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Assessment Practices Inelementary Visual Art Classrooms

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ASSESSMENT PRACTICES IN
ELEMENTARY VISUAL ART CLASSROOMS

by

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                   Stephen Sivo

ABSTRACT

The purpose of this research study was to investigate the attitudes and usages of assessment methods by elementary visual art teachers in two southeastern school districts. Data consisted of responses to a mailed survey instrument that included relevant demographic information pertaining to respondent's educational preparation experiences, tabulation of classroom activities, assessment usage, and a construct set of questions which addressed an attitudinal scale about the effectiveness of evaluation and measurement within their visual art classrooms. The primary focus of attitudinal orientation toward assessment centered upon the types of role models respondents encountered regarding assessment during initial teacher preparation and the resulting paradigm of belief concerning measurement art teachers experienced in varied educational settings.

Results indicate that study respondents had a strong positive response to the construct attitudinal statements about accepting evaluation as a normative practice in their classrooms. The survey item "multiple choice tests are appropriate to use in visual art classrooms" had a strong relationship to the total reliability and had the greatest impact on the factor analysis. Further relationships were identified in the use of newly adopted textbook curricula to the acceptance of the statement "learning could be measured in visual art," suggesting that if art teachers embraced a textbook curriculum (developed through an outside, expert entity) they were more likely to accept the possibility that learning in elementary visual art classrooms was possible to be measured. The relationship between the statements regarding the acceptance of multiple choice tests as a valid method of assessment and the recentness of either graduation from teacher preparation coursework or specific in-service professional development about assessment also suggests that pedagogy

at the university and district level after *The No Child Left Behind Act* of 2001 was more

likely to include instruction or role models in the practical use of assessment techniques for

respondents.

This paper is dedicated to the Lord, who sustained me, validated me, and taught me

the true concept of grace and patience through this process.

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The acknowledgement of the kind, loving people who aided me in the process of this paper could be very long, but a few fine people should be recognized as my personal "team" of truth-sayers, apparitions of patience, and manifestations of God's true love and purpose in the pursuit of this research.

My daughter Amy shared some of the most precious moments with me and aided me with jokes on statistical analysis that brought me out of the darkest times. My best friend and husband Jim never gave up on me, showing me the goal that I sometimes lost track of, and never failed to help and serve me in a Godly way when I least deserved it. My mother Janet Weyant, sister Nancy Catudal and friends Susan Govatos and Kathy Bauerlin always had a listening ear and a kind word to push me through the rough spots, never allowing me think I was not able to continue on. All of these people prayed for me unceasingly along with my church family, and those words supported me without even hearing them.

Finally and importantly were my mentors at UCF. They saw what was possible in me and held me up to a high standard that forced me to learn more than I thought I could. Dr. Brewer showed and taught me that integrity was one of the most important aspects of higher education, and opened the door to new thoughts in research, art and higher education that led to this dissertation topic. He also showed me what could be possible in the future of art education and so much about student learning in visual art. My committee members Dr. Sivo, Dr. Tomei and Mr. Price each had an area of expertise that invariably led me to push my articulation to new heights. I give my sincere thanks to my committee for giving so much to me that I will share with my future students and research community.

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

CHAPTER ONE: INTRODUCTION

The significance of assessment in public schools is not brand new, nor is the struggle for visual art to be considered an integral part of the curriculum for all school-age children (Carroll, 1997). Test scores have become a commodity that somehow symbolizes the processes, activities and efforts that go on within the school walls. Seldom is visual art counted among the subjects that are standardized and tested. Although not completely removed from humanistic goals, schools have definitely changed their attitudes and have regained a focus on the results of assessments over the past twenty years (Eisner, 1996). Thus, assessment has become a major discipline in and of itself in the K-12 school (Cutler, 2006). Art education is a "core" part of the curriculum at many schools (Chapman, 2005) and therefore it is not exempt from the controversies that surround the shifts in priorities of the schools, students and the public that art educators are paid to serve. Currently, many debates continue about the value and feasibility of evaluation in a visual arts environment.

At the intersection of assessment and visual art is discord. While many generalist educators, policy makers and legislative acts such as the *No Child Left Behind Act of 2001* (2001) seemingly embrace the notion that what is learned in the K-12 classroom can and should be consistently and quantifiably measured (Chapman, 2005), noted art education writers have been hesitant to lead in their attitude or acceptance of measurements of learning in visual art (Brandt, 1987; Eisner, 1996; Sabol & Zimmerman, 1997) as evidenced in both strictly visual art and art education journals alike. There have been multiple visual art disciplinary approaches toward evaluation in the visual arts both regionally (Council of Chief State School Officers Washington D. C., 2008; State of

Washington, 2009) and nationally in both 1997 and 2008 (National Assessment of

Educational Progress,1997 & 2008) that have attempted to take into account the

somewhat divergent and subjective nature of visual art (Anderson, 2004). However, to

date there is not a general consensus among visual art educators that measuring learning,

growth, or creativity in art is reasonable, positive, or in the best interests of the student

artist (Beattie, 2006; Eisner, 1999). The investigation of the relationship between the art

educator, the student artist, and the effects of assessment upon each of these parties is the

main topic of this research study.

       The term "assessment" means different things to different people; depending on

who is being measured and to what context the word is being applied. Since the term

assessment is so broad and contextually based (particularly concerning visual art), the

following definition of the word assessment by Kay Beattie (1997a) will be used for the

purpose of clarity in this research:

> Assessment is…"the method or process used for gathering information about
> people, programs or objects for the purpose of making an evaluation…. to
> improve classroom instruction, empower students, heighten student interest and
> motivation, and provide teachers with ongoing feedback on student progress…to
> diagnose student, teacher or program weaknesses early and on a regular basis…to
> improve and adapt instructional methods in response to assessment data" (p.2).

Within this definition, the spectrum of evaluation ranges between subjective judgment

(Eisner, 1996) and a concrete set of objective facts that must be enumerated or

behaviorally displayed in order for a person to qualify for a goal or objective (Davis,

1976). On this "evaluation continuum" an art educator might find the results of

evaluation sliding up and down the scale according to the nature of what is being

assessed, his or her presuppositions (Egan, 2005b) about the evaluatee, or a great number

of other variables. The same continuum can be coupled with more generic terms that

describe epistemological orientations that are likely to supply philosophies on both

extreme ends of a spectrum. At the left side of this line would be a more subjective view of assessment, generally being more post-positivist and constructivist (or constructed by the experiences/senses of the evaluator and/or the one who is being assessed) (Crotty, 1998) and to the right side of the spectrum, describing assessment as behaviorist, logical empiricist, traditional positivist, or objectivist (Crotty, 1998; Schrag, 1992; Schraw & Olafson, 2002) (*see Figure 1*).

```
An assessment continuum

I---------------------------------------------I--------------------------------------------------I
Subjective                                                                            Behaviorist
"Eye of beholder"                                                                     Positivist
Constructivist                                                                        Objectivist
Post-positivist                                                                       Empirical
```
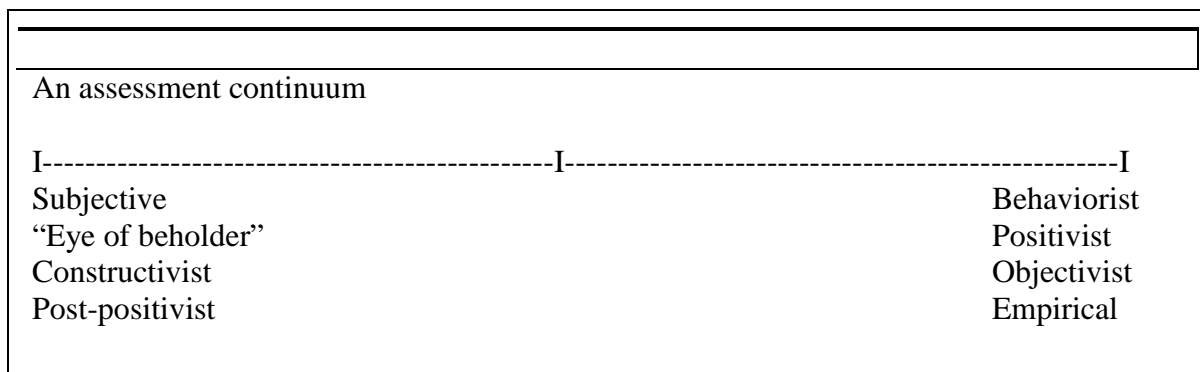
Figure 1: Assessment continuum

Therefore, the role of teacher preparation experiences and their impact upon resulting epistemological views about assessment are investigated in this study, including the theoretical lens (Driscoll, 2005) differing types of teacher preparation programs present in pre-service experiences. Accordingly, the translation of attitudes into classroom practices and the instruction of the students with regards to evaluation practices in visual arts are noted in this paper. The observations collected here are a related subset to the literature review. The discussions in all sections of this study are intended to inform an audience of generalists and art educators alike on the relevance of an art teacher's preparation coursework concerning that teacher's attitude toward assessment and to

further evolve a more specific understanding of how busy art teachers use assessment techniques in contemporary classrooms.

Statement of the Problem

In light of legislation that emphasizes accountability such as *The No Child Left Behind Act of 2001* (2001), public educators are mandated to provide proof of effective instruction. Generally, the "basic subjects" such as math, reading, science, grammar and sometimes writing are the targets of a good deal of effort and focus on the part of the educators, principals and all levels of administrators in K-12 education (Pearrow & Sanchez, 2008) in American schools since they are consistently tested. The results of these "basic" evaluations have grave, "high stakes" (Hobbs, 2007) consequences, complete with a complex system of rewards and punishments. Limitations in time and financial resources of the school necessitate the constant reorganizing of priorities underlying each student's coursework in relation to test results on a year by year basis.

