

## INFORMATION TO USERS

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

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

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

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

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

# UMI

A Bell & Howell Information Company  
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA  
313/761-4700 800/521-0600



Arts Every Day:  
Teachers' Conceptions of Arts Education  
in Elementary School

by

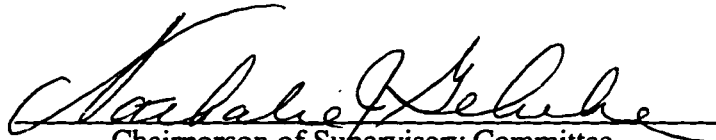
Barbara Jane McKean

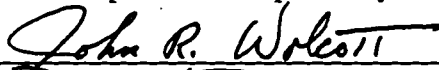
A dissertation submitted in partial fulfillment  
of the requirements for the degree of

Doctor of Philosophy

University of Washington


Approved by

  
Chairperson of Supervisory Committee









Program Authorized  
to Offer Degree

College of Education

Date

May 8, 1997

**UMI Number: 9736329**

**Copyright 1997 by  
McKean, Barbara Jane**

**All rights reserved.**

---

**UMI Microform 9736329  
Copyright 1997, by UMI Company. All rights reserved.**

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

---

**UMI**  
300 North Zeeb Road  
Ann Arbor, MI 48103

©Copyright 1997

**Barbara Jane McKean**

Doctoral Dissertation

In presenting this dissertation in partial fulfillment of the requirements for the Doctoral degree at the University of Washington, I agree that the Library shall make its copies freely available for inspection. I further agree that extensive copying of this dissertation is allowable only for scholarly purposes, consistent with "fair use" as prescribed in the U.S. Copyright Law. Requests for copying or reproduction of this dissertation may be referred to University Microfilms, 1490 Eisenhower Place, P.O. Box 975, Ann Arbor, MI 48106, to whom the author has granted "the right to reproduce and sell (a) copies of the manuscript in microform and/or (b) printed copies of the manuscript made from the microform."

Signature Barbara Jane McKean

Date May 20 1997

University of Washington

Abstract

Arts Every Day: Teachers' Conceptions of Arts Education in Elementary School

by Barbara Jane McKean

Chairperson of the Supervisory Committee

Professor Nathalie Gehrke

College of Education

This study examined teachers' conceptions of arts education in elementary schools and the ways in which those conceptions informed their orientations toward teaching the arts on a daily basis in the classroom. The investigation considered teachers' sources and conceptions of the arts and arts education, and their conceptions of teaching, students and the teaching context. Three main orientations toward teaching the arts were identified: creative arts, production arts, and academic arts. A multiple case study design was utilized. Six teachers, identified as teachers who taught the arts everyday, were selected on the basis of their primary orientation. Data were gathered through four structured interviews and three observations with each teacher. The research was guided by the following questions: (1) What are the sources for teachers' conceptions of the arts and arts education? (2) What are their conceptions of the arts and arts education? (3) What are their conceptions of teaching, students and teaching contexts? (4) How do their conceptions inform their orientations? (5) What are their orientations towards arts education and how is seen practice?

Ten propositions emerged from the analysis of the data: (1) childhood experiences and formal education direct future experiences and shape conceptions and orientations; (2) teachers who have had formal education in an arts discipline are likely to adopt an academic orientation; (3) beliefs of what knowledge teachers consider most important to teach are unique to the primary orientation; (4) teachers value the arts most as vehicles for self-expression and (5) as enabling the learning of other subjects in addition to the arts discipline; (6) orientations do not depend on one conception of teaching; (7) attributions of student success are consistent across orientations but (8) conceptions of personal characteristics the arts develop are tied to primary orientation; (9) teachers conceive of contextual variables as impacting their teaching practices in the arts; and (10) teachers who teach the arts everyday contribute to their schools in important ways.

## TABLE OF CONTENTS

List of figures.....	iii
<b>Chapter 1: Introduction.....</b>	<b>1</b>
Arts Education Today and Tomorrow.....	2
A Perplexing Position and Critical Concerns.....	5
Rationale and Questions for Study.....	7
Definition of Terms.....	9
Overview of the Dissertation.....	11
Summary.....	12
<b>Chapter 2: Review of Research.....</b>	<b>14</b>
Teacher Conceptions.....	15
Teacher Thinking and Decision-Making.....	15
Teacher Beliefs.....	15
Teacher Knowledge.....	16
Sources of Teacher Conceptions.....	18
Personal Experience .....	18
Experience with Schooling and Teaching.....	19
Experience with Formal Education.....	20
Dimensions of Teacher Conceptions.....	21
Conceptions of Arts and Arts Education.....	22
Conceptions of Teaching.....	25
Conceptions of Students.....	26
Conceptions of Teaching Contexts.....	34
Conceptions and Orientations .....	38
Orientations Toward Arts Education.....	38
Creative Arts.....	40
Production Arts.....	40
Academic Arts.....	41
Conceptual Framework and Research Questions.....	42
Summary.....	44
<b>Chapter 3: Case Study Design and Methods.....</b>	<b>45</b>
Selection of Teachers.....	47
Selection Process.....	49
Selection Analysis.....	50
Six Case Studies: Karen, Amy, Sue, Merry, Mora and Lois.....	53

Data Collection.....	54
Data Analysis.....	58
Methodological Concerns.....	64
Summary.....	65
<b>Chapter 4: Case Studies.....</b>	<b>67</b>
Creative Arts Orientation: Karen and Amy.....	67
Production Arts Orientation: Sue and Merry.....	87
Academic Arts Orientation: Mora and Lois.....	104
<b>Chapter 5: Cross-Case Analysis.....</b>	<b>123</b>
Sources and Conceptions of Arts and Arts Education.....	124
Across the Six Cases: Resulting Propositions.....	133
Sources and Conceptions of Arts and Arts Education.....	133
Outline of Resulting Propositions.....	133
Discussion of Resulting Propositions.....	134
Conceptions of Teaching, Students and Teaching Contexts.....	140
Outline of Resulting Propositions.....	140
Discussion of Resulting Propositions.....	142
Summary and Outline Summary of Resulting Propositions.....	158
<b>Chapter 6: Reflections, Considerations and Limitations.....</b>	<b>162</b>
Reflections on the Study.....	164
Considerations for Practice and Research.....	167
Limitations of Study .....	175
Conclusion.....	177
<b>Bibliography.....</b>	<b>180</b>
Appendix A: Interview #1 Protocol.....	192
Appendix B: Interview #2 Protocol.....	194
Appendix C: Interview #3 Protocol.....	195
Appendix D: Interview #4 Protocol.....	197
Appendix E: Observation Protocol.....	199
Appendix F: Consent Form.....	200

## LIST OF FIGURES

<i>Number</i>	<i>Page</i>
1. Dimensions of Teacher Conceptions.....	22
2. Conceptions of Subject Matter and Subject Matter Education.....	23
3. Conceptions of Teaching.....	26
4. Conceptions of Students.....	27
5. Conceptions of Teaching Context.....	35
6. Relationship of Dimensions of Conceptions.....	37
7. Relationship of Dimensions of Conceptions to Orientations toward Teaching.....	38
8. Orientations toward Arts Education.....	39
9. Conceptual Framework for the study.....	43
10. 2x3 Case Study Design.....	48
11. Locations of teachers within 2x3 Case Study Design.....	53
12. Matrix matching research questions with interviews and observation.....	54
13. Sample Matrix of Individual Case Analysis of Sources of Conceptions.....	59
14. Sample Matrix of Individual Case Analysis of Dimensions of Conceptions.....	60
15. Sample Matrix of Individual Case Analysis of Dimensions within Practice.....	62
16. Sample Matrix of Cross-Case Analysis of Conceptions within Orientations.....	62
17. Sample Matrix of Cross-Case Analysis of Sources of Conceptions.....	63
18. Sample Matrix of Cross-Case Analysis of Orientations in Practice.....	63
19. Handout/poster used in Mora's classroom.....	112
20. Matrix of analysis within the Creative Arts Orientation.....	125
21. Matrix of analysis of Creative Arts Orientation in practice.....	126
22. Matrix of analysis within the Production Arts Orientation.....	127
23. Matrix of analysis of Production Arts Orientation in practice.....	128
24. Matrix of analysis within the Academic Arts Orientation.....	130
25. Matrix of analysis of Academic Arts Orientation in practice.....	131
26. Matrix of cross-case analysis of sources of conceptions.....	135
27. Matrix of cross-case analysis of assessment practices.....	138
28. Matrix of cross-case analysis of conceptions of teaching.....	143
29. Matrix of cross-case analysis of teachers' attributions of students.....	146
30. Matrix of cross-case analysis of conceptions of students' needs.....	148
31. Matrix of cross-case analysis of assessment policies.....	153
32. Matrix of cross-case analysis of arts specialists.....	154

## **ACKNOWLEDGMENTS**

The author wishes to express sincere appreciation to Professor Nathalie Gehrke for her assistance in the preparation of this manuscript. Many thanks to Professor Parker, Professor Kerr, and Professor Wolcott for their careful reading and thoughtful contributions. Additional thanks to Professor Grossman for her persistent help in preparing the proposal for this study. Special thanks to the six teachers who shared their time, their thoughts, and their classrooms with me. Finally, heartfelt gratitude goes to Ms. Kit Harris for her loving support and treasured assistance whenever it was needed.

## Chapter 1: Introduction

I believe the time man started to become more civilized, the indication of that is through his expression of the arts. Maybe that's when the soul came out, when he had enough time to express that spirit. And so children really must be given an opportunity to be able to do that because it is within all of us. Otherwise I think people become empty, living without spirit, soul or passion.

Third grade teacher, Karen

As Karen suggests, the arts have existed since the beginning of recorded time. Indeed, to "record time" implies some sort of representation of experience. From ancient drawings on cave walls in the Pyrennes mountains to "tagging" on urban walls in America's inner cities, humankind continues to struggle to express life's experiences through artistic form. Such expressions bear testament to the artistic impulse and potential within us all.

Today, in the public elementary schools of the United States, there are teachers, like Karen, who believe that children should be given time and instruction everyday in order to develop this impulse toward artistic expression. This study was designed to investigate those teachers' conceptions of the arts and arts education in the elementary school and the ways in which they set about teaching the arts in their classrooms.

In the history of Western Civilization, education in the arts was reserved only for a selected few. In ancient Greece, education in the arts was strictly controlled by the guilds and knowledge was passed on to a privileged few with great secrecy (Efland, 1987). By the Renaissance, only those with money and power who now were the principal consumers of the arts received arts education. During the 1800s, the status of arts education began to change. By the late 1800s, in England and the United States, skills in industrial drawing and design were considered necessary for the general education of the masculine masses. Well-to-do young women, taught at home, often received training in the visual arts and in

music. Interestingly, deliberate arts education in United States public schools began when women entered the teaching force during the 19th century (Efland, 1987).

At the turn of the century, arts education consisted of basic appreciation classes in visual art and music. During the progressive movement of the 1930s and 1940s, the tradition of integrating the arts into daily classroom studies gained in popularity. Children studied the music, dance and art work of the American Indians, role-played historical events, and participated in Japanese tea ceremonies (Lane, 1938). In the 1950's, teachers were encouraged to treat the "child-as-artist" by engaging him/her in spontaneous and often untutored arts experiences. Such experiences stressed creative self-expression "in which the individual and his creative potentialities are placed above the subject matter" (Lowenfeld, 1957, p. 11). The larger curriculum reform effort of the 1960s was exemplified by the work of Jerome Bruner (1960) and those associated with the Wood's Hole conference. In the late 1960s, education theorists and researchers at the CEMREL conference encouraged arts educators to demand the same rigorous content and thoughtful instruction as was being demanded of other subjects taught in school (Wolf, 1992). Questions concerning older views of the arts as handmaidens to other curricular areas and arts as uninhibited expression of the free child-as-artist were raised. The arts were now discussed as independent disciplines which deserved consideration as basic to public education for all students.

### **Arts<sup>1</sup> Education Today and Tomorrow**

This brief look at the history of arts education gives the impression that the various trends in arts education occurred roughly in a historical sequence, with appreciation and

---

<sup>1</sup>The visual arts and music have always received the lion's share of the attention, mainly because the traditions of history, writing, and research are older and better established in those fields than in drama, dance, film or other electronic media (Wolf, 1992). However, commonalities across the four arts disciplines (music, visual art, drama, and dance) are woven throughout the philosophy, psychology and curriculum of arts education (Stake, Bresler & Mabry, 1991). The term arts education was used in this study not to diminish the unique contributions of each art discipline but rather to stress what all the arts share.

integration evolving first, to be succeeded by creative expression and disciplinary rigor. It is wrong to conclude, however, that each new wave swept away all traces of the previous. Appreciation and integration are still present in arts education today as are creative expression and disciplinary rigor. What is unique to the present time is the increased attention by educators and policy makers to the need for the arts to be part of the everyday curriculum for all students. This emergence of the need to include arts education seems to be driven by four factors: (1) the recognition and inclusion of the arts as a core subject area by national and state initiatives; (2) the reconceptualization of ways of learning and knowing the world; (3) increasing concern for individual and social development and the role the arts can play in meeting those needs; and (4) interest in curriculum integration.

Today, in the late 1990s in the United States, the arts have been recognized as a core subject area in public education. At the national level, the arts are included as one of the academic subjects in the Goals 2000: Educate America Act of 1992. At the state level, many legislators are including the arts as part of their education legislation. In Washington state's Basic Education Act of 1992, for example, the arts were included as one of the content areas for the state's Essential Student Learning Requirements. State and nationally recommended learning requirements in the arts presume that students will receive a comprehensive and sequential education in the arts, kindergarten through twelfth grade. Whether state requirements in the arts as currently written will stand the test of time and patience on the part of legislators or educators is debatable. At present, the arts have secured a place as part of the educational reform initiatives and many educators are now calling for strong arts programs for all schools (Darby & Catterall, 1994; Eisner, 1995; Getty Center for Education in the Arts, 1993).

Over the past twenty years, educational psychologists and curricularists have pursued lines of research that attempt to reconceptualize the ways by which people come to know or learn about the world. Through this research, the arts have received increased

attention as distinct forms of knowledge and as distinct ways of knowing (Wolf, 1992).

Two of the most important theorists in this area have been Howard Gardner and Elliot Eisner. Howard Gardner (1983) revolutionized prevailing thoughts concerning human intelligence. His theory of multiple intelligences posited that individuals call on a diverse range of intelligences for understanding and expression. These different intelligences employ different symbol systems for communication, including those found in the arts. Typically, teaching and learning in the schools has emphasized linguistic and mathematical symbol systems. Educators who wish to apply Gardner's theory of multiple intelligences to classroom practice have found themselves turning to the arts (Armstrong, 1994).

In a similar vein, Elliot Eisner (1994, 1992) has called for a reconceptualization of the role of cognition in curriculum and instruction beyond the traditional discursive symbols to include non-discursive symbols as found in the arts. In addition, Eisner argues for a broader conception of cognition, an integration between the "work of the head and that of the hand, between thinking and feeling, between body and soul, between the abstract and the concrete (Eisner, 1997, p. 64). The research of Gardner and Eisner has been augmented by others who have studied the significant ways the arts contribute to overall development of multiple cognitive abilities, such as complex reasoning, creative problem solving, and empathetic development (Fineburg, 1991; Gallas, 1994; Leddy, 1990; Perkins, 1985).

A third factor influencing the increased attention to arts education is the relationship between the arts and the development of individual and social competence. Currently, there is great concern among educators about the moral and civic development of young people. These voices raise concerns that range from declining moral values (Bennet, 1993; Hirsch, 1997) to the responsibility of schools to provide for community and caring (Martin, 1992; Noddings, 1992). Theorists and researchers are investigating the role the arts can play in meeting these concerns. Research in this area has focused on the positive effects of

participation in the arts on an individual's imagination, intrinsic motivation, disciplined practice and positive self-esteem (Ball & Heath, 1993; Darby & Catterall, 1994; Greene, 1995; Hanna, 1992). Research concerning group affiliations, particularly with minority youth, have identified the arts as vehicles for developing positive feelings of membership and community (Ball & Heath, 1993; McCray, 1994).

Finally, interest in curriculum integration has focused attention on the arts (Bresler, 1995; Donmoyer, 1995; Wagner, 1991). A central goal of curriculum integration is to combine knowledge and skills across or beyond the traditional disciplines through exploration of central themes, concepts or problems (Fogarty, 1993; Jacobs, 1990). On the elementary level, supporters believe curriculum integration is the most efficient and effective way to teach the curriculum of academic subjects, skills and social issues mandated by state laws and district and school curriculum committees. The arts are seen as particularly fertile for helping teachers and students make connections between subjects and synthesize a variety of knowledge and skills across disciplines. Some research suggests that interdisciplinary teaching through the arts increases student achievement and attitudes about school (Aschbacher & Herman, 1991; Catterall, 1995; Luftig, 1994).

These factors - the arts as part of goals and standards for public education, the role of the arts in cognition and intelligence, personal and social benefits of the arts and arts as tools for curriculum integration - combine to make this an exciting time for arts education in the schools. Whether the current excitement continues or not, many educators and researchers are convinced the arts play a critical role in the successful education of all children.

### **A Perplexing Position and A Critical Concern**

Including the arts as a core subject in public education has placed the classroom teacher in a perplexing position. On the one hand, many educators, researchers, law-makers and educational policy makers agree the arts are necessary to the education of all

children. On the other hand, the number of arts specialists employed in the schools continues to decline (Leonhard, 1991). At the elementary level, some schools and districts employ a small number of arts specialists, primarily in the visual arts and music. These specialists often serve more than one elementary school within a district. A single class of students receives, at best, 75 minutes per week of total arts instruction (National Center for Education Statistics, 1995). In those schools without arts specialists, if the arts are taught at all, they are taught by regular classroom teachers (Stake, Bresler & Mabry, 1991). Additional arts opportunities are sometimes provided by community arts organizations and artists who teach during residencies in the schools.

Given the current economic realities of the late 1990s, it is more than likely districts will not have the financial resources to add more arts specialists or fund more outside programs. The critical concern is not one of having arts programs in elementary school, but rather who will bear the responsibility to teach them and how these teachers will be prepared. Communities, districts and schools must sustain the arts education programs that currently exist. Arts specialists working in the schools must be maintained. Artist-in-residence programs and arts organizations educational programs must continue. However, due to the limited number of arts specialists, artists-in-residence and arts organizations available to the schools, it seems fairly certain that classroom teachers ultimately will determine the extent to which the arts become part of the daily instruction and curriculum in the schools as articulated in the current educational reform movement (Stake, Bresler, Mabry, 1991).

Classroom teachers who include the arts as part of their daily curriculum need encouragement, time and other incentives to continue. This will take support, financial and otherwise, from those inside and outside the system. Classroom teachers who currently do not teach the arts need preparation and knowledge. Given the past history of sporadic and inadequate arts education in the schools, many practicing and beginning teachers probably

have had little or no formal education or personal experience in the arts. If the goal of a comprehensive arts education for all students is to be met, elementary teacher educators must make certain that all classroom teachers, practicing and beginning, are prepared to teach the arts.

### **Rationale and Questions for Study**

Past research indicates there are a few classroom teachers who do teach the arts everyday. Research also indicates that classroom teachers are the most immediate and the most powerful when it comes to deciding what, and how, subject matter is taught (Connelly & Clandinin, 1985, 1988; Goodlad, Soder, & Sirotnik, 1990) and that ignoring teachers' conceptions about subject matter undermines any innovation or curricular change (Clark and Peterson, 1986). Given the critical concern just mentioned, it makes sense to look to those who are already doing it.

In the last twenty years, research on teaching has begun to focus on the implicit theories teachers hold about teaching and learning and the ways those theories inform their practice (Clark & Peterson, 1986). Research into the knowledge base for teaching (Grossman, 1990, Shulman, 1987, Wilson & Wineburg, 1993) has looked at the ways knowledge of particular subject areas such as English and history inform the teaching of those subject areas.

Research in arts education, historically, has focused not on teachers but on the effects of the arts on students (Davis, 1993; Fineburg, 1991; Jay, 1991; Kardash & Wright, 1987; Moore & Caldwell, 1993; Torff, 1994). Yet as early as 1979, Lee Shulman spoke specifically of the need for careful study of the thinking, strategies, and motivations of arts specialists and classroom teachers. Surveys of typical arts education programs offered in the elementary classroom have determined the scope and use of the arts by classroom teachers (Kaaland-Wells, 1994; Stewig, 1984), but did not seek to identify the conceptions guiding their actions. Research into teacher conceptions of the arts has been

primarily theoretical (Efland, 1979, Read, 1956 in visual art; Bolton, 1984, in drama; Reimer, 1992 in aesthetics and multi-arts). Only a few empirical studies have analyzed classroom teachers' beliefs and orientations toward teaching the arts (Bresler, 1993 in visual arts; Garcia, 1993, 1995 in drama; Stake, Bresler & Mabry, 1991 in multi-arts).

Garcia, in a case study of one classroom teacher who taught drama, investigated how this teacher's beliefs concerning the art form informed her reasons for teaching the art form (1993, 1995). Garcia found that even though the teacher considered herself as novice when it came to using drama in the classroom, she believed that "participation in drama enhanced students' positive feelings toward self and others, resulting in observable positive changes in their social behaviors" (1993, p. 11). Garcia concluded that consistent use of the arts depended on the individual teacher's beliefs concerning the potential of the art form to improve students' perceptions of self.

The case studies of seven elementary schools and one middle school conducted by Stake, Bresler & Mabry (1991) offered a thick description of arts education programs in the elementary schools. These eight case studies looked at the overall arts education in each school. Outside arts organizations, artists, and arts specialists (if present in the school) as well as classroom teachers were included. From this, Stake, Bresler and Mabry conclude that classroom teachers, by and large, only engaged in "occasional, direction-following, momentarily-captivating (arts activities)" (p. 16). However, they also found, in each school, at least one classroom teacher who moved beyond the occasional activity and attempted to include the arts as part of her overall curriculum. In-depth interviews and observations with these particular teachers were outside the scope of their larger case studies of the schools. Thus, closer research into the individual conceptions of these teachers and the ways conceptions might inform their teaching was not done. The lack of case studies describing these particular teachers' conceptions of the arts and arts education supports the need for this study.

The study was designed to contribute to this area of teacher research in the arts by investigating the conceptions and orientations of classroom teachers who make a deliberate and conscious effort to include the arts in their daily curriculum. Guiding the study were five primary questions:

- What are the sources of classroom teachers' conceptions of the arts and arts education?
- What are classroom teachers' conceptions of the arts and arts education?
- What are classroom teachers' conceptions of teaching, students and teaching context?
- How do these conceptions inform their specific orientation toward arts education?
- What is their primary orientation toward the arts and arts education and how is it seen in practice?

### **Definitions of Terms**

An alphabetical list of definitions of the terms that appear in the literature review, the methods chapter, the case studies and cross-case analysis follows.

#### **Aesthetics**

Aesthetics is a branch of philosophy that includes questions about the nature, meaning and value of the arts and the character of both natural and human-made environments (Smith, 1987).

#### **Arts**

Following the lead of the National Standards on Arts Education, the arts are defined as dance, music, theatre and the visual arts (MENC, 1994).

#### **Arts Education**

The term arts education refers in broad terms to instruction both in responding to works of arts and in creating, performing and/or producing artistic works.

#### **Classroom Teacher**

A classroom teacher, as defined by this study, refers to those teachers who are not arts specialists but who teach the arts everyday in their classrooms.

### Conception

A conception is the meaning people attach to phenomena (events, people, ideas, pictures) and which then mediate the response to situations that involve that phenomena (Pratt, 1992). In this study, conceptions include knowledge, beliefs, thoughts and images and are derived from ideas, images and characteristics that teachers believe are representative of the subject matter, pedagogy, students and context of the classroom. Together these conceptions form mental pictures that then inform classroom practice (Shavelson & Stern, 1981).

### Constant Comparative Method

This is a particular method of analysis of qualitative data whereby the researcher combines explicit coding and analytic procedures to systematically and creatively contribute to the generation of a theory (Glaser & Strauss, 1967).

### Inform

The term inform refers to the ability of certain components to give character to or guide the direction of something else. In particular, his study looks at the ways in which teachers' conceptions inform their orientations toward teaching the arts in the classroom.

### Multiple Case Study

A case study seeks to understand a general problem by studying one or more particular cases. This study was a multiple case study, comprised of six individual cases. The cross-case analysis involved comparing two cases within each of the three orientations towards teaching the arts and cross-case comparisons across all six of the cases.

### Orientation

An orientation is a basic framework for organizing the knowledge and beliefs about a particular discipline or subject (Bresler, 1992; Grossman, 1991) and constitutes a particular instructional stance toward the subject matter. Particular orientations suggest choices about what teachers' conceive of as important to teach, why it is important to teach and how it should be taught and

### Practice

The term practice includes the teachers' goals for instruction, curricular choices, instructional activities and assignments, classroom questions and assessment. This study was concerned with teachers' practices when it came to teaching the arts.

## **Overview of the Dissertation**

The purpose of this study was to focus on the conceptions and practices of teachers who were already engaged in teaching the arts. Such teachers offer the opportunity to expand the understanding of classroom teachers' conceptions of the arts and arts education and to provide suggestions as how to prepare all teachers to meet the challenge of teaching the arts to all students as suggested by the reform initiatives.

The dissertation consists of six chapters. Chapter one provides the background for examining teachers' conceptions of the arts and arts education. A brief history of arts education is discussed and the problem and concern about who will teach the arts in the future is introduced. A rationale for the study, the guiding questions and a definition of terms are presented.

Chapter two reviews the literature relevant to the study, focusing on the research on teacher conceptions, the sources of teacher conceptions and the dimensions of teacher conceptions. In particular, the review focuses on what research in arts education has to contribute to teachers' conceptions of the arts and arts education. The chapter concludes

with a presentation of the conceptual framework for the study and a review of the guiding questions.

Chapter three describes the multiple case study design. The chapter details the qualitative methods used to select the teachers for the study and to answer the research questions. Illustrations of the analytic process of coding, organizing and analyzing the data are provided and methodological concerns are discussed.

Chapter four presents the six case studies. The case studies are organized according to the conceptual framework of the study. Each case study describes and analyses (1) sources of the teachers' conceptions of the arts and arts education, (2) the teacher's conceptions of the arts and arts education, (3) the teacher's conceptions of teaching, students and teaching context, and (4) the teacher's orientation toward teaching the arts as seen in her classroom practice.

Chapter five discusses the propositions that emerged as a result of analysis both within the two cases in each orientation and across the six cases. The chapter presents twelve resulting propositions that emerged from these comparisons.

Chapter six concludes the dissertation by reflecting on the study and offering considerations for future practice and research. The limitations of the study are also presented. A conclusion of the dissertation ends the chapter and the dissertation. A bibliography and appendices complete the document.

### **Summary**

Once reserved only for those with money or power, the arts have become part of the national and state educational agenda for all children. Recent developments in education have increased the attention on the arts. These include new information and research on the multiple ways the arts contribute to learning, and to personal and social development as well as the curriculum integration potential of the arts. As a result, many concerned with education now recognize that all children must have the opportunity to engage in everyday

encounters with the arts. While such commitment is commendable, there is still a long way to go.

The question of who will teach the arts renders the realization of the recent educational reform initiatives in the arts problematic. Given the dearth of arts specialists and arts programs in the public elementary schools, the responsibility falls on the shoulders of the classroom teacher. Most do not teach the arts on a regular basis, however, there are a few who do. These teachers who are already engaged in teaching the arts offer the opportunity to expand the understanding of teachers' conceptions of the arts and arts education and offer suggestions on how to prepare all teachers to teach the arts.

## **Chapter 2: Review of Research**

Interest and commitment toward arts education is offset by persistent concerns about arts education as taught by classroom teachers. As currently practiced by classroom teachers, education in the arts ranges from none at all, to sporadic activities in the arts, to a more thorough inclusion in the everyday curriculum. This later practice, in combination with arts specialists and artists-in-residence, is most likely to accomplish the goal of providing a comprehensive arts education for all students. This being the case, there is a need to understand more fully the conceptions of those classroom teachers who include the arts in their everyday curriculum and the ways in which those conceptions inform their practice.

The process-product research of the 1960s and 1970s focused on the relationship between teachers' actions and student achievement (Grossman, 1990). This perspective of teaching excluded attention on what teachers brought with them into the classroom in terms of conceptions of subject matter, students, social conditions and teaching in general.

The lack of concern for the conceptions of teachers caused the process-product paradigm to lose some of its intellectual vigor within the research community (Shulman, 1986). Since the early 1980's there has been an increasing interest in teacher research in the relationship between teachers cognitive processes, their thoughts, actions, attitudes and beliefs, and their actual practice in the classroom. Two such areas formulated the context for this study: research on teacher conceptions and the dimensions of those conceptions, and research concerning teachers' orientations toward teaching subject matter.

This chapter is divided into three sections. The first section offers a broad overview of the teacher research informing research on teachers' conceptions. The second section discusses the sources and dimensions of teachers' conceptions with a specific focus on teachers' conceptions of the arts and arts education. The final section looks at teachers'

orientations toward teaching the arts and presents the conceptual framework and the guiding questions for the study.

### **Teacher Conceptions**

Conceptions are the meanings people attach to phenomena (i.e. events, people, ideas), and which then mediate the responses to situations that involve those phenomena. Conceptions are formed around every aspect of the perceived world. People view the world through the lenses of their conceptions, making interpretations and devising actions to fit with their understanding of the world (Pratt, 1992). The meanings or conceptions teachers hold about classroom phenomena consist of their knowledge, thoughts, beliefs and images. Together these form conceptions - mental models or theories - that in turn inform classroom practice (Shavelson & Stern, 1981). While some research has looked at teacher conceptions as a whole (Pratt, 1992), much of the research is focused on one of the following three areas: teacher thinking and decision-making, teacher belief and teacher knowledge.

#### **Teacher Thinking and Decision-Making**

Unlike process-product studies where teaching is generalized across multiple contexts, research on teacher thinking and decision-making has stressed the individual teacher interacting with the variety of conditions and content of the teaching situation (Yinger, 1986). Two reviews of research on teacher thinking and decision-making (Clark and Peterson, 1986; Shavelson & Stern, 1981) conclude that teachers develop and hold implicit theories about students, the nature of instruction, about the contexts and characteristics of teaching. These theories become part of the mental models or conceptions that in turn guide teachers' thinking and decision-making during planning curriculum and during instruction.

#### **Teacher Beliefs**

Another area of research informing teacher conceptions focuses on the belief systems of the individual teacher. Beliefs systems are described by Nespor (1987) as

"loosely-bound systems (with) no clear logical rules for determining relevance to real-world events and situations." They are tied to the "personal, episodic, and emotional experiences of the believer" (p. 321). Nespor's research suggests that beliefs are "conceptual systems which are functional or useful for explaining some domain of activity" (p. 326).

Nespor also pointed out that teaching is a complex domain where the tasks, problems and solutions are contingent upon infinite varieties of situations and contexts. Because of the complexity of the domain, the more rational structures of knowledge are often superseded by these more episodic or affective systems of belief (Pajares, 1992). Research into teacher beliefs suggest that it is important to consider the beliefs teachers hold about the many dimensions of teaching and to inquire into the ways those beliefs interact with and influence teachers' practice in the classroom (Pajares, 1992). Pajares asserts that because of the complexities of the domain, the more rational structures of knowledge are often superseded by the more episodic and affective structures of belief. He maintains that it is important to think of "connections among beliefs" and to inquire into the "relationship between beliefs, on the one hand, and teacher practices, teacher knowledge" on the other (p. 327).

### **Teacher Knowledge**

In recent years, research into teaching has been expanded by a number of studies that investigate what researchers call the knowledge base for teaching. This research has been approached in two different ways. First, some researchers look at teacher knowledge through a holistic lens that includes knowing what to do, how to do it, where and when action is most appropriate and how to see, interpret and reflect on the various events that occur in the world of the classroom (Connelly & Clandinin, 1985; Elbaz, 1983, 1991; Schön, 1983). These researchers assert that this knowledge is mostly gained through experience, is often tacit and is highly contextual (Richardson, 1990). This holistic view

combines knowledge and belief, and often uses the term knowledge as synonymous with belief (Grossman, 1990; Kagan, 1990).

A second approach to researching the knowledge base of teachers is grounded in the work of Lee Shulman (1987) and his colleagues. Like the first approach, knowledge is viewed as a blend between the practical and the formal (Fenstermacher, 1994). Formal knowledge is seen as the knowledge teachers' bring to the tasks of teaching, such as knowledge of specific subject matter or knowledge of learning theories. Practical knowledge is the knowledge called upon when formal knowledge is applied to the business of teaching. However, where this research differs from the first approach is on the emphasis on specific subject matter knowledge. Practical knowledge of teaching particular content areas is referred to as "pedagogical content knowledge" (Grossman, Wilson & Shulman, 1989). Research into pedagogical content knowledge asserts that subject matter knowledge and knowledge about teaching that subject matter must be attended to in order to fully understand the kinds of knowledge teachers hold and the ways knowledge informs practice (Shulman, 1987; Grossman, Wilson & Shulman, 1989; Wilson, Shulman & Richert, 1987). To date, most of the research into specific subject matter knowledge has focused on secondary teachers (Grossman, 1990, 1991; Wilson & Wineburg, 1993). What is needed is more research on how elementary teachers' knowledge inform subject-specific and general orientations toward teaching (Güdmundsdottir, 1991).

Unlike secondary teachers, elementary teachers are required to teach multiple subjects. Their domain of teaching is not only complicated by the contextual problems and tasks that surrounds all teaching but is made more complex by the variety of subject areas they are expected to teach. Because of this, most of the research on the knowledge base of elementary teachers has adopted the first, more holistic approach rather than on the specific subject matter and pedagogical content knowledge of the second approach. This study attempted to combine elements of both approaches, recognizing the importance of looking

at the surrounding conceptions of teaching, students and teaching contexts while at the same time focusing on the teachers' conceptions of the arts and arts education. In order to lessen the confusion between the different areas of research (thoughts, beliefs and knowledge) and to meet the needs of this study, the term conception was used to express the integration of a teacher's thoughts, beliefs and knowledge into a mental model.

Those conducting research into teacher knowledge suggest that education needs more cases of individual teachers knowledge and practices that focuses on the "intersection of content and pedagogy" (Shulman, 1992, p. 18). This study attempted to construct cases of teachers' conceptions of both subject matter and other dimensions of the complex web of teaching in the elementary school classroom and to describe the ways those concepts are seen in practice. It also identified sources for teachers' conceptions. Understanding the sources of conceptions may shed light on the preparation of future teachers and on the kinds of in-service experiences and education that might be provided by teacher educators and others interested in arts education. A discussion of the potential sources of these conceptions and the different dimensions of teacher conceptions and their relationship to arts education constitutes the second section of this chapter.

### **Sources of Teacher Conceptions**

In her review of research on the role of attitudes and beliefs in learning to teach, Richardson (1996) identified three categories of experience as sources of beliefs and knowledge about teaching: personal experience, experience with schooling and teaching, and experience with formal education. The three categories are not mutually exclusive and are often studied together, as in the case of teacher biographies and narratives (Ball & Goodson, 1985; Carter, 1993; Connelly & Clandinin, 1988).

#### **Personal Experience**

Case studies and narratives in teacher research have contributed to the growing literature on the relationship between personal experiences and approaches to teaching.

Clandinin's (1986) research suggests that "many of the most important educational experiences occur outside of school....These are the experiences that we say make the most difference to us in life" (p. 27). Personal experience includes the aspects of life that go into forming one's conception of the world such as intellectual and emotional dispositions, conceptions of self in relation to subject matter, teachers and others in the educational community outside of school, understandings of culture, family and society, and relationships between the educational process and the needs of society (Richardson, 1996). Taken together, these aspects inform an individual's conception of teaching. In the arts, such experiences might include projects done during childhood either at home or in after-school activities, such as craft projects, piano lessons or ballet classes. Personal experiences also include those activities teachers engage in as adult. In the arts, these might include activities such as painting or playing music, taking community arts classes or participating in community theatre productions.

### **Experience with Schooling and Teaching**

Lortie's (1975) research on the apprenticeship of observation made clear that the time spent as a student in school provided novice teachers with images of teaching that were difficult to overcome. A number of studies have looked at the beliefs acquired from such experiences and the effects of these beliefs on learning to teach (Richardson, 1996). For practicing teachers, experiences gained through teaching were found to inform and alter previous experiences (Lanier & Little, 1986; Lortie, 1975). For example, Grossman & Richert (1988) found that as teachers learned about students' misconceptions and prior knowledge of particular subject areas, they adapted their conceptions of content and instruction. Through experience, they learned what strategies worked well for teaching particular topics. Conceptions of students and teaching context are under constant construction through years of working within the social environments of school. Given the historical and current lack of comprehensive arts programs in the schools, it can be

assumed that a large majority of beginning and practicing teachers will not have had extensive school experiences with the arts unless they chose to focus on specific areas themselves. Once teaching, if teachers include the arts in their teaching, it is possible they have adapted their arts lessons according to the success and failures of their students and their perceptions of the ways in which students view the arts. If this is the case, then it is important to look at teachers' conceptions of students in addition to conceptions of the subject matter.

### **Experience with Formal Education**

Formal education exists in combination with the conceptions of teaching and subject matter gained through personal experiences inside and outside school. Many researchers in teacher education have agreed that the experiential experiences of personal life, previous schooling and experience in teaching are more powerful in building conceptions of teaching than formal pedagogical or subject matter education (Brousseau, Book, & Byers, 1988; Feiman-Nemser, 1983). This is probably the case in arts education of elementary teachers. Unless elementary teachers have chosen to obtain a degree in one of the art disciplines, it is doubtful they will have had much formal education in the arts. And even with a degree in one arts discipline, they probably have not had formal education across the arts. Teacher education programs provide minimal instruction in either visual art or music, rarely both and seldom include drama or dance. Many arts organizations offer summer institutes and year-round workshops for practicing teachers. Research in this area indicates that formal training in pedagogy and education, offered to practicing teachers in the form of in-service workshops and summer institutes, supplement and, in a few instances, can change the conceptions of teaching and learning specific subject matter (Shifter & Fosnot, 1993).

There seems to be limited success when opportunities are provided for teachers through specialized programs (Powell, 1997). However, in the arts, nationally funded programs, such as those provided by the National Endowment for the Arts, have not been

found to be effective in helping to educate classroom teachers (Bumgarner, 1994a & b). Since experience with formal education in the arts is limited and sporadic, it is important to consider all three sources in order to obtain a more complete picture of sources of teachers' conceptions of the arts and arts education.

For the purposes of discussion, sources of teacher conceptions can be separated from one another. In reality, these sources combine to shape teachers' conceptions in at least four dimensions: subject matter, teaching, students and teaching contexts. These four dimensions of teachers' conceptions work together to inform the orientation or instructional stance toward teaching that particular discipline or subject. A discussion of these dimensions of teacher conceptions follows.

### **Dimensions of Teacher Conceptions**

Research into teachers conceptions suggest different dimensions within the whole that are brought to bear on classroom practice. Shavelson and Stern (1981) outlined three dimensions: conceptions of students, the nature of the instructional task, and the social context or environment. Elbaz (1983) described five categories: knowledge of self, knowledge of the milieu of teaching, knowledge of subject matter, knowledge of curriculum development, and knowledge of instruction. Connelly and Clandinin (1988) defined the dimensions as the moral, the affective and the aesthetic. Researchers into the knowledge base for teaching (Shulman, 1986, 1987; Wilson, Shulman & Richert, 1987) chose seven categories: knowledge of content, knowledge of pedagogy, knowledge of curriculum, knowledge of learners and learning, knowledge of contexts of schooling, pedagogical content knowledge, and knowledge of educational philosophies, goals and objectives. Grossman (1990) narrowed these into four: general pedagogical knowledge, subject matter knowledge, pedagogical content knowledge, and knowledge of context. Based on this research, four dimensions were selected for use in this study: conceptions of

subject matter, conceptions of teaching, conceptions of students, and conceptions of teaching contexts (see figure 1).

