÜNİVERSİTESİ REKTÖRLÜĞÜ
Sosyal ve Beşeri Bilimler İnsan Araştırmaları Etik Kurulu (Sbinarek)



Sayı : E-84391427-050.01.04-174256
Konu : 2024-24T Kayıt Numaralı Başvurunuz
Hakkında

28.03.2024

Sayın Doç. Dr. Gülistan GÜRSEL BİLGİN

Tez danışmanlığınızı yürüttüğünüz öğrenciniz Tuğba Yıldırım Kumbasar'ın "Empowerment and Transformative Learning Through Creative Pedagogy in Language Teaching: Arts Integration Teacher Training Program" başlıklı projesi ile Boğaziçi Üniversite4i Sosyal ve Beşeri Bilimler İnsan Araştırmaları Etik Kurulu (SBİNAREK)'e yaptığınız 2024-24T kayıt numaralı başvuru 14.03.2024 tarih ve 2024/02 sayılı kurul toplantısında incelenmiş ve projeye etik onay verilmesi uygun bulunmuştur.

Bu karar tüm üyelerin toplantıya on-line olarak katılımıyla ve oybirliği ile alınmıştır. Onay mektubu tüm üyeler adına Komisyon Başkanı tarafından e-imzalanmıştır. Bilgilerinizi rica ederiz.

Saygılarımızla,

Dr. Öğr. Üyesi Işıl ERDUYAN
Kurul Başkanı

Bu belge, güvenli elektronik imza ile imzalanmıştır.

Belge Doğrulama Kodu : 0129-YVR3-0G1L Belge Doğrulama Adresi : <https://www.turkiye.gov.tr/bogazici-universitesi-ebys>

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Fax No:

İnternet Adresi: www.bogazici.edu.tr

Bilgi için: Nurşen MUNAR

Mühendis

Telefon No:



APPENDIX I

CONSENT FORM

Dear foreign language instructor,

We invite you to participate in this research as a course participant in the Arts Integration in Foreign Language Instruction Online Course. This course is developed within the scope of a doctoral dissertation conducted by Tuğba Yıldırım Kumbasar, a Ph.D. candidate in the Educational Sciences Doctoral Program at Boğaziçi University, under the supervision of the thesis advisor, Assoc. Prof. Gülistan Gürsel Bilgin, and co-advisors Dr. Patricia Sobral and Prof. Dr. Fatma Nevra Seggie. This online training is delivered by the course instructor/ researcher Tuğba Yıldırım Kumbasar as one of the online courses provided by Sabancı University School of Languages Teaching and Developing through Online Learning (SL-TeDOL).

The “Arts Integration in Foreign Language Instruction” online course consists of 6 modules, with content and discussions on Canvas, a learning management system, and 3 online sessions conducted on Zoom. The first module is asynchronous, where participants complete reading and discussion tasks for an introduction to arts integration. Following this, they proceed asynchronously with reading and discussion tasks for Module 2, followed by an online Zoom session on integrating visual arts in foreign language teaching, co-delivered by the course instructor Tugba Y. Kumbasar and art therapist Seren P. İlkdoğan on April 27 (10-12 am). Similarly, for Module 3, participants engage asynchronously in reading and discussion tasks before attending an online Zoom session about integrating literary arts in foreign language teaching, led by the course instructor Tugba Y. Kumbasar on May 4 (10-12 am). Module 4 follows a similar pattern, with asynchronous tasks preceding an online Zoom session on integrating performing arts, co-delivered by the course instructor Tugba Y. Kumbasar and performing artist & arts-based researcher Burcu E. Kılıç on May 11 (10-12 am). Modules 5 and 6 focus on collaborative learning processes with peers to prepare arts-based lesson plans and receive peer feedback. Additionally, participants benefit from one-on-one consultations with the course instructor during the planning stages in these two modules. The course will start on April 20 and end on June 7, 2024. You will not receive any form of payment or incentives for your participation in the research project, but you will have the opportunity to participate in the 7-week Arts Integration in Foreign Language Instruction Online Course free of charge and receive the Sabancı University School of Languages (SL-TeDOL): Arts Integration in Foreign Language Instruction Online Course Achievement Certificate.

The data for this research will be collected through various tools and methods. Initially, we will ask for your consent to participate in the study and provide your demographic information and pre-existing beliefs about language teaching and arts integration through a pre-program questionnaire administered via Google Forms. As a course participant, you will be invited to online interviews, which will last approximately 30-40 minutes. These interviews will be conducted both before (April 1-19) and after (June 3-21) the course, and scheduling will be arranged at your convenience. Throughout the program, you will be asked to maintain reflective journals (weekly discussion forums & reflection tasks as a component of the course) on the Canvas learning management system, where you can articulate specific reflections tied to each module. In Week 6, we will collect artifacts showcasing your art-integrated lesson plans as a separate tool, allowing us to tangibly represent your learning and creative outputs. Following the completion of the program, we will administer post-program questionnaires via Google Forms and conduct audio-recorded semi-structured interviews via Zoom to explore the transfer of learning and the impact of the training.

Participation in both the training and the research is entirely voluntary, and you have the right to withdraw at any time without any consequence. In this case, your data will be completely deleted. However, it is important to note that you will only be eligible to receive a certificate (Sabancı University School of Languages (SL-TeDOL): Arts Integration in Foreign Language Instruction Online Course Achievement Certificate) upon completion of all online sessions and tasks within the course.

Before signing this form, please ask if you have any questions about the study. If you have any questions later, you can ask at Tuğba Yıldırım Kumbasar at any given time. You can also consult Boğaziçi University Social and Human Sciences Human Research Ethics Committee (sbinarek@bogazici.edu.tr) regarding your rights in this study.

I understood what was told to me about the study and what is written above. I have received a copy of this form and agree to participate in the study.

- ☐ I give consent for my voice to be recorded during the semi-structured interview that will be conducted before the course begins, and used as data (pretest) for this study.
- ☐ I give consent for the reflective journals that I will complete at the end of each module in written discussions to be used as data for this study.
- ☐ I give consent for the arts-based lesson plan that I will prepare in the course to be used as data (artifact) for this study.
- ☐ I give consent for my voice to be recorded during the semi-structured interview that will be conducted after the course ends, and used as data (post-test) for this study.

Participant Name-Last Name:

Signature:

Date (day/month/year):

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