There are many subjects that do not make it to the top of the priority list of courses that are considered "basic" and are not offered to all U.S. school children regardless of funding: visual art, music, foreign language, drama, dance, ethics, aesthetics, and home economics to name a few. What results is an unhealthy competition (Egan, 2005a) between the subjects that are tested and those that are not (Arts Education Partnership, 2005; Chapman, 2004). These basic and prioritized subjects are considered more easily measured because of the nature of the quantifiable types of data they produce. The results of the streamlined information gleaned from tangible, easy to interpret statistics such as from Mathematics result in rows of numbers that can be

quickly compared, evaluated and published. These tangible sets of information provide

accountability in a post-positivist light; more easily pacifying public interests by offering

good stewardship of tax dollars easily measurable results. The disciplines that are valued

culturally, historically or otherwise might lose precedence under educational subjects that

can be more readily quantified and measured. Often, the removal of arts programming is

slow and subtle yet constant and consistent, resulting in reduced instructional time

(Chapman, 2005) over the course of time.

Visual art is a long-time member of the elementary school curriculum (Day,

2004) for reasons such as its potential developmental contribution to the child (Bresler,

1993; Eisner, 1962; Freedman, 1997; Lowenfeld, 1957) and its indefinable yet desirable

cultural identification. All teachers in contemporary educational settings find themselves

having to justify what they are teaching and the methods they use to instruct in order to

"prove" their workplace effectiveness. Of equal importance to all educators is the

content of the curriculum which includes the added question of how or what types of

learning should be measured. Many observers say the trend of accountability is

intensifying (Chapman, 2004, 2005). Public school K-12 art educators are no exception

to the need to justify their employment and the use of public funding. These educators

wish to defend their own discipline and offer good reasons why art should continue as

part of the regular curriculum of school aged children. Along with other marginalized

disciplines, visual art educators investigate the viability of choosing defensible positions

that include quantifiable or rational information to support and "guard" a place in the

education of children. This is a trend on a pendulum which has consistently swung over

the past 100 years.

Subject areas offered in public education such as visual art do not have a long-standing history of standardized assessments as part of the genetic makeup of the discipline. This is a striking contrast to other subject areas that have fully immersed ideologies that include quantifiable evaluation that is considered normal practice. A scenario such as this puts visual art teachers into a position of addressing paradigms outside those normally encountered: priorities of other subject areas, divergence in general educators attitudes, and a re-organization of precedence and attitudes that are in contrast to their own and may not have been addressed in their initial teacher preparation experiences (Maitland-Gholson, 1988). To evidence possible shifts in the paradigms, primacy and accountability of the visual art education community, this study will describe various attempts by art educators (Beattie, 1997a, Dorn, 2002) and other collective bodies concerned with the pursuit of viable art education (NAEP, 1997, FAEA, 2006) to prepare a pilot art education assessment plan and connect them to the foundation reasons supplied for such pilots.

General Background and Setting

Current art teachers in the researched southeastern regions have received formal training in art, education and/or art education. Some of these art teachers have taken the traditional route to certification by having art education specific coursework found in either a Bachelor of Art or Science (BA/BS) program, which can be offered either in a College of Education or a College of Art. Others have enrolled in programs found in colleges of art that offer a Bachelor of Fine Art (BFA) Program (Bolen & State University System of Florida, 1990) and further educational coursework. In some states

6

such as Florida, another route to be certified as an art teacher is to hold Bachelor's degree

in other initial teacher preparation programs (such as elementary or exceptional

education) and to take the Art K-12 subject area test to become certified as art teachers

(Brewer, 1999). The final path to being able to instruct in the art room is for the

applicant to fulfill course requirements (offered online, at community colleges or at the

local district level) courses in an alternative route after getting jobs as art teachers

(Brewer, 2003; Florida Department of Education, 1996). As exemplified in these

examples, these multiple paths to becoming an art teacher result in a mix of teachers who

hold at least a bachelor's degree but have varying types of experience and training, and

who may not have any experience teaching or creating art at all. The ensuing collection

of educators has a potpourri of attitudes, beliefs and values about art and about what sort

of activities and practices should happen in the art room. These educators are

collectively called "art teachers" but, in fact, are a group of educators who have varying

levels of experience, education and talent in teaching or making art.

Once employed, the elementary art teacher typically sees all the grades of

children in a school on various rotations (NCES, 1999) and for varying amounts of time

in a school year. Some schools are in the practice of occasionally removing children

from "activities" such as visual art to receive remediation in high stakes subject areas

(City of Indianapolis, 2006), creating a condition in which art services are not offered

equally to all students. Even though all children have art instruction available to them

according to the standards of the *No Child Left Behind Act* (NCLB, 2001) there are no

measures in place to ensure a certain amount of time annually devoted to visual art

education in this legislation. This allows local governing school districts to allow more

broad interpretation of acceptable practices (such as quantity of time that each student is offered art instruction) in art programming.

Florida's K-12 "Sunshine State Standards (SSS) include broad objectives for visual arts, and are an example of policy guidelines provided to some southeastern regions in the field of art education (Florida Department of Education, 1996). Standards such as these, developed unilaterally in many regions of the U.S., are broad statements that aim to focus the educator upon objectives that regional policy makers have deemed necessary to provide authoritative guidance to the discipline (Arts Education Partnership, 2007). Five broad visual arts standards in this state, each with sub categories of both skill and content objectives, dictate curricular direction. Although there may be school site-checks of teacher plans and the alignment of these plans with actual activities of the classroom and the standards, currently there is not a mandatory check of these plans at higher levels such as at the county or state. Visual art teachers in all grade levels in Florida schools are supplied with county sanctioned texts about art education (Chanda & Marstaller, 2006) which include potential art projects, photos of art, and assessments for a variety of media and techniques in art along side the intended SSS. In many counties, extended opportunities for training via in-service workshops and discipline meetings are offered a few times a year (Hobbs, 2007) but the training is not standardized or mandatory. Therefore, it is highly probable that a wide breath of variety in initial preparation, training, and interpretation of broad standards exists in the setting in which this research was conducted and in similar regions of the U.S.

8

This study was inspired by events that were informally observed by the researcher, a clinical supervisor for pre-service art education students. These observations took place while visiting various schools within the studied southeastern region in the years prior to the date of this study, and included the personal experience of the researcher who had also taught previously as a K-12 public school visual art teacher. Although the perceptions of these observations were opinions and therefore subjective, the context in which the setting for this study was theorized was nonetheless steered by what was witnessed. These events included multiple visits to various art educators' classrooms and extensive conversations with both the hosting art teacher and with the future art teachers that were assigned to them in one particular southeastern school district.

In all of the classrooms that were visited prior to the beginning phase of this research, it was observed that all classrooms had received mandatory textbooks allotted by the respective school district. Many of the hosting art teachers and pre-service interns assigned to them animatedly discussed these textbooks. They also were eager to share their perceived implications of using textbooks in the visual art classroom during the routine visits that the researcher made. In an attempt to embed the future art teacher in activities that would likely be repeated once each had completed all pre-service coursework, the researcher asked the pre-service art teachers and hosting teachers their casual opinions both about the curricula in the textbooks and the assessments that came with them. Some assessment ideas, rubrics and questions came in just the teachers'

editions of the textbooks and some in both teacher and student editions, intended for joint use.

Interesting outcomes also resulted in the request for pre-service teachers to use the text or any kind of assessment measure during the scheduled clinical visits. The outcomes of those casual conversations and observations contextualized the delivery of many of the questions in the final draft of the survey instrument used in this research. These interactions set the stage for both the problem and the discussion of assessment as it was envisioned both within the local, controlled context of the population that was informally observed. None of the pre-service or host teachers that were included in these conversations or the student teachers that taught under their mentorship were asked to participate as part of the sample population for the resulting analyses.

Purpose of the Study

The purpose of this research was to discover the factors that contribute to the acceptance and usage of assessment in visual art elementary classrooms and to describe the demographic results of actual classroom practice in assessment.

Theoretical Framework

The elementary school in America is an epitome of people with an eclectic collection of philosophies sometimes described as paradigms (Carroll, 1997), or as a "body of beliefs and values, laws and practices which govern a community"(p.171). When comparing the worldview of any two groups of similar positions or roles, it is clear

that there are distinctions between the groups as to how a topic is valued and what presuppositions influence each action, attitude and decision. For example, the paradigms of students match some common goals with their teachers; there is also divergence in some ideas due to the shared contexts and experiences of each group. Every group or cluster, therefore, has a paradigm (Bresler, 1993; Kuhn, 1970) that defines the theoretical "lens" (Driscoll, 2005) that aids the translation of the world before them. Therefore a subset of this study strives to describe the theoretical assessment paradigm of the art teacher through examples of scholarly, pertinent research and relate this theoretical paradigm to the collected research data.

