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Running head: ELEMENTARY ART SPECIALIST VS. A NON-ART CERTIFIED
TEACHER

A Comparative Case Study: Investigation of a Certified Elementary Art Specialist

Teaching Elementary Art vs. a Non-Art Certified Teacher

Teaching Elementary Art

Jordan A. Jensen

A thesis submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of

Master of Arts

Dr. Mark Graham, Chair
Dr. Daniel Barney
Dr. Sharon Grey

Department of Visual Arts

Brigham Young University

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ELEMENTARY ART SPECIALIST VS. A NON-ART CERTIFIED TEACHER

ABSTRACT

A Comparative Case Study: Investigation of a Certified Elementary Art Specialist Teaching Elementary Art vs. a Non-Art Certified Teacher Teaching Elementary Art

Jordan A. Jensen
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Master of Arts

Most colleges and universities offer a general course in elementary art education to provide instruction to the elementary generalist to enable that student to later provide art instruction to students at the elementary level. This course is commonly referred to as the two-credit course in elementary art education throughout this thesis.

This thesis is a case study investigation of a certified elementary art specialist and a non-art certified teacher teaching elementary art in the Subject School District in Utah. It asks and gathers data on three main questions. How is art education valuable for elementary students? What is a quality elementary art curriculum? How does an elementary art specialist change the learning experience of elementary art students? Under these three main questions the following questions are also considered: Where do teachers obtain their curricula? What research exists that describes differences between art specialists and non-art specialists teaching elementary art? What were the qualities within each art room? What types of art projects are being taught in these two different classrooms?

Further, a survey was constructed to seek answers about the attitudes towards art education in the Subject School District in relation to the three questions under consideration. To ensure the maximum in statistical accuracy, the survey was sent to every elementary school in this district including all elementary administrators. The survey contained 49 statements on attitudes towards elementary art education. There were 129 elementary educators and administrators out of 2,300 from Subject School District that responded. The data from the survey was analyzed to determine where these attitudes lie and the thoughts on the importance of art education at the elementary level. The results of this survey show the typical elementary educator in Subject School District feel the arts are indeed an important part of the elementary curriculum. However, the majority do not feel fully prepared to teach a quality elementary art curriculum and feel elementary art should be taught by art specialists.

Keywords: elementary art education, art specialist, elementary art curriculum

ELEMENTARY ART SPECIALIST VS. A NON-ART CERTIFIED TEACHER

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Chapter I - Introduction

The Subject School District in Utah hired me in August 2007 at the last minute as the new upper grades elementary art teacher at one of their elementary schools. When I applied for this position I thought it strange that one of the requirements for an elementary art teacher in this district was to have an elementary teaching license, not a K-12 art license. During my initial interview the principal warned me the only way to turn my one-year contract into a continuing contract would be to go back to school and get my elementary license, which would require two years of school and another round of student teaching. When I asked why my K-12 art license was not enough for the Subject School District the response I received was that I was not a highly qualified teacher without the elementary license per district policy.

I started the school year and placed the elementary license issue in the back of my mind. Of course it did not disappear all together and around January of 2008, I was told if I did not enroll in an elementary licensure program my contract would not be renewed. I had a conversation with the director of human resources at the school district about alternate ways to continue teaching at the elementary school. I asked if the position of the district regarding art specialists needing general licensure perhaps led to yet a further question: Are general elementary education teachers “highly qualified” to teach anything but general knowledge? Perhaps elementary licensed teachers need certification in all the areas they teach if the same reasoning were applied to that licensure as to art specialists. The conversation had enough impact that the elementary licensure requirement continued to be placed “on hold.” Over the next three years the school district did not say anything else about returning to school and I continued to teach art.

However, in the summer of 2010 I received news that my principal would be adding kindergarten through second grade to my art classes and I would also be in charge of teaching physical education and computers to that age level as well. I would no longer be teaching upper-grade art as I had been for the last three years. I had just gone from a full-time upper grades elementary art teacher to an elementary prep teacher. When I asked my principal why I was not just teaching art since I was the only certified art educator in our building at the time, his response was, “The lower grade teachers would prefer to teach arts and crafts because they do not want to teach physical education and computers and this just works better with their schedule.” I was told that they are just as qualified to teach elementary art as I was. I was then told that I was to be put on the transfer list immediately because human resources did not realize I was still at the elementary level. Since I was tenured they could not terminate my contract, but they could insist I transfer to the next available art position outside of the elementary level.

When searching for a thesis topic for my masters in art education program I was in my second year teaching in this district. I thought about several possible areas, but the issue that kept coming to mind was the attitude towards elementary art education in this particular school district and the fact that they hire non-art certified educators to teach elementary art. I called the human resources department at the district to verify the number of certified art educators teaching elementary art. The answer I received was, “One, just you. We do not hire specialists at the elementary level and it will never happen again.” I was shocked at this blunt answer. Plus, I knew for a fact there were two other art certified teachers teaching elementary art as I had been on several committees with them.

So, the real answer was three, there were three K-12 certified art educators teaching art at the elementary level in all of this district's 53 elementary schools.

From this experience my idea for my thesis took hold and curiosity started to grow. Questions suitable for research developed such as: Do you need a licensure or endorsement in a subject area to teach and implement a quality curriculum? Are two or three undergraduate credits a sufficient experience to be a highly qualified art educator? What does an art room run by a non- art certified educator look like? Is it comparable to an art room of an art certified art educator? These questions formed themselves into three main areas to consider. How is art education valuable for elementary students? What is a quality elementary art curriculum? And how does an elementary art specialist change the learning experience of students? After developing these questions I created a 49 question survey inspired by research conducted by Kowalchuk, E.A., & Stone, D. (2000), Luehrman, M. (2002), and Elliot Eisner's (1966) art attitude questionnaire to explore the attitudes of administrators, art educators, and general educators towards elementary art education and certifications. I sent the survey via email to every administrator and teacher in all the elementary schools in this district in order to gather statistical data on current attitudes in this district's elementary schools. To further my research I spent a full day in two art rooms of two different art teachers. One teacher was a K-12 art certified teacher teaching elementary art and the other was a non art certified educator assigned to teaching elementary art. This research design is that of a comparative case study and a survey intended to investigate the educational impact of an art certified educator- versus a non-art certified educator-teaching art.

My hope is to explicate attitudes towards art education at the elementary level in a school district in Utah to add data regarding the value of art education in elementary schools. Also under consideration are the necessary components of a quality art elementary art program and further to make discoveries that may aid in the certification process of elementary educators during their undergraduate coursework. This research occurred during my last year teaching for this district. My hope is that I instilled enough love for the arts in the students I had at this elementary school and that they may continue art throughout their education and throughout their lives.

Chapter II: Literature Review

The literature review is comprised of three parts. Part One explores how art education is valuable for elementary students. Part Two discusses the characteristics of a quality art curriculum. Part Three discusses the existing research describing differences between an art specialist and non-art specialist teaching art.

Part One: How Art Education is Valuable for Elementary Students

Before considering whether elementary art students benefit more from being taught by an art specialist versus a non-art certified teacher, the value and benefits of teaching art to elementary students must be considered. This is because elementary art education programs seem to be required to continually battle for inclusion in public schools. Based on information provided by Rabkin & Hedberg (2011) in their report *Arts Education in America: What the declines mean for arts participation* which was based on the 2008 Survey of Public Participation in the Arts, art education in public schools is often not considered a serious academic subject therefore it becomes the target for cuts or elimination due to budget constraints or emphasis on high stakes testing.

The early disinclination to consider the arts as serious academic subjects continues to this day. The arts are widely assumed to be expressive and affective, not cognitive or academic. Despite growing awareness among some educators and cognitive scientists that many of the fundamental processes of art-making are profoundly cognitive — reinforcing the building blocks of all thought — and despite the enormous discipline required to master arts skills and make high-quality art, the arts are often associated with play and luxury, not with the work

ethic and discipline associated with school and academics. (Rabkin & Hedberg 2011, p.42)

Rabkin & Hedberg further state, “While many schools make arts education available, the evidence in the SPPAs suggests that they do not deliver it regularly to all their students.” (Rabkin & Hedberg, 2011, p.42) This report provides statistics that further support this decline as the percent of 18 year olds who report having any elementary visual arts education in childhood fell from 36.1% in 1982 to 25.7% in 2008. (Rabkin & Hedberg, 2011, p. 44)

Art education is valuable for elementary students and should be included in elementary public schools for many reasons. Five of the major benefits of elementary art education are: it makes students more aware of the world around them including diversity and other cultures, it allows children to explore which helps them develop a sense of self, it provides opportunities for self-expression, it enhances other curricular areas, and it promotes higher order thinking skills as well as rigor and relevance in the curriculum.

Supporting the first benefit that art education makes students more aware of the world around them is Eldon Katter (2008), professor of art education at Kutztown State College, Kutztown, Pennsylvania, and former *School Arts editor*, who states when students study art they become more aware of the world around them and gain an awareness of diverse belief systems and multiple ways of seeing and responding to the world. Lynda Resnick (2010), Executive Vice President of Los Angeles County Museum of Art, as well as the Chair of the Collections Committee and a Trustee of the Philadelphia Museum of Art provides further support of this benefit as she states that art is a great way of appreciating diverse cultures and societies.

A second benefit of art education for elementary students is that art facilitates students' exploration of their surroundings and allows them to experience the world with heightened awareness through their senses and to develop a better understanding of their feelings towards their place within this world or sense of self. Award winning portrait and abstract artist Pam Stephens (2006) who holds an MFA from East Carolina University supports this when she says the arts define what it is to be human.

Eldon Katter (2008) agrees and says art is an essential part of what makes us human. Art has been called our first language and through investigation into the origins and traditions of artistic practices, children learn about human commonalities throughout time and around the world (Katter, 2008). Daniel Willingham (2009), in "Six Practical Reasons Art Education is More Than a Luxury" says when a child receives an A on a math test the benefit of that A is for that child and that child alone. When a child creates a drawing or a work of art where they made something for pleasure, others are included in that enjoyment. When children can share their enjoyment with others and receive positive feedback, it promotes development of higher self-esteem. They feel good about themselves and about their art. This is another aspect of developing a sense of self that is gained from the inclusion of art in elementary schools.

The third benefit art education provides children is the opportunity for self-expression. Research conducted by Arthur Efland (1992), Professor Emeritus at Ohio State University, supports the suggestion that art encourages self expression and creativity and provides a way for children to express themselves. Resnick (2010) further supports this research by stating the arts empower children to communicate ideas that are difficult to express with words. It is an outlet for creativity and self-expression, a way for

children to be heard, and to continue searching for meaning and understanding. When children view the historical works of their own culture it builds pride in their heritage. The arts empower children to communicate ideas that are difficult to express with words. It is an outlet for creativity and self-expression, a way for children to be heard, and to continue searching for meaning and understanding (Resnick, 2010).