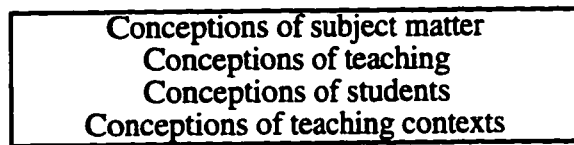


Figure 1: Dimensions of Teacher Conceptions

A general description and discussion of what research says about arts education in each dimension follows.

### **Conceptions of Arts and Arts Education**

As seen in the research on the knowledge base of teaching, subject matter knowledge is a critical dimension of teacher conceptions. Early process-product research tended to ignore the relationship between subject matter knowledge and teaching; recently, however, more research has attempted to define and analyze those elements of subject matter knowledge that are important for teaching (Grossman, 1990). Conceptions of subject matter includes knowledge of the content (such as major facts and concepts) of the discipline and the ways in which the fundamental principles of the discipline are organized (Wilson, Shulman & Richert, 1987). Conceptions of the subject matter also includes knowing the central activities of those who participate in the discipline.

Integral to conceptions of the subject matter are conceptions of teaching specific subject matter or what some researchers refer to as pedagogical content knowledge (Grossman, 1990; Shulman, 1986; Wilson, Shulman & Richert, 1987). Pedagogical content knowledge is concerned with those aspects of the content that is "most germane to its teachability" (Shulman, 1986, p. 9). Conceptions of teaching particular subject areas are often expressed through the stated goals and objectives for the students and the ways teachers choose to represent or organize the content for instruction (see figure 2).

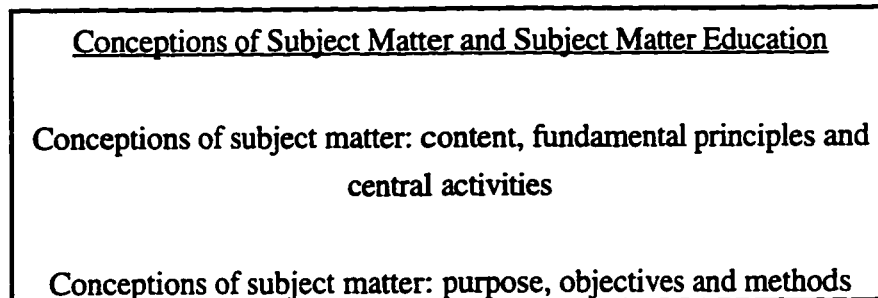


Figure 2: Conceptions of Subject Matter and Subject Matter Education

Content in the arts is defined first by the four disciplines: visual art, music, drama and dance. Each individual discipline has a distinct set of concepts and principles that guide the discipline. Common concepts in all the arts include elements (such as line, shape, texture, rhythm, melody, harmony, character, time), technique, medium, function, style and presentation (MENC, 1990; WA State Commission of Student Learning, 1996). Common principles include the organization of elements into artistic compositions (such as harmony through repetition) and the relationship between composition and the perceptual and emotional effects on the viewer (such as surprise through contrast). The central activities in all the arts have been identified as producing, reflecting and perceiving (Gardner, 1996). In production, a person engages in applying their knowledge of the concepts and principles of the arts to the creation of original compositions. When perceiving, a person applies their knowledge of concepts and principles by examining performances and works. Through reflection, a person reflects on their sensory perceptions and/or their knowledge of a particular work or a collection of work, either one's own or work done by others.

The larger purposes of the arts in life as well as specific objectives and methods for the arts in the classroom usually stem from the inherent beliefs a person holds about the nature of art. Discussions concerning the nature of art lie within the realm of aesthetic theory. Efland (1979) identified four major traditions in aesthetic theory: the mimetic, the

pragmatic, the expressive and the objectivist. In the mimetic orientation, art is viewed as an imitation of nature. The goal or purpose is to create an accurate representation of the object or event being depicted. The pragmatic takes as its premise that works of art are known through the effects they have on the audience. The goal is to create a transaction between the artist and the viewer. Knowing the contextual elements, such as the history and the culture, of the art work take on added importance within the pragmatic orientation by informing and influencing the perceptions and meaning constructed by the viewer. The expressive tradition focuses on the expression of the artist's emotions. The purpose of art within this tradition is to reveal the personality of the artist through self-expression and personal insight. The objectivist tradition stresses that works of art are self contained and speak for themselves. Contextual or personal elements are not necessary for understanding nor does the work need to accurately represent reality.

In arts education, Efland (1979) linked four major psychological theories (behaviorism, cognitive, psychoanalytic and gestalt) with the four aesthetic traditions. These linkages help to describe potential relationships between conceptions of the arts and conceptions of teaching the arts. For example, a primary assumption of behaviorism is that learning is acquired by imitation. Such an assumption corresponds to the belief that art imitates life. Cognitive psychology views symbol making and using as processes that result from extended interactions with the world. From this view, learning the arts would result from the transaction with works of art which is the basic premise of pragmatic aesthetics. The expressive tradition in aesthetics parallels psychoanalytic psychology which views all human behavior as in some way expressing subconscious needs or desires. Working with the arts enables children to express their wishes and emotions in socially acceptable ways. Finally, gestalt psychology corresponds with the objective aesthetics. Gestalt psychology states that human behavior is holistic, with qualities that cannot be reduced to smaller elements and cannot be understood by looking at various components. In objective

aesthetics, works of art are taken as a whole accessible directly through the perception of the viewer. Efland (1979) does not claim that these psychological theories are bound causally or logically with aesthetics theories. Rather he suggests that persons schooled in a given psychological orientation toward teaching such as behaviorism or cognitive psychology will "tend to view artistic phenomena from the purview most compatible with the preferred orientation" (p. 22).

The parallels between traditions in aesthetic theory and psychological traditions in education offer insight into the historical traditions of arts education (Efland, 1979) and form the basis for instructional orientations toward art education. These orientations are discussed in detail in the third section of the chapter.

### **Conceptions of Teaching**

Teachers' conceptions of subject matter are shaped both by teachers' conceptions of the discipline and teaching the discipline and by teachers' general conceptions of teaching. General pedagogical knowledge has concerned much of the research on teaching. Theoretical and philosophical literature on teaching has focused on the aims and purposes of education (Bruner, 1960; Dewey, 1938; Whitehead, 1929). Other research has concentrated on knowledge of general principles of instruction, such as academic learning time (Carroll, 1963), wait-time (Rowe, 1974), small-group instruction (Cohen, 1994; Johnson & Johnson, 1984) or principles of classroom management (Doyle, 1986). Historically, the focus of this research has been prescriptive. Researchers have identified certain skills or strategies that benefit student achievement or learning that teachers are then trained to use (Gage, 1978). However, research into teacher conceptions (Pratt, 1992), teacher beliefs (Nespor, 1987; Pajares, 1992) and teacher knowledge (Shulman, 1987) have begun to investigate the personal models or theories about teaching and learning teachers call on when making curricular and instructional choices in the classroom.

Teachers' conceptions of teaching, while grounded in psychological theories toward teaching and learning, are reflected in their more practical conceptions of useful and effective instructional strategies and procedures for ways of structuring classroom interactions (see figure 3).

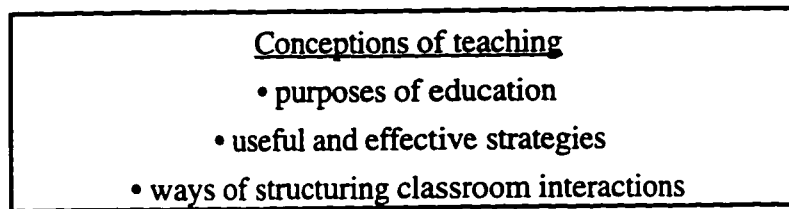


Figure 3: Conceptions of Teaching

By looking at the ways teachers organize their classrooms and deliver instruction across a variety of subject areas and by asking questions concerning overall objectives for teaching learning, it is possible to describe general conceptions of teaching. Such descriptions may also shed light on the conceptions for teaching particular subject area, such as the arts. Since teachers at the elementary level are responsible for teaching multiple subjects, it may be that a teacher's general conception of teaching informs the teaching of any particular subject area more than it might for teachers at the secondary level.

### **Conceptions of Students**

Any discussion of teachers' conceptions without including conceptions of students would be myopic at the very least. Teaching is an interactive act, consisting of daily, moment-to-moment exchanges between the learner and the teacher. Teachers must understand the developmental levels of their students, their levels of sophistication and the modes of learning they are most accustomed to using. They also develop a sensitivity toward knowing how to help students focus their energies or potentials on learning whatever is at hand (Kohl, 1984). Conceptions of students fall into two basic categories: conceptions of student success and conceptions of the personal characteristics teachers believe students need to develop (see figure 4).

<p><u>Student success:</u></p> <ul style="list-style-type: none"> <li>• ability</li> <li>• effort</li> <li>• difficulty of task</li> </ul>	<p><u>Personal characteristics/student needs:</u></p> <ul style="list-style-type: none"> <li>• self-concept</li> <li>• work habits</li> <li>• cognitive skills</li> <li>• social competence</li> <li>• independence</li> <li>• learning style and intelligence</li> </ul>
--	---

Figure 4: Conceptions of Students

Much of the research on teachers' theories and beliefs about students has focused on teachers' attributions for the causes of students' performances (Clark & Peterson, 1981). Ability, effort and difficulty of the task as critical attributions of a student's success or failure. Shavelson and Stern (1981) found in their review that most teachers also attended to a variety of personal characteristics they believed students needed to develop, such as self-concept, social competence, independence, cognitive skills and work habits. Literature in arts education also suggests that teachers' also hold conceptions of students' favored intelligence and learning styles.

Research on student success has looked at the correlation between ability, effort and participation in the arts and student academic success (Gourgey, Bosseau & Delgado, 1985; Hamblen, 1993). For example, studies have shown high correlation between the arts and achievement in language arts. Stewig and Young (1977) explored the effect drama had on the development of oral language with 36 fourth and fifth graders. They found that the verbal output of all the children significantly increased after the creative drama intervention. A more recent study of dramatic play's effect on oral language development (Pellegrini, 1984) found that children who engaged in dramatic play reflected an increased ability to make explicit the meanings inherent in the story. Two studies investigated the effect of drama and drawing as preparation for writing (Caldwell & Moore, 1991; Moore & Caldwell, 1990). Both studies showed increased writing scores of those students who had participated in either drama or drawing activities.

Several research reviews in arts education (Darby and Catterall, 1994; Fowler & McMullan, 1991; McLaughlin, 1990; National Endowment of the Arts, 1995) identify the role the arts play in the development of the personal characteristics that educators perceive students need. This research can be divided into three major areas: (1) cognitive abilities and disciplined work habits, (2) individual identity and social competence, and (3) individual learning styles and intelligence.

The first area of research has described and evaluated the cognitive skills and work habits the arts develop (Eisner, 1992, 1994; Gardner, 1983, 1993; Perkins, 1994). Elliot Eisner (1992) argues that students' ability to manipulate and understand a wide variety of symbol systems is critical to their overall cognitive development. He maintains that when a person works with the arts - either creating or interpreting - they are developing the ability to 'read' and 'write' a wide variety symbol systems. "Sight, sound and touch not only make it possible for us to read a scene; they also function as resources through which our experiences can be transformed into symbols. Forms of representation are auditory, visual, kinesthetic, and gustatory; they manifest themselves in music, art, dance, speech, text, mathematics and the like" (Eisner, 1994, p. 17). In addition, the affective or emotional domain found in the arts is often thought of as "soft" or non-cognitive. Such thinking reflects a widely held misconception that cognition is somehow separated from affect. "Affect is supposed to deal with feeling and not with knowing, while cognition supposedly deals with knowing and not feeling" (p. 20). Such a separation, Eisner argues, is faulty.

If to cognize is to know, then to have a feeling and not know it is not to have it. In short, affect and cognition are not independent processes; nor are they processes that can be separated. They interpenetrate just as mass and weight do. They are part of the same reality in human experience (p. 21).

Research on information processing supports this integration of affect with cognition (Lettri, 1985). The methods used to encode information into the brain - and hence the memory - is linked to the ability to retrieve it and use it to formulate new information.

"Without this linkage the new information will decay and be lost to memory and any task performance dependent on that information will not be successful" (p. 113). The likelihood that information will be retained in long term memory is increased when there is more than a single sensory experience. What the arts perhaps better than any other symbol system is to provide multiple ways to experience and process knowledge.

Other educational psychologists have asserted that the arts develop two critical cognitive abilities: imagination and empathy (Egan, 1992; Perkins, 1985). Together, empathy and imagination foster the ability to reason effectively, to understand multiple points of view and to motivate students to continue learning. Imagining can be thought of as simply inventing, as in forming a mental picture of something not yet seen or perceived in the world or as in remembering, such as imagining your mother's face or your child's laugh (Perkins, 1985). With empathy, the mental imaging includes an imagining of the feeling or emotion associated with that image. Perkins (1985) found that development of imagination and empathy are interrelated to the ability to reason effectively. His research indicated that faulty informal reasoning reflected a lack of imagination more than it did a commission of formal fallacies such as appealing to prejudices.

Imagination and empathy requires the ability to imagine a world different from one's own, to place oneself in another person's shoes. Through the arts, students can imagine other worlds, other perspectives and "feel those multiple realities that mark lived experience in the world" (Greene, 1995, p. 94). In addition, imagination and empathy have been found to contribute to greater intrinsic motivation for learning. In their research on motivation, Csikszentmihayli and Schiefele found that the emotional and imaginative variables of the arts had equal or greater importance in motivation for learning than "the rational-empirical subject matter for the content of instruction" (quoted in Darby & Catterall, 1994, p. 313).

Research on the development of positive work habits is seen in notion of disciplined practice. This notion of practice has little to do with drudgery and everything to do with developing and maintaining conscious attention and engagement needed to successfully complete complex cognitive tasks (such as reading, solving equations or performing complicated experiment). Practice is "one of the most powerful, intelligent, imaginative means of learning at our disposal, enabling us to master the facilities required by advanced skills" (Bloom, 1986, p. 112). Sustained work in the arts cultivate both "learning to practice and practicing to learn" (Howard, 1992, p. 104). Through such disciplined practice, students attain the work habits they need to grow and develop throughout their lives.

A second area of research looks at the development of the individual and their ability to relate to others. For example, researchers claim evidence for interrelated effects and measurable positive relationships between arts education and self-concept (Trusty & Oliva, 1994). One study in theatre found that curriculum-related theatre activities contributed to the positive affective growth of students (Rosen & Koziol, 1990). Another study used of the Coopersmith Self-Esteem Inventories to demonstrate a substantial increase in students' self-esteem during the course of the folklorist's residency (Cunningham, 1994).

In the past few years, researchers interested in issues of fostering positive identity and independence along with a sense of social belonging and greater cultural awareness have focused on how the arts promote individual identity, agency and power (Darby & Catterall, 1994). Research on arts experiences for youths categorized as "at-risk" has shown that the arts brought a sense of connectedness through strong discipline, group achievement and mutual expectations of high quality which held the potential, with proper motivation and self-drive, to translate into academic success (Ball & Heath, 1993). As one youth put it, the arts "let me know I can do something" (p. 88). Other research focused on

the role of the arts in fostering resilience or those protective factors that students from all backgrounds need to negotiate safely through critical transitions in their lives (Darby & Catterall, 1994). "Art is essentially a process by which we explore our inner and outer environments and learn to live in them" (Small 1977, pp. 3-4). Of note is the response of those who work on successful gang intervention. "One of the most natural and effective vehicles for gang members is the road of the arts, especially theatre. ...the arts provide a unique laboratory where truth and possibility can be explored safely" (McCray, quoted in Darby & Catterall, 1994, p. 315).

The arts have also been shown to offer a safe environment to develop strong positive group affiliations and social competence (Ball and Heath, 1993). Positive group affiliations carry the potential to develop a social identity and understand what it means to be in relationship with others. In the arts, "the world is a profoundly human construction; what counts as gift, innovation, or cliché is, after all, socially defined" (Wolf, 1989, p. 148). By participating in and responding to the social embeddedness of the arts, children begin to understand the world as socially constructed by the people who live in it.

Researchers and educators also maintain that the arts develop understandings, acceptance and validation for the cultural expressions of the individual and of others (Darby & Catterall, 1994; Edwards, 1994; Newman & Packer, 1990). By inquiring into the artistic expressions of culture, many students learn about the basis of the culture itself.<sup>2</sup> The arts encourage a multicultural perspective on the world as a result of exploring both ones own personal cultural roots and the many cultural and historical traditions that find expression through the arts. One study found that instruction in music was effective in diminishing students' stereotypical attitudes toward a minority culture (Edwards, 1994).

---

<sup>2</sup> For example, "the investigation of black music is also the investigation of the black mind, the black social orientation, and, primarily, the black culture (Sidran, 1971, p. xiv).

Finally, recent research on student learning styles and multiple intelligences has informed teachers' conceptions of students. Learning styles research identifies two general styles or approaches to learning: field-dependent and field-independent (Witkin, Goodenough, Moore & Cox, 1977). Field-dependent learners are concerned with the whole picture rather than the individual pieces. Field-independent learners are those who can experience discrete pieces of information separate from the contextual background. These two learning styles are part of the process which enables information to reach the brain. Learning styles are not chosen by the individual but are an integral part of the person. Individuals can learn to function in styles other than their own but their preferred style does not change (Witkin, Goodenough, & Karp, 1967). Teachers conceptions of individual students' learning styles inform their choices of activities for the learner. Similarly, teachers conceptions of intelligence guide instruction in the classroom.

Theories of intelligence have undergone profound change over the last ten years. "The weight of the evidence at the present time is that intelligence is multidimensional, and that the full range of these dimensions is not completely captured by any single ability" (Sternberg, 1996, p. 11). One of the leading theories of intelligence is Howard Gardner's (1983) theory of multiple intelligences. Gardner characterizes his theory as "a pluralistic view of the mind, recognizing many different and discrete facets of cognition, acknowledging the people have different cognitive strengths and contrasting cognitive styles" (Gardner, 1993, p. 6). His theory builds on the notion that important forms of information relevant to intelligence must be encoded through the use of some sort of symbol system. Musical notation, language and numbers are examples of world recognized systems of symbols. Gardner believes that the relation of a candidate human intelligence to a human symbol system is no accident. "In fact, the existence of a core computational capacity anticipates the existence of a symbol system that exploits that capacity. While it may be possible for an intelligence to proceed without an accompanying symbol system, a

primary characteristic of human intelligence may well be its gravitation toward such an embodiment" (Gardner, 1993, 16). The intelligences Gardner has identified are verbal, logical-mathematical, visual/spatial, kinesthetic, musical, interpersonal and intrapersonal (1983).

Gardner (1993) outlines what appears to be the natural developmental trajectory of an intelligence. Such development begins with a raw patterning ability, for example, in recognition of tonal differences (musical intelligence). In subsequent stages of development, intelligences are encountered through the various symbol systems (i.e. language in linguistic intelligence, drawings in spatial, songs in music). As children develop, they begin to learn the second-order symbol system of notation in which marks on paper come to stand for symbols. Finally during adolescence and adulthood, the intelligences are expressed through a variety of vocational and avocational pursuits. Gardner's theory does not assume a hierarchy of intelligence. All of the intelligences and their accompanying symbol systems are worthy of development. Given this conception of intelligence, then it may be that the "total is greater than the sum of the parts. An individual may not be gifted in any intelligence; and, yet, because of a particular combination or blend of skills, he or she may be able to fill some niche uniquely well" (Gardner, 1993, p. 27). Such a conception of intelligence in turn influences a conception of the arts as significantly contributing both to the overall development of intelligence and to each individual students' capacity to learn in ways best suited to his/her own unique combination of abilities.

The reconceptualization of intelligence and the emergence of learning styles in the research on students has resulted in an interesting mix as these theories have been applied to practice. An example of this is idea of a "kinesthetic" learning style or an "auditory" learning style. What seems to have occurred is a blend of the idea of a particular style of learning with the idea of a kinesthetic intelligence or visual intelligence. Such conceptions (or mis-conceptions) seem to arise out of a desire to include aspects from what is known

and what is experienced in the classroom. In arts education, these conceptions of students as kinesthetic" learners or an "auditory" learners are often used as a way to justify the teaching of more arts in the classroom. Educators refer to the need for students to dance in order to meet their kinesthetic needs or to develop their artistic intelligence. However, these do not appear to be founded in research. Research on learning styles do not refer to either style as artistic nor are intelligences themselves "artistic or non-artistic; contrary to some misinterpretations of the theory is there a particular 'artistic' intelligence" (Gardner, 1996, p. 136).

In summary, conceptions of student success and student needs direct the types of goals set for the students, classroom management strategies and the ways in which content is taught (Clark & Peterson, 1986). Attributions of student success and students' perceived needs shape teachers' conceptions of students. These conceptions in turn inform the nature of the interactions in the classroom. Conceptions of what students need and what the arts have to give work together the form models for arts instruction in the classroom. This dimension - conceptions of students - interact with the other dimensions to shape teachers' primary orientation toward arts education.

### **Conceptions of Teaching Contexts**

Teachers and students are located within a larger social environment. Teachers must draw on their understandings of the particular contexts in which they teach in order to fit their own conceptions within the specific school, district and community setting. Teachers' conceptions, if they are to be of any use, must be context-specific (Lampert, 1984).

Research on the influence of organizational cultures, structures, the working relationships between teachers and administrators, and the nature of bureaucratic work is expansive (Grant, 1996; Hargreaves, 1993; Huberman, 1993; Little & McLaughlin, 1993; McLaughlin, 1993). Because of the complex bureaucracy that surrounds, supports and at

times hinders the classroom teacher, these contextual conceptions are multi-dimensional (see figure 5).

<u>District:</u> <ul style="list-style-type: none"> <li>• opportunities</li> <li>• materials</li> <li>• expectations</li> <li>• constraints</li> </ul>	<u>School:</u> <ul style="list-style-type: none"> <li>• expectations</li> <li>• support</li> <li>• constraints</li> <li>• principal, colleagues, parents</li> <li>• physical opportunities &amp; limitations of the building</li> </ul>	<u>Community:</u> <ul style="list-style-type: none"> <li>• opportunities and limitations</li> </ul>
--	---	---

Figure 5: Conceptions of Teaching Contexts

Research has found that national, state and district policies influence teachers instructional decisions in the classroom (Cuban, 1990; Grant, 1996; McLaughlin, 1987). Conceptions of the school district include the opportunities, materials, expectations and constraints offered by the district. Conceptions of the school setting include the expectations, support, and constraints provided by administrators, principals, colleagues, and parents as well as the physical opportunities and limitations of the building. Conceptions of the surrounding community include possible opportunities and limitations offered by organizations, other schools and corporations that might affect programs within the district, the school and the individual classroom.

As discussed in chapter one, national standards for learning include the arts as one of the academic subjects all students should know (MENC, 1994). These policies have yet to be implemented fully at the state level, although many states have begun to develop curriculum frameworks and assessments for the arts as well as other essential subjects (WA State Commission on Student Learning, 1996). It is too early to tell if these policies will stand the test of time. If they do, such standards and learning requirements will put pressure on districts to raise their expectations for offering comprehensive and sequential arts programs and preparing their teachers to teach the arts.

Currently, opportunities for arts programs vary widely from school to school. In 1989, a comprehensive study of the status of arts education in American schools was done (Leonard, 1991). In elementary schools with less than 550 students, music and visual art was taught in nearly 100 percent of the schools. Out of 208 schools, 7.2 percent offered dance instruction and only 34 schools reported any drama instruction. From 60 to 70 percent of the schools reported that art materials of all kinds were inadequate or nonexistent. A major constraint was funding. One out of eight schools budgeted no funds for the arts; six of ten budgeted \$500 or less. The physical layout of the schools also provides little support for the arts at the classroom level. Most classrooms are not equipped with sinks and most have little space for movement (Eisner, 1997).

In terms of arts specialists, music specialists taught in nearly nine out of ten schools; visual art specialists taught in 58.5 percent of the schools. Only three schools reported having a dance specialist and few reported any drama specialists. Community support is primary seen through field trips and artist residency programs. During the school year of 1988-89, more than 50 percent of the schools sponsored field trips to local art organizations and almost one-third of the schools hosted an artist-in-residency program (Leonard, 1991). Stake, Bresler & Mabry (1991) found in their case studies that classroom teachers were often the ones who made sure the school received an arts programs. These teachers organized field trips, coordinated artist residencies and worked with the arts specialist (if present) in addition to including the arts in their own classrooms.

Conceptions of teaching contexts surrounds the teacher in a swirl of influences that at worst, provide little incentive and many constraints for teachers to teach the arts and at best, support and nurture those teachers who are willing to take it on. One common theme is the general lack of value accorded the arts on the part of administrators, colleagues, parents and community members reflected at all levels of education. When such value is lacking, it is difficult for any arts programs to thrive (Stake et al, 1991).

These four dimensions of teacher conceptions - conceptions of subject matter, teaching, students and teaching contexts - interact with and inform teachers' orientations toward practice in the classroom. This study focused in particular on teachers' conceptions of the arts and arts education. As figure 6 demonstrates, the other dimensions were studied for their contributions to the teacher's conceptions of the arts and arts education.

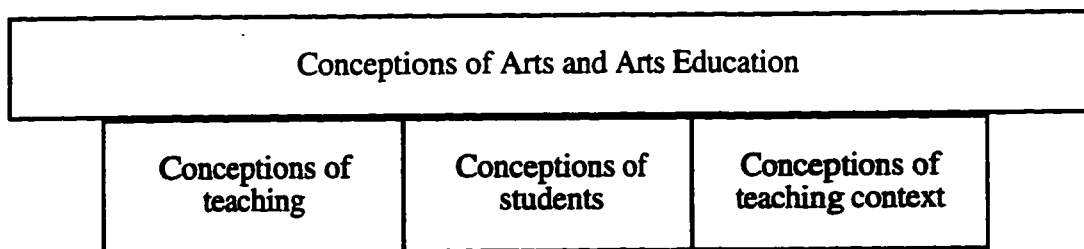


Figure 6: Relationship of dimensions of conceptions

This was done to narrow the scope of the study and to highlight teachers' conceptions of the particular subject matter, in this case, the arts while acknowledging the contribution and interrelationship of teachers' conceptions within the other dimensions. The design of the study recognized that these four dimensions are blended together by the individual teacher. Teachers construct their personal and idiosyncratic conceptions within the social realities of the classroom, the community and the world. By looking at the collective interaction between conceptions, the study attempted to discern the ways in which these conceptions informed and shaped the individual teacher's orientation toward teaching the arts. A discussion of these possible orientations are the focus for the third section of this chapter.

## Conceptions and Orientation

Research on teacher conceptions suggests that different models or conceptions inform the instructional methods and strategies selected by teachers. Understanding possible orientations toward teaching subject matter is important for understanding practice - the goals for instruction, curricular choices, instructional assignments, classroom questions and assessment (Grossman, 1991). Grossman (1990) determined that beginning secondary English teachers' ideas about teaching literature effected their particular orientations toward literature. While these orientations did not comprise the whole of teachers' knowledge about literature, it was clear that each teacher assumed a different stance when it came to teaching the subject. Grossman's research suggests that not only do differences in orientations arise between different content areas but also within subject areas. It may be that the collective conceptions of subject matter, teaching, students and contexts also reflect a general orientation toward teaching as well as subject-specific orientations (Grossman, 1991). This issue seems to be particularly applicable to elementary teachers who are responsible for teaching multiple subjects. This study, however, follows previous research by focusing on how teachers' conceptions of the arts and arts education informed their orientation toward teaching the arts (see figure 7).

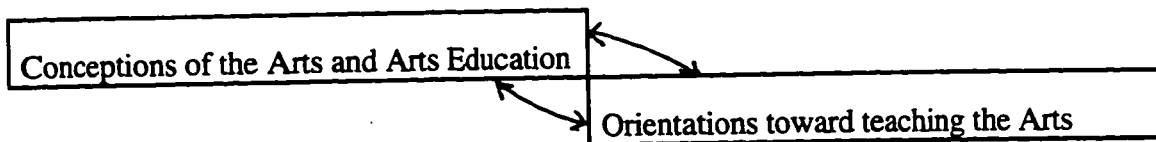


Figure 7: Relationship between dimensions of conceptions and orientations

### **Orientations toward Arts Education**

Conceptions concerning the nature of art and the purposes and practices for teaching the arts inform the ways in which teachers choose to teach the arts. Bresler (1992) described three prevalent orientations toward arts education she found study of classroom

teachers teaching visual art. They were (1) "the little-intervention orientation (2) the "production orientation", and (3) the "guided-exploration" orientation (p. 30). She concluded that classroom teachers who only occasionally engaged in arts education adopted the first two orientations. Art specialists and teachers who tended to teach the arts more often in their classrooms adopted the third orientation. Bresler's orientations reflected both the practices of the teachers in her study and the broader orientations found throughout the history of arts education.

Like orientations in teaching literature which are based in different literary theories (Grossman, 1991), orientations in teaching the arts are based on aesthetic theory. As mentioned earlier, Efland (1979) identified four main aesthetic traditions that find application in orientations in arts education: mimetic, pragmatic, expressive, and objective. The common orientations found in Bresler's study were linked with the traditions identified by Efland to create three broad orientations toward arts education. They are creative arts orientation, production arts orientation and academic arts orientations. While it is possible to discuss each orientation as being a primary orientation, they are by no means neatly distinct from one another. Rather they often find places where they overlap (see figure 8).

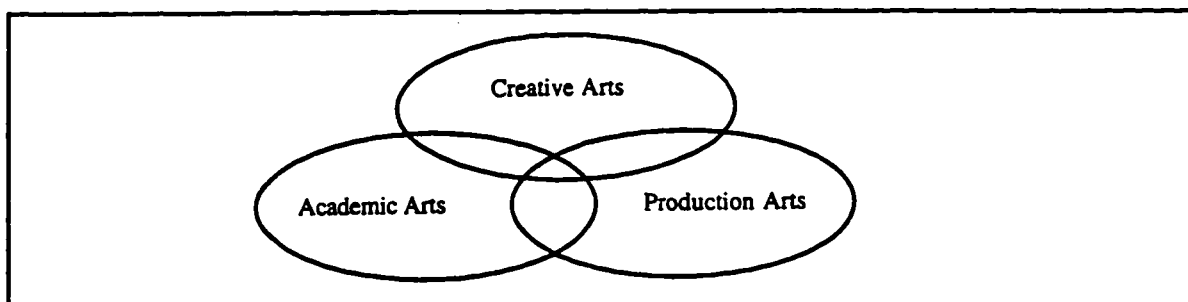


Figure 8: Orientations toward Arts Education

Further complicating the orientations is the range of complexity and sophistication within any one of the orientations. This can be seen in the range of approaches within each orientation. A brief description of the orientation and examples of this range follows.

### **Creative Arts Orientation**

A creative arts orientation finds its roots in the expressive tradition of aesthetic theory which focuses on the expression of the artist's emotions and inner personality. Historically in arts education, this orientation was popular during the progressive movement in education. The creative arts orientation emphasizes the therapeutic value of self-expression and free play. The arts offer ways for guiding children to discover their own creative dispositions (Lowenfeld, 1957). The goal of this orientation toward the arts is the development of a balanced individual who is able to express what is naturally inside of them. In a creative art orientation, the teacher encourages each child to find their own unique expression and provides successful experiences for all children.

The complexity and sophistication of this orientation exists in the structure of the lessons and the guidance provided by the teacher. A creative arts orientation may resemble Bresler's (1993) "little-intervention" orientation where teachers offer little guidance or direction but rather let children freely explore the medium. For example, a creative arts orientation toward drama education could translate into a random and free-form acting out of stories. On the other hand, a creative arts orientation might also entail an elaborately structured experience designed to allow for self-expression while exploring individual and social concerns as experienced in the real world. An example might be a teacher-designed drama where children are asked to assume the character of experts in order to share their knowledge and expertise in light of an unsettling problem or dilemma (Heathcoate & Bolton, 1995; Wagner, 1976).

### **Production Arts Orientation**

The root of a production arts orientation can be traced to the mimetic tradition in aesthetic theory where art reflects what is seen in nature. The focus is on imitating the practices of the professional artists. The goal is to accurately represent the object or event being studied. Such an approach is patterned after the apprenticeship model of the artist

guilds of the Renaissance where students of the arts were employed as apprentices to master artists. Mastery of the art form came after years of producing work under the tutelage of the masters. Within public education of today, a production orientation emphasizes learning the established techniques and practices of the arts by doing it.

Rehearsing for up-coming public performances (e.g. school plays, musical concerts and exhibitions) or making visual decorations to celebrate holidays (e.g. bearded Santas, glittering trees) were the primary activities of production-oriented examples of practice in Bresler's (1993) study. The production of works of art was seen as the core motivating activity for learning in the arts. Employed with complexity, a production arts orientation in drama might require a curriculum that emphasizes the work of the various participants such as the actors, directors, designers, playwrights (Hornbrook, 1991). In the visual art, students might explore the techniques and styles of art by producing multiple works with a variety of mediums.

### **Academic Arts Orientation**

An academic arts orientation finds its roots also in the mimetic traditions of aesthetic theory, by imitating the skills and techniques of the professional artist. However, the academic arts orientation also emphasizes the transaction between the artist and the work as the primary goal. This is indicative of the pragmatic tradition where meaning is constructed through the interaction between the artist or viewer and the work. This orientation was first seen in public schools in the "art appreciation" courses of the early 1900s where a more educated understanding of both content and procedures of the individual art form was provided (Smith, 1987). The academic arts orientation aspires to a mastery that includes knowing the history and aesthetics of the art form as well as the techniques of production. Bresler's (1993) "guided exploration" orientation came closest to an academic orientation toward the arts. She found that "this orientation was the most compatible with the scholarly literature of arts education, which advocates the importance of qualitative thinking in a

variety of modes of representations" (p. 32). In its most formal sense, an academic arts orientation uses written, organized and sequential curriculum, and evaluates student progress using appropriate methods. An example is the discipline-based-arts-education (DBAE) curriculum developed by the Getty Center for Education in the Arts in the 1980s. In the beginning, DBAE focused solely on the visual arts, although today, its application to other arts disciplines is encouraged. The DBAE curriculum organizes systematic study in four areas: art history, art criticism, art production and aesthetics. While creating and producing works of art is part of the overall study, analyzing exemplary works of art and reading about the arts, both from a historical and critical perspective are also emphasized. "Discipline-based art education, as part of general education, aims to develop mature students who are comfortable and familiar with major aspects of the disciplines of art and who are able to express ideas with art media, who read about and criticize art, who are aware of art history, and who have a basic understanding of issues in aesthetics" (Clark, Day and Greer, 1987, p. 138).

### **Conceptual Framework and Research Questions**

These broad orientations toward arts education served as part of the organizing conceptual framework for this study. This study did not seek to make a normative judgment on which orientation might be best but rather to investigate the relationship between teachers' conceptions and their orientation, and to describe the ways those orientations were seen in the everyday practice in the elementary school classroom. The research questions guiding this study were:

- What are the sources of classroom teachers' conceptions of the arts and arts education?
- What are classroom teachers' conceptions of the arts and arts education? ?
- What are classroom teachers' conceptions of teaching, students and teaching contexts?
- How do the conceptions combine to inform orientations toward arts education?

- What are the classroom teachers' primary orientations toward arts education and how are they seen practice?

The conceptual framework for the study, as shown in figure 9, created a relationship between the sources of teachers' conceptions of the arts and arts education, the conceptions which were informed by the additional dimensions of conceptions of teaching, students and context and the orientations toward teaching. While it is possible to discuss these in a linear fashion, the framework suggests that the relationship is recursive rather than linear, acknowledging the fluid nature of conceptions and the contingent realities of the classroom and the broader world.

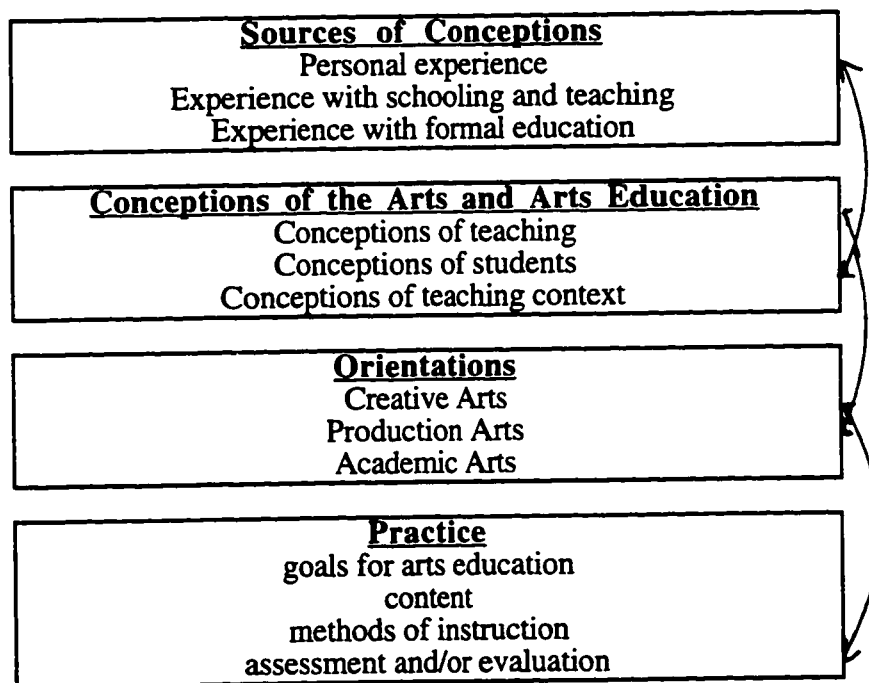


Figure 9: Conceptual framework for the study

### Summary

Research in teacher thinking, knowledge, and beliefs work together to form a basis for discussing teacher conceptions in the education. Sources of teachers' conceptions come from three areas: personal experience, experience with schooling and teaching and

experience with formal education. Conceptions concerning subject matter are further informed by conceptions of teaching, student and context. Together, these conceptions form complex theories that find expression through particular orientations toward teaching. Such orientations are seen in teachers' decisions for planning and action in the classroom. Based on prior research and aesthetic theory, three broad orientations toward art education were identified: creative arts, production arts and academic arts. These three orientations contributed to the overall conceptual framework for the study and guided the initial selection of the teachers. Building on the research questions and goals of the study, the conceptual framework was created to organize and illustrate the inter-relationships of the questions, and to guide the analysis and reporting of the study.

### **Chapter 3: Case Study Design and Methods**

Recent research on the beliefs, thoughts and knowledge that comprise teachers conceptions has been primarily qualitative. Qualitative research rests on the assumption that greater depth of comprehension of human behavior is made possible through study of inner thoughts and understandings rather than through the study of superficial behavior, pen and paper tests or standardized interviews (Rist, quoted in Shavelson & Stern, 1981). Thus, most of the research into teachers conceptions has relied on data gathered through in-depth interviews with teachers in which thoughts, beliefs and knowledge are determined from the transcripts of the interviews (Richardson, 1996) and through observations of teachers in the classroom in which conceptions and context are made visible through the teachers' actions and interactions (Shavelson & Stern, 1981).

The case study research design used in this study was modeled after several aspects of similar investigations concerning the knowledge and beliefs of practicing and preservice teachers in other content areas (Elbaz, 1983; Grossman, 1990, 1991; Schiffner & Fosnot, 1993; Wilson & Wineburg, 1993) and in the arts (Bresler, 1992; Garcia, 1993; Gohlke, 1994; Stake et al, 1991). The goals of this study were threefold: (1) to understand classroom teachers' conceptions of the arts and their orientation toward teaching the arts, (2) to understand the relationship between conceptions and teachers' primary orientations toward arts education, and (3) to illustrate the ways the different orientations toward teaching the arts were seen in classroom practice. The guiding questions of the study reflected these goals and formed the basis for data gathering and analysis. A conceptual framework of possible orientations toward teaching the arts was developed based on previous literature and guided both the selection of the teachers and the data analysis (see Chapter 2).