The epistemological orientation of teachers, each with his or her own set of experiences, models and aspirations (Schraw & Olafson, 2002) creates variables that divide or bring together those who serve. Theoretically, teachers who share similar epistemological beliefs share many elements of their personal paradigms that are congruent with one another concerning the subject of education. In a similar vein, teachers who subscribe to values within paradigms consistent with those of administrators and fellow teachers at each school site are more likely to be satisfied and to stay in a particular teaching position (Franke, Carpenter, Fennema, Ansell, & Behrend, 1998) because they are in the company of people with shared values. Epistemological viewpoints are many times evidenced by the "actions and documents" (Carroll, 1997, p.171) of its members, meaning the outputs of both policy and products that tend to define the outward beliefs that this group chooses to exude. It is possible to draw a parallel from the outward behaviors and the activities and products of high stakes testing in the contemporary age when considering the plethora of publications on the topic (Bresler, 1993; Pearrow & Sanchez, 2008; Popham, 2007; Schanau, 1999), especially

11

when comparing the theoretical views of art educators on the topic of assessment to the published views of other educational sub-groups.

Current policy in the K-12 school has embraced the aim of achieving rapidly more successful test scores (Driscoll, 2005) to prove that the students are learning at a pace consistent with NCLB (2001). What is learned by students and teachers alike is an external "truth"; the understanding of which can be measured in a simple way of defining a complex set of terms collectively called objectivism. Many have said that this objectivist orientation guides public K-12 education and the principles applied to standardized testing. In accordance, authors such as McNeil (Flinders & Thorton, 1987) and Popham (2007) who focus their writings on the theories and history of American curriculum have stated that contemporary schools exude attitudes that are themselves objectivist, positivist, and empirically oriented and base their understanding of what has been learned upon the behavioral responses (Davis, 1976; Kuhn & Park, 2006) of their students. Even more scholars cite that policies that coexist within the context of the contemporary public schools embrace objectivist epistemologies (Carpenter & Washington Office of the State Superintendent of Public Instruction, 1978; Eisner, 1967; Wright, 1994).

Not all teachers are governed by policies, attempts at sweeping reforms, or new current education trends if these reform do not apply to each teachers' unique classroom environment (Bresler, 1993; Mishook, 2006). Hence, the possibility of an alignment in the paradigm of belief between policy and the possibility that particular teachers, disciplines or groups find their theoretical beliefs in misalignment with those policies is further illustrated. Some educators are guided by ideals offered during pre-service experiences that are held up as more lofty, authentic beliefs than those ascribed in

popular culture. Other teachers address specific contextual priorities that are address by unique and specific student populations and their needs.

Writings from scholars of art education do not always express confidence in the most widespread K-12 philosophies (Chapman, 2004; Cho & Forde, 2001; Eisner, 1967). Some intersections of art and education manifest in different goals. This is clearly evidenced in the writings of each field. For example, multiple higher education authors in art education have discussed how the goals of art are divergent, creative and unpredictable from other disciplines (Boughton, Eisner, & Ligtvoet, 1996; Eisner, 1967). Others see the art classroom as a place to embed personal experience in the art (Danvers, 2003; Elton, 2006). Other authors (Beattie, 1997a; Blyth & Treacher, 1991; Popham, 2007) in the education field support convergence of thought as a way of streamlining instruction ensuring learning has taken place. Divergence and personal growth are two things that are extremely difficult to predict and to measure, making judgments about learning in these areas subjective (Grauer, 1994) while facts and knowledge in the more fact-based, behaviorist "knowledge" areas of understanding (Bloom, 1956) are easier to measure quickly and objectively. These ideas about accountability further illuminate the theoretical framework of this study.

All teachers can find some common ground in which their attitudes and beliefs agree and may contextually share some areas of paradigm. For example, teachers in any discipline of an elementary school most likely have a desire to work with children (Schraw & Olafson, 2002), have enough patience and diligence to complete the requirements for a degree in order to be considered proficient to teach, and have a strong enough set of morals that would allow the authorities to trust them with children. There would be some paradigms which only teachers who believe visual art was an important

13

and viable discipline in the elementary school would share (Maitland-Gholson, 1988).

Further distinctions in paradigm boundaries may be possible that are a direct result of the

teacher preparation and experience of each teacher or the values each subscribes to

(Carroll, 1997). These are the distinctions that this research aims to clarify (see Figure

2).

Subjective   Objective
I----------------------------------I----------------------------------I
 Constructivist   Behaviorist
 "Eye of beholder"   Positivist
 Personal   Objectivist
 Post-positivist   Empirical

Key

Post BFA Paradigm

Post BA/college of
Ed Paradigm

Post "other" Ed
Paradigm
i.e. Elementary Ed
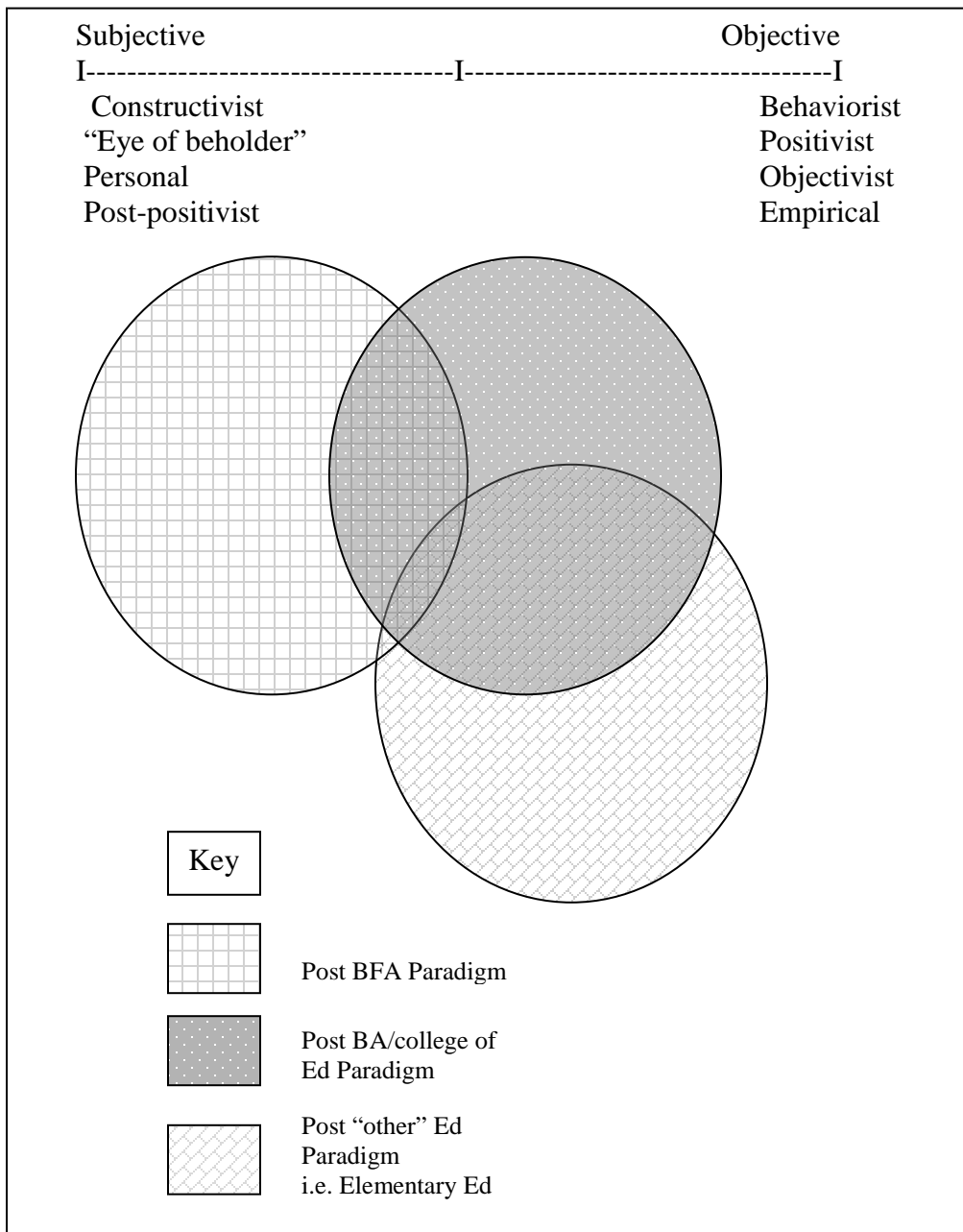
Figure 2: Theoretical construct, comparison of assessment scale to study

participants

Curricular theorists such as Kuhn and Park (2006) and art educator Maitland-

Gholson (Maitland-Gholson, 1988) have concluded that the preparation of the teacher

dominates the resulting epistemological orientation of the educator even each is in-

service or actively engaged in the classroom setting. Other generalist education theorists (Sinatra, 2005) have discussed that it is possible to change an epistemological orientation if conditions are conducive to accepting new adaptations of previously learned paradigm-like rules within each educator's personal perspective, but that this change does not happen easily or very often. Therefore, the paradigm of any given teacher toward the subject of education and its sub-topic of assessment is at least somewhat developed during pre-service experiences (Franke, Carpenter, Fennema, Ansell, & Behrend, 1998). It is reasonable to assume therefore that values and attitudes created in the pre-service period continue to inform the theories and practices of teachers throughout their careers (Jackson & Jeffers, 1989).

The theoretical framework of this research is to investigate the speculative set of closely related paradigms that concern art teachers' outlooks regarding assessment, thereby quantifying the orientation of each research participant on a scale toward the acceptance or rejection of subjectivity in assessment. The theoretical role of preparation and how this orientation contributes to each teacher's attitude and resulting classroom use of assessment is illustrated in Figure 3.