A fourth benefit of elementary art is that it enhances other curricular areas. This idea is clearly supported in the research compendium *Critical Links* by Sandra Rupert (2006), Director of Arts Educator Partnership. This compendium contains a diverse collection of studies that examine how art learning experiences affect academic achievement and social development of children and youth. Their findings identified six major types of benefits associated with the study of the arts and student achievement: 1. Reading and language skills 2. Mathematical skills 3. Thinking skills 4. Social skills 5. Motivation to learn 6. Positive school environment. According to Rupert (2006), learning the arts is academic, basic, and comprehensive.

Further evidence presented by Resnick (2010) supports this suggestion art education enhances other curricular areas through studies conducted that have shown art-centered schools outscore non-art centered school in academic achievement. Pamela Stephens (2006), member of the *School Arts* advisory board and coordinator of the art education program at Northern Arizona University gives a specific example of how studying the arts contributes to the development of better reading skills in young children when she shares how the arts cross curriculum areas to interpret masterworks of art. This allows students to grasp concepts such as fact and opinion along with finding the main idea, both skills in the area of reading.

The fifth benefit of including elementary art in the curriculum is that it promotes higher order thinking skills as well as rigor and relevance in the curriculum. The arts, when a central part of the general curriculum and taught in meaningful ways, can develop deep thinkers. These critical thinking skills can translate across the curriculum and eventually impact the all-important test scores (Stephens, 2006). Stephens continues by stating the arts also teach flexibility in thinking, an important component of higher level thinking skills which is mandatory for success in our global society.

Further according to Richard D. Jones (2010) who wrote the second edition of the *Rigor and Relevance Handbook*, teaching art facilitates rigor and relevance in elementary schools. In the United States educational system, the most effective learning takes place in the elementary grades (Daggett, 2005). If this is in fact true, it suggests that the arts in elementary education may be particularly important. This work includes an entire page citing examples of student work for real-world instruction, which is one of the cornerstones of rigor and relevance. This list contains 96 examples for teachers to incorporate real world instruction in their lessons. Among these 96 examples 35 are visual arts related (Jones, 2010).

Jones (2010) also states, instructional planning is more effective when teachers use both objective data and personal experiences. This suggests that when planning art lessons an art teacher should base their lessons on specific standards and benchmarks and have a systematic way of determining student achievement of those standards and benchmarks while also including their personal experiences with the arts. As students move from class to class and progress to the next grade, they are exposed to isolated bits of content-specific knowledge, but they are not taught how what they learn in one class

relates to another or its application in the world outside of school (Daggett, 2005).

Studies have shown that students retain information best when they put it to use. When in an art class students constantly put their knowledge to use whether it is project based or studying another work of art. Therefore teaching art certainly promotes the tenants of rigor and relevance as proposed by Daggett as students are putting the information they learn to immediate and practical use resulting in a project or product that illustrates they have used and understood the concepts and skills they were taught.

It is clear there is a large body of research supporting the value of art education for elementary students. Art education in elementary schools allows students to develop an awareness of the world around them including diversity and other cultures, to develop a sense of self, provides opportunities for self-expression, enhances other curricular areas, and promotes higher order thinking skills as well as rigor and relevance in the curriculum.

Part Two: Characteristics of a Quality Art Curriculum

The research considered in this section supports the inclusion of the following in a quality elementary art curriculum: 1. address the interests of both student and teacher 2. be based upon accepted standards and benchmarks for teaching visual arts and 3. promote deep thinking as well as facilitate relationships and connections to other curricular areas.

The vision for a quality elementary art curriculum should include the interests of both student and teacher. Wilson (2010) states that the visions, values, and purposes shaped by personal experiences of the teacher during his or her own artistic practice can transfer into his or her classroom teaching and design of their own personal elementary art curriculum. When the art teacher and the student are intrinsically motivated, the

quality of their work increases. According to Olivia Gude (n.d.) who drew upon issues within her local community in creating curriculum for the Spiral Workshop at the University of Illinois, art curriculum should be rooted in the life experiences and interests of both the teacher and the student. It should combine a sense of history and of being part of the unfolding of culture and change. Art is a rendering of the world and one's experience within it. In this process of making art forms, that world and one's experiences with it must be tapped, probed, and penetrated (National Art Education Association, n.d.). Julia Marshall (2010) contends that creativity and art occur through a cycle of experiences and reflections. Art curriculum described as a "canned" curriculum has little or no relevance to the lives and experiences of the students (Bain, Newton, Kuster, & Milbrandt, 2010). This evidence supports the importance that a quality art curriculum represents both the interests of the students and the teacher. Because art educators and their students are in the classrooms, their opinions are what matters.

A quality elementary art curriculum should be based on specific components of the visual arts, some of which can be found in accepted standards and benchmarks developed by national art education groups. While researching the components of visual arts it is clear there is no single specific set of components agreed upon exclusively by all experts in the field of art education. The components of an elementary art curriculum are dependent on whom one asks or what research one is reading. However, the National Art Education Association (1994) took a central role in defining the expectations for art education, and these were written into the national standards. As described by these standards, students should: understand and apply art media and processes; use visual arts structures and functions; choose and evaluate a range of subject matter, symbols, and

ideas; understand art in relation to history and cultures; reflect upon and assess the merits of their own work and that of others; and make connections between art and other disciplines (National Art Education Association, 1994). These national standards have been used to create individual state standards in the arts which are mandated by 47 of the 50 states (Arts Education Partnership, 2011).

Olive Gude (n.d.) believes that a quality art curriculum must be multi-cultural and include understandings of other cultures. Teaching about culture should include the how and why something is taught. She also believes a quality art curriculum includes a sense of flow and should be fun for both teacher and student. Gude also states that flexibility is a component of visual arts along with a wide range of projects that pushes students beyond their comfort level.

Dawn Ellis (n.d.) led the research team that authored *Designing the Arts Learning Community: A Handbook for K-12 Professional Development Planners* that shares findings from promising art education practices from across the country. Included in the handbook is information about Discipline Based Art Education, (DBAE) another model for art education curricula which proposes specific components of visual arts that need to be included in a quality elementary art curriculum. These components include content knowledge and disciplinary methods of art making/studio, art history, aesthetics, and art criticism. Many elementary art educators work with the belief that if every lesson they conduct aligns with DBAE their curriculum is considered meaningful. Ellis (n.d.) goes on to report national standards and benchmarks for visual arts, and components of DBAE all contribute to a quality elementary art curriculum.

A third characteristic that contributes to a quality elementary art curriculum is that it promotes deep thinking and facilitates relationships and connections to other curricular areas. One of the many competency requirements for future elementary art teachers is designing and implementing their own art curriculum and having it transfer to other core areas. The effectiveness of this curriculum depends on whether or not it is designed to promote deep thinking and understanding. The understanding must go further than simply discovering the meaning of the facts. The understanding should be developed to the point in which it can be transferred to or integrated with other areas in the elementary curriculum (Bain, Newton, Kuster, & Milbrandt, 2010).

One way to promote this deeper understanding is to strive for a higher order of thinking than simple factual recall or recitation of facts regarding one's surroundings. Julia Marshall (2010) proposed the use of three types of higher order thinking that should be used by students during an art lesson; analytical, associative, and transformative. Analytical thinking involves examining something to make sense of it. Connective or associative thinking can be viewed as forming associations between the art created and other areas of curriculum or life and finding similarities or differences between them. Transformative thinking includes elaborating on something, revising it, constructing it, or translating it into another style, medium, or form (Marshall, 2010, p.17). Activities in a quality elementary art curriculum would require students to engage in these levels of thinking.

Art can be integral to language arts, social studies, mathematics, and science, as is recognized and utilized in many schools. The art specialist, in addition to teaching children art, should help classroom teachers integrate art with other subjects. Such

collaboration not only enhances other curricular areas but also expands the subject matter of art, raising questions about aesthetics and the place of art in culture and society. When art is valued as a core subject in this way children's artworks proliferate in classrooms and the artworks incorporate themes from other subjects that are creative and individualistic (Davis, n.d.). Also, works of art connect to social and personal dimension of life with strong affective overtones (Efland, 1996). According to Efland, looking at and examining art can build some very basic thinking and in his view, the experience of interpreting visual art is important because through these experiences one learns to think. “Art in education is not merely that it can encourage thinking but that it can permeate such thinking with feelings which help give rise to a moral sense” (Efland, 1996, p.53).

Silverstein and Layne (2009) suggest the following principles regarding the integration of arts and other curricular areas:

- Arts integration is a powerful way to help students learn.
- Arts integration takes place over time; it is more than a stand-alone activity.
- Arts integration requires higher order thinking skills.

The heart of arts integration is student engagement in the creative process. Arts integration is an approach to teaching in which students construct and demonstrate understanding through an art form using both art related concepts and other curricular areas (Silverstain, & Layne, 2009, p.3).

In order for our children to become competitive in a global economy, schools need the arts to educate these children in visual-spatial abilities, reflection, and experimentation. These abilities will transfer to multiple areas in education and prepare them in this visual age where the iPod Revolution and Google are taking over (National

Art Education Association, n.d.). President Barack Obama stated on his campaign website:

In addition to giving our children the science and math skills they need to compete in the new global context, we should also encourage the ability to think creatively that comes from a meaningful arts education. Unfortunately, many school districts are cutting instruction time for art and music education. Barack Obama and Joe Biden believe that the arts should be a central part of effective teaching and learning (National Art Education Association, n.d., p. 4).

The National Art Education Association issued a powerful statement of art education values, which included the ideas that art education promotes deep thinking and facilitates relationships and connections to other curricular areas. The NAEA's basic reasons for art education align with the components of a quality elementary art curriculum outlined above. It includes a means of helping students understand and appreciate art, and a means of developing creative and flexible forms of thinking and sources of human understanding (National Art education Association, n.d.).

The quality elementary art curriculum as proposed in this thesis should address the interests of both student and teacher, be based on accepted standards and benchmarks for teaching visual arts, promote deep thinking, and facilitate relationships and connections to other curricular areas. It is ever evolving to best meet the needs of students.

Part Three: Differences Between Art Specialists and Non- Art Specialists Teaching Art

The body of research that describes the differences between art specialists and

non-art specialists teaching art is primarily found embedded in research related to three other areas of art education: the trend of cutting art programs due to budget constraints in today's schools, research studies regarding the *No Child Left Behind Education Act*, and research addressing the value of art in elementary education.