A case study approach was used for this research to reveal the unique nature of the individual's conceptions and orientations toward teaching the arts and to generate potential propositions in relation to the research questions and the conceptual framework of teachers' conceptions and instructional orientations. "Case studies....are generalizable to theoretical propositions and not to populations or universes....and the investigator's goal is to expand and generalize theories" (Yin, 1984, p. 20). The multiple case study approach created a collection of cases of teachers' conceptions and orientations toward the arts which could be analyzed not only individually but also in relation to each other. Such cross-case comparisons further informed and strengthened the theories being investigated (Stake, 1995). In addition, the generation of cases or case knowledge is an important source of knowledge for practitioners who work with people such as lawyers, doctors, teachers (Güdmundsdottir, 1991). This multiple case study contributed to the small number of cases currently available on teachers' conceptions and orientations toward the arts.

Systematic study of teacher thoughts and decisions, teacher beliefs and teacher knowledge is often accomplished through case study research. In combination, these areas of teacher research suggest that case study is an appropriate line of inquiry to understand teachers conceptions when implementing curriculum (Clark & Peterson, 1986). This research, however, depends heavily on self-reports of teachers. Concerns about the validity of self-reports has prompted researchers to employ a variety of methods to ensure collection of reliable and valid data (Ericcson & Simon, 1980; Clark & Peterson, 1986). Five methods of inquiry are most often used in combination: think aloud, stimulated recall, policy capturing, journal keeping and repertory grid technique (Clark & Peterson, 1986). These methods are supplemented by other interviews, observations and narratives. This study relied on some of these methods, primarily through semi- structured interviews, structured interviews employing think alouds and the repertory grid technique, and observations.

Analysis of the interviews and observations was based on the locally grounded data collected in real world settings (Miles & Huberman, 1994) and occurred in two stages: (1) the critical characteristics of the each individual case, were identified and described, keeping in mind the guiding questions and conceptual framework, and (2) these characteristics were then compared with each other in order to set each case within the larger theoretical context of the overall study (Grossman, 1990). The constant comparative method (Glaser and Strauss, 1967) was used throughout the process to identify themes and patterns useful for coding and analysis. Descriptions and interpretations were reported using the teachers' actual words. Quotes from interviews were cited by using the individual teacher's initials, the number of the interview and the page number (i.e. K.C., #1, p. 4). The cases were reported using the past tense to capture the character of the case at the time of the study, recognizing that the teachers were themselves alive and well and actively engaged in the on-going process of conceptualization.

This chapter details the case study design and the qualitative methods employed in this study. The first section examines the design decisions, methods, and analysis directing the selection of the six teachers for the case studies. The second section focuses on the data collection methods and analysis of the individual cases and across the cases. Examples of coding and analysis are included. The chapter concludes with a discussion of some of the methodological concerns and a summary.

### **Selection of Teachers**

Arts education can be taught by arts specialists, teaching artists, parents and classroom teachers. Although all make important contributions to a well-rounded arts program, this study focused on the classroom teacher. The teachers for the six case studies were purposively selected (as opposed to random). In order to maximize the understanding of the guiding questions and conceptual framework (Stake, 1995), the principal criteria in the selection of teachers was (1) their inclusion of the arts in their daily curriculum, and (2)

their particular orientation toward teaching the arts. Other criteria guiding selection included: grade level, years of experience, location of school, and willingness to participate in the study.

Inclusion of the arts in the daily curriculum. Prior studies of teachers' orientations toward the arts revealed that most classroom teachers engaged in the arts only occasionally and with little or no particular orientation toward arts education (Bresler, 1992; Stake et al, 1991). The focus of this study was on those teachers who demonstrated a commitment to teaching the arts on a daily basis. By limiting the study to these teachers, it was believed a richer understanding of both teacher conceptions and teacher diversity of orientations toward teaching the arts would be increased.

Orientations toward arts education. In order to fully understand the conceptual framework of the study, teachers were selected according to the three proposed orientations (see figure 10). Two teachers who best fit the general description of each of the three orientations were selected for two purposes: (1) to provide an opportunity to examine the conceptual underpinnings of each orientation, and (2) to investigate the organization of the overall framework.

Creative Arts	Production Arts	Academic Arts
#1	#3	#5
#2	#4	#6

Figure 10. 2 x 3 Case Study Design

Grade level. Bresler (1993) found that prior to third grade, most teachers adopted a creative arts orientation, partly in response to the developmental level of young children. Diversity of orientations toward teaching the arts did not begin to emerge until the third grade. Since the major goal of this study was to look at the teacher conceptions within each of the three orientations, it made sense to select teachers teaching third through fifth grades.

Years of experience. Research suggests that experienced teachers can help to identify sound theory and successful practice (Berliner, 1986). The study focused on practicing teachers with at least six years of teaching experience. It was thought that teachers with less than six years would still be in a transition stage from novice to experienced.

Location of the school. District curriculum guidelines, perceived the opportunities and constraints imposed by the district, and the overall climate of the district contributes to teacher conceptions of the teaching context (Grant, 1996). The teachers selected for the study were located in one urban school district. By limiting the variability between district programs and support, commonalities concerning important contextual conceptions might be revealed.

Willingness to participate. Because this study relied on honest and open conversation with each teacher about their conceptions and orientations, it was critical the teachers were willing to commit to full participation in the study.

### **Selection Process**

A list of potential teachers for the study was generated based on the recommendations of arts specialists, artists and educational directors of local arts organizations who teach in the district schools, and the district arts resource coordinator. From that list, eight teachers who fit the general criteria of the study (third through fifth grade, at least six years of experience, same district, willingness to participate) were selected. These teachers were then interviewed (see appendix B). The semi-structured interview was designed to elicit information concerning the primary criteria for selection: the inclusion of the arts in the daily curriculum and orientation toward arts education. Questions also elicited reports of their conceptions of arts education and descriptions of their practice in the classroom as well as conceptions of students and context. Once completed, the interviews were transcribed and analyzed.

## **Selection Analysis**

The selection interviews were analyzed primarily for frequency and commitment to teaching the arts on a daily basis and according to conceptual framework regarding orientations toward arts education. Teachers' stated learning objectives for the arts and descriptions of arts lessons were coded using the initial descriptions of the three orientations and each teacher was located within one of the three orientations. Examples of the analysis process and results are as follows.

Creative Arts. The goal of the creative arts orientation toward arts education is to encourage the unique expression of the individuals and to provide successful experiences for all children. Three of the eight teachers had a creative arts orientation toward arts education.

Third grade teacher, Karen<sup>3</sup>, believed that the arts were necessary because they provide "a validating experience for the student" (K.C. #1, p. 4). She thought her visual arts projects allowed students to find their own way with the materials. She believed student learned them through discovery and experimentation. "Kids have, more than anybody believes they have, (their own) structure. Sometimes (teachers) structure things too much, and once things are structured, all of a sudden there's all these rules.....and who's interested." (K.C. #1,, p. 4).

Another third grade teacher, Amy, believed that "art is expression, self-expression, not just what is popular or a fad at the time."(A.U. #1, p. 2). She described lessons that called on the visual arts, music and drama. She believed the arts promoted both individual accomplishment and group identity. "I think one of the main reasons I love to do (the arts) is just as a way of promoting world peace, in a sense, because you get kids to do things

---

<sup>3</sup> All names of teachers and schools are pseudonyms.

together they wouldn't do together and they follow something up to the goal and they perform it and they get a feeling of accomplishment and applause"(A.U. #1, p. 2).

Fourth grade teacher, Carol, emphasized projects where every child could be successful at in some way. "A lot of kids are frightened of art, they say I'm not a good artist and they don't even try. So I've got to come with things that they can try and see that they can do it..."(C. K. #1, p. 2). Carol felt the arts were best taught in combination with other subjects. Asked if she considered herself as a teacher who taught the arts on a daily basis, Carol replied, "Probably not" (C. K. #1, p. 2).

While Carol expressed a creative orientation toward the arts, she didn't perceive of herself as a teacher committed to arts education on a daily basis. Karen and Amy, on the other hand, believed they consciously included the arts in some way every day. Based on the level of commitment and their creative arts orientation, Amy and Karen were selected for the study.

Production Arts. The goal of arts education within the production arts orientation is to learn the established techniques and practices of the art form by 'doing' it. While creative self-expression is not discouraged, the mode of learning is primarily mimetic. Emphasis is placed on manipulating materials or techniques. Three teachers fit this orientation.

Merry, a fourth through eighth multigrade level teacher, reported that she engaged students in the play production process throughout the school year. She believed producing and performing plays offered students a "final happening, a presentation that brings it all together" (M.W. #1, p. 2). By participating as actors, directors and playwrights, she thought her students learned "how to give themselves to a project and feel success" with the final product (M.W. #1, p. 3).

Another multigrade third through fifth grade teacher, Mark, also emphasized production projects. Mark described a project that used the cut outs of Matisse as

inspiration for the students' work. Students "play around and do something" (M.G., #1, p. 2) by imitating the techniques used by Matisse. Mark felt the arts were "not that difficult to teach" (M.G. #1, p. 2), however, he believed arts projects tended to take a lot of time and were very intensive. Because of this, he reported that he had stopped teaching the arts on a daily basis in the classroom.

Sue, a third grade teacher, fit Bresler's description (1993) of a classroom teacher with a production orientation. She reported that she constantly engaged her students in "making things" (S. R., #1, p. 1). Often her visual art lessons were connected to upcoming holidays or to a subject area being studied. She also described drama lessons where students acted out stories from their reading curriculum. Sue believed the arts were helpful to her in terms of assessing her students. She found that those students who had trouble manipulating the materials were "usually the ones who have been identified as having other learning problems" (S. R., #1, p. 2). Sue reported incorporating the arts each day.

All three of these teachers described a production arts orientation. However, like Carol, Mark did not think of himself as teaching the arts on a daily basis. Based on this information, Sue and Merry were selected as the two teachers who would afford the most opportunity for observing the production arts orientation in practice.

Academic Arts. An academic arts orientation emphasizes the transaction between the artist/viewer and the work leading to an educated understanding of the arts (Smith, 1987, p. 3). Ideally, an academic orientation is grounded in the history and criticism of the arts as well as the production and aesthetics. One goal of an academic orientation is mastery of major techniques of the arts discipline. Only two of the eight teachers interviewed described an academic orientation toward arts education.

Lois taught a fourth grade class of students identified as highly capable by the district. She described lessons that focused on the formal concepts of visual art. "We talk about line, about shape and shadow. I teach how to do perspective drawing and (we

discuss) focal points and horizon lines. My feeling is they need to learn the correct language" (L.E. #1, p. 2). Lois also incorporated art history into the particular art lessons. She reported teaching students to analyze historical paintings and apply their analysis to their own work.

Mora, also a fourth grade teacher, reported teaching the formal language and techniques of making visual art. She was known around the school as the "art teacher." While she did not report teaching art history, she did report teaching particular styles of painting such as pointillism. She reported integrating visual art into most of her lessons teaching students about line, shape and circles.

While Lois and Mora did not report teaching all of the components of discipline-based-arts-education (DBAE) curriculum approach, they did describe teaching lessons that focused on the major techniques, materials and styles of the visual arts. Based on this information, Lois and Mora were selected for this study as teachers with an academic arts orientation toward teaching the arts.

#### **Six Case Studies: Karen, Amy, Sue, Merry, Mora and Lois**

Based on the selection analysis, the six teachers selected for further study were Karen and Amy who best exemplified the creative arts orientation, Merry and Sue who best exemplified the production arts orientation, and Mora and Lois who best exemplified the academic arts orientation toward arts education (see figure 11). These teachers constituted the six case studies that were the basis for the study.

<b>Creative Arts</b>	<b>Production Arts</b>	<b>Academic Arts</b>
#1 Karen	#3 Sue	#5 Mora
#2 Amy	#4 Merry	#6 Lois

Figure 11. Locations of teachers within the 2 x 3 Case Study Design

## Data Collection

Research on teacher conceptions rely on designing structured and varied interviews both to elicit information that will answer the kinds of questions such studies require and to ensure reliability and validity. Ericcson and Simon (1980) found that self-reports are most reliable when the person doing the reporting is focused on specific events or problems. Less reliable were vague or open-ended conversations. The data collection plan for this study was designed with this in mind and consisted of four interviews and three observations.

Interviews were designed to match the research questions and to elicit information concerning the conceptions that informed the three orientations toward arts education (see figure 12).

	Sources of conceptions	Conceptions of the Arts and Arts Education	Conceptions of Teaching	Conceptions of Students	Conceptions of Teaching Context	Arts in Practice
#1	*****	*****	*****	*****	*****	*****
#2		*****	*****	*****		*****
#3	*****	*****				*****
#4		*****	*****	*****	*****	*****

Figure 12. Matrix matching research questions with interviews and observations.

Each interview is described below in greater detail. All interview and observation protocols are located in Appendices B - F. The interviews and observations were conducted by the primary researcher over the course of six months. Interviews were audio-taped and then transcribed; observation notes were hand-written and then transcribed by the researcher.

### Interview #1

The interview described in the selection of teachers served as the first interview for the case studies. In addition to descriptions of arts lessons and perceived objectives for teaching the arts, the semi-structured interview was designed to elicit information about their conceptions of the arts and teaching in general and the teaching context. Teachers were asked to describe their student population and the support or restraint they perceived

receiving from the school and the district. In addition, questions about their past arts education and experiences were asked in order to gain information concerning the sources of their conceptions of the arts and arts education.

### **Interview #2**

Developed by Kelly (1955), the repertory grid technique is a method for discovering personal constructs that inform individual behavior (Clark & Peterson, 1986). Research on teaching has found that teachers are best able to articulate aims and purposes for teaching when engaged in activities that require discrimination and ranking of objectives (Feiman-Nemser & Floden, 1986). Based on analysis of interview #1, a list of perceived learning objectives for arts education was created. From the list, each objective was written as a summary sentence on index cards. The teachers were asked to review the cards and add any others they thought were missing. Each teacher then ordered the cards according to the level of importance they attached to each learning objective, thus revealing their personal conceptions about the purpose and aims of arts education in greater detail than was previously seen in interview #1.

Building on the notion that a common focus of evaluation is to determine the extent to which objectives for learning have been achieved (Ornstein & Hunkins, 1988), teachers were asked to describe plans for a particular up-coming arts unit or lesson and in particular, their plans for student assessment and evaluation during the unit or lesson. By asking teachers to describe evaluation procedures, additional information about their conceptions of arts education was investigated. Another factor teachers tend to consider when asking questions about evaluation is their conception of students, especially concerning teachers' attributions of ability and effort (Shavelson & Stern, 1981). By pressing for teacher thinking about assessment and evaluation of lessons, conceptions of students were also revealed.

### **Interview #3**

Building on the think aloud method used in research on teacher thinking (Clark & Peterson, 1986) and structured task activities used in research on teacher knowledge (Wilson & Wineburg, 1993), this interview was designed to elicit information on teachers' basic knowledge about the arts, the sources of that knowledge and how that knowledge might be used in their teaching. The two most prevalent arts disciplines consistently taught in schools for the past fifty years is visual art and music (Leonard, 1991). Given this fact, the disciplines used for this interview were visual art and music.<sup>4</sup>

Visual art. Each teacher was given fourteen reproductions of paintings, including portraits, landscapes and abstractions. The artists ranged from 17th century painters such as Vermeer, 19th century Impressionist painters such as Monet and Cezanne, and contemporary artists such as Picasso and Jasper Johns. Teachers were given three tasks. First, they were asked to group the paintings according to feelings they seemed to evoke. This was to get a sense of the way they described different styles of painting and to elicit their approach to viewing works of art. Second, they were asked to arrange the reproductions along a continuum from the most realistic to the most abstract in order to check for basic understandings of categories of visual art. Teachers were asked to identify the artists or styles they knew and to identify the oldest and the most recent painting in the group. Third, teachers were asked about their personal preferences in order to elicit descriptions of their personal aesthetic taste in art. Finally, teachers were asked to pick one painting they might teach, discuss what they would do and explain why they made that choice.

Music. Teachers were asked to listen to two pairs of music. Pair one consisted of two excerpts from a clarinet concerto by Mozart. Pair two included selections from the

---

<sup>4</sup> Two teachers in the study reported experience and some education in theatre. They were asked to describe a recent play going experience and to describe a typical drama exercise they used in the classroom.

swing era of the 1940s. The choice of music for the pairs was driven by the idea of presenting one classic pair and one pair from a more recent and popular style of music. After listening to each pair, teachers were asked to compare the two selections. By asking teachers to compare pairs of music, they were required to discuss the musical style and to describe what they heard, thus revealing the extent of their musical knowledge (Gardner, 1973). Teachers were then asked to listen to selection from *Carmina Burana* by Carl Orff. Teachers were asked to think about how they might incorporate that music in arts activity in their classroom.

#### **Interview #4**

Again building on the think aloud method (Clark & Peterson, 1986), teachers were asked to view two teaching tapes. One tape, Portraits of Dorothy: A biographical documentary about Dorothy Heathcote (Burgess, 1993), featured a drama teacher who taught from a creative arts orientation. The second was a teaching tape featuring a lesson from the discipline-based-arts education curriculum, Arts education in action (Getty Center for Education in the Arts, 1995). The teacher in the tape taught from an academic arts orientation. The teachers were asked to compare the two approaches with each other and with their own practice. Based on selection analysis, it was determined that these two practices were very different from the teachers' own practice. By focusing on these extremes within the creative arts and academic arts orientation, teachers were prompted to compare the perceived differences in approach with their own, thus revealing their thinking about their own conceptions and orientations toward teaching the arts.

#### **Observations and post-observation interviews**

Teachers were observed three times. There was no order or sequence for the observations. Rather, they depended on the individual teacher's and the researcher's schedule. One observation concentrated on observing an arts activity. Focus was on how the teachers' orientations manifested itself in practice with the students. A second

observation focused on observing a lesson in a basic subject, such as reading or math. Concentration was on similarities and differences between teaching in a everyday subject other than the arts. A third was unstructured and was designed to simply watch for ways the teacher incorporated the arts throughout a day. After each observations, teachers were prompted to recall the lesson(s) and report on their thoughts and actions.

### **Data Analysis**

A constant comparative (Glaser & Strauss, 1967) method of analysis was employed throughout the data analysis process, searching for confirming and disconfirming evidence, and forming and reforming ideas, with constant reference to the guiding questions posed earlier. Data analysis involved coding the data from the four interviews and three observations. Triangulation, or comparison of data from multiple sources, was the technique used to support interpretation (Glaser & Strauss, 1967). To check for reliability, two colleagues familiar with the study were briefed on the coding system used. They were each given a form with definitions and examples of the coding categories and a suggested method for coding. Each rater coded the same two selections excerpted from one teacher's interview. Their coding was then compared with the researcher's for agreement or disagreement. Inter-rater reliability was 85 percent. To stay true to the intent of case study research, all of one teacher's interviews were coded and conceptual memos were written before moving to the next teacher (Grossman, 1990). This was then followed by a cross-case analysis.

### **Individual Case Analysis**

Coding of the interviews and observations with each teacher was done in three steps guided by the overall research questions. As suggested by Miles and Huberman (1984), displays such as matrices assist the researcher in organizing and compressing vast amounts of data into a single form. After each step in the coding, a matrix was developed to display the data for each teacher according to the coding categories. On a separate sheet,

pertinent information concerning the teacher's grade level, number and background of students, and descriptions of classrooms and school were summarized for each teacher.

Step One. Transcripts from the interviews were first coded for sources of conceptions about the arts and arts education. Short quotes and summarized comments from the teacher's responses to questions concerning their background in the arts were categorized in conceptual memos as follows: (1) those that came from childhood experiences, (2) those that came from adult experiences, and (3) those sources that came from education. For example, Amy's recollection of her experiences as a child doing plays, "I was brought up with drama in my family as a big value, because my mother was trained as an actress. We read plays together all the time and I did plays in the basement and we would perform in people's garages for a few pennies" (A.U. #1, p. 8) was coded as an instance of childhood experience. Merry's report that she "still takes dance classes every time I have a chance" (M.W. #1, p. 3) was coded as an instance of education in the arts. Sue's report of learning about the arts from a colleague in her school was coded as adult experiences because it exemplified an experience in her adult life that contributed to her understanding of the arts and education. Information for each teacher's sources of conceptions was then organized on a matrix (see figure 13 ).

CHILDHOOD EXPERIENCES	ADULT EXPERIENCES	EDUCATION	DISCIPLINE MOST COMFORTABLE WITH

Figure 13: Sample Matrix of Individual Case Analysis of Sources of Conceptions

Step Two. Interview transcripts were coded for conceptions of the arts and arts education, conceptions of students, conceptions of teaching and learning, and conceptions of teaching context. Short quotes and summarized remarks from each interview were then

categorized in a conceptual memo according to each of these conceptions. For example, Karen's statement of belief that the arts expressed "a collective consciousness of all humanity" was coded as a conception of the arts. Amy's statement that in her school, there were "no supplies, nothing. One of the things I feel frustrated by is kids who don't have drawing paper and you have to keep digging stuff up" (A.U. #1, p. 6) was coded as an instance within her conception of the teaching context. Transcripts from post-observation interviews and field notes from observations of lessons in subjects other than the arts were also analyzed for instances of conceptions of teaching and learning. For example, Amy's use of ability groups in math and reading were coded as a belief in the use of group work that made up part of her conception of teaching and learning. Information for each teacher's conceptions was then organized on a matrix (see figure 14).

ARTS	ARTS EDUCATION	TEACHING & LEARNING	STUDENTS	TEACHING CONTEXTS

Figure 14: Sample Matrix of Individual Case Analysis of Dimensions of Conceptions

Step Three. Interview transcripts and field notes from the observations of arts lessons were coded according to according to the following categories: (1) by art disciplines (visual art, drama, movement), and (2) goals, content, method of instruction and assessment. The descriptions of practice were then compared with the three orientations toward art education: (1) creative arts, (2) production arts, and (3) academic arts and located within one of the three. Descriptions were then quoted and summarized in conceptual memos of each teacher.

For example, the observation of Lois's lesson on graphing was analyzed as (1) visual art and (2) areas of content and methods of instruction were identified by her statements found in the interviews, such as "We talk about line and about shape and

positive and negative space"; goals were also identified by statements in interviews, such as "they need to learn the correct language" (L.E. #1, p. 2); observations were also coded as to content and methods of instruction, such as the modeling of the graphing procedure and then independent practice of the students; descriptions of assessment were based on the post-observation interviews. Lois reported that she would not evaluate their pictures. She said "the only time they fail in art is if they don't do it" (L.E. Obsv. #2, p. 2). Finally, (3) the description was coded as an academic arts orientation because the content of the lesson explicitly discussed elements of art, such as line, shape and positive and negative space and taught established techniques of design, in this case, graphing.

In contrast, Lois's observed lesson using drama to act out stories the students had read in their literature circles was coded as (1) drama; (2) the content was children's literature, specifically stories about animals; the goals were identified as creative expression by Lois's statements such as "play acting we do, in order to use expression and that sort of thing" (L.E. #1, p. 5) and the method of instruction was observed as student-directed group work. Lois stated that she looked for effort and completion of task but did use any instrument to formally assess students' work. There was no explicit teaching of drama concepts or techniques and no models to imitate or follow. Student's relied on their own creativity and self-expression to construct their skits. Because of this, the practice was coded as (3) creative arts orientation. Information for each teacher's observed lessons in the different art forms was then organized and displayed using a matrix (see figure 15).

	VISUAL ARTS	DANCE	DRAMA	MUSIC
GOALS				
CONTENT				
METHOD				
ASSESSMENT				
ORIENTATION				

Figure 15: Sample Matrix of Individual Case Analysis of Dimensions of Practice

Using the conceptual memos and matrices, a description of each teacher's sources of conceptions about the arts and arts education, their individual conceptions concerning the arts and arts education, teaching and learning, students and teaching contexts, and orientations in practice were written. These descriptions became the case studies presented in chapter four.

### Cross-Case Analysis

Cross-case analysis involved using meta-matrices (Miles & Huberman, 1994) to compile the data for all six teachers. Analysis involved comparison of data according to each of the three main areas as outlined in the individual case analysis: (1) sources of conceptions of the arts and arts education; (2) conceptions of the arts and arts education, teaching and learning, students, and teaching contexts ; and (3) descriptions of practice and locations within orientation. Because of the large amount of information, matrices were developed to aid in display and organization (see figures 16 - 18).

	Creative		Production		Academic	
	Karen	Amy	Sue	Merry	Mora	Lois
Arts and Arts Education						
Teaching and Learning						
Students						
Teaching Contexts						

Figure 16: Sample Matrix of Cross-Case Analysis of Conceptions within Orientations

	<b>Creative</b>		<b>Production</b>		<b>Academic</b>	
	<b>Karen</b>	<b>Amy</b>	<b>Sue</b>	<b>Merry</b>	<b>Mora</b>	<b>Lois</b>
Childhood Experiences						
Adult Experiences						
Education						
Discipline Most Comfortable With						

Figure 17: Sample Matrix of Cross-Case Analysis of Sources of Conceptions within Orientations

	<b>Creative</b>		<b>Production</b>		<b>Academic</b>	
(Visual Art)	<b>Karen</b>	<b>Amy</b>	<b>Sue</b>	<b>Merry</b>	<b>Mora</b>	<b>Lois</b>
Goals for Instruction						
Content						
Method						
Assessment						

Figure 18: Sample Matrix of Cross-Case Analysis of Orientations in Practice

For example, looking across the cases in (1) sources of conceptions it was noticed that all of the teachers reported childhood experiences with the arts and the primary art discipline experienced in childhood was pursued either in experiences or education as an adult. By comparing with (3) descriptions of practice and orientation, it was noticed that the primary art discipline also was the prevailing discipline called on in their teaching and in their primary orientation. In (2) conceptions of the arts and arts education were compared with (3) descriptions of practice and orientation in order to notice the similarities and difference between the teachers in their conceptions and the ways in which these conceptions informed the different orientations. Conceptions of context revealed certain tensions that seemed prevalent for four of the teachers. These tensions involved the perceived dissonance between the goals and expectation of the district and the goals and

expectations of arts education. Interpretations regarding commonalities and difference were generated from this analysis. The cross-case analysis became the main findings of the study and are further described in chapter five.

### **Methodological Concerns**

Four concerns were most prevalent to this case study. These were indicative of the lack of rigor sometimes associated with case study research and the fragile foundation for generalizability (Yin, 1994). The four concerns were those of "comparability and translatability" (LeCompte & Preissle, 1993, p. 47) and of reliability and validity.

Comparability is the degree to which the components of a study, including the units of analysis, concepts generated, population characteristics and setting, are sufficiently well described and defined so that other researchers can compare findings to studies that address similar issues. Teachers' conceptions and orientations toward the arts are personal constructs born out of personal experiences and education. What forms the basis for these teachers' experiences in the arts may not hold true for other teachers of different age groups and different geographical locations for example, thus possibly minimizing the comparability to other teachers.

Translatability assumes that the research methods and analytic categories are explicitly identified such that comparisons can be conducted across groups and disciplines (LeCompte & Preissle, 1993). The conceptual framework, research techniques and coding categories used for the study followed the procedures taken in other investigations of teachers and teacher conceptions. Thus, it appears that both method and analysis are translatable to other contexts.

Reliability, or the extent to which any study can be replicated is an almost impossible task, given that human behavior is dynamic and unique to the individual. In an attempt to enhance internal reliability, or the extent to which multiple observers would agree, verbatim accounts from interviews were used. In addition, further verification and

corroboration was obtained through "member feedback" (Miles & Huberman, 1994, p. 277). All of the teachers were presented with copies of relevant chapters of this document for review and critique. An inter-rater agreement procedure was also used to confirm the reliability of the coding.

Validity has traditionally been defined as the extent to which the findings represent reality. All researchers recognize the need for being accurate and logical in interpreting what they find (Stake, 1995). Essential guidelines for constructive qualitative studies with consideration for validity can be found in the exemplary research on teachers' thought processes (Clark & Peterson, 1986), teachers' knowledge (Grossman, 1990; Wilson & Wineburg, 1993), and teachers' beliefs (Richardson, 1996). In this study, which has replicated, to some extent, the design of these studies, validity may be assessed by determining whether the constructs devised to elicit and interpret teacher conceptions and orientations accurately represent categories of human experience. This study was valid as it was consistent with designs of previous research. It was also considered valid in that it investigated the conceptions and orientations of a fairly representative group of regular classroom teachers who find themselves teaching the arts on a daily basis.

### **Summary**

In this study, the researcher examined teacher conceptions and the orientations toward arts education in the classroom. A conceptual framework based on previous studies was developed. In order to support and supplement that framework, a systematic selection of participants, data collection and analysis of data was undertaken. Six teachers were selected for the study. These teachers were interviewed and observed, and their interviews and observations were coded. These data were displayed in matrices as a means of organizing and analyzing the data. Using triangulation and the constant comparative method of analysis, descriptions and interpretations according to the research questions and the conceptual framework of the individual cases were made. These descriptions and

interpretations became the focus of the case studies reported in Chapter Four. The cross-case analysis generated ten propositions concerning the research questions. These are reported in Chapter Five.

## **Chapter 4: Case Studies**

Case studies examine the particularity and the complexity of the individual case (Stake, 1995). The case studies of Karen, Amy, Merry, Sue, Mora and Lois present the data collected from interviews and observations with each teacher. All of the teachers taught in schools located in a large urban city in the Pacific Northwest. Each case study is described in detail and summarized and the sources of their conceptions, in terms of their arts background are introduced. The conceptions of each teacher are outlined according to the four dimensions as presented in chapter two: conceptions the arts and arts education, of teaching, of students and of the teaching context. Finally, the ways each teacher's orientation toward arts education is seen in practice is described. A brief summary concludes the discussion of each orientation.

### **Creative Arts Orientation: Karen and Amy**

A creative arts orientation guides children to discover their own creative dispositions (Lowenfeld, 1957). The goal is the development of the creative potential and spirit. The teacher is concerned with encouraging the unique expression of the individual. Bresler (1993) characterized this orientation as open-ended activities with little intervention on the part of the teacher. She found that teachers with this orientation took pride in the students' self-expression and independent thinking. In this study, Amy and Karen exemplified possible practices within this orientation.

#### **Karen**

Karen had been a teacher for thirty years. She taught third grade at Beach School for the past fifteen years. Karen grew up in the neighborhood and still lives only blocks away from the school. Karen's school was located in a middle class neighborhood near the water. The K-5 school housed about 330 students. Approximately 50% of the students were from the surrounding neighborhood which included families of varying

socioeconomic backgrounds, ranging from those who can afford to live at the water's edge to those who live in apartment complexes farther inland. The other 50% of the student population were children bused to the school from local housing projects located outside the surrounding neighborhood. They were from Southeast Asian (primarily Cambodian and Laotian) families many of whom have immigrated to this country in the last 10 to 15 years.

The school was a two story, neighborhood school built in the early 1950s. Karen's large classroom was located at a far end of the building on the second floor. Tables and chairs were clustered in one area of the room allowing for plenty of open space and options. "...kids in here can basically work any place they want to" (K.C. #2, p. 6). The room was filled with student work. Masks and paintings covered the walls, student written books were in the book shelves, and counters were piled high with projects in various states of completion, musical instruments, a tape player and stacks of paper. The blackboard was covered with descriptive words and phrases.

Karen had a warm, sunny personality that matched the golden blonde color of her hair. Her eyes twinkled with delight and curiosity. On a corner of the blackboard, Karen posted the class pledge:

We are the creators of a joyful, loving, peaceful, harmonious, healthy class and school. We empower ourselves by honoring our choices and accepting responsibility. We celebrate our differences and give the gift of listening. We challenge ourselves to be and do our best. We are champions and seekers of knowledge.

### **Sources of Conceptions of Arts and Arts Education**

Karen did not hold a degree in art education. Her undergraduate degree was in psychology. She remembered a specific fourth grade teacher who introduced her to the stories, legends and art works of the Native American/Indian cultures. The teacher organized projects for the students that involved doing weaving and creating large murals. This introduction turned into a life long passion for Karen. "I've always felt this affinity

toward - this sounds corny, especially in this day and age - Indians and Native Americans, ever since I was a tiny girl" (K.C. #1, p. 2). She continued to enjoy working with her hands, creating folk arts and crafts and studying the histories and cultures of indigenous peoples of the world.

Karen enjoyed all of the arts disciplines but has little formal knowledge or training in visual art, music, drama or dance. She felt that she "really loved (the arts) but I don't have the technical vocabulary" (K.C. #3, p.3). Karen expressed the most knowledge of the visual arts, gained primarily through her own self-study. Karen could identify and classify artists by name and period with ease. When talking about a work by the contemporary painter, Jasper Johns, Karen revealed her understanding not only of the artist's use of composition and color in addition to the subject but also of how the form reveals the meaning of what the artist is trying to say. It was interesting how "everything with the numbers, these digits are so planned, not randomly placed. I wonder what he was meaning, like we're being controlled or have all this stuff going on in our lives about numbers, but then you wouldn't have those blues, there's a lot of passiveness in the colors" (K.C. #3, p. 4). In terms of personal preferences in the visual art, Karen was drawn to those paintings that required interpretation such as abstract paintings, by artists like Picasso. Abstract painting, Karen believed, "gets your mind going. You could sit and stare at that for hours and try and figure out what it's saying and what is happening" (K.C. #3, p. 6).

Like her pledge on the blackboard, Karen sought her own knowledge of the arts. While Karen had no formal education in the arts, her curious disposition toward the stories of people and culture seemed to drive her own study in the arts. She believed that "no matter where you are from in the world, you find stories having the same themes, universal truths, teaching the same lessons that we all do the same things...." (K.C. #1, p. 2).

Looking for these common universal themes and stories in the arts guided her responses to works of art.

### **Conceptions of the Arts and Art Education**

Karen's conception of the arts was guided by her belief that the arts expressed "a collective consciousness of all humanity" (K.C. #1, p. 2). What Karen considered most important to know in the arts were the stories the arts expressed. These stories, she believed, were shared by all humanity and were accessible to all.

Karen also taught the arts so students would have a "more effective way of expressing themselves" (K. C. #2, p. 2). She believed the arts taught children that while all people share common stories, there was at the same time the expression of the individual.

I believe that the beginning of civilization, the time man started to become more civilized, the indication of that is through his expression of the arts. Maybe that's when the soul came out...when he had enough time to express that spirit. And so children really must be given an opportunity to be able to do that (express their spirit) because it's within all of us. Otherwise I think people become empty, living without spirit, soul or passion (K.C. #2, p. 11-12).

For Karen, all art was open to interpretation, to multiple expressions of ideas and emotions. Karen believed that, in art, there "is no right answer, no wrong answer. It is just an answer." She saw her role as one who created safe and non-threatening environment where students could express what was within their imaginations without worry about right answers. She believed that when students participated in the arts, they were "on a whole different thinking level....you are stimulating each other's thought processes versus the other's right or wrong answer" (K.C. #4, p. 15).

Karen believed arts education in elementary grades was qualitatively different from other subjects such as mathematics. "When you're teaching math you're basically teaching to specific objectives....it's much more technical" (K.C. #2, p. 4). The arts, Karen felt, shouldn't be treated as technical or placed within boundaries.

...this is what I believe - if you start all children out teaching them the arts, you take away the soul of the arts because I think that what it is it's all within. What (a teacher) is doing is just letting it come out, creating an environment which facilitates their outward expression. Take movement as an example. When children enter kindergarten they need to sit down in their seats and if the child all of sudden decides to get up and start dancing, they are told to sit down. So from the beginning they're being taught to take this expression and put it in a little box and only dance during limited, specifically designated times, often never or rarely. I honestly think that by the time they're in the third, fourth grade, you have kids who have begun the process of their creative destruction through receiving defeating messages, such as they've coloring wrong or (they) don't even know how to cut, they're singing too loud or whatever, the children believing what they are told (K.C. #2, p. 2- 5).

Karen thought that "...any time you are employing that creative part of you, (that) gives you ownership to whatever it is you're involved in" (K.C. #1, p. 7) and "being involved with what it is that you're doing....(is called) learning" (K.C. #2, p. 1). The arts in Karen's class served as the starting point for projects which integrated basic skills into what she perceived as "a holistic approach to education" (K.C. #1, p. 3). Most teachers, Karen believed, "take the arts and (treat it) as the fluff at the end of the project. I reverse that process (putting it) at the very beginning of whatever we're doing" (K.C. #1, p. 3). For example, Karen reported beginning a unit on endangered species with a mask making activity. The students created masks that represented one of the animals and then conducted research and wrote a report. Karen believed that "after they do the art, they really have ownership to what they've done and are highly motivated to accomplish related assignments, such as writing and/or reading" (K.C. #2, p. 7).

### **Conceptions of Teaching**

Karen's conceptions of the arts and arts education was consistent with her conception of teaching in general. Karen believed her goal in teaching was helping students construct their own knowledge. She saw her teaching role as a facilitator of learning. Her goal was to develop a "curious questioning mind. It's the question that's important in life, not the answer" (K.C. #4, p. 17). She thought the most successful way to learn was to discover what one needed to know, then take ownership of it and know why it is

important. For example, when teaching basic word vocabulary, Karen had students generate a list of positive descriptive words (i.e. wonderful, terrific, inspiring) and wrote them on the board. Throughout the day, the students discovered new uses for the words, as they each took a word and used their "words" with each other. Teaching was not "on a real technical level...it's kind of a discovery and it's exciting to find these things, to discover these things" (K.C. #2, p. 16-17). Karen also characterized her own teaching as discovery. "Very often ideas just come to me when I'm doing it....a lot of what I do just grows out of the experience of starting to do it with the children and how involved and enthused they become" (K.C. #2, p. 19).

While Karen acknowledged the importance of curriculum frameworks and guidelines, she reported feeling little ownership for curriculum manuals or school rules. She felt "...sometimes people structure things too much, and once things are structured, all of a sudden there's all these rules belonging only to the rule maker" (K.C. #1, p. 4). For example, Karen asked her third grade children to go to lunch by themselves. "I don't believe in leading them around in little lines....because if you give them the message that they always have to be led in a line, well, that's the message they get...it you give them the message they are responsible, they get that message" (K.C. #2, p.6).

Karen's conception of teaching was one of facilitating activities through which students could discover what they wanted to know and learn. Informed by curriculum guidelines, Karen created her own curriculum. In this way, Karen believed she could prepare her third grade students to take responsibility for their own learning in her classroom and beyond.

### **Conceptions of Students**

Karen attributed students success in the arts primarily to effort. She created an environment where students felt encouraged to try. At times, she gave specific directions concerning an art project, such as only using three colors or to try to not have any colors

touch another on the paper. Student success then depended on their ability to follow the directions. Karen did not evaluate student work on the basis of completion. "If it's okay with them that they don't finish, it's fine with me. And if it's not okay with them, then they'll finish" (K.C. #2, p. 9).

Karen believed that it was wrong to evaluate the quality of students' art work at this grade level. "The only way I'm judgmental is if I give a specific direction" (K.C. #2, p. 9). Part of her reasoning for not evaluating student work stemmed from Karen's belief that many of her students lacked confidence when it came to art. She perceived students were trapped into notion that all art must be representational "...what I find interesting about kids is already in the third grade if they can't draw a bird to look exactly like a bird, (they believe) they can't draw. I'm constantly trying to fight that. ...giving examples of Picasso (for example)" (K.C. #2, p. 9).

When planning and teaching the arts, Karen considered the needs of her students. She considered the ethnic background and the variety of income levels of the students in her classroom. She connected her conception of the arts as expression of universal stories with the need to honor and appreciate her students' cultural heritage as well as the diversity within the classroom.

What I do is try to get students to understand that all people in the world are the same. They just do whatever they do in different ways. ...we all dance but we do it differently, we play musical instruments, we sing, but it's all done differently. It's just a basic understanding of humanity...all these differences makes us all so rich. Then (the students) are enriched and they can grow up to really appreciate this rich diversity, rather than just thinking that the only correct things are what they may believe, do or have (K.C. #2, p. 12-13).