Preparation	Informs →	Attitude	Informs →	Practice
-Theories		-Beliefs		-Amount and
-Background		-Presuppositions		variety of
-Experiences		-Epistemologies		use of assessment
-Courses		-Values		-"Documents of
-Models				practice" (Carroll, 1997)
-Mentors				-Teaching behaviors
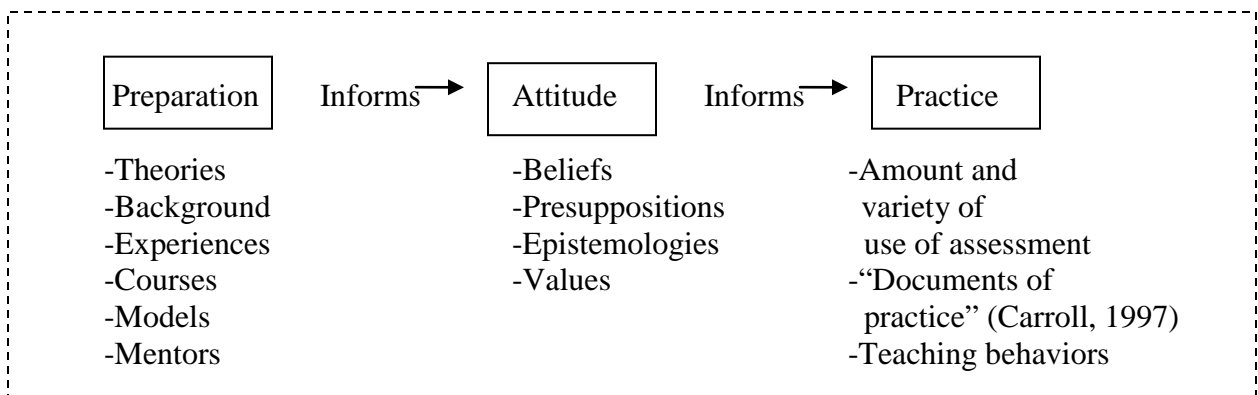
Figure 3: Theoretical framework of this study

Assumptions

The researched population is assumed to meet the following criteria: Each respondent is certified as K-12 visual art teacher, each educator teaches in a K-6 public school environment, and each is a paid employee of the respective district. Additional conditions include that the respondents can read, write and understand English. Furthermore, it is assumed that the respondents who received a BFA as their most recent training experience have in some manner further complied with the NCLB (2001) policy mandate to become certified as a "highly qualified educator" through the completion of regionally acceptable further professional development. As noted in the literature review in Chapter Two, one final assumption is that there is a difference in the proportion of studio courses or of a focus on art-making, aesthetics, art criticism and/or art history in programs offered in Colleges of Art, due to the more likely access those particular programs might have to more diverse art course offerings (see pp. 33-36). Although respondents did not record what specific institution the latest degree was earned through, the types of programs were assumed to be generalizable to the ones offered elsewhere in the United States for the purpose of this study.

Study Design

Data was collected for this descriptive research (Zimmerman, 1997) by using questionnaires that were mailed to a random sample of K-6 art teachers in two southeastern regional school districts using the five contact Tailored Design Method (TDM) (Dillman, 2007). This method includes a researched sequence of contacts to each

respondent that seeks to build a "social exchange" with the sample population that is associated with a high return rate of mailed survey questionnaires. Each survey question related directly to one or more of the research questions (see *Research Questions*) and sought to be generally descriptive in nature, noting participant responses to both classroom activities as they relate to assessment practices and beliefs about those practices.

Significance of the Study

The significance of this study was to present quantifiable data about the subject of visual art teacher use and perception of assessment practices in art education, and the relationship of those dependent variables with the course of initial preparation of the participants. Theorists in art (Wolf & Pistone, 1991), in education (Ajaykumar, 2003; Smith & Girod, 2003), and in art education (Chapman, 2004) have proposed possible interpretations of assessment and some practical application methods but have not yet measured the frequency of use, methodology or teacher epistemology of assessment at the classroom level and have rarely chosen to study actual teacher responses to the classroom use of particular assessment methods.

Although there are numerous discussions in scholarly publications about the theoretical implications of how assessment initiatives might affect the nature of art (Brandt, 1987; Chapman, 2004; Eisner, 1985; Lindstrom, 2006) and the practical concerns of the classroom teacher when deciding how to incorporate assessment procedures into the art curriculum (Beattie, 1997a, 2006; Maitland-Gholson, 1988; Mason & Steers, 2006), there have been few empirical studies that inquire about actual

attitudes and practices of art teachers at the classroom level (Chapman, 2005). The

primary focus of this study was to describe actual visual art teachers' attitudes toward

evaluation and compare the findings with previous scholarly research and publications on

the topic.

The relevancy of assessment practices by K-12 visual art teacher upon the student

learner carries great significance to this study. The crucial target of all teaching is to

enrich the life of the student through the processes and outcomes of all types of learning.

If assessment practices (or the lack of them) impacts student learning, feedback to the

learner and furthering the effectiveness of the teaching environment, then this phenomena

is valuable to study. A casual effect cannot be directly linked between teaching and

learning due to the high likelihood of extraneous variables and interventions, including

home life, readiness to learn, and other factors. This research strove to add data to the

question of whether current and future art educators might be more likely to have

effective skills in assessment that might eventually affect the artistic and educational

outcome of their students.

Limitations

One limitation of this research study is the ambiguous and/or general use of the

terms central to the study, assessment, art, and belief within previously published

literature. Exemplary art education authors such as Eisner (2001), Boughton (1994) and

Chapman (2004) may have different meanings from one another and from generalist

educators (Cutler, 2006). This may make further interpretation or connection from one

author to another subjective or divergent from this study's original intent.

A further limitation is that concrete evidence that a particular assessment can purely measure student learning, or that one art teacher's instruction "causes" a specific and measurable type of learning to occur. Introspective behaviors, internal motivators to learn and pursue specific topics, home interventions and self-appraisals of one's own artistic endeavors may have a great likelihood of being contributing factors to the growth of a student in visual art. This study only strives to record specific variable information provided by art teachers about their own behaviors, not those of their students. Just as some of the goals of teaching such as the ability to enrich the emotional and academic well being of the student are very difficult to measure and quantify, so are the extraneous variables that lead to teacher perception of the value of assessment in individual classroom practices.

Furthermore, not all states or districts in America deal with assessment in art education in the manner that is described in this research. Some states, such as New Jersey, do not mandate a curricular focus for visual art or even have an art teacher in every elementary school (State of New Jersey, 2007). Other states, such as Kentucky and Washington (Arts Education Partnership, 2007), are quite the opposite regarding motivation to assess, having mandated assessment activities at multiple levels to ensure that valuable art objectives are taught at the school level and, therefore, mandate art education services to all children in some form. As such, it is necessary to frame this research in the time and place when and where it was conducted and not to assume that the findings from this study can be generalized beyond those parameters. Further limitations could be extended in regards to other school districts within the studied southeastern region or the private school sector because the inability to control external variables might lead to similar generalizations among those populations.

Clearly stated, the research conducted in this study is descriptive in nature and does not seek to control unknown variables or constructs. Rather, the intention of this research is to provide preliminary information on a specific phenomenon. The resulting interpretation may only provide a starting place to understand the elements that compose the attitudes, usage and understanding of assessment in elementary art classrooms in the context in which this study transpires.

Summary

The topics of assessment and art education do not traditionally go hand in hand (Eisner, 1996) but in contemporary practice these two ideologies might need to work together in some realms, especially in public elementary schools in America. Some programs of teacher preparation ascribe to philosophies that accept and train future teachers in the methodology of evaluation (Bannink & van Dam, 2007), and some do not (Eisner, 1996). The attitudes that describe the paradigms of art educators who were trained in different preparation programs reveal clues to their attitudes about assessment and its role in their classrooms but do not completely depict the phenomena. The attempt to describe, compare and collect data pertaining to educators in the field of art education, particularly of those who teach in elementary schools, is the focus of the remainder of this study.

Organization of Chapters

This dissertation is organized into five chapters. Chapter One provides an overview of the problem and creates a setting to investigate the use of assessment in visual art classrooms. Chapter Two informs the study by reviewing relevant literature that offers a theoretical, historical and practical foundation for the proposed study and examines select, pertinent research from both art education and general education, divided between discussions of teacher preparation, attitude and usage of evaluation in the classroom. The aim of Chapter Three is to review the methodology of the study, including a detailed explanation of the sample, instrumentation, methods of data collection reviewing each question that was asked in the survey instrument, then to frame the need for the resulting statistical analyses. Chapter Four discusses the findings of the study by relating each set of responses to the appropriate statistical analysis that investigates it. Finally, Chapter Five provides a critique of relevant discussion and the implications of the findings in the opinion of the researcher, and ends with suggestions for future research.

Research Questions

1. What are the factors that contribute to visual art educators' *acceptance* of assessment and measurement as necessary within the elementary art classroom?

2. How do the factors of visual art educators' acceptance of assessment and measurement as necessary influence the *use* of assessment practices within the elementary art classroom?

3. What are the differences, if any; of visual art educators' use and acceptance of assessment practices depending upon their most recent teacher preparation experience?

CHAPTER TWO: LITERATURE REVIEW

Introduction

In this literature review, an appraisal of art teacher preparation experiences and the resulting epistemological attitudes and use of classroom assessment practices were examined. Although earlier studies of assessment in art education exist, these works generally have examined theories on the effects of theoretical assessments (Hardy, 2006; Lindstrom, 2006) and have studied the impact of assessment on the making of art in a broad, generalized way (Mason & Steers, 2006). Few studies, especially in America, have scrutinized the different paths that those from diverse types of teacher preparation programs have taken in response to initiatives to quantify learning, such as the NCLB (2001) policy. Recent historical changes in the field of education, which have insisted that learning be measured, quantified and compared, indicate a trend toward using objectives as a centerpiece of activity in the classroom (Eisner, 1967). The review also provided additional insight on the translation of coursework, professional development (Conway, Hibbard, Albert, & Hourigan, 2005), and local school priorities as foundation blocks on which actual attitude and practices of the classroom are constructed.