The compilation of this related research indicates the following draw-backs to having non-art specialists teaching elementary art: 1. general educators' knowledge of the arts and confidence in teaching the arts is lacking and they often feel ill-prepared to teach art as they rarely have more than one class on teaching the visual arts in their undergraduate study (Kowalchuk, & Stone, 2000) (McKean, 2001) (Thompson, 1997), 2. when a general educator teaches art, students do not receive instruction in even the basic standards and benchmarks of a quality art program (Chapman, 2005a) (Chapman, 2005b) (Hatfield, 2007) (Kowalchuk, & Stone, 2000), and 3. many general educators required to teach the arts curriculum in their classroom often teach the arts to their students only when there is time or as a reward rather than as a valued subject, and it is often omitted to allow time to teach the tested areas of the core curriculum (Chapman, 2005a) (Chapman, 2005b).

Arts programs are especially vulnerable to cuts due to the financial troubles of public schools in many states where 35% or more of the students are at risk for academic failure (Chapman, 2005a). Due to these budget constraints, many new patterns for art education have begun to emerge in the public school system, nearly all involving a non-certified art teacher providing what art instruction students receive. Fortunately 85% of elementary schools in the United States report that their curriculum still includes art education, however, only 55% of these schools indicate that art instruction is provided by

a specialist (Carey, Kleiner, Porch, Farris, & Burns, 2002). It was confirmed that many general educators with limited preparation and experience in the arts teach art to elementary students (Kowalchuk, & Stone, 2000). A main focus of the research on these types of art programs has been to look at the impact of not having art certified educators delivering the art curriculum (Chapman, 2005a).

One prevailing problem noted when non-art certified teachers are required to teach art is that many of these general educators express their lack of confidence in teaching the arts and report they do not feel comfortable with this subject area, particularly when required to create art in a public setting. They also expressed frustration with not knowing how to teach the arts (McKean, 2001).

Christine Thompson (1997) reported that when one local school district decided to restore certified elementary art teachers to its faculty after many years doing without, the general elementary teachers in this district felt the arts were an obligation they reluctantly took on as professionals. They felt art education was simply a part of their classroom teaching responsibilities. Many viewed art as a subject they were expected to teach for reasons that were not clear or convincing to them. They taught art reluctantly or not at all. Many of these teachers freely admitted they felt ill equipped to teach the arts and unprepared to teach various areas in studio art such as ceramics and painting (Thompson, 1997).

Teachers' beliefs and previous professional preparation can act as a powerful force on how art education is approached and what students learn. Given these beliefs and prior experiences how do elementary teachers actually teach art? Using questionnaires and surveys, researchers found that once again elementary teachers were

not confident enough about their art education preparation and skills to be able to teach a meaningful art curriculum (Kowalchuk, & Stone, 2000).

A second problem that prevails when general educators provide instruction in art instead of art specialists is the art education delivered often does not meet even the most basic standards and benchmarks of a quality art curriculum. General education teachers are ill prepared to teach art. Typically they have had only one undergraduate class in teaching art (Chapman, 2005b). Therefore, the types of projects often conducted by these teachers are very simple and do not integrate important components of art education. According to Elizabeth A Kowalchuk and Denise L. Stone (2000), in most elementary schools, art is taught by just such classroom teachers with limited art education backgrounds. In schools where art specialists deliver the curriculum, nearly 80% of visual arts specialists surveyed utilized an arts curriculum that was aligned with their states' standards or the National Standards for Art Education (Carey, Kleiner, Porch, Farris, & Burns, 2002).

The National Art Education Association states that art teachers are required to be knowledgeable in art production, aesthetics, art criticism, and art history in order to be able to properly integrate the arts into their curriculum. It is also required that teachers have an understanding of ways to convey such content to students (Hatfield, 2007). Since the content of a quality art program is so demanding, persons with a significant background in the study of all of the components will be better able or qualified to teach the arts successfully. Kowalchuk & Stone (2000) found general education teachers had limited knowledge and experience with common art materials and various studio

processes which contributed to the teachers' inability to connect art learning or ideas to other areas of the curriculum.

General elementary classroom teachers teach basic skills in art rather than promoting a deep understanding of the arts (Kowalchuk, & Stone, 2000). Most general classroom teachers do not have a sufficient background in art production, aesthetics, criticism, and art history to enable them to provide a quality art education for students (Hatfield, 2007). The same is true for volunteers, visiting artists, parents, and others due to their limited understanding of the integration of the components and a limited opportunity to provide effective sequencing. In light of the complexity of the visual arts requirements and the need to integrate the four components, it is apparent that schools need certified art educators (Hatfield, 2007).

The *No Child Left Behind Education Act* does include art as a curricular requirement and also requires highly qualified teachers or teachers certified to teach the subject areas assigned by their district. However, it does little to insure that art is one of the subjects that require a highly qualified teacher. Course requirements in art for teacher preparation are minimal for classroom teachers, therefore, leaving them ill-prepared in this content area. They are often unable to deliver a quality program (Chapman, 2005a).

A third problem often evident when elementary art is taught by non-art certified teachers is that art is seen as something to do only when there is time or as a reward, recess, or enrichment rather than as a subject in its own right. In these situations art is often abandoned so the classroom teacher can concentrate on high-stakes test preparation. Arts education is likely to survive in this academic war, but it is vulnerable to cuts in the

high-stakes climate of “test-em-till-they-drop” in the quest for standardized teaching methods (Chapman, 2005a).

Chapman (2005b) states that general classroom teachers in certain elementary schools throughout the nation are required to plan their entire calendar year for their core curriculum excluding the arts and whenever they have space left or any spare moments it will be dedicated to the arts, but only for those students who have mastered the remainder of the core curriculum. In this case, art functions as a bribe or a reward and is perceived as a hands-on, minds-off activity to be earned.

Many administrators and boards of education see art programs as something extracurricular or something that can be cut altogether. In early 2004, a Council on Basic Education survey indicated that 25% of principals had cut arts education and 33% had anticipation of future reductions of the arts in their schools (Chapman, 2005a, p. 14). Yet the arts are included on a list of core curriculum requirements in the *No Child Left Behind Act of 2001 (NCLB, HRI)* that reauthorized the *Elementary and Secondary Act of 1965*. However the law does little to support education in the arts, foreign languages, or the humanities and social studies. And therefore art is often seen as an expendable or extra subject (Chapman, 2005a).

It is apparent that the differences between art specialists and non-art specialists teaching art in elementary schools are significant. A quality art education curriculum should include aesthetics, criticism, production, and art history, areas that are not likely known to a non-specialist. It should be fun and exciting for both the teacher and the student. Being an elementary art specialist is both important and difficult, but makes a significant difference in the educational experience of children.

Chapter III: Methods

“Come to the edge,” he said.
They said, “We are afraid.”
“Come to the edge,” he said.
They came.
He pushed them
And they flew
(Logue, 1969).

Edges can be treacherous, but they can be exciting (Eisner, 1997). Edges and specifically going over edges, offer the opportunity to learn. Creating and implementing a research project is one way to go over the edge and certainly provides a multitude of learning opportunities. Designing the specific methods to gather data as well as methods to analyze data is the foundation of a sound research project. Using a variety of research methods can be tricky but worthwhile. It is like going over the edge Logue speaks of. It is through hard work and the willingness to take a risk to attempt something beyond one’s comfort zone that allows new ideas to be born.

Purpose of Research

The plan was to investigate two elementary art programs, one delivered by an art certified teacher and one by a non-art certified art teacher and to survey attitudes and practices regarding art education in a Utah school district. The research plan originated from the researcher’s experiences while teaching elementary art in a school district in Utah. During this teaching experience it became evident that regular classroom teachers, non-art certified art teachers, and administrators seemed to exhibit little understanding of the components of a quality art program, the benefits of a quality elementary art program, or the need for art-certified educators to deliver the program to elementary students. The majority of art educations for elementary students in the Subject School District were

currently administered by non-art certified art educators. To more fully explore attitudes toward art education as well as the quality of the elementary art programs in the Subject School District, a case study research was conducted and a survey administered.

Research Questions

How does a quality elementary art program benefit students? What constitutes a quality elementary art program? How does an elementary art specialist change the learning experience of elementary art students?

Research Plan

This research was a case study based on a comparison of two elementary art classrooms and their teachers. One taught by a certified art specialist and the other taught by a non-art certified art teacher. This study examined the delivery of the elementary art curriculum, the value of art education for elementary students, the differences in the work produced by the students in each classroom, student learning, and other differences noted between the two programs. From the data gathered, an attempt was made to draw conclusions through narrative analysis regarding effective practices.

Additionally a survey was given to gather information about attitudes of elementary administrators, art educators, and general classroom teachers; it included their perception of the value of art education for elementary students, their evaluation of their own qualifications and comfort level in teaching art to elementary students, and their understanding of a quality elementary art curriculum. The case studies built from two stories and the survey were developed to gather information, which was subjected to both qualitative and quantitative analysis.

The following is the research plan and process that was employed to conduct this study:

1. Creation of case observation form
2. Creation of survey
3. Approval of research application by IRB
4. Approval of research application by Subject School District
5. Selection of participants
6. Administration of survey
7. Implementation of case study research
8. Organization of data
9. Descriptive analysis of results
10. Interpretation of results

Case Study Research Methods

When considering what type of research to conduct in order to explore the difference between art programs delivered by a certified art specialist compared with those delivered by a non-art certified art teacher, a main objective was to observe each type in actual teaching situations. The research strategy that would best allow this type of observation was a case study. Lyons (2009) emphasized that when designing a case study, it is important for the researcher to follow a good model in order that the information collected can be of value to future researchers. Further, Lyons stressed that the content of case studies should be framed to organize data to facilitate analysis. This led to the creation of an observation form that allowed the researcher to focus the information collected to address the specific questions of this study to insure the same elements were focused on during both observations. The observation form insured consistent records were gathered to facilitate comparison between the two observation experiences in order that conclusions could be drawn from the cases. Without a form guiding the observer to the specific areas of focus, it would have been easy to miss data in one of the situations that would later be needed in order to draw conclusions. However, the form did offer some flexibility to allow for recording of information and experiences

unique to each of the classrooms in the case (see Appendix A). Photographs in pre-determined categories were taken during each observation, which further enhanced consistency in data acquisition and allowed consistent comparisons to be made.

Soy (1997) offers further support of utilization of the case study research method for this research question when she states “case study research excels at bringing us to an understanding of a complex issue or object and can extend experience or add strength to what is already known through previous research” (p. 1).

Catherine Kohler Riessman (1993), author of *Narrative Analysis*, believes nature and the world do not tell stories, but individuals do. The stories, told in their own words, of the two art teachers and their education background along with their years of teaching experience provided two such stories that could be compared and contrasted through this case study research. She further suggests that a primary way for individuals to make sense of an experience is by casting it in narrative form. This supports the use of narrative analysis for this research question.