Karen also believed her students needed to develop a positive self-concept by building confidence in themselves and their abilities. Karen thought the arts cultivated what may have been previously unseen potential in her students. She believed in the capabilities of her students. "Kids have...more than what anybody believes they have" (K.C. #2, p. 16-17). When children work with the arts, Karen felt that children could tap into their

"incredible creative ability and really expand on it" rather than just focus on the fact that they may or may not be reading as well or doing math as well as the others (K.C. #2, p. 14).

In one visual art project, students created shields that became the student's symbolic, personal protector. She felt the time and energy spent on the project created a sense of belief and investment not only in the object but in the person doing the work. For example, Karen described one Southeast Asian student who "was very often left alone at home and she was just terrified." One day, after students had created their animal shields, the student told Karen that she had been frightened to be alone but now "I knew my animal was there with me and I wasn't afraid anymore" (K.C. #1, p. 7).

Karen believed her students needed to develop independence and social competence. For example, during a rehearsal for a reader's theatre play, students coached each other. Karen gave no directions. The students would stop each other and make suggestions. The whole group would discuss the suggestions and then continue with the rehearsal (K.C. Obsv. #1, p. 3). During a watercolor activity, students were challenged to hide the letters of their names within a painting of a bouquet of flowers. Once the activity was introduced, Karen moved about the class, asking more often than answering questions, such "How are you using your brushes?" When one student lamented the fact that he had spilled paint on his paper, Karen gently prompted him to consider what he could create from the spill and then left him alone to work it out. Once the paintings were finished, Karen carefully displayed their work on the bulletin board (K.C. Obsv. #2, p. 3 - 5).

Karen also thought the arts addressed students' need for different learning styles. When students worked in the arts, Karen believed, they used "all these different parts of their brain, they're using visualization...having to recall their past experience" (K.C. #4, p. 15).

## **Conceptions of Teaching Contexts**

Karen acknowledged the role of the district and school in terms of organizing and implementing curriculum frameworks and standardized forms of assessment but was confident in her ability to teach as she wished. For example, the district's commercial visual arts curriculum was not utilized by Karen. If she were to use it, "it would really have to be handy. You'd have to be extremely familiar with it and know exactly what it offered before I think a teacher would want to use them." (K.C. #3, p. 8).

Four years ago, Karen's school adopted a block schedule. Each teacher had a home room group and a basic skills group. The day was divided into two sections. Karen taught basic skills in the morning and her homeroom class in the afternoon. She acknowledged that the schedule allowed for smaller class sizes but missed a sense of continuity with one group throughout the day. Due to the scheduling and the organization of students, arts work was most often reserved for the afternoons. Even though mornings were devoted to basic skills, Karen tried "to incorporate the arts as much in that as possible" through the use of poetry writing, drama and adding color to studying sentence structure and format (K.C. #2, p. 20).

The school had one part-time music specialist for the primary grade classes. Because of the established music program, Karen reported minimal incorporation of music in her classroom. She had a collection of rhythm instruments and sometimes played music in the classroom as background but her attention was focused on visual art and creative drama projects.

Karen reported receiving grant moneys from the state commission on the humanities to bring a storyteller into her class. Occasionally, she called on parent volunteers and people from the community to help with arts projects in the classroom. She used money allocated to individual teachers by the district to purchase additional materials such as musical instruments and art materials from different cultures. In addition, she often

brought her own materials from home. During one observation, Karen brought her own book about the muralist, Diego Rivera, to share with one of her students whom she had noticed was particularly interested in this kind of painting.

Karen felt that "you're considered a little strange if you incorporate a lot of art" (K.C. #1, p. 5). She pointed out "...you can get into a lot of trouble with custodians when you teach a lot of art....they don't like messy people. I had one custodian once who went in and took all my paints and my brushes and threw them in the garbage, he was so mad at me" (K.C. #1, p. 5). Although Karen appeared to be on friendly terms with the rest of the staff, she adopted an independent position in the school. She displayed her students' work in the front hallway of the school but did not seem to be involved in any school wide programs.

### **Creative Arts Orientation in Practice**

A critical goal for Karen in teaching the arts was to allow children to express their fantasies and have an opportunity for creative play. "...a lot of kids just totally lose out on being able to do all those kinds of things because they don't have time and/or space for that kind of non-interrupted, media-free play anymore" (K.C. #4, p. 12). She believed in creating a safe environment where students could explore their own ideas and discover their own passions for learning.

Her conception of the arts as expressions of what is within the human soul encouraged Karen to plan lessons and projects that emphasized creative self-expression, stress reduction and visualization. Karen described planning a music activity where "the kids maybe have two or three different colors of crayon and I just have them draw (to the music)....(I'll) play different kinds of music." Through the activity, students could see their emotions that the music brought out, "because of their drawing, you can see how they would feel the emotion coming out of them through (the crayons)" (K.C. #1, p. 7). In addition, Karen plans for and implements long term activities that link the study of native

groups from around the world with students' expression of their own identity and culture. Students study and create masks and animal shields as well as culture books and stories throughout the year.

Karen's withholding of judgment or evaluation was evident in her assessment practice. During a mask painting activity, Karen did direct students to not use two wet paint colors at the same time if they touch and she evaluated how successful the students were at following her direction (K.C. Obsv. #2). She did not report engaging students in any formal critique of their work or the work of others.

Karen's childhood experiences with the legends and art work of native peoples clearly seems to have provided direction for her own life-long study in the arts and for her teaching. Her long-term arts activities involved creating cultural art objects such as masks or shields. She believed the arts resided within all people and were qualitatively different from the more technical subjects, such as math or reading. This conception of the arts guided her creative arts orientation toward teaching the arts. The arts served as foundations for projects, motivating students by capturing their interest in the work at hand. Her conception of students needing confirmation for their own identity as well as acknowledging the diverse identities of others also prompted her use of the arts. She perceived that students were sensitive to their own abilities, especially in terms of representational drawing and tried to develop their confidence in drawing by exploring non-representational ways to express their ideas. By adopting a creative arts orientation toward arts education, Karen felt she could meet the needs of her students while remaining true to her own conceptions of the arts.

### **Amy**

Amy had taught third grade at Elk Park School for the past four years. Prior to Elk Park, Amy had taught in the district for fifteen years. Elk Park School was located in a primarily low income neighborhood. The majority of the students were African American

and Southeast Asian students. A high percentage (66%) of the students came from low income families and were eligible for free or reduced lunch.

Built in the early 1970s, the school was set off a main road and was surrounded by a city park and playground. Because of its wooded location, the school had adopted a school wide urban environment science theme. The school was designed as an "open concept" building. Classrooms were arranged by pods. In most cases, two or more groups of students shared one large pod or area. Amy did not share a pod with any other class, rather she had the luxury of the large space all to herself located in the back of the school. She saw this as ideal, remarking that "ostensibly if I'm not too loud, I could do almost anything" (A.U. #4, p. 11).

Amy approached her work with the zeal of a social worker. She was eager to share her work and thrilled when people took an interest in her students. Her furrowed brow often reflected her worries about preparing students to overcome the impoverished circumstances of the families of her students.

### **Sources of Conceptions of the Arts and Arts Education**

Amy had a high level of education. She reported going half-way through a Ph.D. program, taking calculus and upper level science. She did not hold a degree in the arts. "I took a lot of art courses in college but I never majored in it per se" (A.U. #1, p. 1). Amy perceived herself as someone who was "always interpreting things in an unusual kind of way" (A.U. #1, p. 7). Her interest and love for the arts began during childhood. Her mother had been an actress before she had children. As a child, Amy remembered reading "plays all the time. I would do neighborhood shows, bring people in and charge a penny or something. I made all the kids in class do plays and I had to be the star" (A.U. #4, p. 22). She reported taking a few acting classes as an adult but had never acted in professional or community productions. Amy took music lessons as a child and reported that she played

the piano but characterized her playing as "not good enough for adults." She "never took a strict class in music theory or anything" (A.U. #1, p. 2).

After becoming a teacher, Amy took a number of teacher training workshops in the visual arts. She had participated in the educational programs of two local art museums over the years, studying Asian and African art, landscapes and textiles from India. Amy admitted that art history "is where I reveal my ignorance" (A.U. #3, p. 5). She called on her knowledge of history in general to identify the age of paintings. For example, she would look at the styles of clothing or the amount of light seen in the paintings. Her personal preferences tended to lean toward contemporary paintings. She appreciated the artist's use of contrast and spoke of the ways in which artists, such as Picasso, created tension by contrasting subject matter and the use of color.

### **Conceptions of Arts and Arts Education**

For Amy, the arts were "gifts of life, it's a spiritual kind of thing" (A.U. #3, p. 9). Theatre was Amy's number one passion. For Amy, theatre was like "falling off a log. This is the way I am. Everything to me is a play and it's drama and we're all characters and this is the setting" (A.U. #4, p. 15).

Music, dance, visual art and theatre were all expressions of the individual and the social at the same time. "Everyone loves the arts. They tie everything together, it's a very social thing" (A.U. #2, p. 10). Amy believed that all art was based on self-expression and "not just what's popular or what's a fad at that time" (A.U. #2, p. 4). Her conceptions of the arts included elements of social action and change. Art was about "trying to actually communicate some kind of feeling to change people's minds. That's what art to me is" (A.U. #3, p. 7). Amy considered the most important knowledge to be learned was that the arts are unique and public expressions of the self and were accessible to all. She believed the arts connected the individual to the larger group while at the same time honored the diversity of expressions.

### **Conceptions of Teaching**

All kids, she believed, "want to learn and that's what we love about them." Her students were "fresh and still optimistic, they haven't been doing drugs yet or getting burnt by the system, they still have hope." Amy perceived of herself as someone who holds the potential to help change a student's life. "And it makes this teaching more important to me, more motivating" (A.U. #4, p. 3). Routines and rituals were important in Amy's classroom. She reported doing a lot of warm up exercises, either in drama, writing or math, before beginning projects. In this way, she felt she built a sense of continuity and stability within the classroom community.

Amy taught visual art skills through direct instruction and guided practice. "I have them copy things they draw from the front of the room and they have to do it step by step so they realize there is a procedure to follow" (A.U. #1, p. 6). However, she was reported being flexible in her approach. She wanted her classroom to be a place where students and teachers learn together. "I think I teach to learn. I enjoy seeing it through the kids' eyes and they come back usually with these great insights that I'm always learning" (A.U. #4, p. 12). Amy felt that she gave more freedom to students when doing drama. Students were encouraged to create their own scripts and decide on the style of presentation.

### **Conceptions of Students**

Amy believed that she based most of her teaching decisions on her conceptions of her students and what she perceived they needed. The "kids are everything. I just love the kids, I learn from them" (A.U. #2, p. 7). She considered it very important to have high expectations for her students. "I really believe when you teach really high, which I have done traditionally, as if the students are gifted, that those low kids come up a long distance" (A.U. #2, p. 13).

Because of the wide variety of perceived abilities in her classroom, Amy divided her class into ability groups. Students who needed the most help received it while those

who could move ahead were not held back by the others. For example, during math work, students worked in small groups and lessons were varied depending on the expertise of the group (A.U. Obsv. #1). During reading, Amy asked students to create a "book in a box" report on a favorite book. Those students whose skills in reading were high worked individually. Those who needed instruction worked with Amy. After reading, all of the students created a book report, using the box as the medium. On the outside of the box, students drew illustrations, wrote a summary of the book and created book reviews of the book. In the inside of the box, students created a story board telling the basic story of the book. Each group then shared their "book in a box" reports orally with the whole class (A.U. Obsv. #3).

A large percentage of Amy's students were from low income homes, homes where English was not the primary language and/or homes that had family problems. She worried about the many prejudices and obstacles these students faced. She connected this with her conception of the arts as public expressions of the self. As public expressions, Amy believed the arts crossed social and economic boundaries. She made certain her students took field trips to art museums so that such activities would "makes things that seem like another social class doable...you know, hey I deserve this, I can do this." These experiences helped students to "really appreciate their world. For the kids here, I think it's almost like you're in a shop and you're tasting this and tasting that" (A.U. #2, p. 16-17). Later, Amy stated that most of her students "might never leave their neighborhood but they can appreciate a poster that's hanging on the wall in a different way" (A.U. #4, p. 3).

Amy believed that the skills her students developed through creating art cut across social and economic boundaries. "The arts can save people, especially people living in poverty" (A.U. #1, p. 8). Amy's perceived that most of her students could not take advantage of special arts programs or after school classes. She felt it was her responsibility to make certain her students had opportunities to participate in the arts at school. "It helps

you firm up your identity. It gives kids an identity, like even if they're poor or whatever, or their parents are just not very attentive. It gives them a point of view or perspective of 'I'm an artist'" (A.U. #2, p.18-19). She felt that without the arts her students wouldn't know what potentials they had. "Some kids can't read and they never will be that great, unfortunately, but they might be wonderful at an arts thing, incredible." Amy recalled a student who had behavioral problems and was doing very poor in basic reading and mathematics but could "draw like an angel" (A.U. #2, p.13).

The arts cultivated a sense of individual responsibility for themselves and their community Amy believed her students needed. "I think it encourages students to want to work hard and have high goals for themselves. That working hard and being able to focus and pay attention is a good thing " (A.U. #2, p. 20-21). Art projects, she believed, created intrinsic motivation within the students. She believed her students wanted discipline and that through work in the arts, "they realize they can take on a challenge and follow through on it." One of Amy's goals was "to teach the kids enough skills so it could be more democratic in here" (A.U. #2, p. 11). This was evident in her drama work. In drama, all the students worked toward a shared goal. Such experiences, she thought, developed social competence and had the power to "change a child completely" (A.U. #2, p.14).

In addition, Amy believed that participation in the arts fostered the strong work habits her students needed to succeed in school and in life. They learned to follow through on something and complete a task. In terms of cognitive skills, Amy believed that as their ability to memorize "improved so does their reading, memory's a big part of it" (A.U. #2, p. 6). By encouraging students to develop skills in the arts, she felt they would be better prepared to make the most of themselves in other areas. Amy referred to her students' need for different learning styles by calling on the theory of multiple intelligences (Gardner, 1983). She thought in the arts students could "find that other intelligence besides the usual math, reading stuff" (A.U. #1, p. 2).

## **Conceptions of Teaching Contexts**

Amy felt that district policies of equating test scores with student and teacher success put a great deal of pressure on teachers. "All the teachers have said to me that they feel this big pressure now, like every school should have a billboard outside with numbers on it. Like today we went up .05 percent in reading" (A.U. #4, p. 20). Amy perceived these policies as restricting her freedom to devote as much time as she would like to the arts. Rather, she felt she had to prepare students to do well on district standardized tests.

Amy reported that teaching in an open concept building, where two or more classes share one "pod" or large space, created problems for teaching the arts. In visual art, the "main problem is the mess. People just see messes, they don't see a project in process" (A.U. #4, p. 16). In drama, the problem was one of noise. While she currently enjoyed a pod of her own, Amy knew that such an arrangement was unusual. She expressed hopes that her school would secure a portable building that could be used as an arts resource room for all the students in the school.

In general, Amy thought the district provided little support for the arts. She saw little money for supplies and virtually no support for field trips and transportation. She reported that most everything was "close to falling apart." She noted the "terrible slide projector" and the fact that the printer for her computers was not working. Because of district cut backs, Amy said "there was no one in the district to fix anything anymore" (A.U. #4, p. 20). These conditions made it very difficult to teach the arts on a regular basis. "When you don't have the right equipment and have no money for trips, it's just an incredible amount of work" (A.U. #4, p. 4). She acknowledged the presence of the district arts curriculum but admitted that she wasn't sure "where it was or what kind of shape it was in" (A.U. #4, p. 19). One of the reasons Amy relied on drama, she said, was the lack of materials needed as compared with the visual arts. With drama, "you don't need much stuff, you don't need money. You can write a play from a story, you can act out a story,

you can make a story and it relates to reading. With the fine arts, it's harder to do, you have to develop your own thing" (A.U. #4, p. 16).

Because she perceived of herself as an artsy teacher, Amy thought of herself as different from other regular teachers. "It's interesting how if you are an arts specialist, it's okay to be artsy" but not okay if you were a classroom teacher (A.U. #4, p. 11). She reported trying to train her previous principal "to call me poetic instead of crazy" (A. U. #1, p. 7). This year, she was encouraged by the fact that "the teachers and principal want the school to be arts oriented" (A.U. #4, p. 20). She took on an advocacy role for the arts by serving on the site-based curriculum planning committee for the school.

Amy believed an arts program creates a strong community for the whole school. "When all the kids perform, all the parents come, and they are so proud and thrilled...even if they don't speak the language, they want to see their children perform" (A.U. #2, p. 11). She organized and coordinated artist residencies for the whole school and worked with arts organizations, such as the local art museums, to provide more arts opportunities in the school.

### **Creative Arts Orientation in Practice**

Amy's conceptions of her students as needing opportunities to develop their own identity as 'artists' shaped much of her creative arts orientation toward teaching the arts. For example, she planned a music listening lesson where students would "lie on the floor, picture what is happening and then write about it, make a story." She saw the goal of such a lesson as strengthening their abilities to "use their ears to sense the pictures that are there and connect that with writing." She wanted students to connect how music paints pictures and how "interesting words and adjectives paint pictures in the mind" (A.U. #3, p. 17) and begin to develop their own skills to express what was in their minds.

Building on her own experiences, Amy liked "to do plays...getting into a story and talking about what the characters feel and why they do what they do" (A.U. #4, p. 8). She

began her drama activities by asking students to create short skits or improvisations. These were sometimes based on a story the students had read, or on a situation that had come up at school. Amy divided the students into groups and gave them time to develop and practice their presentations. After a while, the groups came together and performed for one another. They discussed each scene in terms of whether they could be heard and in terms of the main ideas of the scene (A.U. Obsv.. #2). In this way, Amy thought her students developed ways of expressing their own ideas while at the same time learning something about drama.

Arts activities created a sense of community. Amy saw the arts as a way to celebrate together. "Kids in our class have difficult lives at home sometimes. And at school they're happy and you have to try to bring out the bright side...." (A.U. #3, p. 9). For example, she tried to make certain that "at the beginning of the day and before we eat lunch" all of the children would sing together. She wanted students to come to value music and drama "as a natural part of their day" (A.U. #2, p. 1-2).

Amy believed that it was important for students to feel comfortable making mistakes. "I make mistakes in front of them all the time so they get to see - I try to teach them to find my mistakes and practice telling me in a polite way" (A.U. #1, p. 6). She did not evaluate students' art work. "I don't grade that kind of thing" (A.U. #1, p. 5). She reported that when doing drama, students assessed each other, such as noting if they could be heard or if they were reading with expression. She described a visual art survey she used with her students to determine their own personal aesthetic. Students answered questions about their favorite color, shape and so on and then compared the results as a class.

Amy's childhood experiences with drama combined with her work with local art museums provided her background in both visual arts and theatre. She believed that the arts were shared and public expressions of an individual's view of the self and of the world.

Whether visual arts or drama, Amy's creative arts orientation emphasized the creative development of the individual child. She employed a direct instruction method of teaching to develop skills and academic ability. Her conception of the social and economic disadvantages her students faced fueled her passion for making certain her students had experiences in the arts. She worked hard to provide arts education and worried about the inability of the district to provide the support and materials for the arts in the schools. Recent support on the part of the other teachers and the principal encouraged her to feel more hopeful for a strong arts programs in her school.

### **Creative Arts Orientation Summary**

The arts experiences of both Amy and Karen, begun in childhood, fueled their on-going participation in the arts, whether it be through classes with museums, as an audience members or through self-directed study and exploration. Both teachers believed the arts contributed to the personal development of the individual. Amy and Karen saw the arts as expressions of "collective humanity" - emphasizing expressions unique to the individual as well as those expressions all humans share. The arts complimented their teaching basic skills in reading, writing and mathematics.

Students in Karen's classroom received specialized music instruction each week. There was no music specialist in Amy's school. Both taught in schools with high percentages of minority and low income students. Special programs in the arts, such as field trips and artist residencies, happened as a result of extra time they spent organizing volunteers and writing grants. Amy felt the district provided less than adequate materials and support for the arts. Both perceived themselves as different from most teachers. They saw their use of the arts as outside the norm of what was expected in the regular classroom. Both taught in relatively large, open classrooms that were physically situated on the margins of their buildings.

Karen characterized her teaching as discovery. She believed children needed freedom to inquire into a given subject and to ask questions without feeling pressured to know the right answer. Amy believed her role was to provide instruction and guided practice so students could publicly express themselves. Neither Karen nor Amy employed any formal assessment or evaluation in the arts. Creative self-expression of the individual and their conceptions of the arts as expressive characterized their creative arts orientation toward teaching the arts.

### **Production Arts: Sue and Merry**

A production arts orientation emphasizes imitating the processes and performances of professional artists (Efland, 1979). Learning concepts, principles and techniques of the art forms is accomplished through the process of doing and displaying the work. Often, the eventual public showing of one's work is seen as a core motivation for learning. Bresler (1993) categorized activities within a production art orientation as those "prescribed by the teacher and aimed at imitating a model, whether the teacher's artwork, a song, or a script." The teachers in her study "rarely invited students' input, imagination or creativity, or experimentation with ideas or materials" (p. 31). However, as described in chapter two, a production arts orientation can be expanded to encourage students' creative input and experimentation while still emphasizing the use of a model. Sue and Merry exemplified possible practices within the production orientation toward arts education.

### **Sue**

Sue taught third grade at Forest School. She had been teaching for twenty-seven years. Located in a middle class neighborhood, the school served a culturally diverse population of about 320 students. The school included students with disabilities, highly capable students and ESL students in the regular classroom.

Sue's school building was old, the hallways wide and the floors wooden. Her classroom was located on the first floor. Students worked at clusters of tables. On one side

of the room, tables were set up with various science equipment and experiments. Student created friezes, left over from the unit on frog's habitats, decorated one wall of the room. The wall nearest Sue's desk was covered with original drawings done by her students. A huge walk-in closet provided ample opportunities for making effective entrances and exits and gobbling up coats and mittens and book bags.

Sue clearly loved teaching. She approached each day with lively yet gentle efficiency. She believed the classroom was a place where there was work to be done and time was of the essence. Her calm and direct manner was complimented by a sense of delight for the unexpected. She reported that she would often surprise her students by suddenly asking them to stand on their chairs and turn around three times before they returned to the task at hand.

### **Sources of Conceptions of the Arts and Arts Education**

Sue did not hold a degree in the arts. Most of her knowledge in the arts came from her own experiences. Her family was always interested in the arts. She remembered craft projects and attending arts events as a child. "I've always liked to see things, make things with my hands" (S. R. #1, p. 1). While she attended arts events, she did not report taking any classes or working on projects as an adult.

She credited her knowledge of arts education to an enrichment teacher she worked with early in her career. "He was one of those pioneer people and he came into our classrooms twice a week, doing all kinds of visual arts. From him, I learned the importance of children doing all kinds of visual art projects where they really learn spatial relationships and the idea of using and manipulating materials" (S. R. #2, p. 3).

Even though she described herself as being "really bad about periods" in art history, Sue correctly identified general periods of visual art, noting style and genre such as portraits, landscapes, Impressionism and Cubist art. She based her preferences for paintings on her personal feelings for the work. She liked the movement and use of color in

the paintings of Van Gogh or Jacob Lawrence. She disliked paintings that featured dark emotions or unpleasant people. Looking at a painting by Picasso<sup>2</sup>, Sue stated that she thought the woman looked like she was whining and "I don't like whining" (S. R. #3, p. 5). In music, Sue spoke of the composer's use of theme and variations on the theme through the use of other instruments. Sue reported that she enjoyed music and made certain that both of her children studied music. She herself preferred silence. "I know if I hear music I'll get drawn into it and I won't concentrate. When I go home, I like it really quiet. I love the stillness" (S. R. #3, p. 11).

Although she loved the theatre and felt that she used creative drama in the classroom, Sue did not profess a knowledge of drama per se. She liked the kind of drama in the classroom that was non-threatening. She thought teachers were intimidated by "people who they consider actors." She believed that drama in the classroom shouldn't "come across as real theatrical, center of attention, on-stage and performing" (S. R. #4, p. 8) but more of like role playing.

Sue's adult experiences with the arts centered around working with materials as in craft projects and the like. She enjoyed viewing the arts and talking with those who worked in the arts. This craft approach to the arts was seen in her conceptions of the arts and arts education.

### **Conceptions of the Arts and Arts Education**

"Make it, see it, do it" summed up Sue's philosophy toward the arts. The arts, Sue believed, were concrete expressions of abstract concepts. She did not see the arts as academic. Rather, she believed, that working with the arts enabled people to manipulate materials and language in order to understand academic subjects. She valued the fact that the arts involved work and prolonged effort. "I think it's important to learn that the arts

---

<sup>5</sup>The painting was "Portrait of Sebastian Junyer" done by Picasso in 1903.

takes some work and it takes some time and if you keep at it, you get this wonderful product at the end" (S. R. #2, p. 12).

The arts in Sue's classroom were almost always integrated with other subjects and skill areas. "I love that kind of approach, to integrate it into what you're studying already. Then do an art project using the same style or medium" (S. R. #4, p. 1). For example, she spent a lot of time on projects that integrated manipulative kind of art projects with her math lessons. In one lesson, she asked students to start with a quadrilateral figure and cut out a shape, positive and negative. "...that's so important for kids to learn to do that. I try to do things, not just do it on paper and pencil, try to do it and get them involved in it" (S. R. #2, p. 8 & Obsv. #1).

Sue reported that she always does lots of drama activities in her class. Students make puppets, dress up like characters in the books, put on a plays about the books they've read. Sue believed role playing and play acting activities were "wonderful. They're really interacting, not passively engaged and then you know they're going to learn what it is and remember what you do" (S. R. #4, p. 5-6).

While individual expression and creativity were important to Sue, her conception of the arts and arts education reflected a mimetic philosophy where the emphasis was on representing objects or events as accurately as possible in order to better understand the thing being represented. This philosophy was consistent with her production arts orientation toward teaching the arts.

### **Conceptions of Teaching**

Sue's primary method of instruction was direct instruction and guided practice. She believed that students at this age needed concrete examples and instruction. "I always start real, from something they already know, like when we do math things. You have to start real concrete" (S. R. #4, p. 2). She often provided students with patterns to follow and always modeled the technique for the whole class before they began. Once students

began to practice, Sue used questions and individual coaching to guide their progress. Whenever students worked on projects, Sue reported that she would "just talk, talk, talk, talk to the kids and get them to talk, talk, talk, talk." She asked students to look at illustrations in children's books. "I always try to call attention to how authors illustrate when we read stories. I like to talk about that a lot and try bringing texture and shade and all those kinds of things when we look at it." This strategy helped students "who aren't paying any attention to start to see things" (S. R. #4, p. 2-3).

### **Conceptions of Students**

Sue relied on her years of experience to inform her conceptions of her students and their needs. "I've taught for 27 years and at about two weeks I know pretty much who's at what level, who really needs help, who really needs to be pushed, who really needs me to sit and hold their hand and help them every little step of the way." She thought the arts helped her get to know her students and their needs, especially at the beginning of the year. Through drama and visual art activities, she believed she could see that "maybe this child's really shy or this child doesn't have a lot of experience speaking or this child doesn't have a lot of experience making things" (S. R. #2, p. 5).

Students were successful in the arts when they tried hard. She believed that her students should "always be willing to try something. If it seems difficult, then we have to practice. If kids say I just can't, I say of course you will this year" (S. R. #2, p.6-7). Sue also emphasized following the directions and completing the project. She reported talking with students if she couldn't tell what the students were doing or if the work was "messy and sloppy."

However, when it came to evaluating the products the students made, Sue said she did not evaluate the quality of the product. "I never approach it that way, it's never like oh, this is bad" (S. R. #2, p. 4). She believed that students at this age often stopped thinking they could draw or paint. She felt that it was critical to "catch them at this age." She made

certain that students did arts projects that were "sort of no fail kinds of things" and while teaching, "you keep talking about it, and keep calling them artists." By including the arts on a daily basis, she felt that "you've made some kind of impact for maybe a while" (S. R. #2, p. 14-15).

Sue considered the arts as critical for developing a positive self-concept students needed to succeed in school. "I think that the arts in whatever form is really a place for children to feel successful and to get some self-esteem. At this age, that's really, really important" (S. R. #2, p. 10 -11). She believed that "children really have a lot of trouble reading, spelling and the more you do of these small turning, manipulating kinds of things, you really begin to see an improvement in their academics" (S. R. #2, p. 3).

Sue also felt the arts helped to develop communication skills that promoted independence and social competence. She worried about the lack of vocabulary of her students from lower income families. She noted they often would "struggle to tell me what they did over the weekend because they didn't have the words to tell me" (S. R. #4, p. 7). Role-playing and other kinds of creative drama exercises encouraged students to speak in front of the group and built confidence in their language skills.

### **Teaching Contexts**

Sue worried that current state and district education reform efforts to include in the arts as a basic subject would make unrealistic demands on the classroom teacher. "Unless there's a specialist who has time to have all the materials and have everything there, it's really unrealistic."

Furthermore, she thought the state and district goals for the arts were at odds with the current testing policy. "On the one hand, they want this real wonderful arts core, kids doing all these things in class and on the other hand, they really want basic drill, so kids have accumulated this vast amount of facts and knowledge" (S. R. #3, p. 7-8). The testing policies created pressure that, she felt, restricted her ability to include the arts in her

teaching. "They're not going to pass kids on like they used to, so now we're really under the gun to hit every academic thing" (S. R. #4, p. 3). Even though Sue believed that the arts were a wonderful way to teach, she felt pressured to cover what is on the tests. "You look at the day and you look at kids who can barely speak English and who can barely read or write and what your priority?" (S. R. #3, p. 7). Sue also worried about the pressure she perceived students felt.

I think school has become so task oriented and there's so much pressure for children to compete and know things, so much to take in. It used to be you learned multiplication and cursive in the fourth grade. Now you do it in third grade. There's even a push to start doing it in the second grade... it's like (we) push them up the scale (S. R. #2, p. 10 -11).

In Sue's school, each teacher taught in a self-contained classroom and was responsible for teaching all subjects except music. Her school had a full-time music specialist who taught her students music twice a week. In those classes, Sue reported the students learned notation and some musical theory. They listened to a variety of different kinds of music. The students also had opportunities to sing and play percussion instruments and perform. "It's really nice they get some groundwork and some basic kinds of things so when they're older, they'll remember hearing or doing music" (S. R. #3, p. 14). Because of this, Sue did not teach music in her classroom. She felt the subject was well covered and was relieved that she didn't have to worry about teaching it.

Sue was also familiar with the commercial visual art curriculum purchased by the district but said that she didn't have "a feeling of ownership or comfort with it." In order to use such a curriculum, Sue believed she would need to take it home and study it, She felt she would need to know it "so well I could pull it out at the moment I needed it within the classroom" (S. R. #1, p. 2).

Sue perceived herself as a supporter and leader in the arts education programs at her school. She helped to coordinate the artist in residence program and promoted several associations with professional arts organizations. She felt the staff and the principal of the

school were very supportive of the arts. "I've been very lucky. I've almost always been in a school that's had an artist in residence program and I think that's where I learned so much about how to pull in moments that in some way is moving, speaking, acting, drawing something" (S. R. #2, p. 2).

### **Production Arts Orientation in Practice**

During one observation, Sue did a visual art project related to the up-coming Thanksgiving holiday. Students cut out construction paper to form colorful feathers for a large turkey on the bulletin board. On their "feathers" student wrote sentences that expressed thanks for something in their own life. In addition to putting one's thoughts into complete sentences, Sue believed the activity gave students the opportunity to practice important skills such as cutting and seeing shapes. After explaining the activity and demonstrating the cutting procedure, Sue encouraged students to practice solving the problem on their own. She reported that she hoped students would learn from her instruction but not simply copy her model. Some students had a very difficult time, others mastered the activity right away. Sue felt this was one of the challenges of teaching to diverse abilities. She knew some students were ready for more challenging work, however for many others this activity was about as far as they could go (S. R., #1 Obsv.).

In drama, the emphasis was not on production of finished performances but on developing skills actors need and use. For example, Sue often had students do an exercise where she held up a card with a movement word like sit, spin, twirl, shake written on it. Sue held up a card, students quickly read the card and performed the movement. She saw this as a way to increase their reading skills while at the same time challenging students to express themselves physically (S. R., Obsv. #2 ). Students also acted out stories in their reading groups and were often called on to give oral reports.

Sue wanted students "to be able to talk freely, share opinions, share ideas, to not be embarrassed or afraid." In order to meet that goal, Sue believed it was important "to not

have anyone judge that it's right or wrong" (S. R. #2, p. 2). Consequently, she did not assess or evaluate students' art work except informally.

Sue's own experiences with craft projects was reflected in her production arts orientation toward arts education. Many of her lessons adhered to Bresler's (1993) notion of imitation. Students followed a model presented by Sue at the beginning of the lesson. While students were not discouraged from adding their own touches, they were given a specific pattern or model to follow. Her conceptions of the arts and arts education combined with her conceptions of teaching and students to shape and guide Sue's production arts orientation in practice.

### **Merry**

Merry had been teaching at Lakes School for twenty-four years. Founded by parents in the early 1970s, Lakes School was a K - 8 alternative school located in a middle class neighborhood. The school prided itself on it's experiential curriculum, offering organized art and drama programs as well as outdoor programs. The 180 students at Lakes School came from all over the metropolitan area. About fifty-six percent of the students were Caucasian. Ten percent of the students were Native American, one of the higher percentages in the district.

Merry's multi-age class of fourth through eight grade students were housed in a comfortable classroom at the end of one of the many hallways of the spread out school building. Three couches and some easy chairs formed a kind of discussion area. Tables and chairs provided students with space to work on projects. Merry's manner was consistently up-beat and positive. Directly across the hall from her classroom was the school cafeteria where Merry had spent many long hours converting an "empty hole" into a theatre with a loft for set storage, a costume storage area and new baffling for better acoustics (M.W. #1, p. 4).

Merry's passion for drama and the theatrical arts had put her into the position of being called the drama specialist for the school. However, she was also responsible for teaching a full curriculum to her students. She cajoled her students into working hard. She had a warm smile and an infectious laugh. She cared deeply for her students and took time to visit all of the families of her students during the summer months.

### **Sources of Conceptions of the Arts and Arts Education**

Merry did not hold a degree in the arts. In 1993, she took a year off from teaching to return to community college to study theatre and media arts. During that time, she produced a short documentary for television on the lives of local artists. She characterized her knowledge in theatre and the other arts as being the kind that is picked up in the process of doing of it.

As a child, Merry remembered deciding to become a ballet dancer after watching the movie, "Hans Christian Anderson," starring Danny Kaye. Her family did not have money for classes so Merry "got books on it. I tried to do it without teaching or toe shoes." She reported that she "still takes dance classes every time I have a chance and in summers, I take a dance class three days a week" (M.W. #1, p. 3). She also remembered playing the accordion in elementary school. Her parents thought that learning the accordion was "good for me because it was challenging and school was easy for me. I learned how to deal with the challenge but I also learned that music wasn't supposed to come easy" (M.W. #1, p. 5). When she first started teaching, she described teaching herself to play the guitar so she could sing with her kindergarten class. She said she did not play for older students because the differences in preference often became an issue in the classroom and got in the way of successful instruction. In high school, she got involved in theatre, doing mostly backstage work. Building on that experience, Merry reported that she has continued to work in the theatre. She spent several years working with a community theatre group organized by her church. She continued to take classes in improvisation and design when she had time.

She felt that she knew "quite a bit about color" as a result of the visual art class she took during her sabbatical. Merry distinguished between different art periods, identifying paintings as "Old Master, Impressionism and Picasso's Blue Period" (M.W. #3, p. 6). Merry was drawn to the "abstraction and bright colors" of the work of Jacob Lawrence. She knew his work because he was an important artist living in Seattle. And she said she and her students had studied his work and written a play about him (M.W. #3, p. 8). Merry described listening to music "by what it does to my feet" (M.W. #3, p. 11.) She identified similar pieces of music through what she perceived as a "certain kind of movement, which I think I remember as being called similarity of theme or something" (M.W. #3, p. 12).

### **Conceptions of the Arts and Arts Education**

Merry believed that the arts were "what makes the rest of life worth it, it's what you do the rest of it for." The arts brought "a different perspective on things so you get a deeper view of life and sense of self and spiritual connection" (M.W. #1, p. 10). For Merry, the arts were "a way to know what you don't know you know" about the ideas and information that make up the world and define the subjects in school. Production of art work resulted in a shared and public recognition of this self-discovered knowledge of "what's buried inside of you" (M.W. #1, p. 10).

Her conception of arts education was based on her belief in the arts as both "a catalyst and anchor" for learning. For example, Merry believed students learned what they needed as it emerged during the play production process. Students learned about characters, action, basic elements of design and the "basic terminology - stage left, stage right, upstage, down stage" and developed critical performance skills, such as "using big drama voices (so that) everybody can hear everybody in the play" during rehearsal (M.W. #2, p. 6- 7).

While Merry's beliefs about the arts were similar to teachers in a creative arts orientation, she taught the arts from a production arts orientation. Merry was particularly concerned with engaging students in arts activities where they were asked to learn and express critical social studies and language arts content and skills. She always did plays that were historical in some way. The historical content became necessary as the students wrote and rehearsed their plays. "If there's something we don't know then we'll look it up. We will continue to research the time period as we go along and that may cause us to go back and make changes or add new things" (M.W. #2, p 1-2). In addition to the play, Merry reported that every student was responsible for an individual project based on their own research. She said her number one objective was to cultivate "a sense of excitement about history...a sense of connection of how history has affected today and how it is related to today" (M.W. #2, p. 2).

### **Conceptions of Teaching**

Teaching, Merry believed, always started "with the kids' experience and goes outward before you get into the head part of it" (M.W. #4, p. 7). Merry valued educational experiences where "children's minds are working. They're thinking, they're going deep to find out what they know, they're connecting with each other, they're living the parts so that it becomes a real alive thing for them" (M.W. #4, p. 12).

She characterized herself as an experiential educator. The goal was to help students "discover their passions. It's my feeling that if a child is passionately involved in some kind of learning, then they'll get everything they need eventually" (M.W. #1, p. 7). The purpose of education, Merry believed, was to develop the personal and affective side of learning as well as the critical skills that they will need throughout life.

...even though I'm a fairly intellectual academic kind of person, I'm really more interested in the affective parts of education. I'm more interested in kids loving history and feeling good (about themselves)...than specifically what kids know. But you can't separate them either. You can't feel successful in life if you have no skills. They're all tied in together but I really think that if a person has a good sense of themselves, they're connected to their passions, they're confident about taking risks, they understand the connections and the patterns that exist in the universe, anything they don't get in school, they'll get later.....Those (things) will set them up for total success in life (M.W. #2, p. 17).

The creation of interesting and engaging projects where students could construct their own meaning was critical to Merry's conception of teaching. She accomplished this, she felt, by tapping into the structure of theatrical production. Students wrote plays through research and improvisation. Once into production, students rehearsed the play, designed and constructed the design elements and eventually performed the play. While facilitated and coached by Merry, the production was for the most part student created, designed and directed.

### **Conceptions of Students**

Merry gauged her student's success in the play production projects by the level of personal investment students gave. She reported asking students to evaluate their own work by asking themselves if they had "really invested themselves and done their personal best" (M.W. #1, p. 11). She not report grading the quality of the production. She did report sending home written evaluations for each student at the end of the school year in which she spoke of the individual student's progress over the course of the project. "I write about how they did - what is different in different kids. My evaluation very much emphasizes their strengths in terms of what they really accomplished" (M.W. #2, p. 9- 10).

Through the play production project, Merry believed that students learned to value their commitment to the group process and group goal. She felt it was very important for students to complete the whole project, to participate fully and to help each other feel successful.

All the kids will be in the play, they get a choice if they want a big part or a little part, but they don't get a choice about whether they're going to be in it. One of the things I'm really big on is learning how to exist in community and theatre is a wonderful way to do that, because you have to do it together. You have to do whatever you can to assure everybody's success or you don't have success. And learning how to get along with each other and make decisions together and work together will help (them) whatever they decide to do in their life (M.W. #2, p. 5-6).