This review discusses evaluation in relationship to teacher training and emphasis on new assessment methods at the classroom level (Ajaykumar, 2003), especially in the past twenty years. The analytic center of this paper spotlights teacher attitudes about assessment and the possible foundational experiences in coursework that inform the epistemological viewpoint of assessment. A good portion of the following discussion will be comprised of how art teachers might be scored upon an "assessment scale" (see

Figure 2) that ranges between a more subjective toward objective orientation, according to preparation and/or life experiences involving topics related to visual art assessment (Cowdroy & Williams, 2006). This study also combined the interpretation of previous studies (Burton, 2001a; Gilbert, 1996; Jeffers, 1993; NCES, 1999) that have investigated through survey both general educator and art educator responses that focused on attitudes, recorded practicum practices, usage of evaluative procedures, and specific descriptive information.

Although prior research and numerous editorials concerning teacher beliefs have identified how groups and subgroups of people with shared commonalities most likely have shared convictions (Griswold, 1993; Schraw & Olafson, 2002), little analytic attention has been paid to why teachers accept or reject assessment, even if the educators share many elements relating to a particular paradigm of thought (Carroll, 1997). Of high importance is the fact that art teachers have traditionally based assessment upon primarily subjective premises, an outlook that is not always held in highly tested subjects (Danvers, 2003). Previously suggested reasons for the rejection of standardized assessment include the ideology that is associated with pre-service coursework (Segal, 1998), the practicality of a pedagogical method in relationship with the discipline of a particular classroom (Maitland-Gholson, 1988), and the reasons teachers chose their profession (Nespor, 1987). Issues of assessment as viewed by international authors are compared to the historical and theoretical outlook of various well know U.S. authors. Also discussed are the counter claims from other disciplines about the role of evaluation and accountability, specifying policy on the topic, and working on the transference of teacher background into classroom pedagogy (Segal, 1998).

In summary, the purpose of this literature review was to evaluate the conditions under which art teachers were primarily prepared, to investigate different ranges of epistemological beliefs that are affected by those pre-service experiences about assessment, and the resulting formation of attitudes about measurement in the art education classroom. The final discussions will focus upon policy and scholarly writings from multiple disciplines to show how art teachers might know and understand the use of assessment in their own classrooms.

Search Strategies

Descriptors for the online version of the thesaurus of ERIC (Education Resources Information Center, 2008) were used for all the following search strategies. Using descriptors instead of key words enabled the search to include similar terms in the titles or abstracts of peer-reviewed journals, books and online media. For example, the descriptor "evaluation" also brought items to the search results that include the terms *assessment, grading, measurement*, etc. Since the term "evaluation" can have different interpretations according to the context in which it is discussed, Figure 4 depicts descriptors that had a direct relationship with the concerns of this research study. In order to aid the researcher and reader in understanding the context in which this broad terminology is narrowed and specified, the following operant definition limits (also called descriptors) were placed upon the contextual language used in the search for literature:

ERIC Descriptors used in the search for pertinent literature for this study
----
- ☐ Alternative, large scale, performance based, statewide, portfolio and informal assessment
- ☐ Course, teacher, student, non-graded, curriculum, formative, program, self, personnel, student, teacher, peer and summative evaluation
- ☐ Evaluation criteria, methods, needs, problems and processes
- ☐ Measurement processes, such as testing, scores, scoring rubrics, performance factors and comparative analysis.
- ☐ Other terms: Achievement rating, measurement objectives and techniques, norms, observation, standards, writing evaluation, grading and criticism

Combined with the following terms:

- ☐ Visual and fine art, artists
- ☐ Art products, aesthetics, activities, appreciation, criticism, education, expression, history, design and materials

Figure 4: Descriptors used for searches

An important point in the evaluation of this search strategy is that some key terms of "evaluation" have been excluded from this list, such as "dental evaluation" and "personnel evaluation" because they did not reflect the intended nature of this literature review search.

The above descriptor sets were entered into the appropriate fields of various database interfaces (see Figure 5) in order to view the possible relevant literature that was applicable to this research topic. These databases were chosen after an extensive search for key journals pertaining to both general education and art education, offering both American and international perspectives on the descriptor topics.

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┌─────────────────────────────────────────────────────────────────────────┐
│                                                                           │
│   Relevant hits on databases                                              │
│   ----------------------------------------------------------------------  │
│   Wilsonweb (Omnifile full text)        175 unique hits                   │
│   ERIC                                   154 additional unique hits        │
│   ProQuest Dissertations and Theses      11 additional unique hits        │
│   JSTOR                                  154 additional unique hits        │
│   Gale                                    10 additional unique hits        │
│   SAGE                                    31 additional unique hits        │
│   Other (websites, conferences, etc.)     40 additional unique hits        │
│                                          ----------                       │
│                                          575 Total hits                   │
│                                                                           │
└─────────────────────────────────────────────────────────────────────────┘
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Figure 5: Relevant hits on databases

Inclusion criteria

In addition to the information that was included in the above search strategy,

online materials from major associations involved in education, art or art education also

contributed to this study. These included searches of websites for National Art Education

Association (NAEA), Florida Art Education Association, American Educational

Research Association, National Education Association), National Center for Educational

Statistics, and National Association of Educational Progress (NAEP, 1999), all of which

provided a plethora of web-published conference materials, online articles and other

relevant materials that were included in the list of viable materials for the literature

review.

Exclusion criteria

Only peer-reviewed, education-based journals were allowed within the search for this literature review; all others, from unrelated disciplines, such as those from health care journals or engineering digests, were excluded. Furthermore, search items were reduced to materials that were cited in English, were available in some form of fully printed or online media, and were produced within the past 100 years. Next, each remaining abstract was reviewed, and the contextual expression of the key term "evaluation" was identified and contrasted with the Beattie (1997) identification of assessment as it related to this research. In total, 323 relevant studies were identified that were contextually similar to the research topic of this study and related to the Beattie (1997a) definition of assessment for visual arts. These materials remained for criteria and topic investigation as part of this review of literature. The above mentioned method of citation review was cited by Cooper (2007) as an appropriate method for literature reviews in studies that were original and not replicated directly from previous studies.

Further criteria

In addition to the topic of assessment in visual art, additional literature in the topic of teacher preparation and epistemological attitudes was researched, as well as literature relating to the theoretical construct of paradigm theory. These topics, which related to the understanding of assessment in art education, totaled an additional 67 peer-reviewed publications. They included research on teacher preparation, attitudinal discussions that

included the theoretical context of paradigm theory, and previous studies on teacher attitude that related to this literature review.

Art Teacher Preparation

The particular circumstances that lead an individual to pursue a career in art or education are diverse. Individuals might seek out an educational career because they are fond of children, feel comfortable or powerful in a teaching role, or because a particular discipline is of continued interest to them (Bannink & van Dam, 2007). A wish to fulfill personal and professional goals by entering a work environment that is similar to the teaching candidate's current personality, preferences and styles, and professional goals are also likely reasons that one might choose to be a teacher (Kagan, 1990). Several factors influence the career path of still others, including goals of following in the steps of a personally influential teacher, fulfilling the particular needs of the individual in salary, co-worker shared values or a predictable, organized work environment. However, a contrasting, yet equally valid reason that one might pursue a career in education is he or she loves a particular discipline, such as visual art, and strives to find a way to interact with that discipline and have a regular income, finding that a career as an educator in that particular discipline is worthwhile (Bannink & Van Dam, 2007). In the some cases, it can be said that a future teacher is seeking to find a life's pursuit that fits an existing personal, ideological paradigm (Eisner, 1993); in the latter, a shift of paradigms would need to take place in order to see that the love of a discipline and the realities of teaching could be intertwined (Sinatra, 2005).

These same terms can be more clearly defined by applying a particular set of conditions to the path of art educators. A person may decide that a wish to be an art educator from the onset of the college career is due, in part, to experiencing the sensation of making art with others. Consequently, a career as a visual artist may not be predictable or financially stable enough for many. In order to be involved in art and still be employed regularly, certification as an art teacher might resolve a career-oriented conflict (Baker & Education Development Center, 2004). Another term for this second path to becoming an art educator might be "artist as teacher" due to the initial outlook in which the future teacher gives priority to making art (Nikoltsos, 2000) over the work of a typical public school teacher.

Similarly, initial teacher preparation programs in the visual arts are not created equally. Each program has had a theoretical "ideal instruction" paradigm that has been deemed appropriate through various policy and mission statement reviews within the respective teaching agencies. Although most accredited institutions have broad and comparative milestones in their programs, such as a small but broad amount of work in the humanities in the freshman and sophomore year interspersed with general education and psychology coursework, there has been great latitude with discipline-specific courses from one program to the next. For example, in the southeastern state of Florida, Florida International University (2008) states its education mission is "the blending of research and theory with practical applied experience, and considers the urban, multicultural nature of the University community, as well as more general national trends within the discipline [of education]" (pg 1), offering educational foundations as the cornerstone of its mission statement. Similarly, the University of Florida Gainesville (2008b), endeavors "to produce a professional art educator who can effectively meet the needs of

31

all learners in a variety of educational contexts," a statement that emphasizes flexible

teaching pedagogy as a major direction for its program. These are examples of art

teacher preparation programs that have focused on educational pedagogy, instruction, and

theory.