Riessman (1993) outlines the process of narrative analysis when she discusses how “investigators do not have direct access to another’s experiences so it becomes necessary to deal with ambiguous representations of that experience through talk, text, interaction, and interpretations” (p. 8). She presents five levels of representations in this research process: attend the experience, tell about the experience, transcribe the experience, analyze the experience, and read the narrative response (p. 10).

For this study the researcher attended to the experience through the two observations for the case study. Next the researcher told about the experience by using the words of each educator’s experience teaching art at the elementary level in Subject

School District to describe their story. The experience was transcribed using the method suggested by Riessman (1993) including videotaping the experience, creating an observation form for the case study, and by asking the same questions of both educators to insure that similar and comparable information is recorded during each classroom visit.

At this point the collected data was analyzed to identify similarities and differences between the two cases. The researcher compared data collected and transcribed on the observation forms during each visit as well as data from the video tapes and photographs. In the end the researcher used this material to create as Riessman (1993) describes a “metastory about what happened by telling what the interview narratives signify, editing and reshaping what was told and turning it into a hybrid story” (p. 9).

Riesmann’s (1993) fifth level of narrative analysis is the reading experience. This occurs when others encounter the final written report as each reader brings their own meanings to each narrative they read.

The Subject School District Case Study

To obtain two participants for the case, the researcher determined which elementary art teachers in the Subject School District were certified in art. Besides the researcher there were only two. One of these two teachers was contacted and was willing to participate in this case. The non-art certified art teacher who participated in this study was a volunteer who came forth after completing the art attitude survey. She had no formal training in teaching art outside of the one class required in Utah of all elementary teachers. She had been teaching art for 23 years. Because she fit the criteria of the non-art certified teacher teaching elementary art, she was accepted for the case study.

The study was conducted through one-day visits to each classroom at which time the case observation form was used to record information in each situation regarding the questions under consideration in this research.

Because the researcher was also interested in attitudes regarding elementary art education, a survey was developed and was administered to gather information about overall attitudes toward elementary art education in the Subject School District by elementary art educators, elementary general educators and elementary administrators as well as to help discover what constitutes a quality art program and finally who should deliver art instruction in elementary schools in order to optimize student achievement.

Elizabeth A. Kowalchuk and Denise L. Stone (2000) studied attitudes towards elementary art education. Their findings indicate the need to build positive attitudes toward elementary art education during the art education portion of pre-service teachers' education. Further Mick Luehrman (2002), Central Missouri State University, in his study "Art Experiences and Attitudes toward Art Education" conducted a study on attitudes toward art education as a result of the attitudes he experienced working with principals in the Missouri Public Schools. The survey statements created for this research were derived from suggestions from these two studies along with work presented by Elliott Eisner (1966). Luehrman's (2002) data was compiled from his survey in a table form; the findings from this survey will also be presented in the same way.

The survey used a Likert scale through which respondents could record their responses. This allowed the investigator to quantify that portion of the data, which assisted with descriptive analysis of the questions. Data was compiled as a whole, but was also disaggregated according to participants' position: elementary administrator, art

certified educator, art endorsement educators, and non-art certified general educator. The data was also disaggregated by teachers teaching only art and teachers teaching some art. The survey consisted of 49 statements and took participants approximately thirty minutes to complete. The statements on the form were divided into three sections, each section corresponding to one of the questions under consideration in this research study. This allowed consideration of data as it related to the questions of the study (see Appendix B).

Research participants for the survey were recruited by emailing all elementary administrators, art educators, and general educators in the Subject School District. The researcher utilized the online tool, Survey Monkey to administer the survey. Participants accessed the survey through a link contained in the email requesting their participation. This allowed the survey to be easily accessed by the target audience and allowed their responses to be returned anonymously. Further, Survey Monkey software has the capacity to quantify and disaggregate the data compiled as well as provide for presentation of that data in chart and graph form (Finley, 1999).

The data from both the case and the survey will specifically help assess the current condition of elementary art education in the Subject School District as well as attitudes toward elementary art education and more generally add to the body of research on these topics. The main questions under consideration in this research were the driving factors in the creation of the observation form as well as the survey: 1. How is art education valuable for elementary students? 2. What is a quality elementary art curriculum? 3. How does an elementary art specialist change the learning experience of elementary art students?

Organization of Data

Data will be organized as follows:

1. Narrative analysis of data recorded on case observation forms (Riessman, 1993).
2. Narrative analysis of photographs to illustrate similarities and differences in each classroom.
3. Statistical analysis of data from the survey reported as a whole as well as disaggregated according to demographics (Finley, 1999).
4. Narrative analysis of written survey responses (Riessman, 1993).

Interpretation of Data

Qualitative research is a methodology used in many academic disciplines that follows an inductive research process and involves the collection and analysis of non-numerical data to search for patterns, themes, and holistic features. A qualitative study may gather information through such methods as observation, conversation, text, audio, or video (Barroqueiro, 2010). The utilization of the case study strategy implemented for this project is this type of research. Therefore, the analysis of the information obtained from the case will be qualitative and will use narrative analysis to interpret the data.

Quantitative research measures possible relationships between categories and includes associations, cross-tabulations, and correlations between two variables, and multivariate analyses between more variables (Rose, 2007). The survey created for this study allowed quantitative research in that the results yielded numerical data that can be analyzed. However, the interpretations of the relations between the categories and respondents' demographic information for this study relied mostly on qualitative interpretation.

Rose (2007) discusses the impact visual representations of qualitative data can have in *Visual Methodologies*. Unique visual representations of narrative data can add a greater depth of understanding and interpretation of material than simply presenting the information through typical narrative form. Therefore narrative analysis of this study is illustrated through a variety of visuals. The photographs taken during the case study provide further visual representation to illustrate similarities and differences between an art certified teacher and a non-art certified teacher teaching art full time. The photographs offer another opportunity for descriptive narrative analysis. Graphs are included based on the data gathered through the attitude survey. This provides yet another visual to present the information from this research in a graphic form.

Ultimately, upon the completion of this study the researcher hoped to add both qualitative and quantitative information to support evidence that exists in the current body of research, which indicates the need for art certified teachers to deliver a quality art program to elementary students. It is the intent of the researcher to present the data of this case in traditional descriptive narrative form and further, to utilize visual methodologies to provide an even greater understanding of the conclusions that can be made from this study, which will add to the larger body of work existing on the topic under consideration.

Chapter IV: Results

How does a quality elementary art program benefit students? What constitutes a quality elementary art program? How does an elementary art specialist change the learning experience of elementary art students? These were the questions under study in this research. Following is a presentation of the results of the case study comparing two elementary art classrooms and of the questionnaire administered to administrators and educators. Conclusions follow to address the three main topics under study in this research.

Part One: Survey - Beliefs and Attitudes Toward Elementary Art Education

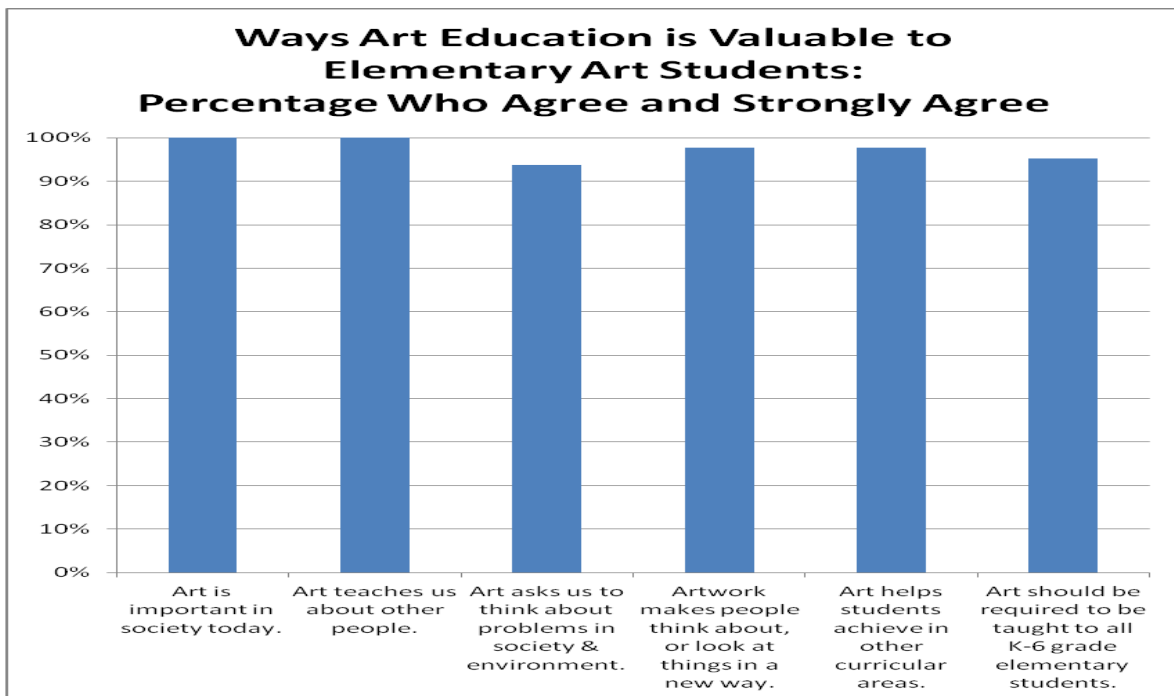
Narrative and Quantitative Analysis

The survey developed for this study was given to gather information about attitudes of elementary administrators, art educators, and general classroom teachers; it included their perception of the value of art education for elementary students, their evaluation of their own qualifications and comfort level in teaching art to elementary students, and their understanding of a quality elementary art curriculum. The survey was offered to all administrators and educators of the 53 elementary schools in the Subject School District which was a possible pool of 2300 respondents. Surveys were returned by 129 participants which was a return rate of 5.6% overall. The possible pool of administrators was 53 and surveys were returned by 9 which was a return rate of 16.98% for administrators. The possible pool of all teachers was 2247 of which 123 returned surveys resulting in a return rate of 5.47% for teachers. Of the 123 surveys returned by teachers, 105 said they had no art endorsement, 6 stated they had an art endorsement, 3 were art specialists and 9 did not state their art education information. Also of those 123

teachers 6 stated they taught only art, 66 said they taught some art, and 51 indicated they did not teach any art.