Through their work in drama, she saw a real difference in the social development of her students. "Kids really learn everything from holding hands in a circle, to getting past that to making group decisions to making instantaneous decisions in improv stuff. There's a difference in the way the class relates to each other once we start rehearsals. They really become a part of the group" (M.W. #1, p. 11).

In addition, Merry believed that her students needed recognition to promote a sense of accomplishment and pride. The public showing of the work instilled strong work habits and encouraged students to put their best effort into the project not just for themselves but for each other. "It's a real strong public recognition that what they've done is important" (M.W. #4, p. 14).

Many of her students, Merry thought, had not felt successful in a more traditional learning environment "where students sat in desks and learned from textbooks." She believed her students benefited from an instructional setting that was experiential and student directed. Merry thought this fostered a "respect for kids' own decisions about themselves, for each person's way of living and teaching" (M.W. #1, p. 7) and developed a positive self-concept and a love for learning she believed all students needed.

### **Teaching Context**

Because Lakes School was created as an alternative school, it enjoyed a certain amount of independence from the district. As a teacher in an alternative school, Merry believed she enjoyed a greater degree of autonomy from district and state policies than her counterparts at other schools. She did not feel pressure in terms of test scores nor did she feel obligated to teach to district prescribed curriculum. She characterized her school as "an

experiential learning center. From the beginning, our whole concept is don't talk about it ...we do it, then we talk about it. We do plays, we build boats, everything we do in the school is real experiential" (M.W. #4, p. 7 - 8).

Merry spoke of the principal of the school as "marvelous and a great grants writer. We have over 40 corporate partners and a couple of individual patrons" (M.W. #1, p. 9). She thought the school was unique in terms of the support from the business community and the relationships with other non-profit organizations. The school owned it's own bus and students took "about 140 field trips a year" (M.W. #4, p. 7 - 8).

As an alternative school, parents and students chose the school rather than being assigned to it. This, Merry felt, meant that the parents were more involved in the school activities than they might have been otherwise. She talked about using the parents and grandparents of the students during the theatre project on the life and times of the Roosevelt's. "We've had one grandfather come in and talk to us about his life (during) the Depression (and) we have some other people scheduled to do that" (M.W. #2, p. 2). Because students could choose to be with a teacher for a number of years, Merry felt she was able to focus on working on interesting projects together. "That's one of the joys. The second year is really a lovely year because there's so many things you don't have to do." She saw this as a particular strength of the school overall. "We have a history of having kids not involved with gangs and stuff because school is more interesting than the streets" (M.W. #1, p. 8).

Merry perceived herself as "different than your run of the mill" teacher. She also perceived that most of the teachers in her school were like her. Half of the teachers had a background in at least one arts discipline and they all worked closely together on a variety of projects. Over the years, Merry had helped organize numerous artist in residency projects both for her own class and for the whole school. She had developed relationships with several professional theatres in the community who helped her renovate the cafeteria

space into a theatre and contributed set materials, props and costumes as well as expertise. The school employed a part-time visual art specialist. All of the students attended a visual art class once a week. As a result, Merry did not teach visual art in her classroom. Rather, she worked with the visual art specialist on projects that complimented her work in drama.

### **Production Arts Orientation in Practice**

Merry structured her entire year's curriculum around the production of a play. Students acted first as playwrights, inventing characters and improvising scenes. Merry supervised each step of the writing process and wrote the final version. Once written, the students were cast in the play and engaged in the rehearsal process. Merry served as director and supervised the production design which was also done by students. The general content of the play was determined by the teacher. The specifics were determined as a result of the students' research and study. Throughout the project, students and teacher focused primarily on preparing the play for a successful culminating performance. During the year of the study, Merry's students were engaged in creating an original play based on the life and times of Franklin D. and Eleanor Roosevelt (M.W., Obsv. #2). The sequence of the work started with an introduction to the subject. Students then began to craft scenes about the subjects through the process of improvisation. "We also talk about how to relate it to everyday life and that ends up being a little lecture and a lot of discussion" (M.W. #4, p. 8). The students continued to write and rehearse the play in preparation for the final performance in the spring.

In terms of assessment and evaluation in the arts, Merry believed that making students' work public encouraged students to "plan ahead and do your best work." She told her students to "assume that anything we do is going to be on display" (M.W. #4, p. 13). She did not report providing any criteria for what best might look like nor did she engage students in reflection on the work after the production was over. She emphasized the affective response of her students. She worried about

how interesting students think history is, how excited can students get about history, how much do students understand what happened then affects what happens now. That 's what I care about. To me, a play does that. It brings it all together and makes it make sense and puts it together so it's not going to be something you lose (M.W. #2, p. 12).

Merry's own experiences throughout her childhood and later in life prepared her for a production arts orientation toward arts education. She viewed herself as a experiential educator who emphasis was on students constructing their own learning. Merry thought it was important for her to know as much about her students as possible. She believed that producing plays fit the bill for her students and provided a medium through which she could teach history and language arts. She adopted a production arts orientation where the goal was to accurately represent historical events, people and situations by employing the art of theatre.

### **Production Arts Orientation Summary**

Both Sue and Merry reported participating in production type arts experiences during their childhood. They maintained their interest in the arts by attending arts events, doing craft projects and participating in community arts. For Sue, the arts offered ample opportunities for students to work with concrete examples of the concepts they were learning. The products the students produced were displayed and evaluated as evidence of the basic skills and concepts within other subject areas they had learned. For Merry, the arts served to give students ways to develop and communicate their individual passions for the history they were studying. Merry believed drama cultivated student interest in school and served as a motivation for learning.

Sue felt pressured by the district and the needs of her students to teach the basic skills in reading, writing and mathematics. Merry felt less pressure because of her setting. Within an alternative school, she felt more independence from the district. Both schools had one arts specialist in the building. Sue's students received specialized music instruction

each week. Merry's students received specialized visual art instruction. Both organized artist-in-residency programs for the school. Both teachers were leaders in their respective schools, serving on curriculum development committees and working with other staff on school issues. They both perceived strong support from their colleagues and their principal in terms of the use of the arts.

Sue saw teaching as direct instruction, modeling and practice. Merry viewed teaching as creating situations where students could construct their own understandings of the content of historical events and the process involved in play production. Both Sue and Merry exemplified a production orientation toward arts education. The scale of the production and the length of time devoted to any one project was informed by different choices of disciplines as well as the school setting. However, both Sue and Merry saw production in the arts as providing structure and motivation for learning the basic skills and subjects necessary for students to succeed in school.

### **Academic Arts: Mora and Lois**

Teachers with an academic orientation toward arts education take a disciplinary stance toward the arts. The goal is to develop an educated understanding and mastery of the art form (Smith, 1987, p. 3). It presumes that the arts can and should be taught as discrete subjects with an emphasis on both the concepts and techniques unique to the discipline be it visual art, theatre, music or dance. Bresler (1993) found this orientation toward teaching the arts was most often seen in the arts specialist teacher. In the regular classroom, academic orientation most often focused on "learning to look and observe, to listen and to communicate" ideas and techniques through the making of art (p. 31). In this study, Lois and Mora exemplified the academic orientation toward arts education.

### **Mora**

Mora had been teaching for six years at Forest School. The school was located in a middle class neighborhood. The students were primarily Caucasian. The school was an

inclusion school where students of all abilities were mainstreamed into the regular classroom. The school, built in 1909, was remodeled in 1921. It was scheduled for demolition in the next two years. The hallways were wide, the floors wood and the ceilings high. Mora's classroom was on the second floor of the two story building. A wall of windows faced south bathing the room in a wash of daylight. On a clear day, from a smaller window in the large walk-in supply closet, a view of the mountains could be seen. The school population of 320 reflected the diversity of the city, about half of the children Caucasian and the other half students of color, primarily Asian, African American and Latino.

Mora's quiet manner and clear voice reflected one who holds steady to a course, knowing that success comes from thoughtful persistence. She considered herself a perfectionist. As a beginning teacher, she reported working long hours just to make sure she was completely prepared for each day and could be in control of the lessons she was teaching. Still a hard worker, Mora thought she had a more relaxed and calm approach to her teaching in the past two years. "I caught on to the fact I'm not solely responsible for the total education...that I'm 1/12th of their education....then I was more free to do my art and not be so perfect" (M.V. #1, p.4 - 5).

### **Sources of Conceptions of the Arts and Arts Education**

Mora held two undergraduate degrees. She first studied and received a bachelor's degree in science. She then went back to school "to do what I really liked" and obtained another bachelor's degree in art (M.V. #1, p. 2). She remembered loving to draw as a child and realizing that she was good at it. "You know how you learn how to draw something and that's like you're forte? And you feel like you have a skill in it....and it gives you positive (self-esteem)..." (M.V. #1, p. 2). Even so, she did not devote much time to art in school because she perceived "it wasn't valued" in her education. "I don't remember taking (arts courses) except maybe a ceramics or printmaking course in junior high" (M.V. #1, p.

3). It was only after she finished her first degree in science she felt she could return to her love for drawing and spend time studying the visual arts.

Mora felt that art history was often like passing a "visual arts test" seeing how many names and time periods one could identify. She admitted that she always "hated that. I loved the art but I hated doing that" (M.V. #3, p. 1). She enjoyed talking about contemporary art, and the ways artists combined contrasting elements, being "realistic in some places but in some places abstract" (M.V. #3, p.3). She was especially familiar with the work of Picasso, noting the changes in his work over time. "...he could do those very realistic (paintings) and then he made a big change...he was a great artist" (M.V. #3, p. 4). She spoke of his paintings in terms of his juxtaposition of styles. "...parts of it are really real and then parts of it are impressionistic..." She attributed this mixture of styles to the artist's transition from one style to another "...maybe that's why the transitions were so difficult for artists because they didn't really know where they were going with it" (M.V. #3, p. 6). While she enjoyed discussing Picasso, her personal preferences leaned toward the Impressionists and in particular, the work of the pointillists, such as Seurat.

Mora felt less secure in her knowledge of music, dance and drama. Referring to music, Mora described herself as "not an auditory (learner)..." (M.V. #3, p. 11). She reported taking music during her college years in order to learn how to sing. She sang in the University choir and the women's choir. "I was always awed at the person that could give a perfect pitch. The only way I know is to get that pitch and go from there" (M.V. #1, p. 3). She felt she was uncoordinated when it came to physical movement such as dance. Discussions about theatre brought to mind her fear of performing in front of an audience. "...my natural character is to be a wallflower and not to be in front of people..." (M.V. #1, p. 3). This fear was something Mora felt she had to overcome when she began teaching. "I'd hyperventilate when I had to give a lesson. It took me a couple years before I didn't

have to have every single plan written down as a script and just talk freely" (M. V. #4, p. 18).

Mora viewed her degree in visual art as providing knowledge of the technical aspects of producing work and developing drawing skills and less of art history or aesthetics. She thought her art background provided her with skills that she could use in her teaching. While she expressed a lack of knowledge in music, drama or dance, she acknowledged that they are areas she would like to study, especially drama. Students, she believed, really enjoy "being in front (of people)" (M.V. #1, p. 7).

### **Conceptions of the Arts and Art Education**

Mora's conception of the arts emphasized the skills that are inherent in the art form. She thought of the arts as skills and techniques through which an individual could express his/her creativity and also his/her understanding of the world around them. She thought artists were similar to scientists and mathematicians. Such people "are the observers of the universe. ...to me it's all connected, they observe, like a scientist would. An artist is the same thing" (M.V. #2, p. 11). If self-expression is over-emphasized, skills are diminished. "I believe you have to have a skill and then you can become creative. ...when I went to school I learned 'just be creative and that's okay' and I feel like my skill level is very low" (M.V. #1, p. 7).

Arts education in Mora's classroom focused on teaching skills of drawing and painting. Mora believed that art skills transferred to other areas of learning. "I really believe that when you do the art side, you're developing a part that will help (students) in their math and their reading, it's kind of training their logic, training their observation skills to see the difference. The hope is that it'll transfer into other things, they'll observe a little more closely the world they live in and see patterns" (M.V. #2, p.3). To encourage this transfer of learning, Mora integrated visual art throughout her curriculum.

## Conceptions of Teaching

After spending her undergraduate years in art and science, Mora decided to become a teacher. She felt that of all of her interests, "teaching has been the most rewarding because I can use the (visual art) skills that I have ....(it) enhances my teaching, actually" (M.V. #1,p. 2). Mora believed her role was to create an environment that was quiet and focused, one that encouraged hard work and disciplined study. She admitted that her desire for quiet and discipline sometimes bumped up against the arts. For example, drama made her nervous because the students "got a little noisy because they were working in teams and (it was) a little more their control than mine" (M.V. #1, p. 6).

Mora employed direct instruction as her primary method of instruction. She required students to memorize important concepts and rules of operation. For example, when learning mathematics, she thought that students needed "to believe that  $2 + 2 = 4$ . It doesn't have to make sense to you. If you just memorize the fact, that's learning." She felt that once students have memorized the fact and learned how to perform the operations, "eventually it's ingrained in them that that's what it means." Understandings of "the number concept comes to them later" (M.V. #4, p. 15).

Mora used an example from Japanese culture to discuss her ideas concerning discipline, memorization and skills. She spoke of how the Sony corporation had gotten the idea for the radio from the American space agency, NASA. The reason Sony has been able to turn that concept of the radio into a variety of commercial products, Mora believed, was because they had the discipline to "apply it to the same concept over and over again, and then every year they come up with a better model. It's because of being able to stick with it, whatever it happens to be, whether it's a car or a stereo or whatever, because of the memorization, because of that rote stuff that they learned." She contrasted this with her perceptions of American business. "We don't do that here. We get ideas and then we let

them go, we don't develop them to their full potential because we don't have the discipline (M.V. #4, p. 15-16).

### **Conceptions of Students**

Mora believed those children who did their school work well did so basically because they could listen, follow instructions and complete the task. This applied to their work in the arts as well. Mora evaluated students as to whether they were able to follow her directions and replicate the techniques she modeled for them. She believed that feedback and evaluation on this aspect of the art lessons promoted the transfer of skills her students needed to succeed in other subjects. "I tell them, part of art is learning how to follow directions. If you follow what I say and what I show in front of you in art, you can do it in math." She admitted that this work was more difficult for some students than others, "but they still do it, which I appreciate" (M.V. #2, p. 6).

Mora was careful not to criticize the art work itself. "One of my rules is we don't judge other's people's art. Everybody's art is okay, and we're not here as critics, so that no matter what they do, it comes out beautiful" (M.V. #2, p. 6). Mora perceived that many of her students did not feel confident in their artistic ability. She believed if students had problems in art, it was usually in "following directions, first of all, and then it's eye-hand coordination problems, gross motor skills, fine motor skills. I can't believe it's just 'I hate art'" (M.V. #2, p. 4-5).

Mora believed that learning the art skills and techniques helped students to feel positive about their abilities. She believed that "...if you train somebody to do something and they can do it, they feel really good about themselves" (M.V. #2, p. 6). Students, she believed, needed to develop positive self-esteem so they would do well in school and eventually, in life.

Her analysis of her students' preferred learning styles guided her decisions in the classroom. She made an effort to provide alternative ways to learn. "I use art in as many

things as I can so that I (can) talk to (students) in different formats" (M.V. #2, p. 2).

Mora's conceptions of students' learning styles were based on her own experiences in school.

I am not an auditory learner and I found that out going through school. I had to write it down in order to remember it....when I took a class (on) different learning styles ...I could see - aha! that's what it was - everyone was approaching me auditorially, which is my weakest area. So I need to approach my class in a way that will do all areas...some kids are totally auditory and some kids don't learn auditorially, they learn by touching and manipulating and then that helps them get it to the auditory, the verbal, the written part (M.V. #2, p. 2).

Differentiating between children who learn from listening, who have what she called an "auditory" learning style and those children who had trouble learning in this way was critical to Mora's knowledge and understanding of her students.

...auditory kids will always learn, regardless of what you do, whether you do it (using different learning styles) or you do it by itself, they'll always learn. It's the ones that need to manipulate something. I tell them, you need to write it down, you need to listen, you need to do these things because that's a way to learn and give it to your brain, another tool to get the information into your head, other than me just telling you, because you might forget it (M.V. #2, p. 3).

### **Teaching Contexts**

Mora believed that state and district assessment policies concerning students and teachers limited the amount of time and energy she spent teaching the arts. She felt she was judged by how well her students were seen to do on the standardized tests given to all children in the district. "When it comes right down to it, our evaluation is did we improve as a fourth grade on basics, such as reading comprehension, all the stuff you get out of the textbooks. That's what we test, we don't test if we can create something or we can draw a straight line" (M.V. #4, p. 12-13).

Mora worried about being asked to teach what she perceived as a state-mandated arts curriculum that carried with it requirements of teaching specific art concepts, skills and history. "All of sudden it becomes dictated to us what we're going to be sharing with the kids and then that's a new curriculum mode which we don't have enough time to teach the

kids as it is with the subjects that we have" (M.V. #4, p. 5). She knew of the visual arts curriculum purchased by the district but said she preferred to add art to the curriculum as she felt capable of doing. "It seems to me that's the way it should go" (M.V. #4, p. 6).

Mora's school prided itself on its full time music program. Because of the strong music specialist, Mora did not provide music instruction in her class. This freed her time so she could focus on the teaching of visual art. Mora acknowledged that many of the teachers thought of her as an "art teacher." She felt that she received a great deal of support from the principal and other teachers. Mora reported that she relied on moneys raised by the parent-teacher association for art supplies. She did not take on a leadership role in the school in terms of developing arts programs but did participate in programs when they were offered.

### **Academic Orientation in Practice**

An academic arts orientation presumes that the arts are discrete disciplines with specific concepts, vocabulary and techniques. Mora used arts vocabulary and concepts while teaching basic drawing techniques. She reported that she often would teach "...what are shapes, what's a horizontal line, what's a vertical line...how to draw figures in proportion" (M.V. #1, p. 7-8). Mora's teaching was informed by a sophisticated knowledge of the techniques of drawing and design. "I know how to teach drawing and I want to enhance student's understanding and learning" by sharing her knowledge with her students (M.V. #4, p. 7).

However, Mora did not believe in teaching art for art's sake. "I don't want it (the art) to become a subject in itself but be used to enhance whatever subject I study." For example, Mora described a science lesson where students studied the evolution of meal worms by drawing them in their different stages of growth. In order to draw the larvae, students learned techniques used in pointillism. "The larvae are in segments like balls stuck together. I have them draw a circle, then I take a ball out and I say this is how we do

pointillism..." Mora demonstrated for students how to use the small dots to create the shading within the circle to create a ball shape. "We do the whole stage, we copy the larvae a couple of times and as they change different forms and then it changes into a beetle and we do the beetle and on that I do a watercolor wash....and then we do some flowers and plants, still using the pointillism" (M.V. #3, p. 7-8). In addition to studying meal worms, students learned the five basic elements of shape (see figure 19) and specific techniques used in visual art.

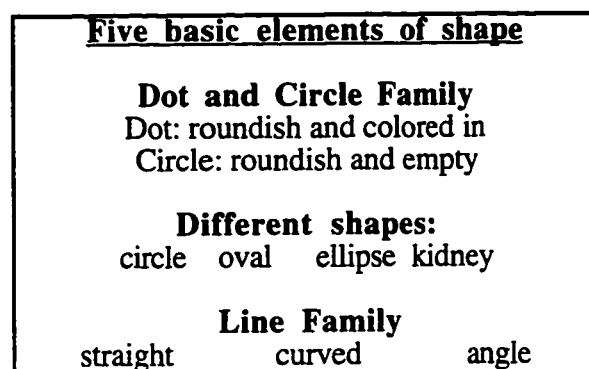


Figure 19: Handout/poster used in Mora's classroom for introducing pointillism

Mora's classroom was quiet, calm and well organized. Her own skills, education and interest in visual art drove her arts instruction in the classroom. Mora focused on teaching the technical skills of visual art. Once students learned the skills, she believed they could be more creative. She valued attention, concentration and discipline in her classroom. Building on her own experiences as a student, she believed in different styles of learning and felt a responsibility to attempt to teach to these styles of learning. The arts, she believed, were one way to do this. She expressed feeling pressure from the district by how well her students performed on standardized tests and thought this restricted her teaching more of the arts in her classroom.

### Lois

Lois had taught at Northside School for five years. Northside School was located in a middle class neighborhood. The school building was old (circa 1910) and was scheduled for demolition at the end of the school year. A new school was to be built on the grounds of the old school. The neighborhood surrounding the school had undergone a renaissance due to an influx of younger, affluent families. These families wanted to send their children to a neighborhood school and the school's population, once in decline, was now growing at a brisk pace. The 450 students were primarily Caucasian (67%), reflecting the ethnic and racial make-up of the neighborhood. The school housed a separate program for those students who had been tested and identified as highly capable. These were the students Lois taught.

Lois's twenty-nine third/fourth grade students were crowded into a small classroom located on the second floor. Books were jammed onto shelves and piles of materials were tucked away in every nook and cranny and piled high on all available, flat surfaces. The only sense of open space came from the high ceilings. A fish tank stood at the entrance to the room. One rat and one hamster were safely tucked into two glass houses at the back of the room next to the three computers. The floors were wooden and the windows large. Even on the coldest days, windows were often opened wide due to the elderly heating system that lacked the ability to regulate temperature.

Prior to becoming an elementary teacher, Lois had taught high school art and language arts. A bundle of energy, Lois approached each morning with a bounce in her step and a genuine sense of excitement for what the day held in store. She described herself as a "collector." She said friends were always dropping off boxes of discarded items because they knew she would put them all to use in some way in the classroom.

### **Sources of Conceptions of the Arts and Arts Education**

From her childhood, Lois said she had been "interested in art and drawing. I felt I am good at it and I enjoy doing it" (L.E. #1, p. 1). She reported first being inspired by her mother. Later in junior high and high school, Lois remembered some very good art teachers that encouraged her to pursue art as a career. In college, she majored in commercial art but then decided to become a teacher. After obtaining her secondary certificate with an endorsement in visual art, Lois taught ceramics and basic arts part time but full time jobs were scarce. While raising her family, Lois found herself volunteering to teach art in her children's elementary school. Once her children were older, she returned to school and completed her certificate in elementary education.

Because of her educational background in commercial art, Lois was well versed in the techniques of drawing, design, ceramics and printmaking. She used vocabulary such as balance, composition, texture and line in her conversations about art. She could identify different mediums such as oil or watercolor, art periods and styles such as Gothic, Impressionist or Cubist and organize paintings chronologically with relative ease. She discussed the varying qualities of brush stroke between Japanese and European painting.

She was aware of the monetary value of various art work, recognizing the worth of paintings by Monet or Picasso. Her own preferences were based on how much she admired the style and expertise in the painting. She identified most with well defined portraits. "I like to look at them. They are a little more defined and I think it is because it is people." Another criteria for evaluating paintings came from wishing she "could paint like that" (L.E. #3, p. 2). She acknowledged her own lack of knowledge in terms of musical terminology or history. She did not play a musical instrument herself nor did she think of herself as a particularly good singer. "...I do sing, but if I had to sing alone it would be ... ohhh" (L.E. #1, p. 2).

### **Conceptions of the Arts and Arts Education**

Lois believed the arts were in everything people do and thought of them as "an integral part of life" (L.E., #1, p. 4). She valued listening to music, drawing and acting out stories. She viewed the arts as expressions of the joyful or fun part of life. She made a point that the sounds of music greeted her students every morning, she captured students' stories and plays on videotape and each year she made certain her class celebrated the birthday of her personal favorite, Elvis Presley (L.E. Obsv. #2).

She believed her love and enthusiasm for the arts was the inspiration for her teaching the arts. Because of her expertise in the visual arts, Lois taught the vocabulary and skills in visual art. "We talk about line and shape and positive and negative space and I teach how to do perspective drawing and graphing. My feeling is they have to know the correct language" (L.E. #1, p. 2). She introduced students to various styles and artists by asking students to view their work. "I think it's important to learn about famous artists and their different ways of doing their art. That's how kids get interested in art." She stressed, however, that students did not view the paintings as "an example of work they would be doing." She wanted her students create their own work (L.E., #3, p. 4 - 6).

Lois included drama activities as part of her lesson in language arts and social studies. Unlike her teaching in the visual arts, Lois did not teach specific skills or vocabulary in drama. Students were left to their own devices to create plays based on books they were reading or historical figures. "I think it's more valuable for the kids to come up with their ideas because they have to think" for themselves and solve the problems that arise (L.E. #4, p. 9-12).

### **Conceptions of Teaching**

Lois perceived herself as a learner and a teacher in her classroom. "I'm constantly learning from them. They explore and make decisions and they're the ones that ask the questions plus give the answers" (L.E. #4, p. 10). She characterized her teaching as

constructivist and compared her teaching with what she called the "old way of teaching where students read the textbook and answered questions at the end of the chapters." This older way, she believed, "wasn't very challenging and it wasn't very interesting... all those names, all those words, it just doesn't connect to them and they don't take it home with them later on" (L.E. #1, p. 2).

She saw her role as "the coach, so to speak ...the kids should be the ones having the fun" (L.E. #4, p. 10). She believed in engaging students in activities where they directed their own learning. For example, she didn't use textbooks, except as resources. Instead, students construct their own books.

We don't have a math book; we have a math journal. They do their math and draw pictures and instead of me lecturing them and discussing it, they write it down. It's written down up here, they can visually see it, they write it down in their book, they draw the picture....so when they've written it down, they've got ownership in it, they have something visual to look at, they've read it, we've discussed, there's just all these different ways. They're writing their own textbook" (L.E. #1, p. 3).

### **Conceptions of Students**

Lois attributed student success to effort and completion of task. "The only time they fail in art is if they don't do it. They come to me for criticism, but honest criticism, and it's not really criticism, it's how I can improve....what can I do to make this better..." She stressed that her students do the work by themselves. "I don't do their art work for them. I had too many people try to do art work for me" (L.E. #1, p. 8). Lois believed judgment on whether a work of art was good or not was based on personal preference. "It's just like in public, or works that you have in your home, it's whether you like it or not...." (L.E. #1, p. 9). She reported trying very hard to not show her preference and to treat all of her students as artists. "I try to be real fair about it" (L.E. #1, p. 9).

In addition, she thought that many of her students had begun to feel as though they lacked artistic ability. Lois believed that teaching specific techniques such as graphing increased students' success in art. She described a graphing project where her students

drew the outside of their school building. "They were really surprised at the results because they could see and draw where things belonged, things like the direction of the bay windows and the relationships of the pillars to the door" (L.E. #1, p. 6).

As a teacher in a special classroom for highly capable students, Lois believed her students finished their schoolwork "much quicker than a regular class does" (L.E. #1, p.1). One challenge of these students, Lois felt, was they tried to do too much. "The thing with (these) kids is that they get too much in." She believed they needed to work on "keeping it simple" (L.E. #4, p. 16), focusing on the details. When she taught graphing, she noticed that "trying to get them in one square at a time is really hard because they're always looking around" (L.E. #3, p. 5).

Lois also felt that her students needed to learn how to see. "My feeling is when they start seeing what they're drawing, then they're going to see more of the world around them" (L.E. #1, p. 6). She believed her students were rigid in their approach to seeing and thinking about the world. For example, she taught the technique of stippling so students would look at the shadows. "With stipple the point is that you have to group the shadow. You really have to look at them" (L.E. #4, p. 16). In other lessons, she challenged students' insistence that certain things must look certain ways. She noticed that whenever her students drew hair on people, it always had to be "either brown or black." She described pushing her students "to look at their own hair and see how many colors there are" (L.E., #3, p. 6). In these ways, Lois believed she helped to broaden their conceptions of the world around them. These observation skills also transferred over to other areas of the curriculum. Exercises in drawing and graphing, she felt, "makes them observe and if they're observant when they're looking at something, then they're going to be observant looking at math problems, at maps and that sort of thing" (L.E. #1, p. 4).

Lois recognized different learning styles of students. She believed the arts helped some students who did feel particularly successful in more traditional paper and pencil type

of tasks. "Everybody doesn't learn in the same way. I think you work with so many more of the senses when you (work) with art" (L.E. #1, p. 3). She thought the arts developed "another intelligence students can use. They need to feel it and move it and touch it to keep their attention" (L.E. #2, p. 2).

### **Teaching Contexts**

Because all of her students were performing well above grade level, Lois perceived little pressure from the district or state in terms of testing policies. She did not mention using district curriculum materials nor did she perceive much support coming from the district. Rather, she perceived the support for the arts as coming from inside the school. The principal and other staff as well as the parents were very involved. Lois was pleased with the collaborative spirit of the staff. "It's a really nice staff, we share ideas and come and steal from each other. And when it comes to supplies, they're very supportive" (L.E. #1, p. 6).

Lois's school had a full time music specialist. Because of this, Lois did not teach music in her class. Rather, she emphasized the visual arts and to a lesser degree, creative drama. She was the self-appointed visual arts resource person for the school. Upon her arrival at the school, she got the kiln in the basement up and running and taught the other teachers how to use it. She organized artist in residency programs, coordinated field trips to arts organizations and ordered supplies. Lois reported meeting with the architects of the new school and was excited about the provisions being made for the arts.

In the new building we have an art room and a kiln room and a drying area and storage for all the art materials. It's like I died and went to heaven. And we have a utility sink with a clay trap in it. The whole bit. And in each room there's an area where it has a sink and it is not carpeted or anything so it's an art area. I just can't wait (L.E. #4, p. 17-18).

### **Academic Orientation in Practice**

Because her students had been identified as highly capable and most were reading well above their grade level, lessons in all subject areas focused on students' construction of conceptual knowledge and mastery of skills. Lois introduced students to elements in visual art and taught the techniques and skills needed to work with a variety of mediums and to create a variety of student work. Lois did not formally assess or evaluate the quality of students' art work but did evaluate the amount of effort students put into a project and the degree to which they completed the task.

An example of her academic orientation in practice was a printmaking activity Lois conducted with her class. The objective of the lesson was to introduce the concepts of texture and balance and learn the techniques of printmaking. After discussing the concept of texture and looking at examples in the classroom, the students brought in items they thought had interesting textures. For example, one girl brought in a fern frond, noting the texture of the spores on the under side. Lois had students look at prints created by other artists and discussed their use of balance and composition so they would know what to look for in their own work. The students designed and made their plates for the printmaking, using one color. Lois displayed the plates as well as the prints because the plates "have all the texture on them really, and if I have them side by side, they can see the positive and the negative" (L.E. #4, p. 16). Students then discussed the texture and balance in their own work (L.E. Obsv. #3). In other years, Lois said she had used this printmaking activity as part of social studies unit on Africa. The lesson focused not only on understanding texture and balance but also on understanding the symbols used in African prints.

When teaching students to draw, Lois taught students graphing. Students applied their knowledge of basic concepts in geometry to the visual art problems of graphing. "I encourage them to apply the math principles they know in solving the problem" (L.E., #3,

p. 5). Once students learned the technique, Lois created various graphing activities throughout the year. In one lesson, students enlarged a single square from the cartoon strip "Archie," by using their math skills to decide how to change sizes. By using the graphing technique, Lois felt the students created a very accurate drawings. This in turn made them feel successful. "I think they get a lot of success out of what they do" (L.E., #3, p. 5).

Lois had considerable experience in commercial art and art education, both from her own experiences with the visual arts and her education. Her conception of her students as highly capable presented her with both the opportunity and the challenge to teach them the vocabulary and skills used in the visual arts while at the same time allowing them to express their own creativity and broaden their conceptions of the world around them. She viewed her role in the classroom as one of coach or guide and focused on helping students construct their own knowledge. She felt very supported in the school by staff and parents and did not perceive constraints placed on her work by the district. Lois adopted an academic orientation toward teaching the visual arts, stressing the techniques and mediums in production and recognizing the techniques and mediums used by other artists. When teaching drama, her orientation tended toward the creative arts.

#### **Academic Arts Orientation Summary**

Both Lois and Mora had degrees in art, Lois in commercial art design and Mora in visual art. They both recalled feeling particularly skilled in their ability to draw as children and feeling a passion for the visual arts. Both taught students the vocabulary and techniques of working with different mediums, such as line drawing, printmaking and watercolor.

Consistent with their formal education in visual art, Mora and Lois adopted an academic orientation toward teaching visual art. Mora focused on teaching skills so students could express their understandings of another academic subject through the visual medium of art. Lois focused on teaching students creative expression and how to analyze a

variety of art work to identify styles and techniques. Whereas Mora thought of the arts as skills, Lois believed the arts were integral to life and naturally available to all students. Both believed that the quality of student art work should not be evaluated or judged. They believed that criticism of art was based on personal preferences. Evaluation in the arts was based on the student's ability to follow directions and complete the work and was informal.

Both Lois and Mora taught fourth grade. Mora's students had a wide range of abilities. Lois's students were all identified as highly capable. Lois characterized her approach to teaching as a constructivist approach and student directed. Mora employed a direct instruction approach to teaching in the classroom. Both believed that students had different learning styles. Neither Mora or Lois had any formal training in the other disciplines of music, dance or drama. Mora did not teach any other arts disciplines. Lois created opportunities for creative drama and adopted a creative arts orientation when teaching drama. Both had music specialists in their schools and relied on the music specialists to provide music education to their students. Both felt supported by their school. Mora perceived of herself as an art teacher but did not take an active role with the rest of the staff. Lois was a leader for arts education in her school as well as her classroom.

### **Summary**

This chapter presented the individual cases of each teacher in the study. The cases were organized according to their location within one of the three orientations towards teaching the arts. The sources for each individual teachers' conceptions of the arts and arts education and her specific conceptions of the arts and arts education were described through her words. Conceptions of teaching, of students and of teaching context were identified and described. The individual teacher's orientation toward teaching the arts was illustrated through descriptions of her actions in the classroom. Each case forms the basis for understanding the ways in which teachers' conceptions inform particular orientations towards arts education. Taken together, it is possible to look at the cases within each

orientation and across all six cases in order to understand the relationships between conceptions, orientations and practice. This is the focus of chapter five.

## **Chapter 5: Cross-Case Analysis**

Karen, Amy, Sue, Merry, Mora and Lois are representative of a population of regular classroom teachers who teach the arts as part of their everyday curriculum. Such teachers, although rare, are found in elementary schools across the country (Stake, Bresler & Mabry, 1991). Their case studies reveal the sources of their conceptions about the arts and their conceptions of the arts and arts education, teaching, students and their teaching context. The case studies also illustrate the ways in which the creative arts, the production arts and the academic arts orientations toward arts education appear in practice.

As Carter (1993) pointed out, the challenge of case study research is to generate knowledge that is lifted from the case but still clothed in the particulars. What the analysis of cases can provide is the "careful framing of patterns with respect to certain themes. Generalizations of this latter form are not laws to which we must somehow conform to be effective but explanatory propositions with which we can make sense of the dilemmas and problematics of teaching" (p. 10). By comparing the data from each case study, it is possible to create a broader perspective on the ways the sources of conceptions and collective conceptions of these teachers inform the three different orientations toward arts education.

This chapter focuses on a review of the six cases for their common and unique features, in order to address this final question of the study. The chapter is divided into two sections. The first section analyzes the sources of conceptions of arts and arts education and the conceptions, themselves, first within the three orientations toward arts education: creative arts, production arts and academic arts, and then across the six cases. As a result of this cross-case analysis, five propositions emerged. Section one concludes with a discussion of these propositions.

The second section analyzes the teachers' conceptions of teaching, of students and of teaching contexts across the six cases and their relationship to the orientations toward teaching the arts. Five propositions are offered and discussed in this section. The chapter concludes with a summary of the ten propositions generated by this study.

### **Sources and Conceptions of the Arts and Arts Education**

#### **Within the Three Orientations**

Childhood experiences in the arts appear to have formed the foundation for the teachers' conceptions of arts and arts education and their orientations in practice. Analysis within the three orientations focused on comparing these experiences with the teacher's conceptions of arts and arts education and their orientation toward teaching the arts. The purpose of the comparison was to look at the relationship between (1) the teacher's experiences, (2) the teacher's conceptions of arts and arts education and (3) examples of the teacher's practice to investigate the ways these conceptions were informing the teacher's primary orientation toward arts education. The following section discusses the two teachers within each orientation.

#### **Creative Arts Orientation**

The creative arts orientation stresses the self-expression of the students and little invention on the part of the teacher according to Bresler (1993). Karen and Amy had childhood experiences and held conceptions of the arts and arts education that were common to the creative arts orientation (see figure 20).

	<b>Childhood experiences</b>	<b>Conceptions of Arts</b>	<b>Conceptions of Arts Education</b>
<b>Karen Visual Art</b>	teacher introduction to art and crafts of native cultures	art as stories; expressions of soul, universal themes what is within all people	critical to becoming fully human; seeing commonalities across cultures
<b>Amy Drama</b>	mother was an actress; produced and performed plays in basement	arts are "gifts of life"; arts are spiritual; personal and social	cultivation of individual responsibility and discipline; gives children an identity

Figure 20: Matrix of analysis of experiences, conceptions of arts and conceptions of arts education within the Creative Arts orientation.

For Karen, childhood experiences with the arts and crafts of native cultures were congruent with her conception of the arts as stories that express both personal and universal themes of humanity. Karen believed that education in the arts enabled students to see and express themselves and through such expression, appreciate the common dimensions of being human. As a child, Amy created and performed plays for her neighbors and friends. These experiences were reflected in her conception of the arts as "gifts of life." In addition, Amy believed that education in the arts was critical to cultivating the individual and social skills that were necessary for developing and expressing one's personal identity.

In practice, lessons in the arts taught by Karen and Amy were consistent with their conceptions of the arts and arts education. For each teacher, the content, goals, methods of teaching, and assessment of particular lessons were examined (see figure 21). Karen's lesson in the visual arts where students studied art objects of indigenous cultures and created their own art objects mirrored Karen's description of being introduced to the art work of native peoples by a childhood teacher. During a drama lesson, Amy asked students to work together in small groups to create skits and perform them for the class. This activity corresponded to Amy's descriptions of creating and performing plays as a

child. For both teachers, students were assessed informally according to the degree of participation and effort each student put into the work.

	CONTENT	GOALS	METHOD	ASSESSMENT
<b>Karen</b> Visual Art	personal protectors based on indigenous cultures animals	research animals and cultures create personal animal shield	introduction and self-study	participation effort
<b>Amy</b> Drama	improvisation around literature elements of story	group skills improvisation skills imagination	introduction and independent, small group practice	participation effort

Figure 21: Matrix of analysis of creative arts orientation in practice

Karen's orientation was consistent across arts disciplines. Her drama lessons followed the same loosely structured format as her visual arts activities and were similar to those of Amy. Amy, however, appeared to change orientations within the same art discipline. In some drama lessons, Amy asked students to create loosely structured dramatic improvisations. In other drama lessons, Amy reported preparing students for performance of full drama productions. The loosely structured improvisations in drama reflected the creative arts orientation. The practice of rehearsing and performing full drama productions is more accurately characterized as a production arts orientation. This dual orientation toward drama education reflected Amy's childhood drama experiences and her conception of the arts as a gift given by both individuals and groups. Amy's variation in orientations when teaching drama suggests that teachers have a central tendency toward their orientation but are flexible and can vary their approach.

### **Production Arts Orientation**

A production arts orientation stresses the imitation of the practices and processes of those who work in the arts. The experiences and conceptions of the arts and arts education of Sue and Merry reflected a production arts orientation toward teaching the arts (see figure 22).

	<b>Childhood experiences</b>	<b>Conceptions of Arts</b>	<b>Conceptions of Arts Education</b>
<b>Sue</b> Visual Art	craft projects at home	"make it, see it, do it"	encourages effort and practice; offers relief from the academic pressure
<b>Merry</b> Drama	accordion lessons; self-study of ballet dancing; high school theatre production	arts as a deeper view of life	way to express what's buried inside of you

Figure 22: Matrix of analysis of experiences, conceptions of arts and conceptions of arts education within the production arts orientation.