Other college programs have focused on the professional preparation of the artist

as a teacher by offering a greater emphasis of the "artist as teacher" and studio

coursework orientation of the initial teacher preparation degree program. The University

of Central Florida's (2008c) art education mission statement specifically cites "a better

understanding of the history of art education, the transfer of studio experience into K-12

curriculum" (p.1) highlighting an acceptance of art-making as a primary activity of future

art teachers. Accordingly, other institutions (Florida A&M University Visual Arts

Department, 2008; Florida Southern College, 2008) emphasize the need for the

knowledge of the use of art materials, aesthetics and contemporary, authentic art practices

as essentials in visual art teacher preparation programming. No teacher preparation

programs are identical, but many share milestones that are similar and comparable with

one another.

One widely accepted notion about educators is that different teacher preparation

programs produce teachers with varying priorities (Kowalchuk, 1993), beyond what

would normally be achieved through the variety of personalities and experiences of pre-

service teachers (Rimm-Kaufman, Storm, Sawyer, Pianta, & LaParo, 2006). Once

enrolled in pre-service coursework, ideology about the trade or practice is formed (Segal,

1998), even if this ideology is not concretely stated or measurable. Ideals are ideas that

may be introduced by opinions expressed by peer teachers and instructors. Ideology may

be dictated by trends in curriculum, controversies within the industry, or innovations of

teaching or technology in the discipline the teacher candidate seeks to enter. Each of these theoretical ideologies is transmitted to students as they are enrolled in preparatory coursework. These areas have been considered "inputs" from the personal representation of idealistic teaching models by which each individual has been formed, reshaped or redefined (Conn, 2008). These principles make up the presuppositions with which a teaching candidate enters the field. Therefore, experiences before and during coursework have the potential to be the building blocks for the attitudes a future teacher might hold; they collectively form the personality, foundational paradigm of belief (Danvers, 2003) and intent of the visual art teacher once he or she is the leader in the classroom. In essence, future visual art educators use their own experiences as students as models for future behaviors and demonstrations of beliefs in those ideals when roles are reversed and the pre-service teacher become the instructor.

The models of practice and belief formed by those in initial teacher preparation coursework in the visual arts are no different from the models of those who take coursework in other fields. However, it is possible that some concepts have the potential to be reinforced concretely by art models that have actually been witnessed by students in the course of their program (Marzano, McTighe, & Pickering, 1993). In teacher education, models or "points of orientation" are primarily formed by the professors and instructors who led core discipline and education courses (Kagan, 1992). In visual art, this model formation has extended to professors of art and the "studio model," in which art making is the most important focus.

Instructors at the college level choose and present materials that are deemed appropriate to the future needs of the pre-service students. Although limited by the standards of the university or state in terms of resources, there have been some areas in

33

which freedom of choice prevails regarding what materials and content might best suit the purposes of instruction. Different institutions have the opportunity to define objectives, goals and priorities for their pre-service educators. Each program type may aim to produce teachers who understand "educational reform that includes the pursuit of new ideas in the teaching of art, the use of the new instructional technologies, and a commitment to social change that includes addressing the needs of an increasingly diverse community" (University of North Florida College of Education, 2008b). This reform, in turn, facilitates the creation of educators with skills ideally suited for their future position in front of a classroom of students.

Art teacher preparation in one southeastern region

Teacher preparations in southeastern colleges are each unique but do have some commonalities in programming. For example, in the state of Florida, there are at least ten institutions (Florida Southern College, 2008; State University System of Florida Tallahassee Board of Regents, 1996) that offer accredited programs in initial teacher preparation for visual art in grades kindergarten to twelve (K-12). Although all programs of study from these institutions mandate coursework in liberal arts, education, theory, and the studio arts, the proportion of an emphasis on studio art production to education course content within the regionally mandated course headings remains variable from one program to another. The differences in programs are complex and may be difficult to track beyond surface level due to differences from year to year but can be examined to some extent for similarities by considering course syllabi and college catalog listings.

All courses offered to pre-service candidates in this southeastern state must fulfill

individual state guidelines for the competencies needed for teacher certification, yet the

substance of those courses may differ from one institution or instructor to another. To

exemplify this phenomena, the minor differences in course offerings for initial teacher

preparation are illustrated as follows: Four colleges in the state of Florida offer art

education preparation coursework programs that are housed in a college of art

(Department of Art Education Florida State University, 2008; Florida A&M University

Visual Arts Department, 2008; University of Florida Gainesville, 2008a; University of

West Florida, 2008). As evidenced by the online curriculum maps each of these

institution posts, a high percentage of courses that are studio based and have the studio

art-based course prefixes and have course titles that identify art-making, aesthetic

commentary or art history as the primary course content. These institutions also offer art

education course headings as well as education foundations course headings but to a

proportionally smaller degree when compared with studio or "art making" key words in

each course syllabi. These sets of course offerings are similar to the description (Carroll,

1997) of a literal manifestation of a particular program's paradigm of needed

programming for future art teachers because they show that its "actions and documents"

(p.171) are publicized as a set of course content guidelines that address state or regional

guidelines in various manners. In the case of institutions that offer art education teacher

preparation and are housed in Colleges of Art, although the course headings may have the

same annotations as those offered in other programs based in a College of Education.

Many authors assume there is a possibility that there is more of an emphasis on studio

behaviors and role models as found in college course instructors in a program housed in a

College of Art compared to course offered in a College of Education (Choate & Keim, 1997 Jackson, 1999).

In contrast, five other programs offered in Florida are housed in their respective colleges of education (Florida Atlantic University College of Education, 2008; Florida International University College of Education, 2008a; Florida Southern College, 2008; University of Central Florida, 2008a; University of North Florida College of Education, 2008a) and offer more comprehensive courses in educational foundations, while one institution (University of South Florida College of Education, 2008) offers a mix of strictly education and art offerings with few courses under the "art education" course title. At a cursory glance, these institutions also offer proportionally more education based coursework or courses that may be unrelated to the specifics of teaching the discipline of visual art and are more about instructional approaches to working with children, or have separated art and educational content with a wider course gap between them.

The model of instruction brought to mind in many studio art courses is one of the master and apprentice: one party has already obtained all relevant expertise on a particular area of study that the latter seeks to obtain (Clark & Zimmerman, 1978). Studio procedures may be taught and modeled by the art studio instructor. The studio procedure is predicated on the role of the teacher as the subjective judge/art critic (Walker, 1998), and it assumes that the teacher has a broad enough body of experience (Gruber & Hobbs, 2002) in art making and aesthetic sense (Davilla & Des Moines Public Schools, 1996) to enable him/her to make quality judgments on the processes, behaviors and outcomes of student artwork. Any grade, critique or comment on the part of the teacher may be subjective to a degree that is not seen in other disciplines, yet is normal in

an art class. Moreover, this seems to confirm that a teacher's education creates a bias within that teacher's assessment practices. I n other words, the role model of the art teacher is embedded the pre-service teacher's coursework, meaning that students enrolled in these classes are more likely to see subjectivity of assessment as the norm. Whether it is accepted as normal behavior and/or becomes the paradigm of the future art teacher is an important point in the discussion of this research but is difficult to be expressed empirically.

General education coursework that is offered to all pre-service teaching candidates in the studied districts may exhibit models of the teacher-student relationships that differ from the visual art master/apprentice model. A more post-positivist model in which the instructor and the student subscribe to a set of practices, history or organization that is more quantifiably measurable (Davis, 1976) is also possible. These foundational skills, sometimes translated in instructor attitude, role modeling or practices, teach fundamental techniques in managing a classroom, and provide accountability to higher levels of authority.

For example, in the academic year of 2007- 2008, the University of Central Florida (2008b) added mandatory education assessment coursework for all students in initial teacher preparation programs, including art education programs. This shift in course programming was part of a statewide restructuring process in university programs. Shifts in college coursework like this emphasize some universities' focus on topics a teacher might encounter in a typical school. The paradigm of programs like this may be related to more general teaching topics than to the mechanics of making or understanding artwork, and provides a different model than that of a program housed in a School of Art. Reasons for the difference in epistemological stance are not clear but may be related to

Florida's interpretation of NCLB (2001) or the ideological setting that the NCLB policy hopes to instill in the nation's schools. In other words, some schools deem coursework in assessment necessary for future teachers due to workforce realities, no matter what the discipline. This information may aid generalization attempts to other regions beyond Florida.

The philosophical foundation that a given institution holds is likely to influence the attitude of the pre-service teacher (Sinatra, 2005). The same is true for differing subjects within each institution, such as whether a student completes training in a School of Art or in a School of Education. Which program a student chooses to attend might influence what kind of teacher is represented in front of a classroom of art students and how that teacher and those students deal with such educational norms as evaluation and measurement. Accordingly, potential future art teachers may choose to find programs that manifest ideals similar to those beliefs already held by the candidate.

Art teacher preparation and the topic of assessment in art

Two interesting questions remain: how do art teacher preparation programs discuss assessment, evaluation and the overall concept of grading in visual art (Beattie, 1994), and what types of courses in teacher preparation address assessment in future art classrooms? When a college instructor discusses a topic, he or she is presenting his or her view of institutional, state or national objectives for the designated course and is giving these outlooks to the student. Topics that are *not* covered or discussed also add incalculable factors to a working model of teaching for pre-service teachers. Whether or not assessment methods for K-12 art settings are explicitly covered, the subject of

38

assessment is still is a concern in any educational institution (Orr, 2006), and the issue

will need to be addressed once a teacher begins a career (Education commission for the

States, 2006).