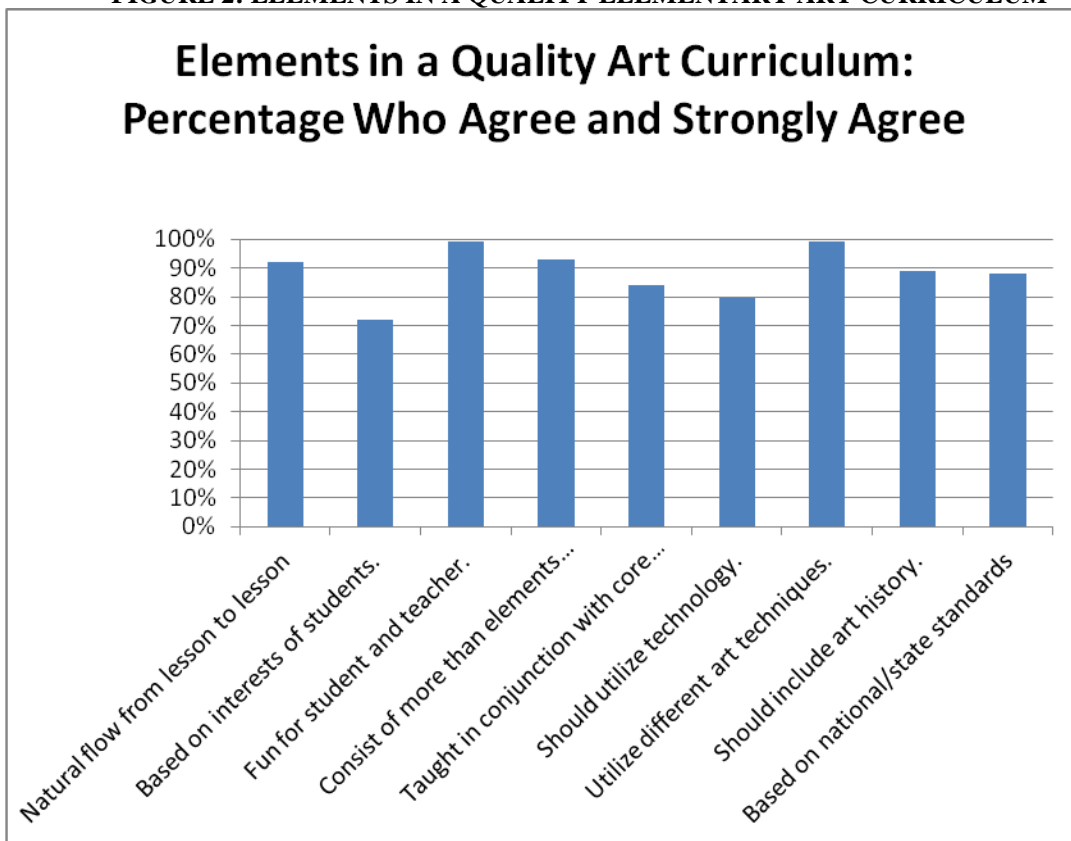
Figure 16 summarizes the data of all 129 respondents in relation to their opinions about how art is valuable to elementary students. Six values of art education were explored and from 93-100% of the respondents agreed or strongly agreed with each of the six statements relating to specific values of art. All 129 respondents or 100% felt art is important in society today and that it teaches us about other people. Of the 129 respondents, 121 or 93.8% felt that art asks us to think about problems in society and the environment. 126 or 97.7% agreed art or strongly agreed art makes people think about or look at things in new ways as well as believe art helps students achieve in other curricular areas. The opinion that art should be required to be taught to all students in grades K-6 was shared by 123 or 95.3% of the respondents. Therefore the data gathered showed that for all six values of art education explored the overwhelming majority of the respondents agreed these were ways art education is valuable for elementary students (see Figure 1).

FIGURE 1: WAYS ART EDUCATION IS VALUABLE



The survey offered nine elements for consideration of inclusion in a quality elementary art curriculum. Respondents offered opinions as to how much they agreed these elements should be present in a quality elementary art curriculum. The percentage rate varied from 72.2% to 92.2% when considering the opinion of the 129 respondents about the importance of the inclusion of these nine elements. The nine elements presented purported that a quality elementary art curriculum should: have natural flow from lesson to lesson, be based on interest of students, be fun for students and teacher, consist of more than elements and principles of art, be taught in conjunction with other core subjects, utilize technology, utilize variety of art techniques, include art history, and be based on national/state standards (see Figure 2).

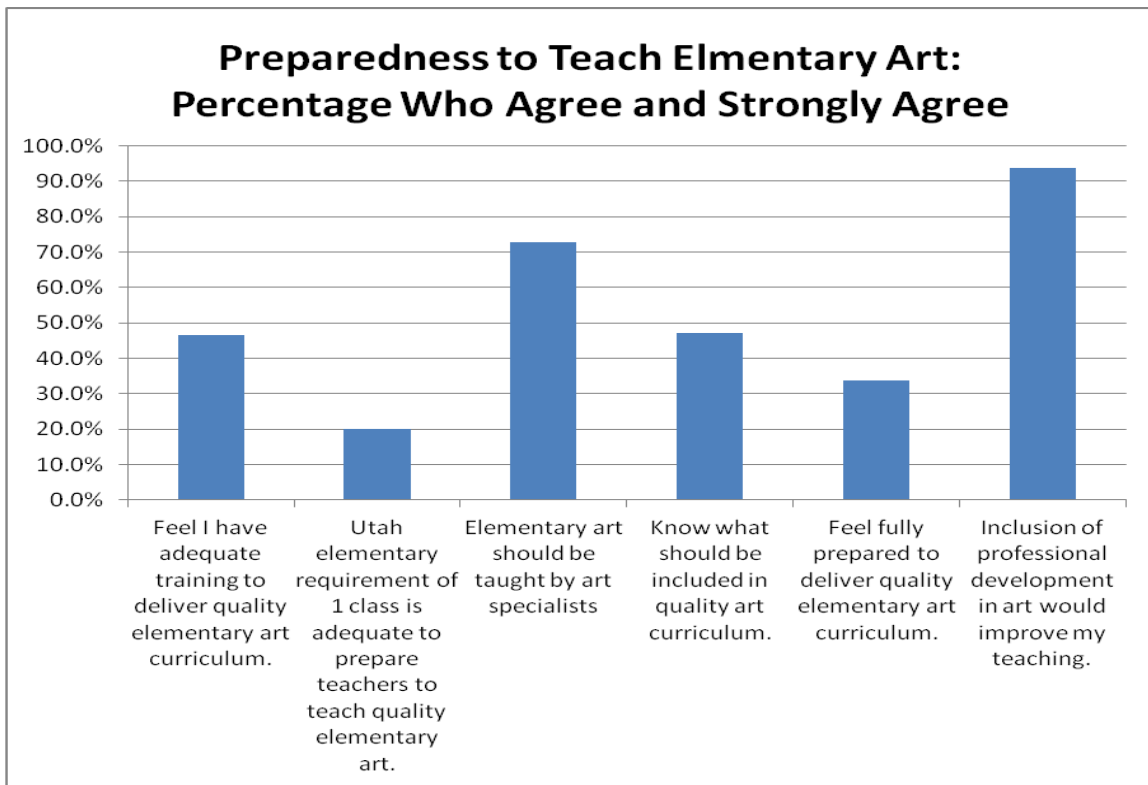
FIGURE 2: ELEMENTS IN A QUALITY ELEMENTARY ART CURRICULUM



When analyzing the data obtained in the survey to consider respondents’ opinions regarding whether or not an art specialist should be the preferred credential to teach

elementary art and statements regarding the comfort level and preparedness of those surveyed to teach elementary art, 6 statements were considered. Of the 129 respondents, 91 agreed or strongly agreed elementary art should be taught by art specialists for a percentage of 72.8. A little less than half, 47.2% felt they knew what should be included in an elementary art curriculum. Only 25 respondents or 20% felt the current Utah requirement of 1 class in elementary art methods was adequate to prepare teachers to deliver a quality elementary art curriculum. Only 33.6% felt they had adequate training to deliver a quality elementary art curriculum. Fewer than half, specifically 46.4% felt they had adequate training to deliver a quality elementary art curriculum with 93.6% feeling professional development in art would improve their teaching (see Figure 3).

FIGURE 3: PREPAREDNESS TO TEACH ELEMENTARY ART



When considering the data gathered through the survey administered, this researcher discovered the following points of conclusion regarding the three questions

under consideration in this project. The majority of the respondents recognized ways art was valuable for elementary students including that it helps students achieve in other curricular areas, it makes students think about things in different ways, and that it teaches students about other people, and problems in our society and our environment. The majority of the respondents felt a quality art curriculum should contain a natural flow from lesson to lesson, be based on interest of students, be fun for students and teacher, consist of more than elements and principles of art, be taught in conjunction with other core subjects, utilize technology, utilize variety of art techniques, include art history, and be based on national/state standards. When considering opinions on whether or not elementary art should be taught by art specialists and whether or not non-art specialists feel qualified to teach art, the survey allows the following conclusions: most do not feel Utah's current requirement of only one college class is adequate to prepare teachers to teach elementary art, fewer than half feel prepared to teach elementary art or that they know what should be included in a quality elementary art curriculum, and nearly 75% of the respondents feel elementary art should be taught by art specialists.

Part Two: Case Study- Narrative Analysis Non-Art Certified Elementary Art Teacher

Elementary School A is one of 52 elementary schools in the Subject School District. Teacher A has been teaching there for 23 years and is counting down two more years until her retirement. Teacher A taught for two years in a second grade classroom at the beginning of her teaching career. She then took off the next ten years to raise her children at home. Since returning to teaching Teacher A has had a plethora of teaching assignments in her many years as an elementary educator. One in particular has been that

of an art teacher. Teacher A taught upper grade art for 3 three years. Her plan was not to be an art teacher but that is where the administrator placed her. She was then transferred to a science teaching position and after teaching science for five years she is teaching art again. Teacher A teaches specialty full-time to 3rd grade, which includes music, PE, science, social studies, and art.

Teacher A received her undergraduate degree from Brigham Young University where she took the art education for elementary educators required course. When interviewing Teacher A about this course she could not recall one moment of the class. She said it was not a benefit nor did it help prepare her for teaching art full-time. Teacher A stated how nervous she was when told that her position was going to be teaching art full-time. She felt neither qualified nor prepared for this task. She stated her confidence grew over time but this was due to the fact that she was so immersed in art on a daily basis. She believed that given more notice of this teaching assignment she would have done more research over the summer and taken courses that were available through local universities.

When interviewing Teacher A about her current teaching assignment and her attitude towards elementary art education, the following was revealed. She believes art education is extremely important at the elementary level and that it would be better taught by art specialists. She admitted to knowing very little about the way art should be taught to elementary students and she was not sure what an elementary art curriculum should include. According to Teacher A, she covers mainly elements and principles of design and she does not phrase it any other way.