Goals within this orientation include the acquisition of skills, memorization and accomplishment of a task (Bresler, 1993). In a production arts orientation, the teacher initiates the activity and provides direction throughout. Sue reported that she had always liked doing things with her hands and had spent her childhood doing craft projects at home. She summed up her philosophy of the arts as "make it, see it, do it," emphasizing participation in production of art. Her conception of arts education was that arts activities resulted in wonderful products children can be proud of and as such, relieved the stress of academic performance in reading, writing and mathematics.

Merry spent her childhood exploring ballet, music and theatre by dancing, playing the accordion and making theatre sets. Her conception of the arts as a "deeper view of life" where what is buried inside finds expression suggested a creative arts orientation. This was congruent with Karen's and Amy's conception of the arts and with Merry's own childhood arts experiences. However, Merry's conception of arts education was experiential and mimetic. The creation and production of plays for an audience formed the core of her social studies and language arts curriculum. This emphasis on production and performance of a final product placed Merry more firmly in a production arts orientation. Merry's work in set production and design during high school appeared to have shaped her production arts

orientation toward teaching even though she held a conception of the arts that was more consistent with a creative arts orientation.

Lessons taught by Sue and Merry reflected their childhood experiences and their production arts orientation toward teaching the arts (see figure 23).

	<b>CONTENT</b>	<b>GOALS</b>	<b>METHOD</b>	<b>ASSESS- MENT</b>
<b>Sue</b> Visual Art	thanksgiving punctuation sentence construction	hand-eye coordination work with materials writing self-reflection	direct instruction, model and practice	effort following directions completion of product
<b>Merry</b> Drama	U.S. history of the 1930s and 1940s elements of theatre	develop a love for history research skills group skills	self-study direct instruction group practice	written evaluation of individual effort and progress during project

Figure 23: Matrix of analysis of production arts orientation in practice

Sue's childhood experiences with crafts was seen in her structured visual arts activities. Sue's goals for her lessons focused on learning how to work with materials. She asked students to follow directions using a teacher-given pattern in order to make a final product. Her assessment of student work was informal and based on effort, the ability to follow directions and completion of the product.

Merry centered her history and language arts curriculum on the production of an original play. She emphasized student-directed study in terms of research on time period, characters and context of the play while at the same time organized groups rehearsals in order to prepare for a final performance. Merry's desire for students to conduct independent study in history was similar to her descriptions of the self-directed study and research on ballet she conducted as a child. Her production arts orientation was reflected in her emphasis on rehearsal and performance and was congruent with her theatre production experiences in high school and as an adult. Merry's assessment of students' work was based on the individual student's personal effort and participation throughout the project.

Sue maintained her production arts orientation within the discipline of visual art and also across other arts disciplines. Sue, whose childhood experiences were in the visual arts, taught drama with a production arts orientation. Students acted out specific words in the manner dictated by the words, for example. They received specific instructions as to when and how to act out the words and imitated the actions of the teacher or others. Sue's goal was for students to learn vocabulary by attaching the word to the action. Her assessment was based on students' effort, ability to follow directions and completion of the task. This pattern in drama was the same as in her visual arts lessons. Sue's consistency in orientation across disciplines suggests that a teacher may transfer an orientation toward an arts discipline to a second arts discipline.

Merry did not report teaching other art disciplines besides drama in her classroom. However, although Merry taught primarily from a production arts orientation, her conception of the arts was more congruent with a creative arts orientation. In practice, Merry integrated her conception of the arts as expressive with her conception of arts education as production by asking students to write the script for the play as well as produce and perform the play. This suggests that teachers can hold dual conceptions reflecting parts of two orientations and that they will seek to integrate elements of the two conceptions within one primary orientation.

### **Academic Arts Orientation**

An academic arts orientation relies on guided exploration by the teacher and is informed by the teacher's knowledge of concepts, techniques and materials of the arts. In most cases, teachers adopting an academic orientation are arts specialists or "people with extensive backgrounds in the arts" (Bresler, 1993, p. 31). Consistent with Bresler's finding, in this study, Mora and Lois had the most formal education in the arts of the six teachers. Both reported discovering their love for drawing during childhood which they continued to pursue as a hobby in their adult life. Both held degrees in art. Although they

differed in their conception of the arts, their conception of arts education reflected their similar experiences and education in drawing and visual art (see figure 24).

	<b>Childhood experiences</b>	<b>Conceptions of Arts</b>	<b>Conceptions of Arts Education</b>
<b>Mora Visual Art</b>	loved to draw; ceramics & printmaking classes in junior high school	visual skills that promote creative expression	emphasis on learning the disciplinary skill
<b>Lois Visual Art</b>	loved to draw at home and at school; encouraged by teachers	"inherent in all of us;" arts as fun;	emphasis on learning technique, mediums and styles

Figure 24: Matrix of analysis of experiences, conceptions of arts and conceptions of arts education within an academic arts orientation

Mora reported spending hours drawing as a child. She conceived of the arts as skills that, once learned, facilitated creative expression. Lois also reported drawing as a child and taking visual arts classes that explored a variety of mediums in school. She believed the arts are an integral part of each person. Like Karen, Merry and Amy, Lois's holistic conception of the arts was more aligned with a creative arts orientation. However, her conception of arts education was similar to Mora's and was more aligned with an academic arts orientation. Both Mora and Lois believed in teaching students the skills, techniques and vocabulary of the visual arts so students could express themselves and communicate information. Both teachers referred to their own childhood experiences as visual artists as well as their formal education as sources of this conception.

This same conception of arts education was seen in their practice. Mora and Lois explicitly taught students techniques of drawing and introduced students to the vocabulary and concepts within the visual arts with the purpose of teaching students skills that could be used in relation to their learning in other subjects (see figure 25).

	<b>CONTENT</b>	<b>GOALS</b>	<b>METHOD</b>	<b>ASSESS- MENT</b>
<b>Mora Visual Art</b>	evolution of meal worms elements of shape & line drawing	observation skills drawing skills apply scientific research skills	direct instruction, model and independent, guided practice	effort following direction completion of task
<b>Lois Visual Art</b>	drawing & graphing perspective spatial organization math: division, ratios	drawing & graphing skills observation skills application of math operations	direct instruction, model and independent, guided practice	effort following direction completion of task

Figure 25: Matrix of analysis of academic arts orientation in practice

Their lessons were constructed to develop drawing and observation skills and learn visual arts concepts while at the same time applying concepts and skills of another discipline within the art activity. For example, Mora integrated drawing with a science lesson on the evolution of meal worms. She taught students the elements of shape by introducing the concepts of circles and lines. Lois introduced students to the concept of perspective in a lesson on graphing. Students enlarged a square from a popular comic strip by transferring the image onto a graph they had created, using their knowledge of math principles and operations. In both lessons, students were explicitly introduced to the skills of drawing and the vocabulary of the visual arts through direct instruction and modeling by teacher, followed by independent, guided practice.

An academic arts orientation suggests that assessment would include determining how students interpreted the vocabulary and skills through their own art work and in the art work of others (Bresler, 1993; Clark, Day & Greer, 1987). However, in this study, neither Mora or Lois reported any assessment of students' understanding of the concepts or techniques of the art form. Mora's assessment was more consistent with the assessment practice within a production arts orientation. Mora assessed students' effort, ability to

follow directions and completion of product. While not consistent with the academic orientation toward arts education, this assessment practice appeared consistent with her own childhood experience that focused primarily on producing drawings.

Lois assessed students on the basis of effort. Her practice was consistent with her conception of the arts as being personal expressions within each person and more accurately reflected assessment practices with the creative arts orientation. This suggests that teachers' assessment in the arts is driven more by teachers' conceptions of the arts than by their primary orientation toward teaching the arts.

Mora did not report teaching any art form other than visual art. Lois, who usually focused on visual arts, also organized drama activities where students created and performed skits based on the stories read in literature and social studies. Lois did not report any childhood experiences in drama. Her practice in drama reflected a creative arts orientation toward teaching drama. She adopted an approach similar to Amy's creative drama improvisations when it came to using drama. This suggests that a teacher may exhibit a different orientation toward teaching the arts when teaching an art form with which she is not as familiar.

The analysis of the cases within each of the three orientations clearly demonstrates differences and similarities of the sources, conceptions of arts and arts education and the ways these conceptions inform the three orientations. However, based on the within orientation analysis, it appears that conceptions of the arts also direct shifts in orientation. This was seen in the goals for instruction, methods of instruction, and in assessment practice. It also appears that the particular arts discipline and teachers' experiences and education with each discipline affects the stability of the orientation in practice. This flexibility of orientation is consistent with the conceptual framework presented in Chapter two and suggests that it is important to consider the flexible nature of the orientations and

look for those places where they overlap. The flexibility also suggests that there are insights to be gained by looking across the six cases and three orientations.

### **Across the Six Cases: Resulting Propositions**

#### **Sources and Conceptions of the Arts and Arts Education**

Based on the cross-case analysis, five propositions emerged which demonstrate the relationship between (1) sources of conceptions, (2) conceptions of the arts and arts education, and (3) the ways those conceptions inform or do not inform orientations toward teaching the arts. The propositions are first presented in outline form to give an overview of the five propositions. A discussion of each proposition in more detail follows.

#### **Outline of Resulting Propositions**

I. Childhood experiences of teachers direct future experiences in the arts and shape teachers' emphasis on teaching particular art disciplines.

A. Childhood arts experiences form powerful memories that direct further experiences in the arts.

B. Childhood arts experiences are indicative of the primary arts discipline of choice in teaching.

C. Early experiences in more than one art form will not ensure that teachers will teach more than one art discipline.

II. Teachers who have had formal education in an arts discipline are likely to adopt an academic orientation toward teaching the arts.

A. Formal education does not necessarily mean a degree program in an arts discipline.

B. Even with extensive background and/or knowledge, a teacher may choose to teach from another orientation.

C. A primary orientation in one art discipline will not transfer to another art discipline without additional experiences and/or education.

III. Teachers' beliefs about what knowledge in the arts is most important to teach are unique to the primary orientation toward teaching the arts.

A. Beliefs about what knowledge is most important to teach matches the primary orientation toward arts education.

IV. Elementary teachers, no matter their orientation toward teaching the arts, value the arts most as vehicles for self-expression.

A. Elementary teachers share an underlying belief in the power of the arts to express a unique and critical part of what is within each child.

B. Teachers' belief in the arts as self-expression guide practice, especially assessment.

C. Self-expression is so important to teachers that they deliberately make a point not to assess or evaluate it, regardless of their orientation toward teaching the arts.

V. Regardless of orientation, teachers conceive of arts education as enabling the learning of other subjects in addition to the arts discipline.

### **Discussion of Resulting Propositions**

The first proposition asserts that childhood experiences of teachers direct future experiences in the arts and shape teachers' emphasis on teaching particular art disciplines.

Across the six cases, childhood arts experiences formed powerful memories that appeared to direct any further experiences in the arts. The childhood experiences of each teacher were reflected in the adult experiences they enjoyed and in the case of Mora and Lois, the education they pursued (see figure 26).

	Creative Arts		Production Arts		Academic Arts	
	Karen	Amy	Sue	Merry	Mora	Lois
Childhood Experiences	teacher introduction to art and crafts of native cultures	mother was an actress; produced plays in basement	craft projects at home; audience member	accordion lessons; self-study of ballet dancing; high school theatre production	loved to draw; ceramics & printmaking classes in junior high school	loved to draw at home and at school; teachers
Adult Experiences	self-study of folk arts and crafts of native peoples; craft projects at home	audience member; in-service workshop with art museums; plays the piano	audience member; craft projects; teacher in visual arts	audience member; community theatre; dance classes	draws in spare time	draws and paints in spare time; audience member
Education	degree in psychology	masters degree in science; art courses in college; acting classes	degree in education	community college courses; degree in education & history	degree in science; degree in art	degree in comm.art

Figure 26: Matrix of cross-case analysis of sources of conceptions

Karen, whose childhood art experience was provided by a teacher who introduced her to the arts and crafts of native peoples, continued to pursue her interest in native cultures and crafts through self-directed study. Amy, who as a child produced and performed plays in her basement, took drama and visual arts in college and continued to attend workshops and performances of professional arts organizations in the community. Sue, who made crafts at home during her childhood, reported doing craft projects at home and learning from visual arts specialists in her school. As a young child, Merry taught herself ballet and took accordion lessons. In high school, she built sets for her high school theatre productions. As an adult, Merry continued to attend theatre and take classes in dance. Lois studied drawing and art throughout her childhood. Mora's childhood art experience was many hours spent drawing. As adults, both Lois and Mora reported continuing to draw in their spare time. In the cases of Lois and Mora, childhood

experiences also directed their education. Both of them built on their own skills in drawing and went on to pursue degrees in art. As these examples demonstrate, the match between childhood experiences and choices for further experiences as an adult was consistent with each teacher in the study.

These childhood experiences are also indicative of the primary discipline of choice in teaching. In these six cases, the arts discipline experienced as a child was the primary discipline taught by the teachers in this study. Merry was the only teacher who reported childhood experiences across more than one discipline. However, when it came to her choices in her teaching, Merry focused exclusively on drama. Her case further suggests that early experiences in more than one art form will not ensure that teachers will teach more than one art discipline.

Second, teachers who have had formal education in an arts discipline are likely to adopt an academic orientation toward teaching the arts. The teachers in this study gave evidence to this proposition. Lois and Mora both had undergraduate degrees in art and were knowledgeable in the discipline of visual art (i.e. the canon, methods and mediums). Both taught visual art from an academic arts orientation. However, Karen had no formal education in the visual arts and yet, when discussing various works of art, she was as knowledgeable about the different periods, styles, and artists as Mora or Lois. Karen reported on-going interest and self-directed study in the visual arts. Her case suggests that formal education does not necessarily mean a degree program in an arts discipline. More importantly, Karen did not adopt an academic arts orientation toward teaching visual art. This suggests that even with extensive background and/or knowledge, a teacher may choose to teach from another orientation. Finally, Lois exhibited a different orientation when teaching an arts discipline in which she had less experience and education. Her case offers evidence that one cannot assume that a primary orientation in one arts discipline will transfer to another arts discipline without additional experiences and/or education.

A third proposition that emerged from these case studies is that teachers' beliefs about what knowledge in the arts is most important to teach are unique to teachers' primary orientations. The teachers called on personal beliefs when choosing what knowledge they thought was most important to teach. In each case, their choices were congruent with their primary orientation. For example, Karen and Amy both believed the arts taught students to express their inner personality, which is consistent with a creative arts orientation. Both recognized that these expressions were sometimes shared by others but the primary focus was on the expression of the individual personality. This belief in the expressive nature of art as most important guided all aspects of their practice.

Merry and Sue shared a belief that the arts were concrete expressions of knowledge. Sue relied on the visual arts to help students make sense of mathematical concepts. She saw drama as way for students to express their word recognition skills. Merry centered her history and language arts curriculum on the production of a play. Merry and Sue both set goals, created activities and implemented instruction that reflected their value of the concrete expressions that arts produced. This belief clearly indicated a production art or mimetic orientation where the primary goal was to accurately represent the object or event being studied by imitating the process of the art form.

Mora and Lois placed more value on the process of the art. The most important knowledge to teach in the visual arts were the skills or techniques which, once learned, can express one's understandings of self, others and information. Mora relied on teaching the techniques of drawing to increase her students' ability to express such understandings in a variety of different ways. Lois believed that with observation and drawing skills, students would increase their ways of seeing and relating to the people and world around them. Both encouraged students to apply their learnings in other subjects to particular problems within the visual arts. Lois engaged students in a transaction between their ideas and the

medium in which they were working by studying works by established artists. Their approach was consistent with an academic arts orientation.

The teachers also shared one belief regardless of their orientations. Elementary teachers, no matter their orientation toward teaching the arts, value the arts as vehicles for self-expression. Each teacher in this study expressed an underlying belief in the power of the arts to express a unique and critical part of what is within each child. This belief is most consistent with a creative arts orientation. Karen who taught with a creative arts orientation consistently across all art disciplines believed that all children must be given an opportunity to express "the soul that is within them." However, others allowed this belief to guide certain aspects of their practice even when it was not consistent with their primary orientation. Merry, for example, incorporated this belief in her method of instruction. She structured her drama productions so students wrote the play as well as perform it. In this way, she believed she could encourage self-expression while still producing a play that was done by the whole group.

As figure 27 illustrates, the most consistent practice that reflected the teachers' value of self-expression was seen in their methods of assessment.

	Creative Arts		Production		Academic	
	Karen	Amy	Sue	Merry	Mora	Lois
ASSESSMENT in Visual Art	effort; following direction		effort; following directions; completion of task		effort; following direction; completion of task	effort; following direction; completion of task
ASSESSMENT in Drama	effort	effort; following directions	effort; following directions	effort; following directions		effort; completion of task

Figure 27: Matrix of cross-case analysis of assessment practices in arts education

The teachers reported informally assessing students' effort, their ability to follow directions and completion of task. None of the teachers engaged students in a critique of the students'

art work. The self-expression of the students was so important to the teachers that they deliberately made a point not to assess or evaluate the art work directly lest they inhibit or destroy individual creativity through critique.

Mora reported, for instance, that one of her rules in the classroom was not to judge other people's art. "Everybody's art is okay, and we're not here as critics" (M. V. #2, p. 6). When assessing student's work, Mora told her students "you can't make mistakes in art....it might look funny....but it's still art" (M.V. #1, p. 7). The lack of assessment of the art work suggests that belief in self-expression is so important to teachers that they will deliberately make a point not to assess or evaluate it, regardless of their orientation toward teaching the arts.

The fifth proposition to emerge from this study is that regardless of a teacher's orientation, classroom teachers conceive of arts education as enabling the learning of other subjects in addition to the arts discipline. As Mora put it, "I don't want the art to become a subject in itself but be used to enhance whatever subject I study" (M.V. #3, p. 7). Sue conceived of drama as teaching vocabulary. Lois constructed lessons that asked students to apply mathematical principles and operations in addition to making art. Merry placed drama at the center of her history and language arts curriculum. Amy called on the arts to teach social skills and Karen taught about different cultures by engaging students in creating art work based on folk art. Each teacher found a way to combine skills and knowledge from other disciplines with the learning in the arts.

As these five propositions demonstrate, the sources of teachers' conceptions, the conceptions of the arts and arts education themselves and the primary orientations toward teaching the arts interact with each other in important ways. At times, these interactions are consistent with the primary orientations and at other times, they are not. These commonalties and differences are reflected in the goals and methods of instruction and in the assessment practices of the teachers.

## **Conceptions of Teaching, Students and Teaching Context**

The second section of this chapter considers five propositions that emerged from the cross-case analysis of the six teachers' conceptions of the general pedagogical dimensions which interact with and inform the teachers' conceptions of the arts and arts education. These dimensions include conceptions of teaching, conceptions of students, and conceptions of the teaching context. An outline provides an overview of the five propositions. Each is then discussed in detail, according to the dimension of general pedagogical conceptions.

### **Outline of Resulting Propositions**

I. Orientations toward teaching the arts do not depend on one particular conception of teaching and learning.

A. Conceptions of teaching interact with at least two different conceptions of learning: transmission and constructivism.

II. Teachers' attributions of student success in the arts are consistent across the three orientations.

A. Teachers believe the amount of effort students put into the work, and their ability to follow directions and complete a task are the most important attributions of student success in the arts.

B. Teachers believe students lack confidence in their artistic abilities.

III. Teachers' conceptions of the personal characteristics students need to develop guide their primary orientation toward teaching the arts.

A. Teachers' conceptions of students' need for personal development of individual, social and cultural identity are tied to the creative arts orientation.

B. Teachers' conceptions of students' need for development of concrete, public exhibitions of work are tied to the production arts orientation.

C. Teachers' conceptions of students' need for observation skills and disciplined practice are tied to the academic arts orientation.

D. Teachers' conceptions of students' need for multiple or alternative ways of learning are seen as common to all three orientations.

IV. Regardless of orientation, teachers conceive of contextual variables as impacting their teaching practices in the arts.

A. Teachers conceive of state and district testing policies as restricting time available to teach the arts.

1. District and state assessment policies impact teachers' conceptions of the time available to teach the arts.

2. Teachers who view their school, their students or themselves as 'alternative' to the district and state norms are less likely to perceive policies as constraints on teaching the arts.

B. The presence of an arts specialist in the school affects the arts education offered by the classroom teachers.

1. When an arts specialist is present, teachers' turn over the responsibility for teaching the arts discipline to the specialist.

2. When an arts specialist is present, teachers' work with the specialist to enhance their teaching the arts in their classroom.

C. District curriculum materials have little effect on teachers' orientations toward teaching the arts.

V. Classroom teachers who teach the arts everyday contribute to their school arts programs.

A. Classroom teachers who teach the arts everyday play critical roles in providing arts programs in their schools.

B. Classroom teachers who teach the arts everyday play critical roles in connecting their school with the outside arts education community.

## **Discussion of Resulting Propositions**

### **Conceptions of Teaching**

Conceptions of subject areas and teaching begin with the "apprenticeship of observation" or memories of one's own education (Lortie, 1975). In addition, over the course of their own teaching experiences, teachers develop a storehouse of information that is used to guide their daily teaching activities in the classroom. Four of the teachers in this study, Amy, Karen, Sue and Merry had been teaching over twenty years. Mora had been teaching six years. Lois had been teaching at the elementary level for five years. All six, then, had considerable experience teaching at the elementary level and were familiar with the complexities of the teaching domain.

This study sought to understand teachers' conceptions of teaching in general and the ways in which such conceptions might inform their conceptions of arts education and their primary orientation toward teaching the arts. Conceptions of teaching across the six cases were compared and one proposition concerning conceptions of teaching (and learning) was formulated.

The proposition to emerge from this analysis is that orientations toward teaching the arts do not depend on one particular conception of teaching and learning. An examination of the matrix presented in figure 28 reveals that the teachers in this study held two differing conceptions of how students learn which in turn affected their conception of teaching.

	Creative		Production		Academic	
	Karen	Amy	Merry	Sue	Lois	Mora
<b>Teaching (and learning)</b>	Teacher as facilitator. Student- centered discovery	Teacher as savior. Inquiry- Based in cooperative groups	Teacher as director. Experiential approach to create need to know	Teacher as coach. Concrete, spatial and language	Teacher as guide. Student- constructed skills, learning to see	Teacher as guide. Direct instruction on skills and discipline
	Construction	Transmission	Construction	Transmission	Construction	Transmission

Figure 28: Matrix of cross-case analysis of conceptions of teaching

Three of the teachers, Amy, Sue and Mora, based their conception of teaching on a transmission model of learning. The other three, Karen, Merry and Lois, based their conception of teaching on a constructivist model of learning. In the first, Amy, Sue and Mora, each teaching from different primary orientations, spoke of their responsibility to give students the skills they would need to be successful in school and life. In the second, Karen, Merry and Lois, also from different orientations, spoke of helping students construct their own understandings of the material to be taught.

Transmission Model. Teachers who hold a transmission model of learning tend to adopt a direct instruction and structured practice method of teaching which is indicative of a transmission model of learning (McLaughlin & Talbert, 1993). For example, Amy, who adopted a creative arts orientations toward teaching the arts, taught basic drawing skills through direct instruction and practice. "I have them copy things they draw from the front of the room and they have to do step by step so they realize there is a procedure to follow" (A.U. #1, p. 6). After this instruction, students were then encouraged to express themselves in their art work.

Sue, who taught the arts from a production arts orientation, stated that she taught lessons to "get them involved in" learning to work with materials and develop skills that would transfer to academic subjects (S. R. #2, p.8). Sue's general method of instruction

was to demonstrate the procedure to be followed and then monitor individual practice. Students were given patterns to follow in order to successfully complete the task.

Mora adopted an academic orientation that emulated the kind of disciplined work she asked for in all subjects. She taught students procedures for learning the different subjects through direct instruction and modeling. Students memorized the procedures through repetition and practice. In this way, she felt students learned how to "develop ideas to their full potential" (M.V. #4, p. 16).

Amy, Sue and Mora relied on direct instruction, modeling and practice as their primary method of instruction. Such methods are consistent with a transmission model of learning. However, each held different conceptions of the arts and arts education and taught from different primary orientations.

Constructivist Model. The other three teachers focused on student-centered methods of instruction which are indicative of a constructivist model of learning (McLaughlin & Talbert, 1993). Karen, who like Amy adopted a creative arts orientation toward teaching the arts, believed children needed to discover what there was to be learned and that the teachers' role was to facilitate that process of discovery. Karen thought that "kids have ... more than what anybody believes they have" and should be allowed to explore their own potential in their own ways (K.C. #2, p. 16).

Merry, who taught from a production arts orientation, saw her role as creating projects that enabled students to find their passions. Once students discovered what they felt passionate about, she believed then "they'll get everything they need eventually" (M.W. #1, p. 7). While the topic was selected by Merry, the specific content of the play and the lessons was determined by the areas of interest of the students and by their own writing.

Lois taught the visual arts from an academic orientation. She believed that by teaching students procedures or techniques, students could construct their own learning where they "ask the questions plus give the answers" (L.E. #4, p. 10). For example, Lois

reported, "we don't have books in our desks, we do the work and we do them in books. They write their own books" (L.E. #1, p. 3). She thought students had more fun when she taught this way and would remember more in the long run.

These three teachers tended to adopt methods of instruction that encouraged discussion and experimentation. While some direct instruction occurred, for the most part, Karen, Merry and Lois relied on a constructivist model of learning to guide their teaching. However, again, each of the teacher held different conceptions of the arts and taught the arts from differing primary orientations.

Interestingly, one teacher in each orientation of the study held a conception of teaching that was indicative of the transmission model of learning, while the other teacher in the same orientation held a conception of teaching based on the constructivist model of learning. These cases illustrate that teachers within the same orientation can hold differing conceptions of learning which in turn affects their conceptions of teaching. This suggests that orientations do not depend on a single conception of learning and teaching.

### **Conceptions of Students**

Teachers' conceptions of students informed the teachers' conceptions of the arts and arts education and guided their primary orientations toward teaching the arts. Conceptions of students were divided into two categories: (1) teachers' attributions of student success in the arts, and (2) teachers' conceptions of the personal characteristics student need to develop. One proposition emerged in each category.

### **Attributions of Student Success**

The proposition in the first category is that teachers' attributions of student success in the arts are consistent across the three orientations. The teachers in this study believed that the amount of effort students put into the work, and their ability to follow directions and complete a task were the most important attributions of student success in the arts. As

figure 29 illustrates, five of the teachers stressed each of these as contributing to student success as seen in the following examples of these teachers' attributions of student success.

	Creative Arts		Production Arts		Academic Arts	
	Karen	Amy	Sue	Merry	Mora	Lois
<b>Student Success</b>	Effort Follow directions	Effort Follow directions Completion	Effort Follow directions Complete	Effort Follow directions Complete	Effort Follow directions Complete	Effort Complete Follow directions
	Perceived lack of confidence in art	Perceived lack of confidence in art	Perceived lack of confidence in art		Perceived lack of confidence in art	Perceived lack of confidence in art

Figure 29: Matrix of cross-case analysis of conceptions of teachers' attributions of student success.

**Effort.** All of the teachers stressed effort. For example, Amy asked all students to contribute to the drama projects. For Merry, effort meant investing themselves in the project. She believed students were most successful when "they really invest themselves in the work, is it their personal best?" (M.W. #1, p. 11). Sue stressed that everyone must be "willing to try. If kids say they can't, I just say of course you can" (S. R. #2, p. 6).

**Following Directions.** All of the teachers believed that student success could be attributed to students' ability to follow directions. Karen emphasized effort and ability to follow directions. "The only time I'm judgmental at all is if I've given a specific direction" (K.C. #2, p. 9). Amy felt that students who "can't follow directions, can't do drama. They can't communicate with each other" (A.U. #2, p. 10). Mora believed that "part of art is learning how to follow directions" (M.V. #2, p. 6).

**Completion of Task.** Five of the teachers also stressed completion of the task as an attribution of student success. In Lois's classroom, "they only time they fail in art is if they don't do it" (L.E. #1, p. 2). Sue also believed that success in the arts came from completion of the task. She thought her art production projects rewarded students by

providing a "wonderful product at the end" (S. R. #2, p.12). Karen was the only teacher who did not stress completion of the task as a criteria for success. "If it's okay with them that they don't finish, it's fine with me. And if it's not okay with them and they want to finish, then they'll finish" (K.C. #2, p.14).

Perceived Lack of Confidence in Art. Often, perceptions of artistic ability translates into labels of talent (i.e. he's a very talented in drawing). However, in this study, a common concern was students' perceived lack of self-confidence in art. This was most often expressed in teachers' perceptions that by third grade, many students had decided they had no talent for representational drawing. Sue pointed out, "this is the age when (students) stop thinking that they can do it" (S. R. #2, p.4). Karen stated she was "constantly trying to fight" this perception on the part of her students. She reported giving students examples of work by Picasso in the hopes of showing them alternatives to representational art (K.C. #2, p. 9). Mora believed if students felt like they had a skill in visual art, it would counter-act this perception and give students "positive self-esteem" in their ability (M.V. #1, p. 2). Lois taught graphing skills so all students could succeed at representational drawing. Merry did not teach visual arts which may account for the fact that she did not mention this perception of student lack of confidence in art.

These teachers' attributions of student success concentrated on the amount of student effort, and students' ability to follow directions and complete projects rather than on students' artistic ability. The teachers believed students lacked confidence in their artistic abilities and were careful to teach skills or strategies that they felt would promote students' sense of success. Their attribution of student success to effort, direction-following, and completion rather than on artistic ability reflected this belief.

### Personal Characteristics Students Need to Develop

The teachers' in this study held specific conceptions of the personal characteristics students need to develop. These conceptions informed their orientation toward teaching the arts. This leads to the proposition that teachers' conceptions of the personal characteristics students need to develop guide their primary orientation toward teaching the arts. This was best seen in the teachers' perceived student needs (see figure 30).

	Creative Arts		Production Arts		Academic Arts	
	Karen	Amy	Sue	Merry	Mora	Lois
<b>Personal Characteristics Students Need to Develop</b>	Need to appreciate cultural differences and similarities through self-expression.	Need to cross cultural, social, and economic boundaries to develop identity	Need to work with materials and share product.	Need for public recognition of production and personal involvement	Need for discipline and skills.	Need to focus and concentrate.
	Multiple ways of learning	Multiple ways of learning	Multiple ways of learning	Alternative ways of learning	Multiple ways of learning	Multiple ways of learning

Figure 30: Matrix of cross-case analysis of teachers' conceptions of personal characteristics students need to develop.

Creative Arts. Teachers' conceptions of students' need for personal development of individual, social and cultural identity are tied to the creative arts orientation. For example, Karen emphasized self-expression through exploration of mediums from other cultures. In this way, Karen believed students would "grow up to really appreciate this rich diversity, rather than thinking that the only correct things are what they believe, do or have" (K.C. #2, p. 13).

Amy conceived of arts education as "saving" children from the prejudices and disadvantages of poverty and minority status she believed her students faced in their lives. She believed that her students thought that going to museums or theatres was "out of reach for people in the lower social economic strata." Organizing field trips and bringing in artists made "things that seem like (they belong to) another social class do-able" for her

students (A.U. #2, p. 16). By asking students to create works of arts, Amy believed her students gained a positive "identity or perspective that (says) 'I'm an artist'" (A.U. #2, p. 19). In this way, the arts met her students' need for a sense of independence and resiliency.

In this study, Karen and Amy expressed the most concern with the cultural, social and economic diversity of their students. They believed these students needed to find expression for who they were and where they came from while at the same time introducing them to other cultural, social and economic groups. Arts education, they believed, met this perceived student need.

Production Arts. Teachers' conceptions of students' need for development of concrete, public exhibitions of work are tied to the production arts orientation. For example, Sue perceived her students needed to develop a positive self-concept and strong work habits. She believed the arts to help children work toward producing concrete products of their work. By sharing these products with others, she thought students would develop a positive sense of themselves and their abilities.

Merry, also thought students benefited from public exhibitions of their work. Her drama productions, she believed, constituted "real strong public recognition that what you've done is important" (M.W. #4, p. 14). Merry also stressed the ways the arts, in her case drama, fostered a love for learning. She believed that genuine love and interest in learning will "set them up for total success in life" (M.W. #2, p. 17).

Sue and Merry were most concerned with the conceptions of their students' need to develop a public identity that was perceived by the students as positive and successful. They believed students needed to see the products of their work and share that work with others. This conception of students' need fits with the production arts orientation toward teaching the arts.

Academic Arts. Teachers' conceptions of students' need for observation skills and disciplined practice are tied to the academic arts orientation. Mora and Lois both placed

value on the skills students gained from their work in the arts. This was consistent with their academic stance toward teaching the techniques and mediums of the visual arts. Mora believed that the arts developed observation skills and discipline which in turn fostered a positive self-concept. "If you train somebody to do something and they can do it, they feel really good about themselves" (M.V. #2, p. 6).

Because Lois taught students who had been identified as highly capable, her conception of the personal characteristics were slightly different from the others. Rather than perceiving students as needing to develop positive self-concepts or identity, she focused on the perceived need to concentrate, focus and keep it simple. Her students, she believed, often tried to "get too much in" when doing art work. She structured visual art lessons, such as graphing, that required students to concentrate and focus on "one square at a time" (L.E. #3/4, p. 16/5). In addition, by teaching students to really focus on something, Lois believed she challenged some of the assumptions her students had about the world. She stressed looking at shadows as well as the lines, at the variety of colors beyond the surface description.

This emphasis on observation skills, concentration, and discipline in the visual arts by Mora and Lois was consistent with the academic arts orientation toward teaching the arts. Both teachers perceived that these were skills students needed most to develop. The academic arts orientation stresses the transaction between the artist and the work. By developing the critical skills for expression in the arts, these teachers believed students could gain a broader understanding of the world around them and the other subjects in school.

Student Need for Alternative Ways of Learning. Although conceptions of the personal characteristics student need to develop were tied to the primary orientations, a single conception was commonly held by all the teachers in this study (see figure 30). Teachers' conceptions of students' need for multiple or alternative ways of learning are

seen as common to all three orientations. The teachers in this study described how they believed arts education met this perceived need of their students. For example, Merry was concerned about meeting her students' need for an alternative environment for learning. She believed her students were best served by an experiential setting. Her production arts orientation toward drama, she believed, met the needs of her students by allowing students to experience the content in a variety of ways.

Mora conceived of her students need for multiple ways of learning in terms of her perceptions of her students' learning styles. She remembered her own difficulty in learning "auditorially" and felt that her students needed to be able to process information "visually" as well as verbally. Her academic arts orientation toward teaching visual arts skills and vocabulary, she believed, gave students another "tool to get the information into your head" (M.V. #2, p.3).

Karen, referring to the theory of multiple intelligences (Gardner, 1983), believed her students needed to develop "definitely more than one intelligence" (K.C. #2, p. 7). Lois, also referred to her students' need to exercise more than one intelligence. "This is really important. They (do) great because they were using another intelligence. If they were sitting there with a pencil and paper, they wouldn't (do) as well" (L.E., #2, p.3).

Conceptions of students, both their attributions of student success in the arts and the conceptions of the personal characteristics students need to develop, were considered critical to the teachers in this study. Their conceptions of and concern for their students' needs played an integral part in directing their individual orientations toward teaching the arts. This was seen in their attention to developing positive personal characteristics such as cultural, social and economic identity, strong work habits and observation skills. Students' needs also provided a common foundation for teaching the arts across the three orientations. The teachers were acutely aware of the need to build students' confidence in

their artistic ability, and believed it was critical to provide multiple ways for students to learn.

### **Conceptions of Teaching Contexts**

Researchers agree that teachers' conceptions of subject matter are context-specific (e.g. Lampert, 1984; Grossman, 1990). Teachers' conceptions of the teaching context in which they teach interact and affect their conceptions of arts education and the ways in which they teach the arts in their classrooms. Based on the cross-case analysis of the teachers in this study, two propositions emerged. One, regardless of their orientations toward teaching the arts, teachers conceive of contextual variables as impacting their teaching practices in the arts. Two, classroom teachers who teach the arts everyday contribute to their school arts programs in important ways. A discussion of each proposition follows.

### **Contextual Variables**

The first proposition concerning teachers' conceptions of the teaching context is that regardless of their orientations toward teaching the arts, teachers conceive of contextual variables as impacting their teaching practices in the arts. Three contextual variables were mentioned most often by the teachers as having an impact on their practice: (1) state and district policies regarding student and teacher assessment, (2) the presence of arts specialists in the school, and (3) art curriculum materials provided by the district.

State and district assessment policies. The teachers conceived of state and district testing policies as restricting the time available to teach the arts (see figure 31). This conception was particularly acute for Amy, Sue and Mora.

	Creative		Production		Academic	
	Karen	Amy	Sue	Merry	Mora	Lois
<b>State and District Regarding Assessment</b>	Perception of self as independent from district.	Preparing students to do well on standardized tests interferes with time to teach the arts.	Preparing students to do well on standardized tests interferes with time to teach the arts.	Perception of school as independent from district constraints.	Preparing students to do well on standardized tests interferes with time to teach the arts.	Perception of students as independent from district constraints.

Figure 31: Matrix of cross-case analysis of conceptions of state and district policies regarding assessment.

Sue perceived two messages coming from the district. "On the one hand, they (the district) want this real wonderful arts core, kids doing all these things in class. On the other hand, they really want basic drill, so kids have accumulated this vast amount of facts and knowledge" they can use to pass the standardized tests (S. R. #3, p. 8).

Amy joked about putting test scores on a billboard outside the school so the district could see that "today we went up .05 percent in reading" (A.U. #4, p. 20). She perceived the district's emphasis on test scores as restricting her time for the arts. She believed she had to spend time preparing students to do well on the standardized tests. Mora also thought the district assessment policies restricted her time to teach the arts. She saw this in relation to the use of standardized test scores to evaluate teachers' performance. "When it comes right down to it, our evaluation is did we improve as a fourth grade on all the basics to education, reading comprehension, all the stuff you get out of textbooks. That's what we test, we don't test on, can we create something? Can we draw?" (M.V. #4, p. 12-13).

Merry, Lois and Karen did not perceive of district policies as restricting the time spent on the arts. Because she taught in an alternative school, Merry perceived herself and her students as enjoying a degree of freedom from district and state policies regarding

assessment. Because her students were identified as highly capable, Lois felt less pressure simply because her students were already performing well above grade level on district and state achievement tests. Karen perceived the district and state testing policies as a potential restriction on her time spent on the arts but did not express feeling constrained by them herself.

For teachers in regular classrooms, it appears that district and state assessment policies impact teachers' conceptions of the time available to teach the arts. Those teachers who viewed their school, their students or themselves as 'alternative' to the district and state norms did not perceive policies as constraints on teaching the arts.

Presence of an arts specialist. As figure 32 shows, three of the five schools (Sue and Mora at Forest, Karen at Beach, and Lois at North) employed one part-or full-time music specialist. Merry's school (Lakes) employed one visual arts specialist teacher. Amy's school (Elk Park) did not have any arts specialists on staff.

	<b>Karen</b>	<b>Amy</b>	<b>Sue</b>	<b>Merry</b>	<b>Mora</b>	<b>Lois</b>
<b>Visual Art</b>	none	none	none	part-time for all grades	none	none
<b>Music</b>	part-time for primary grades only	none	full-time music specialist for all grades K-5	none	full-time music specialist for all grades K-5	full-time music specialist for all grades K-5
<b>Drama</b>	none	none	none	none	none	none
<b>Dance</b>	none	none	none	none	none	none

Figure 32: Matrix of cross-case analysis of arts specialists in the schools

In this study, the presence of an arts specialist in the school affected the arts education offered by the classroom teachers in three different ways. First, when an arts specialist is present, some teachers turned over the responsibility for teaching the arts discipline to the specialist. Because of the presence of the music specialist, Sue, Mora and Lois reported that they did not teach music in their classroom. Sue thought that having a

music specialists meant "that none of us really do much with music because it would be repetitious and we'd be taking time away from something else" (S. R. #3, p. 1). Mora echoed that sentiment, feeling that her students got enough music instruction through the special program.