Nationwide, some institutions have offered initial certification classes that are

narrowed to the topic of educational assessment (Boughton, 1996). In many cases, these

assessment-based courses have offered practical tips on writing valid tests, modifying

assessments to match the goals and objectives of instruction, and generating rubrics that

grade students on a continuum. Occasionally, alternative assessment methods, such as

critiques, interviews, portfolios and other qualitative methods, have been introduced

(Maylone, 2005), but these processes are likely to measure progress or growth over long

periods of time and are more cumbersome to instruct (Zimmerman, 1984).

Empirical research has yet to determine the quantity, quality, emphasis and

attitude that exist in an art teacher's initial preparation and to measure the impact that

training about assessment has had on classroom instruction. One attempt was made in

the 1999 National Center for Educational Statistics (NCES, 1999) study, which surveyed

art teachers and their administrators on demographic information, including simple data

about teacher preparation and highest educational degree. However, this study did not

provide information about the percentage of classrooms that used assessment methods or

how they were used. In this study, there was simply a vague reference to whether

accountability for student learning was measured in some way. Approximately fifteen

percent of schools reported that they tested visual art skills in some way, although the

wording in the survey was open to interpretation. Other scholars have hinted at the link

between initial teacher preparation and classroom skills (Finlayson, 1988; Miner, 2002;

Roland, 2007; Venet, 2000) on a small scale but collectively have not identified which

aspects of training impact a teacher's epistemological viewpoint and the resulting application of evaluative methods while teaching. The question remains whether art teachers are evaluating student learning in their classrooms and, if so, how that evaluation takes place.

For example, in the state of Florida, in order to graduate, students in teacher preparation programs must display proficiency in twelve Florida *Educator Accomplished Practices* (FEAPs), one of which is the topic of assessment. Different institutions ask students to model skill proficiency for assessment methods according to each individual department's interpretation of coursework and cues for competency. Typically, students are asked to model theoretical constructs of assessment by applying them to lesson plans or field experiences that have behavioral cues as indicators (Davis, 1976). Most core courses in teacher preparation programs are designed with tangible models of assessment throughout the sequence of instruction, yet they may not be displayed in practical applicable ways beyond standard tests.

Smith and Girod (2003) discussed how John Dewey wrote about students' internalization of the subjects taught to them just as the teacher interprets while instructing. The preparation of a teacher within a subject matter may similarly influence attitude to the point that *what is taught* at the university is perceived as "truth." Truth can be left up to each individual, but at some point, all teachers measure the workplace against those truths that are contained in their own paradigms (Bresler, 1993). Differences will be noted and examined, and an attitude will be formed about the new set of circumstances; similarly, a decision will be made as to whether assessment fits into the paradigm of an art teacher based upon the experiences, teachings and settings in which the decision is experienced. A shared sentiment among these and other authors is that

teachers gauge the usefulness, relevancy and applicability of evaluation methods in their respective jobs based on the paradigms that were formed during their pre-service preparation.

Art Teacher Attitudes

Attitudes can be described as the "implicit causal assumptions about the relationship between persons and their physical and social reality" (Jackson & Jeffers, 1989 pg. 353) that are displayed overtly or quietly through action, documents or outcomes (Carroll, 1997). Attitudes are the expressions of inner interpretation. Intuitively, most people have clearly defined ways of thinking about the affairs of life, such as situations that are dangerous, self-gratifying or shocking. Humans tend to have as many subtle displays of attitude as obvious expressions of it, such as the discrete behaviors emanating from all of us that arise in private or community life. Simply stated, attitudes are the outward signs that may be the signal of inner beliefs, no matter how abstract and indefinable those signs are. Attitudes are constructs or "foundations of why we act in certain ways" (Oppenheim, 1993, pg. 50).

A difficulty arises when one attempts to narrow the definition of attitude to smaller parts when contextualizing the attitudes of teachers (Jackson & Jeffers, 1989), but it can be said that teachers exhibit attitudes toward topics in both obvious and subtle ways. One obvious example is the inclusion or exclusion of particular topics of any given discipline from the course of instruction that teachers offer. If a particular topic is held higher in priority (Bresler, 1993) among discipline prerogatives, it is more likely to be presented to students as an important topic. If a topic is left out of the coverage in a

41

higher education classroom, it is more likely to be dismissed or dealt with through the

application of the paradigm that makes up the pre-service teacher's beliefs and

experiences. Teachers might be more apt to convey their attitudes in situations that

involve the dissemination of known information or "truth" (Southerland & Gess-

Newsome, 1999) and the portrayal of the teacher as the source of knowledge (Kagan,

1990). The hierarchy of the teacher-student relationship can also impact when teachers

discuss their attitudes. Teachers impart or facilitate learning; they hope to teach in a way

that steers students in the direction of learning an objective. Teachers at the college level

impart particular knowledge, concept or complexity to others, and they do it with an

attitude that is conveyed to the future teacher.

Some scholars affirm that the main point of a teacher education program is to

deliver teachers to the workforce who can convey effective instruction, handle a class and

apply various theories and research to different teaching realities (Popham, 1972). Of

equal importance is the attitude toward particular educational topics that individual

faculty members instill by including (or deleting) topics within a course. Different

teacher preparation programs instill the importance of key pieces of theory and focus

upon different aspects of contemporary education subjects in diverse ways (Bannink &

Van Dam, 2007), particularly with regard to the methodology and mechanics of teaching.

Each program presents the ideal of teacher attitudes as a "model" (Efland, 1995) for

future educators based on the attitude of either the university instructor or on the

profession as a whole.

An institution may pass along certain beliefs (Nespor, 1987) about such

educational topics as assessment (Bougton, 1994), the inclusion of exceptional students

(Burst& et al., 1983), the use of standards in lesson planning (Buchanan, 2008), etc.

These beliefs can manifest in the attitude of teachers during their own teaching careers; they have an approach to speaking, reacting and performing in a particular way toward a particular subject in educational settings. Logically, attitudes stream from experiences in life. This is no different for those who are taught to teach and are subjected to an evolution in their epistemologies, beliefs and resulting attitudes based somewhat on their pre-service learning experiences.

The evaluation of attitude in a teacher is complex, and the impact of attitude towards assessment is far-reaching. The thread of attitude that reaches from university teacher to pre-service teacher and then to students of the employed teacher is woven through the paradigms of all involved (Bresler, 1993). In the education of teachers in visual art, existing teaching and instruction methods may serve as the foundations of how pre-service teachers might conduct evaluations once they are the teachers of record.

Attitudes of art teachers may contrast with those of teachers and administrators whose pre-service educational experiences involved different models of behavior and discourse (Smith-Shank, 1993). In the "studio model" (Jackson, 1999), future art educators might encounter an environment that places art-making in a key position in the curricula. Even if rubrics, criteria lists or other objectives are listed before an assignment is begun (Clark, 2002), the aesthetic, creative and overall artistic impact of the artwork might still be assessed by the instructor holistically (Markus, 2002). An assessment in the studio model paradigm of belief, therefore, asks higher education instructors to be accountable qualitatively, not quantitatively, to his or her own experience (Kowalchuk, 1993). Having the studio model as a role model for instruction has great potential to inform the pre-service art teacher's attitude about the internal workings of a classroom and all of the complexities of teaching as a whole. This model may be more often

43

presented to pre-service art teachers who receive a great part of their coursework offerings in a College of Art or whose initial preparation curricula center on art-making courses because future art teachers in this college setting might receive proportionally more studio-based ideals in coursework.

In contrast, elementary education classroom teachers (who teach most subjects in a contained classroom, usually in kindergarten through fifth grade) are expected to instruct a variety of disciplines within their classroom, ranging from math to literature to science. These genres of coursework are most often presented in colleges of education with a focus in the preparation of teachers, not in other settings such as colleges of math, English or science. The pre-service courses taken by these generalists are more likely to aid the future teacher in applying a broad and expansive variety of educational content and practicum in a relatively condensed fashion (Pearrow & Sanchez, 2008). In Florida, all students in teacher preparation programs must prove expertise in the *Florida Educator Accomplished Practices* (FEAPs) (Florida Department of Education, 2007), which includes the competency of "assessment" as an activity during coursework, including training in "instruction based upon assessed student performance" and providing "opportunities for students to assess their own work and progress" (p. 3). In all types of college programs, there is some degree of common curriculum across program areas, including pedagogical foundations and theories (Department of Art Education Florida State University, 2008; University of Central Florida, 2008a). The role of the instructor in these classes has the potential to be strikingly different from the studio model role discussed by Jackson (1999), in which subjectivity remains a mainstay of assessment.

Authors of previous quantitative studies of visual of art teachers (Jeffers, 1993; Milbrant, 2002) have reported to a degree the divergence of art teachers' beliefs from

44

those of their general education cohorts. Jeffers (1993) notes that these differing

viewpoints are directly observable when pre-service elementary education majors take

mandatory art education coursework. The epistemological beliefs of the college art

instructor, who asks the future generalist teachers to experience art and contemplate the

place of aesthetics within the lives of children, are met with resistance and confusion

(Smith-Shank, 1993) due to a possible misunderstanding of the value of art instruction.

The two opinions about the priority and definition of "art" in the scope of general

education are so fundamentally different that there can be little resolution on its value at

the end of the future elementary teacher's coursework. Echoing this sentiment, Milbrant

(2002) found in her research findings that art teachers reported an uneasiness teaching art

related to social factors and the cultural artifacts of the students' personal lives because

the same ideas are suppressed in other subject matter areas of the school. What seems

apparent in all these research studies is that either one party or the other must change or,

at a minimum, find a way to work collectively with teachers of other epistemological

beliefs about the nature of education and what is valuable enough to teach (Smith-Shank,

1993).