At the time this data was being gathered, there was a discussion during a staff meeting about the arts being cut all together at Elementary School A, with the classroom teachers assuming the responsibility to teach art to their students. There seemed to be mixed feelings about this future assignment. Teacher A and I spoke about the staff discussion regarding teaching the arts for following school year. She believes the classroom teachers are not well prepared to teach the arts and most teachers have a skewed idea of what art education at the elementary level should look like. Teacher A believes most teachers will teach holiday art and have students illustrate stories they have written in order to cover the art component in their classrooms. Teacher A bases these observations on things she has seen in the past when art education has been delivered in this manner. This saddens Teacher A to see art education disappear all together from this school where teachers will likely teach only holiday art.

Teacher A not only teaches art to her third grade students but music, PE, social studies, and science as well. Her classroom is set up in a traditional configuration (see Figure 4).

FIGURE 4: TEACHER A'S CLASSROOM



She has tables instead of desks in the middle of her room and her desk is placed up front facing her students. The only technology in Teacher A's classroom is an overhead

projector that she uses often for lessons in all her subject areas. The students each have cubbies where they store their personal items and each class has a set of trays where they turn in their finished work. The bulletin boards are decorated with a variety of educational things. One bulletin board is dedicated to art and displays elements and principles posters (see Figure 5). Teacher A uses art posters she has collected over the years to show the students during her art lessons. She doesn't talk about art history per se but she tries to show art visual aids. Teacher A spends approximately two hours a week teaching art to her third graders.

FIGURE 5: BULLETING BOARD WITH ART POSTERS



During my time in Teacher A's art classes, I saw her introduce seven different art lessons to her third grade students. She introduced each lesson by telling the students it was an element of art and the lessons were organized based on what she presented as three different elements. Two lessons were presented on the element of line, three lessons on the element of color, and two on the element of space.

For the lessons on line, Teacher A used examples from an art book she had found ten years ago when she was first assigned to teach elementary art. She photocopied different animals such as a fish, turtle, bird, and gorilla. The students could choose which worksheet they wanted and their assignment was to outline it with sharpie and add their

own line designs in the middle and background (see Figure 6). Teacher A commented she did not feel comfortable doing a drawing lesson so she used worksheets already generated and printed them off for the class. They discussed different types of line and then the students utilized these line types to make their worksheet into their own artwork.

FIGURE 6: STUDENT WORK WITH LINE ON WORKSHEET



The next lesson on line was a shaving cream marbling project. The students really enjoyed this one. The students told me they really like the messy projects but they do them very rarely. They created their own piece of marble paper and took a thin black marker to find all different types of lines that were made by the marbling (see Figure 7). This resulted in abstract creations; however, Teacher A did not discuss abstract artwork with her students. She said after the fact she probably could have shown examples of Jackson Pollock's work to give them an idea of line and examples of it used in art.

FIGURE 7: SHAVING CREAM MARBLING LINE DESIGNS



Color was the next element to be covered in the third grade art room. Students were introduced to warm and cool colors. This is typically a second grade concept, however, the students' second grade core teacher did not teach this art concept to these students. The students created their names using bubble letters and then designed one half with warm colors and the other half with cool colors. (see Figure 8). The students enjoyed this project; however, most of their artworks looked exactly the same minus their name in the middle.

FIGURE 8: WARM AND COOL COLOR NAME DESIGN



Tints and shades were the next area of color Teacher A explored with her students. Teacher A came to ask my advice before teaching this lesson. She did not know what monochromatic meant and she wanted my help clarifying the definition for her before class. She introduced tints and shades to her students by handing out a worksheet with empty boxes. One side said light and the other side said dark. The students then painted the boxes with the appropriate colors. Teacher A was not exactly sure how to mix the tints and shades so most of the students worksheets have all the same tint on one side and the same shade on the other, little gradation occurred (see Figure 9).

FIGURE 9: MONOCHROMATIC PRACTICE PAINTING SHEET

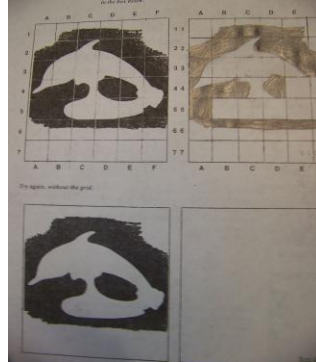
This activity was to be a practice assignment to help students prepare for the actual art project in monochromatic design. After completing the practice assignment, worksheets were handed out with different geometric shapes. The job of each student was to color in the worksheet using different lights and darks of one color of their choice. Most students created their projects by using different amounts of pressure with only one color pencil rather than using several different color pencils of actual lights and darks of that particular color. The finished worksheets were displayed in the hallway for the school to see (see Figure 10).

FIGURE 10: GEOMETRIC WORKSHEETS COLORED USING MONOCHROMATIC COLOR SCHEME

The final lesson I observed was the lesson on space. Teacher A used an example found in an art book on space. She photocopied a worksheet for each child. After discussing space as a class and determining the difference between positive and negative space the students went to work on their worksheet that consisted of a dolphin grid

drawing with the idea of space (see Figure 11). When the students finished their worksheet they moved onto their final project dealing with positive and negative space.

FIGURE 11: DOLPHIN DRAWING WORKSHEET ON SPACE



Teacher A had the students' paper cut and ready to go. The students were to choose two pieces of paper that were different colors, one was larger than the other. Their task was to cut shapes out of the smaller piece of paper and glue them to the larger piece of paper reflecting where it was cut from (see Figure 12). At first most of the students struggled understanding what was expected of them. Teacher A demonstrated how she made a large one, however, she pre-cut the shapes so the students were not shown that step in the demonstration. This made it very confusing for her students to understand. She went from table to table to reiterate her expectation. There was only one objective and that was to understand space in art. Teacher A didn't have any exact expectations for this particular project.

FIGURE 12: SPACE PROJECT USING CUT PAPER



The students were all hard at work. When they finished their project, which took approximately fifteen minutes, they turned it in, and chose a book to read while they waited to move on to the next subject. Teacher A spends approximately two hours a week teaching art to her third graders. Observations from this portion of the case study lead this researcher to the following conclusions regarding a non-art certified teacher teaching elementary art.

Teacher A recognized the value of teaching art to elementary students. This conclusion is supported because she made a whole-hearted attempt to plan lessons using the tools she knew about and had available. She expressed concern over the lack of importance of art that other teachers in her building felt. She worked to make her environment conducive to the creation of art. She displayed student work throughout her room and the school. When interviewed, Teacher A discussed how upset she was that the arts were just thrown into her lap. She was frustrated that art was not given more consideration in her school. She discussed in her interview that over the years the importance placed on the arts had declined in her school and how sad she was by this. Teacher A had high respect for the arts and communicated her hopes for the future of the arts in her school and elementary schools in general. All of these statements and actions indicate Teacher A felt art was valuable for elementary students. In terms of communicating how art was valuable to her students, Teacher A was able to do this in terms of art for art's sake. However, she did not tie her lessons to other disciplines. She did not discuss other cultures. Although she offered students opportunities to create art projects, she did not plan these to fully tap the creativity of her students and did not emphasize self discovery through her lessons.

The data gathered during the observation and interview indicated Teacher A attempted to present a quality art curriculum. She based her lessons on the elements of art. She addressed state art standards on the day I observed. However her curriculum did not stand up to the scrutiny of comparison to a quality elementary art curriculum. Teacher A utilized many worksheets in her lessons rather than developing lessons that allowed students the freedom to create on their own. Her lessons were more examples of using the elements she presented rather than opportunities to explore these elements. The students were not given the opportunity to discuss the elements. Teacher A would hold up visual aids, point out the element being explained at that moment, but did not offer opportunities for student interaction, discussion, or clarification which is vital in a quality art curriculum. Further, although Teacher A recognized the importance of a quality art curriculum, she had difficulty expressing what that should be included and her lessons reflected that lack of understanding as illustrated in the former examples. She spoke about her frustrations to be expected to teach art along with six other subjects and felt this was an additional impediment to delivering a quality art program. Even if she was given the opportunity for more formal training, she lacked the time needed to apply and implement a more quality curriculum given the constraints of her schedule.

Observation and interview data suggested that as a non-art specialist teaching art, Teacher A's classes although well-intentioned and certainly above the craft and holiday level art often found in regular elementary classrooms, still did not offer the same quality experience that might be offered by an art specialist. Teacher A recognized this herself and expressed this feeling several times throughout the interview. She felt her lack of training and education short-changed her students. She conveyed that she wished she had

more training and resources so she could present an art curriculum of higher quality with more opportunity for student creativity and expression. She felt that she did not have the needed training to prepare lessons at this level. Teacher A revealed in the interview that there were many occasions when she sought outside resources to help improve her program such as visual aids from Springville Museum. She also shared that she attended Evening for Educators at Brigham Young University. But she expressed that although these efforts were helpful, they did not make up for her lack of formal training in art education. She strongly stated that art should be taught by someone with the proper training and education. The lessons she presented did lack the depth of those that might typically seen in the classes taught by an art specialist previously documented in the results discussion of this observation.

Part Three- Case Study- Narrative Analysis Certified Art Teacher

Teacher B is an elementary art teacher at Elementary School B in American Fork Utah. He has been teaching elementary art for 25 years. I chose Teacher B as a case study participant for multiple reasons. When it comes to art advocacy for the elementary level you will not find anyone more dedicated. Teacher B gives elementary art education a powerful purpose and fights for its place in the elementary curriculum continually

Teacher B was an interesting man and talking with him about his life as an art educator was extremely entertaining. It began in Hawaii 25 years ago. Teacher B was going to college in Hawaii for nautical navigation when a friend convinced him to take a ceramics course for fun. Teacher B began ceramics and became infatuated with perfecting the art form. One day there was a kiln that needed to be fired and none of the art students were willing to do the work. Teacher B volunteered and fired the kiln, but in

the process destroyed its entire contents. The students were so upset with Teacher B that the professor of the class decided that Teacher B would be the only student to do all the firing from then on until he was successful. Teacher B therefore moved into the ceramic studio and lived there for two years while he perfected the art of the kiln, mixing glazes, and the study of ceramics and sculpture. Teacher B went on to finish his degree in art education and received his licensure certification to teach K-12 art.

Teacher B was commissioned to create a native sculpture of a woman doing the traditional Hula dance for the town center in Hawaii. He worked vigorously on this sculpture but was not satisfied with the results of the hands and feet. He sought a model to solve the problem. There were a few girls in his class he could have used as models, however he decided to ask one of the student's roommates to be his hand and foot model and a year later they were married.

Teacher B has taught every grade level from kindergarten through college. He was an adjunct professor for Brigham Young University for 25 years in the art department teaching ceramics. He was asked on several occasions to be part of the permanent staff, however, Teacher B was not about to cut his long gray ponytail for a teaching position so he continued as an adjunct faculty member. Teacher B taught high school art for two years before his 25-year stint as an elementary art educator at Elementary School B. He said it took all of three days at the elementary level to realize that was where he would stay until the end of his career.