Lois had been a music specialist herself in the school, but she reported that while students might listen to music in her classroom, she did not explicitly teach it. Instead she focused on the visual arts and some drama. Karen had many rhythm instruments in her classroom and encouraged students to experiment with music. However, because students attended special music classes, music was not a primary discipline Karen taught in the classroom.

Second, when an arts specialist is present, some teachers work with the specialist to enhance their teaching the arts in their classroom. Merry reported working with the visual art specialist to add visual art elements to her drama projects. For example, during her play on the Roosevelt's, students in the visual arts class were creating murals similar to those of the Work Progress Administration of the 1930s in their visual art class.

Finally, the lack of any arts specialist affected the choices of disciplines classroom teachers choose to teach. Due to the absence of any music specialist in her school, Amy believed she had to include it in her teaching along with the other arts disciplines. "Because we have no music teacher, I ended up teaching music and I have done a lot of it" (A.U. #4, p. 5).

Teachers appreciate and enjoy the presence of arts specialists. However, as these teachers demonstrate, arts specialists affect practice both by allowing teachers to exclude the subject from their own teaching or by enhancing their teaching. When there are no arts specialists, teachers feel extra pressure to include those disciplines in their own teaching.

District curriculum materials. In this study, five teachers, Lois, Sue, Mora, Karen and Amy, reported knowing about a visual arts curriculum that had been purchased (but

not mandated) by the district and distributed to elementary schools seven years ago. None of them reported using it. Amy remembered seeing it but reported that she didn't know where it was. Karen commented that while she thought the curriculum was beneficial, she never used it because as she put it, "...I don't have ownership to a manual" (K.C. #2, p. 16). Sue echoed this sentiment. She believed that in order for a curriculum like it to be useful, she would "need to know it so well you can pull it out at the moment you need it within the classroom" (S. R. #1, p. 2). Merry did not mention the curriculum guide or any other materials provided by the district.

District curriculum materials appeared to have little effect on these teachers' practices in teaching the arts. All of the teachers reported using their own materials and ideas when teaching the arts. Commercially prepared or district developed curriculum materials were not used by the teachers nor were any mentioned as affecting their practice in any way.

### **Contributions of Classroom Teachers**

The second proposition to emerge from teachers' conceptions of the teaching context concerns not the contextual forces exerted on the teachers but rather the affect of the teachers on the teaching environment. Classroom teachers who teach the arts everyday contribute to their school arts programs in important ways. The teachers in this study played critical roles in providing arts programs in their schools. Lois, Amy, Sue, Merry and Karen took upon themselves to make sure the arts were part of the whole school not just their own classrooms. Mora was the only teacher who did not report taking on a leadership role although she did report that she participated in programs that were offered.

Lois used her expertise in the arts to create a leadership role for herself in her school. She taught in-service workshops for the staff, was in charge of ordering arts supplies and organized field trips. Amy and Sue participated on curriculum advisory committees in their schools and were strong advocates for the arts. Merry involved other

teachers and students in her school in the drama programs by arranging for special workshops and/or performances given by her students for the whole school. While Karen did not report arranging arts programs for other groups of students, she made a point to display her students' work in the cabinets in the front hallway of the school.

The teachers also connected their school with the outside arts education community by securing special programs not just for their own students but for all the students in their school. Amy wrote grants so she and the students of her school could participate in education programs with two of the local art museums. She organized the field trips to the museums and coordinated the workshops in the school. Merry worked closely with a local theatre company who helped to renovate the theatre space in her school. Karen, Amy, Merry, Lois and Sue reported organizing field trips to a local professional children's theatre. In addition, the teachers wrote grants to local arts agencies to secure funding for local artist residencies. During these residencies, artists worked with the teachers and students of their schools.

The five teachers in this study called on themselves as arts resources inside the school and on the arts resources of the community outside the school. Because of their passion and interest in the arts, they perceived of themselves as unique and somewhat isolated from the other teachers in their school. However, they also reported feeling valued by their colleagues, students and parents for their uniqueness. This, they believed, made the extra work worthwhile. As Amy pointed out, the arts contributed to making the school community strong. Amy described a culminating performance of an artist's residency. "All the kids performed and all the parents came and they were so proud, we were sharing" (A.U. #2, p.11).

These teachers suggest that teachers who teach the arts everyday contribute to the life of the school in important ways. They play leading roles in implementing arts programs and connecting their schools with local arts organizations. For their work, they feel valued

and supported by those within the school. They take on strong advocacy roles by promoting arts education. Clearly, such teachers exert a strong force on the overall environment of their school. However, external contextual variables also exert forces on the teachers. State and district policies regarding assessment were perceived as restricting time available for the arts. The presence of arts specialists, while welcome, impacted the degree to which certain arts disciplines were taught and the degree to which teachers used the specialist as a resource. Finally, district generated curriculum materials had little affect on the practices of teachers' who taught the arts everyday in their classroom.

### **Summary**

The cross-case analysis compared the data from each case study to address the final research question of the study regarding how (1) sources of teachers conceptions, (2) teachers conceptions of the arts and arts education, and (3) conceptions of general pedagogical dimensions of teaching, students and context informed teachers' orientations and practice teaching the arts. The analysis focused on two areas. First, by reviewing the six cases for their common and unique features, data was analyzed for comparisons of the sources of conceptions of arts and arts education and the conceptions, themselves, first within the three orientations toward arts education: creative arts, production arts and academic arts, and then across the six cases. As a result of this cross-case analysis, five propositions emerged. Second, teachers' conceptions of teaching, of students and of teaching contexts across the six cases were analyzed in relation to teachers' practices in teaching the arts. Five propositions emerged in this area. In summary, these ten propositions are presented in outline form.

## **Outline Summary of Resulting Propositions**

**I. Childhood experiences of teachers direct future experiences in the arts and shape teachers' emphasis on teaching particular art disciplines.**

A. Childhood arts experiences form powerful memories that direct further experiences in the arts.

B. Childhood arts experiences are indicative of the primary arts discipline of choice in teaching.

C. Early experiences in more than one art form will not ensure that teachers will teach more than one art discipline.

**II. Teachers who have had formal education in an arts discipline are likely to adopt an academic orientation toward teaching the arts.**

A. Formal education does not necessarily mean a degree program in an arts discipline.

B. Even with extensive background and/or knowledge, a teacher may choose to teach from another orientation.

C. A primary orientation in one art discipline will not transfer to another art discipline without additional experiences and/or education.

**III. Teachers' beliefs about what knowledge in the arts is most important to teach are unique to the primary orientation toward teaching the arts.**

A. Beliefs about what knowledge is most important to teach matches the primary orientation toward arts education.

**IV. Elementary teachers, no matter their orientation toward teaching the arts, value the arts most as vehicles for self-expression.**

A. Elementary teachers share an underlying belief in the power of the arts to express a unique and critical part of what is within each child.

B. Teachers' belief in the arts as self-expression guide practice, especially assessment.

C. Self-expression is so important to teachers that they deliberately make a point not to assess or evaluate it, regardless of their orientation toward teaching the arts.

V. Regardless of orientation, teachers conceive of arts education as enabling the learning of other subjects in addition to the arts discipline.

VI. Orientations toward teaching the arts do not depend on one particular conception of teaching and learning.

A. Conceptions of teaching interact with at least two different conceptions of learning: transmission and constructivism.

VII. Teachers' attributions of student success in the arts are consistent across the three orientations.

A. Teachers believe the amount of effort students put into the work, and their ability to follow directions and complete a task are the most important attributions of student success in the arts.

B. Teachers believe students lack confidence in their artistic abilities.

VIII. Teachers' conceptions of the personal characteristics students need to develop guide their primary orientation toward teaching the arts.

A. Teachers' conceptions of students' need for personal development of individual, social and cultural identity are tied to the creative arts orientation.

B. Teachers' conceptions of students' need for development of concrete, public exhibitions of work are tied to the production arts orientation.

C. Teachers' conceptions of students' need for observation skills and disciplined practice are tied to the academic arts orientation.

D. Teachers' conceptions of students' need for multiple or alternative ways of learning are seen as common to all three orientations.

**IX. Regardless of orientation, teachers conceive of contextual variables as impacting their teaching practices in the arts.**

**A. Teachers conceive of state and district testing policies as restricting time available to teach the arts.**

**1. District and state assessment policies impact teachers' conceptions of the time available to teach the arts.**

**2. Teachers who view their school, their students or themselves as 'alternative' to the district and state norms are less likely to perceive policies as constraints on teaching the arts.**

**B. The presence of an arts specialist in the school affects the arts education offered by the classroom teachers.**

**1. When an arts specialist is present, teachers' turn over the responsibility for teaching the arts discipline to the specialist.**

**2. When an arts specialist is present, teachers' work with the specialist to enhance their teaching the arts in their classroom.**

**C. District curriculum materials have little effect on teachers' orientations toward teaching the arts.**

**X. Classroom teachers who teach the arts everyday contribute to their school arts programs.**

**A. Classroom teachers who teach the arts everyday play critical roles in providing arts programs in their schools.**

**B. Classroom teachers who teach the arts everyday play critical roles in connecting their school with the outside arts education community.**

## **Chapter 6: Reflections, Considerations, and Limitations**

Since the beginning of a common curriculum for U.S. public schools in the late 19th century, arts educators have struggled to make the arts a serious part of the curriculum (Wolf, 1992). Recent reform efforts in education, both at the national level with Goals 2000 and at the state level with identification of essential learnings and benchmarks, have, for the first time, been recognized the arts as one of the subjects all students should know. Such initiatives call for a comprehensive and sequential education in the arts beginning with kindergarten. National standards for what all children should know and be able to do in the arts have been developed (MENC, 1990), but the issue still remains as to who will teach the arts to all children. At the secondary level, most arts education is taught by arts specialists. Students enroll in special classes in drama, visual art, music, and to a lesser degree, dance. At the elementary level, however, arts education is most often taught by a variety of people: arts specialists, teaching artists, and most frequently, classroom teachers. Over the past ten years, the number of arts specialists has declined (Leonhard, 1993). The majority of school districts employ part-time music specialists who provide students with an average of one class per week. Teaching artists work in the schools for a limited number of weeks and impact a limited number of students. Funding for such artist residencies often depend on corporate and government donations. A large part of on-going education in the arts, on the elementary level, thus falls on the shoulders of the classroom teachers.

The domain of teaching in elementary school is complicated. Elementary classroom teachers are responsible for teaching all of the basic subjects in the curriculum. They teach students to read and write with clarity, coherence and fluency; to comprehend and be able to manipulate basic mathematical symbols and operating principles; to understand the basic concepts of social studies as well as important dates and events in history; and to discover scientific concepts and processes. They face diverse groups of students, with a wide range

of abilities, and ethnic and economic backgrounds. They teach in particular places with varying degrees of support and collegiality.

Some research findings reveal that most classroom teachers include the arts only as "occasional, direction-following, momentarily-captivating" activities (Stake et al, 1991, p. 16). However, the research also suggests that a few teachers engage students in sustained arts activities everyday throughout the school year. These classroom teachers include the arts as an integral part of their curriculum. The practice of these teachers in elementary classrooms offers possible ways for all teachers to meet the current national and state initiatives for comprehensive and sequential arts education in combination with arts specialists and artists in the schools. Because these teachers are exceptions rather than the norm, a fundamental question arises: What makes these teachers' practice in teaching the arts different than other teachers? This study attempted to generate possible answers by asking the question: What is informing these teachers' practice of including the arts into the daily life of their classrooms?

Recent research on teaching reveals that classroom teachers approach teaching specific subject matter from particular orientations (Grossman, 1991). Based on previous conceptual and empirical research on teaching the arts (Bresler, 1992; Efland, 1979; Garcia, 1992), this study formulated three broad orientations toward teaching the arts: a creative arts orientation, a production arts orientation, and an academic arts orientation. These orientations provided the conceptual framework for this inquiry into the conceptions of arts and arts education of these teachers who teach the arts everyday.

Five questions guided this study: (1) What are the sources for classroom teachers' conceptions of the arts and arts education? (2) What are classroom teachers' conceptions of the arts and arts education? (3) What are their conceptions of teaching, students, and the teaching context ? (4) What are their orientations towards arts education of these classroom

teachers and how are the orientations seen in practice? and (5) How do their conceptions combine to inform their orientations towards arts education?

The research design included six case studies. Two cases within each of the three orientations towards arts education were selected. Information was gathered through semi-structured and structured interviews, and observations to determine: (1) the conceptions of these teachers; (2) the ways in which their conceptions informed their orientations towards arts education; and (3) their practice in teaching the arts on a daily basis. Individual case analysis revealed the sources of conceptions, the conceptions themselves, and the interactions between conceptions of and orientations toward teaching the arts. Cross-case analysis compared the two teachers within each orientation and all six teachers with one another.

The purpose of the research was to contribute to a greater understanding of the conceptions, orientations, and practices of elementary school teachers who teach the arts everyday. Individual case studies and cross case comparisons were presented, following the case study method of inquiring into teaching (Stake, 1994; Yin, 1994) and research into the knowledge base for teaching (Carter, 1986, 1992; Elbaz, 1983; Grossman, 1990; Shulman, 1987). As a result of the cross-case analysis, ten propositions emerged.

This chapter begins with a look back at the conceptual framework guiding this study and reflects on the ways the cases have helped to modify the original conceptualization of this study. The second section offers considerations for educational practice and research. The chapter concludes with a brief discussion of the limitations of this study and a brief conclusion.

### **Reflection on the Study**

Following Dewey's (1993) notion of reflective teaching and teaching as learning, this section presents a deliberate reflection on the research design of the study. One practical outcome of the research into teachers' thinking, beliefs, and knowledge and the

conceptions of teachers has been an increased interest in reflective inquiry both for those learning to teach and for those who seek professional growth in their on-going practice (Zeichner, 1992). A second outcome might also be an increase in reflective inquiry on one's own research on teaching. Reflection on the conceptual framework in light of the six cases illuminates three primary ideas: 1) the informing elements of the orientations; 2) the relationship between teachers' conceptions, their conceptions of learning and their orientations; and 3) the differences in the four arts disciplines. A brief discussion of these ideas follows.

Overlapping orientations. This study attempted to describe the primary orientation of the teachers. As conceptualized in chapter two, the framework was premised on the assumption that the three orientations toward teaching the arts were not distinct from one another but rather found places where they overlapped. The bulk of each case study focused on the primary orientation of each teacher. However, there was evidence of overlap among the orientations of each teacher. For example, all of the teachers valued the individual creativity of the students. This was seen primarily in their assessment practice. This was suggested in the proposition that no matter their primary orientation elementary teachers value the arts most as vehicles for self-expression. So while a teacher might adopt the primary orientation of production arts, such an orientation finds overlap with the creative arts orientation.

Looking back at the conceptual framework and the propositions generated by the study, it appears that more attention could be given to these places of overlap. A fruitful course of study would be to examine more closely the places where two or three orientations blend together in conception and in practice.

Conceptions of teaching/conceptions of learning. The conceptual framework of the study focused on teachers' conceptions of teaching as seen in teachers' purposes, strategies and ways of structuring classroom interactions. It did not take into account the ways in

which the underlying conceptions of learning informed these conceptions of teaching. In this study, the two teachers within each primary orientation held differing conceptions of learning. This was revealed through their conceptions of teaching and their practice. One teacher in each orientation appeared to hold a transmission model of learning whereas the other teacher in each orientation appeared to hold a constructivist model of learning. This suggests that their conceptions of learning informed their conception of teaching the arts as much as did their primary orientation toward arts education. Based on this reflection, a revision of the conceptual framework to include teachers' conceptions of learning as well as teaching appears to be in order.

Differences in arts disciplines. Originally, this study was structured to study teachers' conceptions and orientations towards arts education, which included the four disciplines of visual art, music, drama, and dance. It was not designed to take into account possible differences in pedagogy among the arts disciplines. However, looking back on the study and the literature it is clear that not only do the materials, symbol systems, and techniques differ, but also the cultural associations for each of the art disciplines and the larger society. For example, the cultural products of a society that values the oral tradition over the literary tradition differ in fundamental ways. In addition, Stake et al (1991) point out that "schools are to a great extent visual and spatial, emphasizing ready-made codifications into well-defined meanings" (p. 310). Visual arts and drama use materials and symbol systems that are most familiar to teachers. Dance and music follow different rules and employ abstract symbol systems less familiar to teachers and the public in general.

As it turned out, the teachers in this study confirmed Stake et al's (1991) finding. They all focused primarily on teaching visual art and drama. The reasons for the discipline choices as seen in this study focused on the presence (or absence) of a music specialist and the lack of adequate space available for dance. However, the differences in pedagogy and

the underlying assumptions of schools hint at deeper reasons warranting further exploration and consideration than was provided for in this study.

### **Summary**

Engaging in reflection on one's own practice as a researcher is a critical part of the research process. Not only do such reflections inform the researcher's own future practices, but they can also help to inform others who may pursue similar lines of inquiry. No doubt other areas of the conceptual framework warrant change. It is the task of future studies to reveal new ways of looking at teachers' conceptions and orientations toward arts education.

### **Considerations for Research and Practice**

A goal of this study was to inform the practice of those involved with arts education and those involved in preparing practicing and beginning teachers to teach the arts. The current reform initiatives calling for comprehensive arts education seek changes in the policies and practices of classroom teachers, administrators, teacher educators and other involved in arts education. Since it is these people in the educational settings who must live with the change, it follows that their definitions and practices within those settings are most crucial if the change is going to be successful.

One of the ways such definitions and practices are developed and changed is through thoughtful reading of research (Bogdan & Biklen, 1982). In this way, research can be said to "inform" practice. But how forceful can the "informing" be when based on a small number of case studies, such as those offered in this study? Case study research focuses on the portrayal of particular cases and the generation of propositions across several cases. Glaser & Strauss (1967) assert that the practical application of theory grounded in case study requires "(at least) four highly interrelated properties" (p. 237). These four include fitness, understanding, generality, and control. The following examines

each of these properties in relation to this study in order to establish its worthiness to inform practice.

**Fitness.** The theory or propositions generated must fit the everyday realities facing the practitioner (Glaser & Strauss, 1967). This study looked at teachers' conceptions and practices as they existed within their specific classrooms. As such, the descriptions and propositions generated were grounded in the context and roles in which they will be used by others, mainly teacher practitioners.

**Understanding.** Because the descriptions relied heavily on the words and actions of the classroom teachers themselves, the cases in this study and the propositions are easily understood by those educators concerned with teaching and schools. Such understanding allows practitioners to compare and test out the propositions and recommendations suggested in this study in the context of their own practice (Glaser & Strauss, 1967).

**Generality.** The cases presented in this study were specific enough to provide sufficient detail of the particular while at the same time providing a general picture of the multi-dimensional realities of the classroom. By looking within the three orientations and across the six cases, the interpretations reflect both the particular situation while drawing out the general propositions that can be compared to a variety of teachers located in urban, upper elementary school classrooms.

**Control.** Finally, the participants involved in this study had enough control over their situation to teach the arts as they conceptualized them and practiced teaching them. What was less controllable were the contextual variables, such as district assessment policies, that also informed their exercise of control. Thus, the propositions generated from the study also specified the impact those outside forces had on the teachers' practices in the arts.

To summarize, case studies can be argued to have usefulness and trustworthiness when they meet the conditions of these four interrelated properties. In addition, well-

developed cases open up "the research accounts to recognition and to comparison and hence, to criticism in light of experience." In this way, case study research informs the "experienced practical judgment" of those involved in education (Stenhouse, quoted in Ruddick & Hopkins, 1985, p. 12). The detailed descriptions of each teacher and the propositions generated through the cross-case analysis provided in this study offer a comparative context through which to view the research in light of one's own practice (Bogdan & Biklen, 1982).

Emerging from the descriptions and propositions generated from this study are eight considerations for policy, practice, and future research. The potential audiences for these considerations include administrators, teachers, teacher educators, and educational researchers who are interested in understanding ways in which classroom teachers might offer the arts as part of the daily curriculum in elementary school. A brief discussion of each consideration follows.

On-going arts opportunities for teachers. The teachers in this study taught the arts in ways that were based on their own arts experiences and education. Given the historical and current dearth of arts education opportunities in the schools, many teachers and student teachers have had few arts experiences themselves. We must consider ways to give such teachers time to play with the arts, as they might have done as children, and to discover their own passions and interests in the arts as well as providing education in the formal concepts and principles of the four arts disciplines. Arts organizations, teaching artists, and arts educators could assist in this effort by creating opportunities for teachers to have significant learning experiences in the arts themselves. Teacher education programs could offer courses or pre-requisite courses in the four arts disciplines.

The effects of enriched arts experiences on the conceptions and orientations of classroom teachers will require careful study, for research on teacher change suggests many difficulties in overcoming habitual modes of practice (Cuban, 1984; Little &

McLaughlin, 1993; Sarason, 1982, 1990 ). Richardson (1990) suggested that research on teacher change would benefit by including a conception of individual teacher change. Gathering data on initial conceptions and practice before and after arts experiences and/or education and analyzing for conceptual change as well as changes in practice would make a significant contribution to understanding the effects of arts experiences on teachers conceptions and classroom practice.

Assessment and evaluation in the arts. The teachers in this study believed in the power of the arts to express that which is within each individual. Regardless of their orientation, the teachers valued the development of creative self-expression the arts foster. This belief was seen primarily in their practice of assessment in the arts. Creative self-expression was so important that the teachers deliberately made a point not to assess or evaluate it, lest the assessment or evaluation would somehow diminish the importance of that self-expression and damage the artistic self-confidence of students. Rather than engage students in discussions concerning their use of artistic concepts or elements, the teachers focused on the amount of effort, the ability to follow directions, and the completion of the task when assessing students' success in the arts.

Comprehensive education in the arts includes teaching and learning ways of viewing, responding to, and critiquing works of art, both one's own work and others. Work done by arts educators on authentic assessment in the arts (Eisner, 1992; Gardner, 1996; Getty Center for Education in the Arts, 1994) points to ways for teachers and students to engage in the process of perceiving, reflecting on, and critiquing works of art. Using these methods, teachers are encouraged to teachers students to construct their own understandings of how works in the arts are composed and to use the vocabulary of the art forms to discuss and critique works of art, while still valuing the creative qualities each individual brings to the work.

These methods are consistent with current thinking about the use of performance assessment in the classroom as an authentic method of assessing student learning. Such research suggests that performance is best assessed in a meaningful context whereby learners are asked to use their judgment as to what works, when and why (Wiggins, 1993). Any implementation plans for comprehensive arts education programs in the elementary school must consider teachers' knowledge of and beliefs in such methods of assessment and evaluation if the program is to accomplish the goals for learning as set out in national, state and district initiatives. Continuing and careful study of alternative ways of assessing and evaluating performance in the arts warrants consideration in order to describe and evaluate its effectiveness.

Other questions concerning such assessment practices in the arts also merit consideration. Some of these questions include: whether it is possible to assess student art work without damaging students' artistic self- concept? If so, how shall teachers be prepared in such practice? What moral dilemmas are present when evaluating students' work in the arts? How can arts educators engage teachers in discussions concerning these moral dilemmas? Can or should teachers involve their students in such discussions?

Contributions of the arts to learning in other content areas. The teachers in this study deliberately made connections between the arts and other subjects and called on those connections in their teaching. They did not conceive of the arts as separate from the curriculum but an integral part of it. For Merry, drama was conceived as a medium for engaging students to learn events in U.S. history as well as the art form of theatre. For Lois, graphing in visual art required application of mathematical principles and operations. For Mora, observation skills taught in drawing were seen to apply to observation skills needed in science.

Researchers have only begun to look at the direct and indirect contributions of the arts to learning in other content areas (Darby & Catterall, 1994; Gallas, 1994). Limited

literature asserts classroom teachers primarily teach the arts not as separate subjects but as integral to the teaching of other subject areas within the elementary school curriculum (Bresler, 1993; Gallas, 1994; Stake et al, 1991). At the secondary level, there is limited research on the use of the arts in teaching such subjects as math and social studies (Akeson, 1991; Epstein, 1994; McKean, 1996). A deeper consideration of the conceptions, orientations, and practices of those teachers who seek to use the arts as an integrative core for teaching other subject areas would provide important insight to the contributions of the arts to learning other content.

One specific avenue of inquiry concerns the role of the arts in the development of empathy. Often, the teachers in this study referred to empathy in relation to the use of role playing in developing social skills or in acting out stories during reading. When pressed about what they thought empathy contributed to students' learning, the teachers offered some intriguing responses. Mora, for example, wasn't certain that empathy was necessary for learning. It might be fun for students but she questioned whether too much emphasis was placed on developing empathy and not enough on memorization and skills. Amy, on the other hand, believed that empathy was what education was all about. Without empathy, she believed students had no way of gaining knowledge or access to things outside their own experience.

Some research has been done investigating the role of empathy in teaching and learning history (Ashby & Lee, 1987; Levstik & Pappas, 1987; Boddington, 1980). The responses of the teachers in this study indicate that teachers may hold a variety of conceptions of empathy as well as beliefs about the importance of empathy in the curriculum. A more complete understanding of empathy would help to inform claims made about the need to teach for empathy in the schools as well as provide direction for discussing empathy in general.

Theories of learning and intelligence and arts education. The teachers in this study pointed to the personal needs of their students and the ways in which the arts addressed those needs. Their conceptions of student needs were consistent with those of the literature on the contributions of the arts to the development of personal characteristics in students (Darby and Catterall, 1994; Fowler & McMullan, 1991; McLaughlin, 1990; National Endowment of the Arts, 1995). Interesting conceptions (or mis-conceptions) concerning the teachers' interpretations of the term learning style emerged from the case studies. When referring to student learning styles, the teachers called on a variety of definitions and theories. More consideration of learning style, intelligence, and whole brain learning must be given to better understand the direction (or mis-direction) of these theories into practice.

State and district assessment policies. Four of the six teachers of this study perceived district and state standardized tests as restricting the time available for teaching the arts. Furthermore, they perceived that the kinds of knowledge students gained from work in the arts were not assessed on the standardized test. This resulted in the perception of a mixed message to students and teachers alike. On the one hand, the district and the state seemed to be telling teachers and students that knowledge in the arts was important and necessary because it was included in state and district frameworks. On the other hand, teachers and students were held accountable for scores on tests that did not appear to assess knowledge of the arts. Policy makers must consider the ways in which standardized assessment practices conflict with goals for arts instruction. This may mean changes in assessment or at the very least, a recognition that such tests do not adequately reflect all that goes on in schools.

The role of arts specialists. For the teachers in this study, the presence or absence of an arts specialist appeared related to the choices in arts discipline they taught. This suggests that the role of the arts specialists in relation to the classroom teacher warrants further consideration. Classroom teachers might consider ways they can supplement and

enhance work in the special arts classes and vice versa. In addition, when there is no arts specialist, teachers who are committed to providing arts education feel an extra heavy burden. Administrators must consider this extra burden when budgets or other factors prohibit the hiring of arts specialists.

District curriculum frameworks and materials. This study found that the visual art curriculum materials provided by the district seemed unrelated to these teachers' orientations towards teaching the arts. When questioned about the district curriculum materials, the teachers spoke of their need for easy access, knowledge, and ownership of the curriculum if they were to use it in their classroom. This suggests, as many pieces of research have shown, that curriculum directors and others must consider involving teachers in the development of curriculum frameworks and materials. Even with teachers' participation, additional research into the effects of the newly conceived curriculum frameworks and materials on practice should be considered.

Teachers as leaders. The teachers in this study assumed leadership roles to advocate and organize arts programs within their schools and suggests the need for careful consideration of the role teachers play in the development and implementation of an arts programs in the whole school and not just in their own classroom. Lois, Amy, and Merry shared their own expertise with colleagues. In addition, Lois, Amy, Sue, and Merry organized school-wide collaborations with cultural institutions and teaching artists.

The general mission of these organizations is to nurture lifelong interest and participating in the arts. The different groups work with districts and/or schools to provide funding and resources for programs such as field trips, artist residencies, and teacher workshops. Due to economic constraints facing arts education in the schools, such collaborations increase the ability of schools to offer a more extensive arts education program in the schools (Soren, 1993).

A comprehensive study of the National Endowment of the Arts artist in residence program (Bumgarner, 1994a and b) found that the practice of bringing in artists to teach, create, and perform rarely resulted in the establishment of regular school arts programs. Rather, the quality and success of residencies and field trips was highly dependent on the existing support within the school. This suggests that the leadership role teachers who teach the arts everyday play in the school are critical to the success of collaborations with teaching artists.

This multiple case study may serve to help practitioners and researchers understand the relationships identified by the research questions and the conceptual framework (Stake, 1995). No one case is offered as definitive. Rather, all are to be held in a state of flexible consideration in light of the ever-changing realities of the complex domain of teaching. The considerations for research and practice offered here are a way to keep the study in process. As the study is read and compared with other practices and frameworks, and considered in light of the particular situations of the reader, additional descriptions and interpretations will be generated, thus extending the understanding of teachers' conceptions of arts education and the orientations toward teaching the arts in elementary school developed from this study.

### **Limitations of Study**

In this study, three limitations were inherent: (1) use of verbal reports, (2) selection of teachers, and (3) the nature of qualitative research.

Use of verbal reports. A study on teachers' conceptions rests in the assumption that anyone can know what another person thinks, feels, knows, and believes based on what they tell them. At worst, one can speculate based on casual conversation and observations. At best, one can engage in thoughtful construction of interviews and observations that with analysis will yield some understanding of the conceptions of the other. However, the bulk of the analysis depends on the teachers' verbal self-reports. Such a dependence has been

criticized in terms of its validity and the claims that can be made (Nisbett & Wilson, 1977). Researchers have answered this criticism by arguing that self-reports can yield valid and reliable data when effort is taken to adhere to systematic procedures (Calderhead, 1981; Ericsson & Simon, 1980; Peterson & Clark, 1978).

This study employed two of the strategies recommended for enhanced validity. First, the interviews were varied in structure. Interview #2 employed the repertory grid technique which required teachers to think out-loud while engaged in a task. Interview #3 asked teachers to respond to a variety of forms of art and reveal their knowledge of those forms through discussion. Interview #4 provided a stimulus that caused them to evaluate methods of teaching the arts and to discuss the comparisons with their own practices.

Second, a minimum of six hours of observation was conducted in the classroom of each teacher. The observations were used as a way to compare what the teachers said with what they did, and to further understand how what they reported as conceptions of teaching the arts were actually implemented in the classroom. While the interviews and observations yielded a great deal of data concerning these teachers' conceptions and practice in arts education, it is arguable that additional interviews and observations, as well as other forms such as journals or survey instruments, could provide data that would modify or overturn the findings presented here.

Selection of teachers. A second limitation of the study lies in the selection of teachers. This study attempted to identify and select arts generalist teachers who were exceptional in the ways they taught the arts in their classrooms. It was thought that such teachers would differ greatly from regular classroom teachers who taught the arts only sporadically at best. This was a justifiable choice based on the existing literature. However, the differences in practice between what the literature identified as common practice for teachers who did not teach the arts everyday and the practice of these teachers who did were not as great as originally anticipated. They included the arts more frequently, but did

not necessarily teach it differently. This may be due to faulty identification and/or selection. Other teachers outside this study may have better fit the original description.

Nature of qualitative research. A third limitation rests in the nature of qualitative study. On the surface, six case studies provide a limited basis for descriptions and analysis of elementary school teachers' conceptions and orientations towards arts education. However, the real strength of case study research is the thorough understanding generated through in-depth examination of what is going on in the particular case in relation to the conceptual framework of the study (Yin, 1984). The conceptual framework is grounded in the specific research questions being asked and on previous generalizations suggested by other research. Through the process of careful coding and continuing analysis of the particular data collected, the researcher describes and interprets the cases and draws tentative conclusions. Erickson (1986) calls these "assertions", a form of generalization. In this study, they were called propositions. These propositions were supported by evidence in the form of the words of the teachers themselves.

### **Conclusion**

The analysis of the data from this study revealed that teachers' conceptions of the arts and arts education did inform and shape their orientations towards teaching the arts. The study also revealed some of the ways in which conceptions of teaching, students and the teaching contexts contributed to the teachers' conceptions of arts education and their primary orientation toward teaching the arts. Three main orientations, creative arts, production arts, and academic arts, were found to guide the planning and decisions for teaching at least one art discipline in the classroom. At the same time, some common beliefs, such as those concerning assessment and the value of arts education, were also found.

Ten propositions derived from the analysis of the data revealed that (1) childhood experiences and formal education shape conceptions and inform orientations; (2) beliefs

about what knowledge in the arts teachers consider most important to teach are unique to the primary orientation; (3) teachers value the arts most as vehicles for self-expression and as enabling the learning of other subjects; (4) orientations do not depend on a single conception of teaching; (5) attributions of student success are consistent across orientations but (6) conceptions of the personal characteristics students need to develop are tied to primary orientation; (7) teachers conceive of standardized testing policies as restricting the time available to teach the arts; (8) arts specialists in the school affected the teachers' decisions concerning arts education; (9) district curriculum materials had little effect on teaching the arts; and (10) teachers who teach the arts contribute to their schools.

Reflections on the conceptual design and findings of the study raised three points: 1) the informing elements of the orientations, especially those places where orientations overlapped; 2) the relationship between teachers' conceptions, their conceptions of learning and their orientations; and 3) the differences in the four arts disciplines.

The descriptions of the cases and the propositions generated from the cross-case analysis suggested several considerations for those engaged in the development and implementation of arts programs in the schools. Considerations concerning opportunities for on-going arts experiences and education as well as education in authentic assessment and evaluation in the arts were discussed. Considering the contributions of the arts to learning in other content areas and probing into the relationships between various theories of learning and intelligence, and teachers' conceptions of the personal characteristics the arts develop were suggested. Contextual variables to be considered include state and district assessment policies with goals in the arts; collaboration among arts specialists and classroom teachers; classroom teachers involvement when developing curriculum frameworks and materials; and recognition of the leadership role teachers provide in arts advocacy and development of school arts programs.

The conceptions and orientations of the teachers in this study, coupled with those from Stake et al (1991) and Bresler (1993), provide evidence of what is actually occurring in the elementary classroom. They also give evidence of what is possible when teachers are committed to teaching the arts. Teacher educators, teachers, art educators, and researchers must continue to work toward understanding and putting into practice arts experiences for all children in the public schools each and every day .

## Bibliography

- Akeson, J. E. (1991). Linkages of art and social studies: Focus upon modern dance/movement. *Theory and Research in Social Education*, 3, (1), pp. 95-108.
- Armstrong, T. (1994). *Multiple intelligences: Seven ways to approach curriculum*. *Educational Leadership*, 57 (3), 26-28.
- Ashby, R. & Lee, P. (1987). Children's concepts of empathy and understanding in history. In C. Portal (Ed.), *The history curriculum for teachers* (pp. 62-88). London: Falmer Press.
- Aschbacher, P. & Herman, J. (1991). *The Humanitas program evaluation, 1990-91*. Los Angeles, CA: Center for the study of evaluation.
- Ball, S. & Goodson, I. (1985). Understanding teachers: Concepts and contexts. In S. Ball & I. Goodson (Eds.), *Teachers' lives and careers* (pp. 1-26). London: Falmer.
- Ball, A. & Heath, S. B. (1993). Dances of identity: Finding an ethnic self in the arts. In S. B. Heath, S.B. and M.W. McLaughlin. *Identity & inner-city youth: Beyond ethnicity and gender*. (pp. 69-93). New York: Teachers College Press.
- Ball, D. L. & McDiarmid, G. W. (1990). The subject-matter preparation of teachers. In W.R. Houston (Ed.), *Handbook on research on teacher education*. (pp. 437-449). New York: Macmillan.
- Bennet, W. (1993). *The Book of Virtues*. New York: Simon & Schuster.
- Berk, E. & Walsh-Piper, K. (1994). *The National Gallery of Art teachers' institutes: A five year evaluation 1989-1993*. Washington, D.C.: National Gallery of Art.
- Berliner, D. (1986). In pursuit of the expert pedagogue. *Educational Researcher*, 15 (7), 5 - 10.
- Bloom, B. S. (1986). Automaticity: The hands and feet of genius. *Educational Leadership*, 43 (5), 70 - 77.
- Boddington, T. (1980). Empathy and the teaching of history. *British Journal of Educational Studies*, 28, 13 - 19.
- Bogdan, R.C. & Biklen, S.K. (1982). *Qualitative research for education: An introduction to theory and methods*. Boston: Allyn and Bacon, Inc.
- Bolton, G. (1984). *Drama as education*. Burnt Mill, England.
- Bresler, L. (1992). Visual art in primary grades: A portrait and analysis. *Early Childhood Research Quarterly*, 7, 397-414.
- Bresler, L. (1993). Three orientations to art in the primary grades: implications for curriculum reform. *Arts Education Policy Review*, 94 (6), 29-34.

- Bresler, L. (1995). The subservient, co-equal, affective and social integration styles and their implications for the arts. *Arts Education Policy Review*, 96 (5), 31-37.
- Brousseau, B., Book, C. & Byers, J. (1988). Teacher beliefs and the cultures of teaching. *Journal of Teacher Education*, 39 (6), 33-39.
- Broudy, H. S. (1994). *Enlightened cherishing: An essay on aesthetic education*. Urbana, Ill., University of Illinois Press.
- Bruner, J. (1960). *The process of education*. Cambridge: Harvard University Press.
- Bruner, J. (1986). *Actual minds, possible worlds*. Cambridge: Harvard University Press.
- Bumgarner, C. M. (1994a). *Artists in the classrooms: The impact and consequences of the National Endowment for the Arts' Artists Residency program on K-12 arts education (part I)*. *Arts Education Policy Review*, 95 (3), pp. 14-29.
- Bumgarner, C. M. (1994b). *Artists in the classrooms: The impact and consequences of the National Endowment for the Arts' Artists Residency program on K-12 arts education (part II)*. *Arts Education Policy Review*, 95 (4), 8-31.
- Burgess, R. (Writer & Director). (1993). *Pieces of Dorothy: A biographical documentary about Dorothy Heathcoate* [Video-tape]. (Available from Audio Visual Centre, University of Newcastle, Framlington Place, Newcastle upon Tyne, NE2 4HH)
- Calderhead, J. (1981). A psychological approach to research on teachers' decision making. *British Educational Research Journal*, 7, 51-57.
- Caldwell, H. and Moore, B. H. (1991). The art of writing: Drawing as preparation for narrative writing in the primary schools. *Studies in Art Education*, 32, (4), 207-219.
- Carroll, J.B. (1963). A model for school learning. *Teachers College Record*, 64 (8), 723-733.
- Carter, K. (1986). Teachers' knowledge and teacher effectiveness: A literature review, theoretical analysis and discussion of research strategy. In W. Houston (Ed.), *Handbook of research on teacher education* (pp. 291-310). New York: Macmillan
- Carter, K. (1992). Creating cases for the development of teacher knowledge. In T. Russell and H. Munby (Eds.), *Teachers and teaching: From classroom to reflection* (pp. 109-123). London: Falmer.
- Carter, K. (1993). The place of story in the study of teaching and teacher education. *Educational Researcher*, 22, (1), 5-12, 18.
- Carter, K. and Doyle, W. (1987). Teachers' knowledge structures and comprehension processes. In Calderhead, J. (Ed.), *Exploring teacher thinking* (pp. 147-160). London: Cassell.
- Case, R. (1992). On the need to assess authentically. *Holistic Education Review*, 5 (4), 14-23.
- Catterall, J.S. (1995). *Different ways of knowing: 1991-94 National longitudinal study final report*. Los Angeles, CA: The Galef Institute of Los Angeles.