Teacher B spoke of elementary students the way a falconer would speak of his hawk. He loves his students and their capabilities in the art room. He believes art is everywhere all day and all the time. An example he gave was parallel parking. "To

parallel park is to create art.” Teacher B stated he also believes the elementary arts need mentors, people willing to educate using intellectual visual arts vocabulary and art history. Teacher B said he believes in the importance of integrating other subjects in his arts curriculum. He uses music on a regular basis. You will often see Teacher B serenading his students with a ukulele as they walk down the halls or are working on their projects in the art room.

Teacher B teaches with enthusiasm and passion. He not only fully believes in his program, but has the knowledge, training, and experience necessary to be fully confident in his teaching. Teacher B’s current teaching assignment is 4th grade art. In addition he teaches two kindergarten classes twice a week, which allows the classroom teachers to have a prep period while Teacher B gives up his prep time to teach art. He also sponsors a before and after school art program that consists of kindergarten through sixth grade students. Students may join this before and after school program at any time. The main grade level he teaches rotates every quarter, however the before and after school art program remains the same throughout the school year.

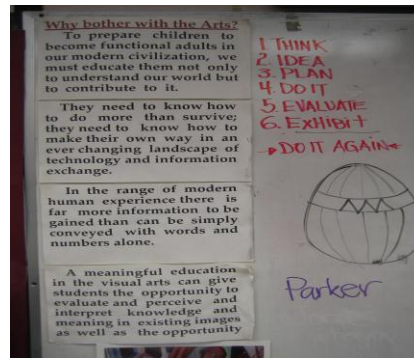
When you walk into Teacher B’s classroom you know it is an art room just by stepping in the doorway. His room is set up in four sets of tables that make pods. His white board is plastered with art education information and he has artwork and art posters adorning all the free space on the walls (see Figure 13).

FIGURE 13: TEACHER B’S CLASSROOM

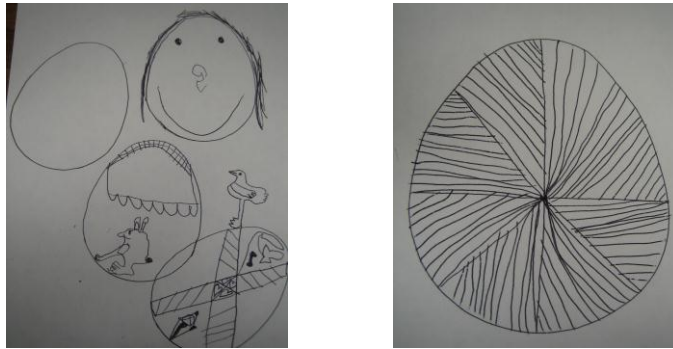


Teacher B is not only a visual arts teacher but loves music as well. Teacher B sings songs with his students and plays his ukulele on a regular basis. He started off his kindergarteners with a song about a hairy monkey swinging from trees. The students just laughed and laughed while they sang along. The students were beginning their project on Easter eggs. It was amazing how well these students listened and how they knew the expectations. They passed around a research folder provided by Teacher B to get ideas for their egg. Teacher B has six steps for every student to follow for every project. Those steps are think, idea, plan, do it, evaluate, and exhibit. He has this expectation no matter what grade level you are in (see Figure 14).

FIGURE 14: PROJECT STEPS WRITTEN ON WHITE BOARD



The students passed around the folder of research and waited patiently for their next set of instructions. Teacher B then showed the students how to use a stencil to trace egg shapes onto their paper. The class had a quick discussion on placement and it was explained that they could trace multiple egg stencils and place the eggs where they thought they looked the best. The students then continued to design their eggs (see Figure 15).

FIGURE 15: KINDERGARTEN EGG DRAWINGS

During the time the kindergarteners' were in the room, there was also a before school art program in session. The students came in quietly, hung up their coats, retrieved their work, sat down, and worked without instruction. Any student can join this program; all they need is a note from home with permission to come to school one hour and fifteen minutes early. The classroom had around 25 before school art students ranging from second grade up to sixth grade. Each student had a series of projects they were working on. The first table of students I observed were all in fifth grade. One student in particular was working on a collage of a still life (see Figure 16). She told me how exciting it was to work on her art before school and she felt that her art skills were so much better due to the extra time she spent in the art room.

FIGURE 16: FIFTH GRADE STUDENT STILL LIFE COLLAGE

Another fifth grade student in the before school art program was working on her African American artist tribute. She studied Faith Ringold and really enjoyed Ringold's story quilts. This particular student had two full pages of research on Faith Ringold and was currently working on an art project in Ringold's style using writing to enhance the work (see Figure 17). This student talked to me for about five minutes telling me why she enjoyed researching artists and their work. She found it very inspiring and said it helped her practice her own artwork. She told me she wanted to be famous one day like Faith Ringold.

FIGURE 17: FIFTH GRADE STUDENT WORK STYLE OF FAITH RINGOLD



Each student both in regular art class and the before and after school program stores their work and finished projects in a personal portfolio that Teacher B shows the students how to create. Once their portfolio is created they decorate the cover to personalize their storage space (see Figure 18). Their requirement for the cover is to have their name and a boarder with white, black, and three shades of gray. The rest is completely up to the student to be as creative as possible. The students that I spoke with

talked about how they enjoyed storing their work in a personalized portfolio and how easy it was to keep track of all their projects throughout the quarter.

FIGURE 18: PERSONALIZED STUDENT PORTFOLIO



Observations from this portion of the case study lead this researcher to the following points of conclusion regarding a certified art specialist teaching elementary art.

Teacher B, like Teacher A recognized the value of teaching art to elementary students and communicated ways art is valuable to his students. This conclusion is supported through several observations regarding Teacher B's discussion of art and through the program he delivered to his students. Teacher B has been presented with ample opportunities to what most would consider advance his career and teach at the high school level and even at the university level, however he spoke of how his heart lies in the elementary schools and he could not bear to abandon a dying program without giving it his best shot. He stated that elementary art is where the foundation for all other art is established and therefore it is the most important level and it is vital this level is taught by art specialists. Further evidence Teacher B recognizes the value of teaching art to elementary students was seen in the environment he created – it was organized, student-centered, and art-centered. He had substantial amounts of visual materials from all disciplines to support the lessons at hand. Teacher B took the time to develop research

folders for every lesson presented. This allowed the students to be able to consistently refer back to what was said and to further investigate as needed or desired. The environment he created, the curriculum he delivered, and the attitudes he expressed clearly illustrated he recognized great value in teaching art to elementary students. He expressed ways art is valuable by integrating other disciplines in his curriculum. His lessons showed students how art ties to many different facets of their lives. His lessons shared other cultures with his students and helped them explore their own feelings, emotions, and place in the world.

Teacher B was very successful in delivering a quality art curriculum. This was evident through the thoughtful framework that he had developed for each lesson, the way each lesson was based on sound principals and elements of art, and the way it was sequential, allowing each lesson to build upon the knowledge gained in the previous lessons. He tied his art lessons to other curricular areas and had students conclude each project by writing a sentence explaining their art. This provided an opportunity for students to learn to self-critique and use a writing component. Teacher B displayed examples in the hallway of every lesson, giving students the opportunity to see themselves as “real” artists. His lessons had great depth and offered students much opportunity to explore and create based on the principles of art he presented. He constantly referred to previously learned elements and principles of art to help students see connections and build upon their prior knowledge. Teacher B shared his curriculum plans for the year and it was evident his curriculum flowed from one project to another with purpose and an overall “road map” which included the elements and principles of art. It was also consistent with state and national art standards. All of this data indicates

Teacher B understood what a quality elementary art curriculum should contain, according to research, and he had used this knowledge and understanding to create such a program.

Teacher B, as a certified art specialist, was able to offer a different and much higher quality learning experience for elementary art students than that of the non-art certified teacher. This was evident through the differences in the lessons provided as well as the general environment of the art room. Teacher B's art room was designed for teaching art and did not have to accommodate isolated instruction of other disciplines. Teacher B only taught art and his room displayed the evidence of his knowledge of the subject. Teacher B had all the appropriate art visuals such as posters, books, videos, and research folders for every lesson presented. He presented many examples and conducted discussions with his students instead of pointing everything out for them. He engaged students in a healthy discussion about the lesson and pushed students to find the answers in themselves instead of just giving them the answers. Teacher B's art lessons were very in depth and included many components. It was obvious before each lesson was executed that much planning and forethought had been invested. All of the evidence through the case observations and interviews indicate an elementary art program delivered by an art specialist is superior to one administered by a non-art certified teacher.

This evidence gathered in the two case studies supported the question under consideration in this research concerning the differences in program delivered by a non-art certified teacher when compared with that delivered by an art specialist. The observation and interview results of Teacher A's case reinforce the importance of an art specialist teaching elementary art. Further the results of Teacher B's case study illustrate

a superior art program when compared to Teacher A's case study which also reinforce the importance of an art specialist teaching elementary art.

Chapter V: Conclusion-Discussion

The purpose of this research was to add to the body of evidence regarding elementary art programs delivered by art specialists when compared to those delivered by non-art specialists. It was also devised to investigate teacher and administrator attitudes toward elementary art in a Utah public school district. To more fully explore attitudes toward art education as well as the quality of the elementary art programs in the Subject School District, case study research was conducted and a survey administered.

Under consideration in this study were three basic research questions: 1. How does a quality elementary art program benefit students? 2. What constitutes a quality elementary art program? 3. How does an elementary art specialist change the learning experience of elementary art students?

To conclude the findings in the two case studies observing a non-certified elementary teacher and an art certified elementary teacher there were many obvious differences. Teacher A is a certified elementary teacher with no special art certification beyond the basic Utah requirement of one course in art education. However, Teacher A has been teaching for 23 years and had taught art on a full-time basis for several of those years so was actually more highly qualified than the typical elementary certified classroom teacher. Teacher B is an art specialist that has been teaching elementary art exclusively for 25 years. Teacher A and Teacher B are both highly qualified educators and very dedicated to what they do. However, the differences in their execution of an elementary art curriculum, their classroom environment, and their comfort level teaching elementary art have very distinct differences and had Teacher A been a more typical non-art certified teacher these differences may have been even greater. The data from this

case support the importance of an art specialist teaching a quality elementary art curriculum versus a non-art certified teacher.

The attitude survey supported this same conclusion in that 95.3% of total respondents felt art should be taught to all students in grades K-6. Of the six values of art presented in the study 93-100% of the participants agreed these six values were present in art education. There were nine elements considered for inclusion in a quality art elementary art program and the respondents agreed with these nine elements with percentages ranging from 72.2% to 92.2%. When considering preparedness to teach elementary art, the data from this survey suggests that only 25% of the respondents felt the current Utah requirement of 1 class in elementary art methods is adequate to prepare teachers to teach art. And further 93.6% felt a need for further professional development in teaching art. And the final conclusion of those completing the survey indicates that 72.8% or nearly three-quarters of the respondents believed an art specialist is the best person to deliver this curriculum.

After executing the survey and spending time in the two classrooms it became apparent that art education at the elementary level in this area of study is quietly disappearing in spite of the support and importance the survey indicates the program holds. It would seem if the proper steps are not taken to preserve the arts at the elementary level in this district, they may disappear altogether and the children of the future will not have the same opportunities to discover themselves through this avenue.

This study has added further information to the body of research on the topic of comparing differences between non-art certified elementary educators teaching art versus an art specialists teaching elementary art. It also has raised further questions since the

opinion of the majority of the respondents in this study does not reflect the reality of elementary art education as presented in this research. The small respondent sample in this study of only 5.47% for teachers and 16.98% for administrators could be a possible reason for this disparity, but what could be other causes of this disparity? What can be done to stop the trend of disappearing elementary art program? This research indicates the importance of elementary art education needs to become more prominent in school decision-making so all elementary students will continue to experience this opportunity to learn and grow.

Appendix A: Observation Report Form

A Comparative Case Study: Investigation of a Certified Elementary Art Specialist Teaching Elementary Art vs. a Non-Art Certified Teacher Teaching Elementary Art

Case Study – Classroom Visit – Observation Form

Date:	
Observation Time:	
School:	
Teacher's Certification:	
Teacher's Assignment:	
Description of Lesson(s) Delivered (Standards, Benchmarks, DBE, Elements)	
Visual Aids Used During Lesson(s)	
Technology Used During Lesson(s)	
Student Interaction During Lesson(s)	
Confidence of Teacher During Instruction	

Depth of Lesson(s)	
Knowledge of Students	
Description of Students' Work for this Lesson(s)	

Curriculum/Teacher Information	
Curriculum Description	
Specific Assignments	
Teacher's Art Ability	

Extra Art Responsibilities (Art Fair, Art Clubs, etc.)	
Other Extra Responsibilities (Student Council, other clubs, etc.)	

Other Comments / Observations:

Room Set Up and Climate	
Room Set Up	
Displays / Bulletin Boards	
Student Work Displays	
Lesson(s) Delivery	
Topic(s) of Lesson(s)	

Appendix B: Blank Survey Form

Each of the following statements expresses a belief or attitude about art. Indicate on the 4-point scale the statement that best represents your personal beliefs. Put an X in the column underneath the letter(s) that best expresses your belief or attitude.

Your choices are:

SA (Strongly Agree) A (Agree) D (Disagree) SA (Strongly Disagree)

SECTION 1: All Respondents: Administrators, Art Educators, General Educators

		SA	A	D	SD
1.	Art is important in society today.				
2.	Art is mainly for decoration.				
3.	Art is easy. There's not much thinking involved.				
4.	Art teaches us about other people.				
5.	Art asks us to think about problems in society and the environment.				
6.	Art is mainly for fun.				
7.	Artwork makes people think about, or look at things in a new way.				
8.	Art should be on display in public places.				
9.	Artists make different kinds of art because they have different beliefs or reasons for creating art.				
10.	Art helps students achieve in other curricular areas.				
11.	Anyone can teach art.				
12.	Art should be required to be taught to all K-6 grade elementary students.				
13.	Art in elementary schools should be required to be taught by art certified specialists.				

14. If you teach art, please briefly describe how you created or where you obtained your art curriculum. Include any other comments related to your elementary art curriculum:

SECTION 2: All Respondents: Administrators, Art Educators, General Educators

		SA	A	D	SD
15.	A quality elementary art curriculum should have a natural flow from lesson to lesson.				
16.	A quality elementary art curriculum should be based on the interests of the students.				
17.	A quality elementary art curriculum should be fun for the student and the teacher.				

		SA	S	D	SD
18.	A quality elementary art curriculum should consist of only elements and principles.				
19.	A quality art curriculum is important for all elementary students.				
20.	Forty-five minutes of art instruction per week is adequate for a quality elementary art program.				
21.	An elementary art curriculum is taught in conjunction with other core subjects.				
22.	Discipline based art education is the basis of all elementary art lessons.				
23.	The use of technology is important in a quality elementary art curriculum.				
24.	A quality elementary art curriculum should utilize many different art techniques				
25.	Art history is an important component of a quality elementary art curriculum.				
26.	A quality elementary art curriculum should be based on national and/or state standards.				
27.	Art lessons taught in elementary classrooms are based on national/state standards.				

Section 3: Respondents: All teachers regardless of teaching assignment or training.

		SA	A	D	SD
28.	I feel comfortable teaching art to elementary students.				
29.	I feel comfortable with my personal art abilities.				
30.	I feel I have adequate training to deliver a quality elementary art curriculum.				
31.	I feel it is not necessary to include art in the elementary curriculum.				
32.	I understand the difference between crafts and art.				
33.	The Utah elementary art requirement of 1 class equaling 2 credit hours is adequate to prepare teachers to deliver a quality elementary art curriculum.				
34.	Doing art gives me pleasure.				
35.	Elementary art should be taught by art specialists.				
36.	I know what should be included in a quality elementary art curriculum.				
37.	I feel fully prepared to deliver a quality elementary art curriculum.				

		S	SA	A	D
38.	The inclusion of professional development in art would improve my teaching.				
39.	I practice art activities in my free time.				
40.	I do not feel good when I am doing something in art.				

41.	Are you an administrator?	
42.	Are you a teacher?	
43.	I teach art as part of my teaching assignment.	
44.	Art is my only teaching assignment.	
45.	I am NOT currently assigned to teach any elementary art.	
46.	I am a certified K-12 art specialist.	
47.	I am an elementary teacher with no art endorsement	
48.	I am an elementary art teacher with an art endorsement	

49. Would you like to add anything else about elementary art education?

Appendix C: Survey Form: Compilation of Data-All Respondents

129 Total Respondents

Each of the following statements expresses a belief or attitude about art. Indicate on the 4-point scale the statement that best represents your personal beliefs. Put an X in the column underneath the letter(s) that best expresses your belief or attitude.

Your choices are:

SA (Strongly Agree) A (Agree) D (Disagree) SA (Strongly Disagree)

SECTION 1: All Respondents: Administrators, Art Educators, General Educators

		SA	A	D	SD
1.	Art is important in society today.	77	52	0	0
2.	Art is mainly for decoration.	1	12	77	39
3.	Art is easy. There's not much thinking involved.	0	2	67	60
4.	Art teaches us about other people.	76	53	0	0
5.	Art asks us to think about problems in society and the environment.	33	88	8	0
6.	Art is mainly for fun.	3	36	80	10
7.	Artwork makes people think about, or look at things in a new way.	80	46	2	1
8.	Art should be on display in public places.	89	39	1	0
9.	Artists make different kinds of art because they have different beliefs or reasons for creating art.	66	60	3	0
10.	Art helps students achieve in other curricular areas.	76	50	3	0
11.	Anyone can teach art.	4	30	68	27
12.	Art should be required to be taught to all K-6 grade elementary students.	72	51	5	1
13.	Art in elementary schools should be required to be taught by art certified specialists.	24	53	49	3

14. If you teach art, please briefly describe how you created or where you obtained your art curriculum. Include any other comments related to your elementary art curriculum:

59 responded

70 skipped question

SECTION 2: All Respondents: Administrators, Art Educators, General Educators

		SA	A	D	SD
15.	A quality elementary art curriculum should have a natural flow from lesson to lesson.	40	76	10	0

		SA	A	D	SD
16.	A quality elementary art curriculum should be based on the interests of the students.	20	71	34	1
17.	A quality elementary art curriculum should be fun for the student and the teacher.	64	61	1	0
18.	A quality elementary art curriculum should consist of only elements and principles.	0	9	94	23
19.	A quality art curriculum is important for all elementary students.	73	49	4	0
20.	Forty-five minutes of art instruction per week is adequate for a quality elementary art program.	9	44	62	11
21.	An elementary art curriculum is taught in conjunction with other core subjects.	34	72	17	3
22.	Discipline based art education is the basis of all elementary art lessons.	5	49	67	5
23.	The use of technology is important in a quality elementary art curriculum.	17	83	23	3
24.	A quality elementary art curriculum should utilize many different art techniques	87	39	0	0
25.	Art history is an important component of a quality elementary art curriculum.	44	68	13	1
26.	A quality elementary art curriculum should be based on national and/or state standards.	40	71	15	0
27.	Art lessons taught in elementary classrooms are based on national/state standards.	18	60	45	3

Section 3: Respondents: All teachers regardless of teaching assignment or training.

		SA	A	D	SD
28.	I feel comfortable teaching art to elementary students.	27	58	34	6
29.	I feel comfortable with my personal art abilities.	19	49	52	5
30.	I feel I have adequate training to deliver a quality elementary art curriculum.	16	42	54	13
31.	I feel it is not necessary to include art in the elementary curriculum.	3	4	34	84
32.	I understand the difference between crafts and art.	55	58	12	0
33.	The Utah elementary art requirement of 1 class equaling 2 credit hours is adequate to prepare teachers to deliver a quality elementary art curriculum.	0	25	81	19
34.	Doing art gives me pleasure.	50	61	9	5
35.	Elementary art should be taught by art specialists.	29	62	32	2
36.	I know what should be included in a quality elementary art curriculum.	12	47	60	6

		SA	A	D	SD
37.	I feel fully prepared to deliver a quality elementary art curriculum.	10	32	64	19
38.	The inclusion of professional development in art would improve my teaching.	33	84	7	1
39.	I practice art activities in my free time.	18	56	36	13
40.	I do not feel good when I am doing something in art.	2	10	59	54

41.	Are you an administrator?	9 yes 115 no 5 skipped
42.	Are you a teacher?	112 yes 12 no 5 skipped
43.	I teach art as part of my teaching assignment.	66 yes 58 no 5 skipped
44.	Art is my only teaching assignment.	6 yes 118 no 5 skipped
45.	I am NOT currently assigned to teach any elementary art.	65 yes 59 no 5 skipped
46.	I am a certified K-12 art specialist.	3 yes 121 no 5 skipped
47.	I am an elementary teacher with no art endorsement	105 yes 19 no 5 skipped
48.	I am an elementary art teacher with an art endorsement	6 yes 118 no 5 skipped

49. Would you like to add anything else about elementary art education?

56 responded
73 skipped question

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