- Clandinin, D. J. (1986). *Classroom practice: Teacher images in action*. Philadelphia: The Falmer Press.
- Clark, G.A., Day, M. D. and Greer, W. D. (1987). Becoming students of art. *Journal of Aesthetic Education*, 21 (2), 57-94.
- Clark, C. M. & Peterson, P. L. (1986). Teachers' thought processes. In M. Wittrock (Ed.), *Handbook of research on teaching* (3rd ed., pp. 266-298). New York: Macmillan.
- Cohen, E.G. (1994). *Designing groupwork* . (2nd ed.). New York: Teachers College Press.
- Connelly, E. M. & Clandinin, D. J. (1985). Personal practical knowledge and the modes of knowing: Relevance for teaching and learning. In E. Eisner (Ed.), *Learning and teaching the ways of knowing: 84th Yearbook of the National Society for the Study of Education* (pp. 174-208). Chicago: University of Chicago Press.
- Connelly, E. M. & Clandinin, D. J. (1988). *Teachers as curriculum planners: Narratives of experiences*. New York: Teachers College Press.
- Courtney, R. (1995). *Drama and feeling: An aesthetic theory*. Montreal: McGill-Queen's University Press.
- Cuban, L. (1984). *How teachers taught: Constancy and change in American classrooms 1890-1990*. New York: Teachers College Press.
- Cuban, L. (1990). Reforming again, again, and again. *Educational Researcher*, 19 (1), 3-13.
- Cunningham, K. (1994). *The effects of a folklorist residency upon student self-esteem: A descriptive study*. Project funded by the Arizona Arts Education Research Institute, 417 West Roosevelt Street, Phoenix, AZ 85003.
- Darby, J. T. & Catterall, J. S. (1994). The fourth R: The arts and learning. *Teachers College Record*, 96 (2), 299-328.
- Davis, J. (1993). *Safe havens: portraits of educational effectiveness in community arts centers that focus on education in economically disadvantaged communities*. Cambridge, MA: Project Co-Arts.
- Dewey, J. (1927). *The public and its problems*. Athens, OH: Swallow Press.
- Dewey, J. (1933). *How we think: A restatement of the relation of reflective thinking to the educative process*. Chicago: Henry Regnery Co.
- Dewey, J. (1934). *Art as experience*. New York: Capricorn Books.
- Dewey, J. (1938). *Experience and education*. New York: Collier Books.
- Donmoyer, R. (1995). The arts as modes of learning and methods of teaching: A (borrowed and adapted) case for integrating the arts across the curriculum. *Arts Education Policy Review*, 96 (5), p. 14-20.

- Doyle, W. (1986). Classroom organization and management. In M. Wittrock (Ed.), *Handbook of research on teaching* (3rd ed., pp. 392-431). New York: Macmillan.
- Edwards, K. L. (1994). *North American Indian music instruction: Influences on attitudes, cultural perceptions and achievement*. Tempe, AZ: Arizona State University.
- Efland, A. D. (1979). Conceptions of teaching in art education. *Art Education*, 32 (4), 21-33.
- Efland, A. D. (1987). Curriculum antecedents of discipline-based art education. *Journal of Aesthetic Education*, 21 (2), 57-94.
- Egan, K. (1992). *Imagination in Teaching and Learning: The Middle School Years*. Chicago: University of Chicago Press.
- Eisner, E. (1992). The misunderstood role of the arts in human development. *Phi Delta Kappan*, 73 (8), 591-595.
- Eisner, E. (1994). *Cognition and curriculum reconsidered*. (2nd ed.). New York: Teachers College Press.
- Eisner, E. (1995). Standards for American schools: Help or hindrance? *Phi Delta Kappan*, (76), 10, 758-60, 62-64.
- Eisner, E. (1997). The state of art education today and some potential remedies: A report to the National Endowment for the Arts. *Art Education*, 50 (1), 26-72.
- Elbaz, F. (1983). *Teacher thinking: A study of practical knowledge*. New York: Nicols.
- Elbaz, F. (1991). Research on teachers' knowledge: The evolution of a discourse. *Journal of Curriculum Studies*, 23 (1), 1-19.
- Epstein, T. L. (1994). The arts of history: An analysis of secondary school students' interpretations of the arts in historical context. *Journal of Curriculum and Supervision*, 9, (2), 174-194.
- Ericcson, K.A. & Simon, H.A. (1980). Verbal reports as data. *Psychological Review*, 87, 215-251.
- Erickson, F. (1986). Qualitative methods of research on teaching. In M. Wittrock (Ed.), *Handbook of research on teaching* (3rd ed., pp. 119-161). New York: Macmillan.
- Feiman-Nemser, S. (1983). Learning to teach. In L. Shulman & G. Sykes (Eds.), *Handbook of teaching and policy* (pp. 150-171). New York: Longman.
- Feiman-Nemser, S. & Floden, R.E. (1986). The cultures of teaching. In M. Wittrock (Ed.), *Handbook of research on teaching* (3rd ed., pp. 505-526). New York: Macmillan.
- Fenstermacher, G. (1994) The knower and the known: The nature of knowledge in research on teaching. In Darling-Hammond, L. (Ed.) *Review of research in education* (#20, pp. 3-56). Washington, D.C.: American Educational Research Association.

- Fineburg, C. (1991). *Arts and cognition: A study of the relationship between arts partners programs and the development of higher level thinking processes in elementary and junior high school students*. New York: C.F. Associates and the Arts Partners Council.
- Fogarty, R., (Ed.) (1993). *Integrating the curricula*. Palatine, Ill.: Skylight Press.
- Fowler, C. & McMullan (1991). *Understanding how the arts contribute to excellent education*. Philadelphia: OMG, Inc.
- Gage, N. L. (1978). The yield of research on teaching. *Phi Delta Kappan*, 60 (3), 229-35.
- Gallas, K. (1994). *The languages of learning: How children talk, write, dance, draw, and sing their understanding of the world*. New York: Teachers College Press.
- Garcia, L. (1993). Teacher beliefs about drama. *Theatre Youth Journal*, 8 (2), 9-13.
- Garcia, L. (1995). "Meaningful interactions" with Coleen Koester, a classroom teacher. *Stage of the Art*, 7 (2), 5 - 8.
- Gardner, H. (1973). *The arts and human development: a psychological study of the artistic process*. New York: Wiley.
- Gardner, H. (1983). *Frames of mind: The theory of multiple intelligences*. New York: Basic Books.
- Gardner, H. (1993). *Multiple Intelligences: The theory in practice*. New York: Basic Books.
- Gardner, H. (1996). The assessment of student learning in the arts. In D. Boughton, E. W. Eisner & J. Ligtvoet (Eds. pp. 131- 155). *Evaluating and assessing the visual arts in education*. New York: Teachers College Press.
- Gardner, H. and Hatch, T. (1989). Multiple intelligences go to school: Educational implications of the theory of multiple intelligences. *Educational Researcher*, 18 (8), 4-9.
- Getty Center for Education in the Arts (1993). *Improving visual arts education: Final report on the Los Angeles Getty Institute for educators on the visual arts (1982-1989)*. Santa Monica, CA: J. Paul Getty Trust.
- Getty Center for Education in the Arts (Producer). (1995). Art informs history. In Getty Center for Education in the Arts (Tape 4/Episode B), *Art education in action*. Santa Monica, CA: J. Paul Getty Trust.
- Glaser, B. G. & Strauss, A. L. (1967). *The discovery of grounded theory: Strategies for qualitative research*. New York: Aldine De Gruyter.
- Gourgey, A. F., Bosseau, J. & Delgado, J. (1985). The impact of an improvisational dramatics program on student attitudes and achievement. *Children's Theatre Review*, 34, (3), 9-14.
- Gould, J. and Kolb, W. L. (Eds.) (1964). *A dictionary of the social sciences*. New York: Crowell-Collier Publishing.

- Gohlke, L. J. (1994). *The music methods class: Acquisition of pedagogical content knowledge by preservice music teachers*. Unpublished doctoral dissertation, University of Washington, Seattle, WA.
- Goodlad, J. I., Soder, R. & Sirotnik, K.A. (Eds.). (1990). *The moral dimensions of teaching*. San Francisco: Jossey-Bass.
- Goodman, N. (1978). *Ways of Worldmaking*. Indianapolis: Hackett Publishing Company.
- Grant, S. G. (1996). Locating authority over content and pedagogy. *Theory and Research in Social Education*, 24 (3), 237-272.
- Greene, M. (1995). *Releasing the imagination*. San Francisco: Jossey-Bass Publishers.
- Greene, M. (1986). Philosophy and teaching. In M. Wittrock (Ed.), *Handbook of research on teaching* (3rd ed., pp. 479-501). New York: Macmillan.
- Grossman, P.L. (1990). *The making of a teacher: Teacher knowledge and teacher education*. New York: Teachers College Press.
- Grossman, P.L. (1991). What are we talking about anyway? Subject matter knowledge of secondary English teachers. *Advances in research on teaching*, 2, 245-264.
- Grossman, P. L., Wilson, S.M. and Shulman, L. (1989). Teachers of substance: Subject-matter knowledge for teaching. In Reynolds, M.C. (Ed.) *Knowledge base for the beginning teacher* (pp. 23-36). Oxford: Pergamon Press.
- Gudmundsdottir, S. (1991). Story-maker, story-teller: Narrative structures in curriculum. *Journal of Curriculum Studies*, 23, (3), 207-18.
- Hamblen, K.A. (1993). Theories and research that support art instruction for instrumental outcomes. *Theory and Practice*, 32, (4), 191-198.
- Hanna, J. L. (1992). Connections: Arts, academics, and productive citizens, *Phi Delta Kappan*, 73, 601-07.
- Hargreaves, A. (1993). Individualism and individuality: Reinterpreting the teacher culture. In J. W. Little & M. W. McLaughlin (Eds.) *Teachers' work: Individuals, colleagues, and contexts* (pp. 51-77). New York: Teachers College Press.
- Heathcoate, D. and Bolton, G. (1995). *Drama for learning: Dorothy Heathcoate's mantle of the expert approach to education*. Portsmouth, N. H.: Heinemann.
- Hirsch, E.D. Jr. (1997). *The Schools We Need*. New York: Doubleday.
- Hornbrook, D. (1991). *Education in drama: Casting the dramatic curriculum*. London: The Falmer Press.
- Howard, V. A. (1992). And practice drives me mad: or, the drudgery of drill. In M. R. Goldberg & A. Phillips, (Eds.) *Arts as education*. (pp. 103-113) Cambridge, MA: Harvard Educational Review.

- Huberman, M. (1993). The model of the independent artisan in teachers' professional relations. In J. W. Little & M. W. McLaughlin (Eds.) *Teachers' work: Individuals, colleagues, and contexts* (pp. 11-51). New York: Teachers College Press.
- Jackson, P. W. (1994). Thinking about the arts in education: A reformed perspective. *Teachers College Record*, 95, (4), 542-554.
- Jacobs, H. H. (1990). *Interdisciplinary curriculum: design and implementation*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Jay, D. (1991). Effect of a dance program on the creativity of preschool handicapped children. *Adapted Physical Activity Quarterly*, 8, 305-316.
- Johnson, R.T. & Johnson, D.W. (1984). *Structuring cooperative learning: Lesson plans for teachers*. New Brighton, MN: Interaction Book Co.
- Kaland-Wells, C. (1994). Classroom teachers' perceptions and uses of creative drama. *Youth Theatre Journal*, 8 (4), 21- 26.
- Kagan, D. (1990). Ways of evaluating teacher cognition: Inferences concerning the Goldilocks principle. *Review of Educational Research*, 60, 419-469.
- Kardash, C.A. M. & Wright, L. (1987). Does creative drama benefit elementary school students: A meta-analysis. *Youth Theatre Journal*, 1 (3), 11-18.
- Kelly, G. A. (1955). *The psychology of personal constructs*. (2 vols.) New York: W. W. Norton.
- Kohl, H. (1984). *Growing minds: On becoming a teacher*. New York: Harper & Row.
- Lampert, M. (1984). Teaching about thinking and thinking about teaching. *Journal of Curriculum Studies*, 16 (1), 1-18.
- Lane, R. H. (1938). *The progressive elementary school: A handbook for principals, teachers and parents*. Boston: Houghton Mifflin Company.
- Lanier, J. E. & Little, J. W. (1986). Research on teacher education. In M. Wittrock (Ed.), *Handbook of research on teaching* (3rd ed., pp. 527-569). New York: Macmillan.
- LeCompte, M.D. & Preissle, J. W. (1993). *Ethnography and qualitative design in educational research* (2nd ed.). New York: Academic Press, Inc.
- Leddy, T. (1990). Is the creative process in art a form of puzzle solving? *Journal of Aesthetic Education*, 24 (3), 83-97.
- Leonard, C. (1991). *The status of arts education in American public schools*. Urbana, IL: National Arts Education Research Center at the University of Illinois.
- Letteri, C. A. (1985). Teaching students how to learn. *Theory into Practice*, 24 (2), 112-122.

- Levstik, L.S. & Pappas, C. C. (1987). Exploring the development of historical understanding. *Journal of Research and Development in Education*, 87, 1 - 15.
- Little, J. W. & McLaughlin, M.W. (Eds.). (1993). *Teachers' work: Individuals, colleagues and contexts*. New York: Teachers College Press.
- Lortie, D. (1975). *Schoolteacher: A sociological study*. Chicago: The University of Chicago Press.
- Lowenfeld, V. (1957). *Creative and mental growth* (3rd Ed). New York: Macmillan.
- Luftig, R. L. (1994). *The schooled mind: Do the arts make a difference? An empirical evaluation of the Hamilton Fairfield SPECTRA+ program, 1992-93*. Oxford, OH: Miami University.
- McLaughlin, J. (1990). *Building a case for arts education: An annotated bibliography of major research*. Lexington, KY: Kentucky Alliance for Arts Education.
- McLaughlin, M. W. (1987). Learning from experience: Lessons from policy implementation. *Education Evaluation and Policy Analysis*, 9 (2), 171-178.
- McLaughlin, M. W. (1993). What matters most in teachers' workplace context? In J. W. Little & M. W. McLaughlin (Eds.) *Teachers' work: Individuals, colleagues, and contexts* (pp. 79-104). New York: Teachers College Press.
- McLaughlin, M. W. & Talbert, J.E. (1993). Introduction: New visions for teaching. In Cohen, D. K., M. W. McLaughlin & J.E. Talbert (Eds.) *Teaching for understanding: Challenges for policy and practice*. (pp. 1 - 10). San Francisco: Jossey-Bass Publishers.
- McKean, B. (1996). *What about history and the arts? Secondary teachers use of the arts*. Unpublished paper presented at the meeting of the American Educational Research Association, New York City, NY.
- Martin, J.R. (1992). *The Schoolhome*. Cambridge, MA: Harvard University Press.
- MENC. (1994). *National standards for arts education*. (Ed. M. Blakeslee). Reston, VA: Music Educators National Conference.
- Miles, M. B. & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook*. (2nd ed.). Thousand Oaks, CA: Sage Publications.
- Moore, B. H. & Caldwell, H. (1993). Drama and drawing for narrative writing in primary grades. *Journal of Educational Research*, 8 (2), 100-110.
- National Endowment of the Arts (1995). *Schools, communities, and the arts: A research compendium*. Washington, D.C.: National Endowment of the Arts.
- National Center for Education Statistics. (1995). *Arts education in public elementary and secondary schools*. Washington, D.C.: U.S. Department of Education, Office of Educational Research and Improvement.

- Noddings, N. (1992). *The Challenge to Care in Schools*. New York: Teachers College Press.
- Nespor, J. (1987). The role of beliefs in the practice of teaching. *Journal of Curriculum Studies*, 19 (4), 317-328.
- Newman, D. & Packer, G. (1990). *Developing an interdisciplinary middle school arts curriculum stressing the multi-cultural aspects of the community in order to stimulate critical thinking and aesthetic inquiry*. New York: National Arts Education Research Center.
- Nisbett, R.E. & Wilson, T.D. (1977). Telling more than we can know: Verbal reports on mental processes. *Psychological Review*, 84 (3), 231-259.
- Ornstein, A. C. & Hunkins, F. P. (1984). *Curriculum: Foundations, principles, and issues*. New Jersey: Prentice Hall.
- Pajares, M.F. (1992). Teachers' beliefs and educational research: Cleaning up a messy construct. *Review of educational research*, 62 (3), 307-332.
- Paley, V. G. (1981). *Wally's Stories: Conversations in the Kindergarten*. Cambridge: Harvard University Press.
- Parker, W. P. & Gehrke, N. J. (1986). Learning activities and teachers' decisionmaking: Some grounded hypotheses. *American Educational Research Journal*, 23 (2), 227-242.
- Pellegrini, A. D. (1984). The effect of dramatic play on children's generation of cohesive text. *Discourse Processes*, 7, (1), 57-67.
- Perkins, D. N. (1985). Reasoning as imagination. *Interchange*, 16 (1), p. 14-26.
- Perkins, D. N. (1994). Art and the arts of intelligence. *Getty Center for Education in the Arts*, 13, 5-11.
- Peterson, P.L. & Clark, C. M. (1978). Teachers' reports of their cognitive processes during teaching. *American Educational Research Journal*, 15, (4), 555-565.
- Posner, G. J. & Rudnitsky, A. N. (1995). *Course design: A guide to curriculum development for teachers* (4th ed.). White Plains, NY: Longman.
- Powell, M.C. (1997). The arts and the inner lives of teachers. *Phi Delta Kappan*, 78 (6), 450-453.
- Pratt, D.D. (1992). Conceptions of teaching. *Adult Education Quarterly*, 42 (4), 203-220.
- Read, H. (1956). *Education through art*. New York: Pantheon Books.
- Reimer, B. (1992). What knowledge is of most worth in the arts? In Reimer, B. and Smith, R.A. (Eds.) *The arts, education and aesthetic knowing* (pp. 20-50). Chicago, IL: University of Chicago Press.

- Richardson, V. (1990). Significant and worthwhile change in teaching practice. *Educational Researcher*, 19 (7), 10-18.
- Richardson, V. (1996). The role of attitudes and beliefs in learning to teach. In Sikula, J (Ed.) *Handbook of research on teacher education*. (2nd ed.). (pp. 102-119). New York: Macmillan.
- Rosen, R.S. & Kozoil, S. M. Jr. (1990). The relationship of oral reading, dramatic activities, and theatrical production to student communication skills, knowledge, comprehension, and attitudes. *Youth Theatre Journal*, 4 (3), 7 - 10.
- Rowe, M.B. (1974). Wait time and rewards as instructional variables, their influence on language, logic, and fate control: Part I: Wait time. *Journal of Research on Science Teaching*, 11, 81-94.
- Ruddick, J. & Hopkins, D. (1985). *Research as a basis for teaching: Readings from the work of Lawrence Stenhouse*. Portsmouth, N. H.: Heinemann.
- Sarason, S.B. (1982). *The culture of school and the problem of change*. Boston: Allyn & Bacon.
- Sarason, S.B. (1990). *The predictable failure of school reform: Can we change course before it's too late?* San Francisco: Jossey-Bass.
- Schön, D. (1983). *The reflective practitioner*. New York: Basic Books.
- Selwyn, D. (1991). *Using the arts to teach content in secondary social studies classrooms*. Unpublished doctoral dissertation, Seattle University, Seattle, WA.
- Shavelson, R.J. & Stern, P. (1981). Research of teachers' pedagogical thoughts, judgments, decisions, and behavior. *Review of educational research*, 51 (4), 455-498.
- Shavelson, R.J., Webb, N.M., & Burstein, L. (1986). Measurement of teaching. In M. Wittrock (Ed.), *Handbook of research on teaching* (3rd ed., pp. 50-91). New York: Macmillan.
- Shiftner, D. & Fosnot, C.T. (1993). *Reconstructing mathematics education: Stories of teachers meeting the challenge of reform*. New York: Teachers College Press.
- Shulman, L.S. (1979). Research on teaching in the arts: Review, analysis, critique. In S.S. Madeja (Ed.). *The teaching process and arts and aesthetics* (pp. 244-263). St. Louis: CEMREL, Inc.
- Shulman, L. S. (1986). Those who understand knowledge growth in teaching. *Educational Researcher*, 15, (2), 4-14.
- Shulman, L.S. (1987). Knowledge and teaching: Foundations of the new reform. *Harvard Educational Review*, 57 (1), 1-22.
- Shulman, L.S. (1992). On research on teaching: A conversation with Lee Shulman. *Educational Leadership*, 49 (7), 14-19.
- Sidran, B. (1971). *Black talk*. New York: Holt, Rinehart, Winston.

- Small, C. (1977). *Music-society-education*. London: John Calder.
- Smith, R. A. (1987). The changing image of art education: Theoretical antecedents of discipline-based art education. *Journal of Aesthetic Education*, 21 (2), 57-94.
- Soren, B.J. (1993). Nurturing mind, spirit, and a love of the arts and sciences: Schools and cultural organizations as educators. *Studies in Art Education*, 34 (3), 149-157.
- Stake, R. E. (1995). *The art of case study research*. Thousand Oaks: Sage Publications.
- Stake, R., Bresler, L., & Mabry, L. (1991). *Custom and Cherishing: the Arts in Elementary Schools*. Urbana, IL: National Arts Education Research Center at the University of Illinois.
- Sternberg, R. J. (1996). Myths, countermyths, and truths about intelligence. *Educational Researcher*, 25 (2), 11-16.
- Stewig, J. W. (1984). Teachers' perceptions of creative drama in the elementary classroom. *Children's Theatre Review*, 33 (2), 27 - 29.
- Stewig, J. W. & Young, L. (1978). An exploration of the relation between creative drama and language growth. *Children's Theatre Review*, 27, (2), 10-11.
- Strauss, A.L. & Corbin, J. (1990). *Basics of qualitative research: Grounded theory, procedures and techniques*. Newbury Park, CA: Sage Publications.
- Torff, B. (1994). *Evaluation of Wolf Trap institute for early learning through the arts: Annual reports 1991-92 and 1992-93*. Cambridge, MA: Harvard Project Zero.
- Trusty, J. & Oliva, G. M. (1994). The effects of arts and music education on students' self-concept. *Update: Applications of research in music education*, 13, (1), 23-28.
- Wagner, B. J. (1976). *Dorothy Heathcoate: Drama as a learning medium*. Washington, D.C.: National Education Association.
- Wagner, B. J. (1991). Imaginative Expression. In Flood, J., Jensen, J. M., Lapp, D. and Squire, J.R. (Eds.) *Handbook of research on teaching of English language arts* (pp. 787-804). New York: Macmillan.
- Washington (WA) Commission on Student Learning. (1996). *Essential academic learning requirements*. Olympia, WA: Commission on Student Learning.
- Whitehead, A.N. (1929). *The aims of education and other essays*. New York: Macmillan.
- Wiggins, G. (1993). Assessment, authenticity, context and validity. *Phi Delta Kappan*, 75 (3), 200-214.
- Wilson, S. M. & Wineburg, S. S. (1993). Wrinkles in time and place: Using performance assessments to understand the knowledge of history teachers. *American Educational Research Journal*, 30, 729-769.

- Wilson, S.M., Shulman, L.S. & Richert, A.E. (1987). "150 different ways" of knowing: Representations of knowledge in teaching. In J. Calderhead (Ed.), *Exploring teachers' thinking* (pp. 104-124). London: Cassell.
- Witkin, H.A., Goodenough, D.R. & Karp, S.A. (1967). Stability of cognitive style from childhood to young adulthood. *Journal of Personality and Social Psychology*, 7, 291-300.
- Witkin, H.A., Goodenough, D.R., Moore, C.A. & Cox, P.W. (1977). Field-dependent and field-independent cognitive styles and their educational implications. *Review of Educational Research*, 47, 1-64.
- Wolf, D. P. (1989). Artistic learning: What and where is it? In H. Gardner and D. N. Perkins (eds.), *Art, mind and education: Research for Project Zero*. (pp. 143-155). Urbana, IL: University of Illinois Press.
- Wolf, D. P. (1992). Becoming knowledge: The evolution of art education curriculum. In Jackson, D. W. (Ed.). *Handbook of research on curriculum* (pp. 945-963). New York: Macmillan.
- Yin, R. K. (1984). *Case study research: Design and methods*. Thousand Oaks, CA: Sage Publications.
- Yinger, R.J. (1986). Examining thought in action: A theoretical and methodological critique of research in interactive teaching. *Teaching and Teacher Education*, 2 (3), p. 263-282.
- Zeichner, K. (1992). Conceptions of reflective teaching in contemporary U.S. teacher education program reforms. In Valli, L. (Ed.) *Reflective teacher education* (pp. 161-173). Albany, NY: State University of New York Press.

## **Appendix A: Interview #1 Protocol**

### **Telephone Interview**

1. Do you hold a degree in the arts or participate in the arts as professional?
2. Have you attended in-service workshops in the arts? If yes, what were they?
3. Have you been teaching for 3 or more years?
4. Is the grade level you teach between kindergarten and fifth grade?
5. Are you a regular classroom teacher?
6. Do you consider yourself as a teacher who teaches the arts on a daily basis in your classroom?
7. If selected, would you willing to participate in a study that includes four interviews and classroom observations?

(If the teacher matches, set up time for interview. If not, say thanks and good luck with the rest of the year.)

### **Face to Face Interview**

1. What arts disciplines (i.e. visual art, music, drama or dance) do you find yourself teaching the most? Why?
2. Describe your experiences with the arts.
3. What education have you received in the arts?
3. What do you perceive as the purpose and benefit of arts education?
4. Describe your school setting.

How would you characterize the student population in your class?

How would you characterize the degree of support from others inside the school (colleagues, principal, arts specialists)?

How would you characterize the support from others outside the school (parents, volunteers, artists)?

What materials or resources in the arts are available for your use?

5. Describe the kind of arts activities you do in your classroom?

What are instructional strategies you employ? What are your objectives?

How do you evaluate student work in the arts?

6. In what ways, do your students and/or your teaching situation influence your choices for arts curriculum and instruction?

8. What are the physical manifestations of the arts in classrooms and their teaching? (asked and observed)

Anything else you'd like to add? Thanks.

## **Appendix B: Interview #2 Protocol**

A. Review previous comments from interview #1. Do you have any corrections and/or additions?

### **B. Repertory Grid Technique**

Sort and prioritize the following objectives/benefits for arts education. Please order the groups by level of importance. If you think of one that is not on these cards, please write it on one of these blank cards and add it to the group. As you place them in order, tell me what you are thinking. What is influencing your choices? Any other thoughts?

#### Objectives/Benefits

- A. The arts are a helpful way to assess students in terms of learning problems (i.e. reading, spatial organization, etc.)
- B. The arts allows for all children to be/feel successful.
- C. The arts teaches student observation skills - "ways to see" - a more expanded look at viewing things.
- D. The arts encourage students to relax.
- E. The arts help students discover their passions.
- F. The arts enable student to learn how to follow through on a commitment to each other and to a project.
- G. The arts provide a routine or ritual for students.
- H. The arts teach a particular vocabulary for communicating expression of the self and of the world.
- I. The arts exercise more than one intelligence.
- J. The arts get the "right part" of the brain going.
- K. The arts develop a feeling of personal ownership for learning
- L. The arts validate the personal experience of the individual child.
- M. The arts introduce students to the cultural and historical aspects of civilization.
- N. The arts increase a comfort zone for students to take risks and express the own creativeness.

C. Describe your plans for a particular arts unit or lesson in terms of the following:

Include content, rationale, materials, objectives/goals, strategies for instruction, and assessment/evaluation.

### Appendix C: Interview #3 Protocol

Together I'd like for us to look or listen or read some different works of art, and then discuss what we see or hear or understand about the work. Our focus is on paintings and pieces of music.

#### Visual Art.

Look at these postcard reproductions of 13 different paintings and sort according to the following questions:

- A. Sort them into groups that have a similar "feeling" about them or make you as the viewer feel a certain way.
- B. Sort them in terms of similar genre or type (i.e. portrait, landscape, etc..)
- C. Sort them in terms of style of painting (i.e. impressionistic, realistic, etc...)
- D. Which one is the oldest? Which is the most contemporary?
- E. Which one do you prefer the most? Why? Which one do you dislike the most? Why?
- F. If you were to choose one or two to use in your classroom, which would it be? Why?

What activity would you create around the painting?

#### Paintings

- |  |                     |
|--|---------------------|
| A. "Girl with a pearl Earring"   | Vermeer (1665)      |
| B. "Madame Escudier"   | Sargent (1882-5)    |
| C. "Arrangement in Grey and Black, Number I"<br>(popular title: "Whistler's Mother") | Whistler (1880s)    |
| D. "Camille Monet on a Garden Bench"   | Monet (1873)        |
| E. "The Lighthouse at Honfleur"  | Seurat (1886)       |
| F. "Femme a l'ombrelle tournee vers la droite"                                       | Monet (1886)        |
| G. "Harlequin"   | Cezanne (1888/1890) |
| H. "Farewell to the Eiffel Tower"  | Van Gogh (1880-90)  |
| I. "Palazzo Da Mula, Venice"   | Monet (1908)        |
| J. "Portrait of Sebastian Junyer"  | Picasso (1903)      |
| K. "Crucifixion"   | Picasso (1930)      |
| L. "Numbers in color"  | Johns (1959)        |
| M. "The Library"   | Lawrence (1960)     |

Music

1. We are going to listen to two pairs of music. After each pair, I'd like you to tell me if you think the two pieces are by the same composer and if you think they are from the same composition. What is influencing your thinking?

What is the feeling of the pair?

Pair 1. "Clarinet Concerto in A major" Mozart

A. Beginning

B. Middle

Pair 2. Swing Music (big band)

A. "Stompin' at the Savoy"                      Benny Goodman/Edgar Sampson/Chick Webb

B. "Opus One"                                      Sy Oliver/Sid Garris

2. If you were going to play one of this piece of music in your classroom, what activity might you do around the music? (Carmina Burana by Carl Orff)

Drama

If you have seen a particular production in the last two weeks, tell me what you remember?

What did you think of the production? What elements of theatre did you particularly notice?

## **Appendix D: Interview #4 Protocol**

I am interested in your thinking about ways to teach the arts. We are going to look at two examples of teachers teaching the arts. I will play each tape. As we watch this tape, please stop the tape whenever you wish and tell me what you think is going on in the lesson. I'm interested in your thoughts on the content of the lesson as well as the pedagogical choices the teacher makes throughout the lesson. Tell me whatever comes to mind as you watch each tape.

Here are five guidelines to remember as you do this exercise:

1. Stop the tape whenever you have a thought. Say whatever is on your mind as it comes up while you are watching. Don't hold back. I'm interested in everything.
2. Feel free to talk about what you are watching throughout. Speak as continuously as possible. Stop the tape as often as you wish.
3. Try to speak audibly. Watch out for your voice dropping as you become involved. I'll try to help you out as you go along.
4. Complete sentences and eloquence aren't necessary. Just get your thoughts out.
5. Go ahead and say what you are thinking when you think it. Resist the temptation to think for a while and then explain your thoughts. Talk as you think.

Do you have any questions?

Let's look at a bit of the tape just for practice. Then we'll stop and go back and start over.

Remember to tell me everything you are thinking. Thanks.

### **Videos**

**Video #1:** Getty Center for Education in the Arts (Producer). (1995). Art informs history.

In Getty Center for Education in the Arts (Tape 4/Episode B), *Art education in action*.

Santa Monica, CA: J. Paul Getty Trust.

Video highlights the teaching of a 2nd grade teacher in an elementary school in the Watts area of South Central Los Angeles. She has been teaching for 27 years. Her lesson

illustrates the discipline based arts education approach which seeks to integrate art, music, social studies and history. The students are discussing the life and work of artist Romare Beardon.

Video #2: Burgess, R. (Writer & Director). (1993). *Pieces of Dorothy: A biographical documentary about Dorothy Heathcoate* [Video-tape]. (Available from Audio Visual Centre, University of Newcastle, Framlington Place, Newcastle upon Tyne, NE2 4HH)

Video focuses on Dorothy's work with two groups of children, one 4th grade class and one 1st grade class. The students are engaged in a drama where they role play being experts about a particular subject. Dorothy engages the students in the role play through using questions and introducing another person who is "in role" as a character essential to the subject being studied.

## **Appendix E: Observation Protocol**

When asked Madeleine Grumet offered advice to Robert Stake as to what to look for when observing the arts in the classroom (Stake et al., 1991) She told him to look for teachers who bring up "expressive forms other than discursive logic to express their understanding....Forms of expression that use the body, the classroom, that draw upon movement, touch, sound and color as expressive media are aesthetic" (p. 256). When teachers encourage themselves and their students to find new modes of expression to communicate or to respond to a variety of symbolic languages in order to understand and learn, the arts being observed. " There is a collective process that verges on ritual that you might look for when a group of kids, a class, maybe, creates a space for itself marked with objects, a configuration of furniture, displays that mark their collective experience.

Other areas of focus during observations include the following:

- The physical manifestations of the arts in the classroom.
- The materials and resources used by the teacher. This includes textbooks, trade books, other written materials, visual materials, etc. as well as films, slides, computer software. Use of outside resources such as local arts organizations and artists in residence will also be included.
- Instructional strategies.
- Arts content of lessons both in the arts and in other subjects.
- Assessment and evaluation tools.

### **Post- observation semi-structured interview**

(Conducted directly after the observations.)

Think back to the teaching and tell me what you remember. I may ask you specific questions along the way so as to help clarify my own observations and thinking.

Thanks.

## Appendix F: Consent Form

### UNIVERSITY OF WASHINGTON COLLEGE OF EDUCATION TEACHER CONSENT FORM

**Title of Activity:** Dissertation study on teachers' knowledge and beliefs about arts education.

**Investigator:** Barbara McKean, Doctoral Candidate, EDC&I, 206 543-9672/324-5255

#### Investigator's statement

#### PURPOSE AND BENEFITS

The goal of this study is to understand arts generalist teachers' knowledge and beliefs about the arts, how those inform their particular orientation towards teaching the arts and the ways particular orientations influence their practice in the classroom. The issue concerning this study is that of preparing regular classroom teachers to teach the arts in our schools. In addition, the study builds on the research on teacher knowledge and beliefs about teaching and other subject areas and specifically, on the research on teacher beliefs about the arts. I have chosen to conduct this study in partial fulfillment of the requirements for a graduate degree in Education.

#### PROCEDURES

The study employs a case study design and is divided into two parts. Phase one consists of one interview with 8-10 teachers. Phase two consists of extended in-depth interviews and observations with six teachers. Together, the six teachers comprise the multiple case study of arts generalist teachers' knowledge and beliefs about arts education.

During phase two, the teachers will be asked to participate in the following:

1. Three semi-structured 45-minute interviews.
2. Classroom observations where the researcher observes various arts activities in the classroom.
3. One post-observation 45-minute interview.

All of the interviews will be audio-taped for transcription purposes. The observations will be recorded using field notes and will not be audio taped. All questions asked during the interviews will focus on the individual teacher's knowledge and beliefs about arts education, education in general, their students and the school environment. The investigator will not ask any personal questions about the teacher except to gain information on their background in the arts, the students and schools in which they teach, and their approaches to teaching the arts. The participants may refuse to answer any question at any time during the study.

#### RISKS, STRESS OR DISCOMFORT

The risks, stress and discomfort of this study is similar to any intense conversation where one is asked to articulate one's knowledge and beliefs for the purpose of analysis. The investigator recognizes this and will do everything possible to make participation in the study as comfortable and low stress as possible.

#### OTHER INFORMATION

All of the data will be confidential and teachers' identities will be protected in all written and oral presentations. All audio-tapes, transcriptions and notes will be kept for one year following the completion of the project. Only the investigator will have access to the information on the audio-tapes, transcriptions and any other identifiable data. The participants have the right to listen/read and delete any or all portions they wish. Participants may refuse to participate at any time without penalty. The participants will receive no inducements for participation and will bear no costs to participate in the study. The written report of the results of the study will be placed in the thesis section of the University of Washington Library.

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature of Investigator

#### Subject's statement

"The study described above has been explained to me. I voluntarily consent to participate in this study. I have had an opportunity to ask questions. I understand that future questions I may have about the research or about my rights as a subject will be answered by the investigator listed above."

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature of subject

cc: subject and investigator

## **Barbara Jane McKean**

### **Vita**

#### **EDUCATION**

- Ph.D. Curriculum and Instruction, University of Washington, 1997.  
Fields of concentration: Teacher education, social studies, arts and curriculum
- M.Ed. Secondary Curriculum and Instruction, University of Washington, 1993.
- B.F.A. Theatre, University of Utah, 1975.

#### **UNIVERSITY EXPERIENCE**

- Assistant to the Clinical Director, Teacher Education Program, College of Education, University of WA. 1996-97.
- Instructor, Methods of teaching social studies, grades K-8, College of Education, University of WA. 1995-97.
- Instructor, Methods of planning and teaching integrated curriculum, grades 6-12, College of Education, University of WA. 1996-97
- Adjunct Faculty, Elementary Curriculum and Materials, School of Education, Seattle University. 1995.
- Lead Faculty, Arts Institute Practicum, Summer Extension, Seattle Pacific University and Seattle University. 1996/97.
- Instructor, "The Myth of the West: A Workshop for Teachers," and "The Art of Landscape: A Workshop for Teachers," Summer Extension Program, University of WA. 1995/96.
- Research Assistant, Teacher Education Program, College of Education, University of WA., Summer, 1995.
- Instructor, "Teaching Local History Using Primary Documents," Summer Extension Program, University of WA. 1994.
- Teaching Assistant, College of Education, University of WA. 1993-96
- Research Assistant, Puget Sound Professional Development Center, College of Education, University of WA. 1992-93.
- Instructor, "Drama in the classroom," School of Drama, University of WA. 1988.

#### **HONORS**

- Nominated by College of Education for University of WA Excellence in Teaching Award, 1997.
- Lead Teaching Assistant, College of Education, University of WA., 1995-97.
- Mortar Board Scholarship, awarded on basis of scholarship, leadership and service, University of WA. 1992-93.
- Distinguished Service Award, given to the Seattle Children's Theatre for an exemplary arts education program by the Kennedy Center for the Arts, 1988.

**PUBLICATIONS**

- McKean, B. & Miletta, A. (in press). But never indifferent. In Rudnitski, R. (Ed.), *Classroom voices: Teaching about genocide and intolerance in the middle schools*, Urbana, IL: National Council of Teachers of English.
- McKean, B. (1996). Legacies: From Hiroshima to hope. *Stage of the ART*, 8 (3), 20-23.
- McKean, B. (1996). *Educational study guides for Brigadoon, Cinderella, Wizard of Oz, South Pacific, The Music Man and Singin' In the Rain*. (Available from the 5th Avenue Theatre, 1308 5th Ave., Seattle, WA, 98101)
- McKean, B. (1995, Spring). Beyond the three R's: Transforming education with the arts in D.C. *Alliance*, 6, 3.
- McKean, B. (1993). *Teacher's resource guide for using drama to teach about immigration in middle and high schools*. Unpublished master's thesis, University of Washington, Seattle, WA.
- McKean, B. (1993). *Educational study guides for MacBeth, Othello, Merchant of Venice, Love's Labours Lost, Romeo and Juliet, Oedipus and The Skin of Our Teeth*. (Available from the Bathhouse Theatre, 7312 W. Greenlake Drive N., Seattle, WA 98103)
- McKean, B. & Orsland, G. (1990). *Junior high school drama curriculum*. (Available from Northshore School District, 18315 Bothell Way NE, Bothell, WA 98011)
- McKean, B. (1990). *Classroom activities for the teacher on Edward Hopper: Selections from the permanent collection of the Whitney Museum of American Art*. (Available from the Seattle Art Museum, PO. Box 22000, Seattle, WA, 98122)

**CONFERENCE PRESENTATIONS:**

- McKean, B. & Miletta, A. (1997, March). Teaching through aesthetic experiences. In E. Taylor (Chair), *Teaching for social justice: An interactive symposium*. Symposium presented at the annual meeting of the American Educational Research Association, Chicago, IL.
- McKean, B. (1996, November). What about history and the arts? Secondary teachers use of the arts. In M. Whelan (Chair), *Teaching and learning history*. Symposium conducted at the meeting of the College and Faculty Assembly for the National Council of Social Studies, Washington, D.C.
- McKean, B. & Selwyn, D. (1996, November). *Connecting citizenship and the arts*. Workshop presented at the meeting of the National Council for the Social Studies, Washington, D.C.
- McKean, B. (1996, April) *What about history and the arts? Secondary teachers use of the arts*. Paper presented at the annual meeting of the American Educational Research Association, New York City, NY.