Because attitudes cannot be retrofitted to one particular behavior (Oppenheim,

1993), teachers are more likely to behave in ways that were modeled for them. For

example, it would be more unlikely for a teacher to use a rubric as a preliminary guide for

student performance and then check learning with it at the end of instruction if they had

never personally witnessed the particular teaching technique. One cannot know the

instructional possibilities of a teaching practice without exposure to it. The preparation

of the art teacher must lead the formation of attitudes about assessment methods in the

classroom. If a particular subject matter were not introduced, the resulting attitude about

that material would likely be negative due to the confusion a new topic might bring to the new teacher. After all, he or she is already juggling theories of coursework with the realities of teaching students.

Teacher Use of Assessment in the Art Education Classroom

The evidence of the teacher's attitude about assessment can be inferred from the products or outcomes of visual art classroom activities or by having the teacher explain his or her classroom practices, especially if extraneous variables that could affect the outcome are controlled. Most states do not have standardized methods for the collection of data that evaluates assessment practices of visual art teachers (Arts Education Partnership, 2007; Leonhard, 1991). One of the few examples of research that has focused upon the demographics of art teachers and of assessment is the 1999 nationwide study *Arts Education in Public Elementary and Secondary Schools: 1999–2000* (NCES, 1999), which surveyed administrators about the visual arts programming in their region. Two questions in this survey centered on assessment measures in visual arts: whether the school or district had a standardized measurement of learning (in music, theater, dance, or visual art) or if the region had an accountability system in place to gauge teacher effectiveness. The findings concluded that few regions, counties or schools mandated the assessment of learning in visual art. This does not mean that art teachers in this study did not measure learning in their classrooms. Nonetheless, it makes quantifying teacher measurement behaviors and the attitudes of large regions of the United States more difficult because the "assessment question" is not often asked.

In contrast to actual empirical research, evidence of the intellectual discourse about "proving" student learning in art by the discussion of various assessment procedures has been visible in the writings of art educators, theorists and classroom teachers in art education publications over the past ten years. Hundreds of articles have been written by well-intentioned theorists who feel they can provide a snapshot of what each feels is the contemporary consensus on the topic (Armstrong, 1994; Boughton, 1994; Eisner, 1996, etc.). Others articles are written by visual art teachers who have found one method or another successful with a certain lesson plan (Iowa State Department of Public Instruction, 1986; Marshall, 2006; Uram, 1993, etc.); these teachers write more prescriptively about teaching art. Writings of this type have often have discussed different sides of the same topic and do not always refer to one another. Without context, it may be difficult for current visual art teachers to uses these writings in application.

The outcome of assessment upon student learning can be significant, including whether or not the practices and uses of evaluative measures improve student understanding in visual art. Theoretically, an art teacher passes presuppositions (Egan, 2005b) about practices (Atkinson, 1998) used in the classroom by transmitting them (Armstrong, 1982; Brigham, 1979) through behavior, words and policy. Theorists and practitioners view outcomes in different ways; one views theoretical and larger impacts upon a group, while the other discerns what methods offer practical or intrinsic value to specific learners. Regardless of orientation, any treatment that applies varied action, such as the application of assessment practices to the total teaching setting, may produce differing artistic or learning results in the understanding or products in the student artists. Therefore, teacher acceptance and use of evaluation practices as areas of study have

relevance in the learning, relevancy and authenticity of the visual art experience of the students throughout their lives.

Discipline theorists: Assessment is broad

Art educators who consider a broader spectrum of activity based upon experience are considered theorists due to their disconnection with teaching in an actual K-12 classroom. At the same time, these theorists remain in higher education or a related field, such as aesthetics. Many of these theorists disagree that assessment is a positive goal in visual arts education (Danvers, 2003; Hughes, 1989; Orr, 2006) for various reasons; the most obvious explanation has been ostensibly intrusive nature of measurement upon the creative process (Cowdroy & Williams, 2006). In some of these writings, the relationship of the artist to the work is considered to be the construction of the "self" (Danvers, 2003, pg. 48); this process would be negatively affected by outside judgment criteria. Since it can be argued that art in itself is a personal human activity, enforcing an external set of rules might render art-making more behavioral or skill-oriented than expressive. This behavioral orientation is seen as undesirable by theorists who regard the act of making art as pure and the ultimate goal of art education. Through this lens, the act of assessment causes the teacher to impose his or her own ideals upon the artist to a greater extent than if no assessment took place (Brigham, 1979). Many theorists, especially in higher education, have stated that judging art changes the teacher-to-student relationship (Broadfoot, 2001) in a negative way (Brigham, 1979; Griswold, 1993).

Since learning in visual art involves a complex set of ideas that are challenging to articulate, forming a quality assessment of the curriculum entails multifaceted skills and

finesse in communication. Many theorists in art and art education have argued that art is about being human and about expressing the shared common experiences of living (Anderson, 2004; Eisner, 1999). In order to judge art products in an elementary public school setting, there must be a human element—one that embraces the cultures of children and artists. Just as it would be impossible for a painting to be judged by a "scantron," it would be impossible to judge the level of learning in art with a purely quantitative evaluation instrument (Beattie, 1997a). Furthermore, there may be a belief in the community of art teachers (Carroll, 1997) that if they attempted to make a quantitative assessment from an intricate qualitative set of data, chaos and a disconnection from the primary goals of art-making could ensue. Since art is about living, removing qualitative descriptions from evaluation would be tantamount to excising the "human" element from a very human thing (Eisner, 1999). Moreover, assigning a single judge to do an assessment would make the final evaluation even more subjective. Subjectivity does not fit well with the very definition of quantitative measurement, something that is supposed to be stable, not subjective and arbitrary.

Artist and educator Susan Orr (2006) suggested that "techno-rationalism," or the belief that disciplines must rationalize the value of what they do through procedures and technical rituals, is the rationale for including art education in assessment investigations. Orr states that the discipline of art education is approaching assessment in this manner and is challenging the assumption that it is impossible to measure success in the arts at all. This particular article, which listed authors in art education who oppose one another, illuminates the contrasting beliefs of art teachers and the broader art community. This mindset reinforces the idea that art and measurements on a fixed scale are not compatible because even the voices of the subgroups from within the discipline of visual art are

competing to be the group that has the answer. Therefore, many art education theorists are not positive about assessment in visual arts and perhaps do not see the more stark, job-related realities of proving learning and of the pressures of policy, such as the *No Child Left Behind Act of 2001*, which all U.S. K-12 classroom teachers must address daily.

Classroom art teachers: Assessment needs to be specific

More pragmatic classroom art education authors see assessment in K-12 educational settings as inevitable. Federal legislation such as the NCLB (2001) establishes the importance of teacher accountability and measuring student learning. In this particular policy, schools, teachers and students must statistically prove that learning gains have occurred in order to receive certain types of federal funding (Chapman, 2004). As of 2007, visual art education was not subject to this policy, and there was not a nationwide mandatory test of arts learning in the U.S. (Arts Education Partnership, 2007). *The National Assessment of Educational Progress* (NAEP) (National Center for Education Statistics, 1999). This pilot assessment sampled eighth graders in particular regions on artistic tasks, seeking to find general but viable information on the status of learning in the arts. The results of this sample test were not reassuring. In this assessment endeavor, students who had visual arts instruction demonstrated scored lower in all art assessment areas compared to students who were not currently taking visual art, seemingly invalidating what their art teachers were doing in the classroom (Burton, 2001b). Many art education scholars argue that the test was not transparent, predictable or valid enough to be generalized for all populations of students (Burton, 2001b; Cho &

50

Forde, 2001; Lehman, 1999). Others argued that this test only measured socio-economic status or the quality of testing conditions. The NAEP was revisited in 2008 to address these seemingly inequitable conditions, but again, it focused on a small sample of regions that were not demonstrably representative of visual art teaching and learning in the entire nation. Proving the value of learning in art education is difficult to qualitatively establish, leaving many visual art educators with the issue of developing creative alternatives to demonstrate student knowledge, if they choose to do so at all.

In a post-NCLB work environment, subject disciplines, such as art, math and writing, are often seen in competition with one another for a variety of reasons. One basis for this rivalry is funding, a requirement for any discipline's sustainability. Subjects, such as math, reading and scientific learning are a normal part of a child's total curricular regimen (Bobbitt, 1918; Bresler, 1993) and are easily quantified by comparing one student, class, school or other grouping against another through standardized multiple choice tests. There is no clear evidence, research or specific policy for this in the U.S. with regard to visual arts.

In some well-publicized cases, arts are marginalized or removed from curricula sequences for students (Blaikie, 1994; City of Indianapolis, 2006) if schools or teachers do not empirically quantify and validate visual art learning. This is the crux of a larger issue: advocacy rights for visual arts within the curriculum. The promotion and sustainability of arts programming is too large for individual educators or small groups to champion alone. Having to defend the very relevance of art education overshadows mechanics of the perennial war of principles about art's value. Notwithstanding, teachers and group-based assessment initiatives can and must defensively voice support for visual art. This ongoing, usually implicit threat to underfund or to de-fund art in schools can be

51

mitigated by scholars and teachers who write articles in scholarly publications on the topic of assessment, because these publications are generally considered to be more practical, empirical and behavioral.

If artistic learning were measured merely upon behavioral or skill objectives, it would be as easy to assess as other subject areas (Davis, 1976). Some art teachers who have written peer-reviewed journal articles assent to the behavioral emphasis of assessment in art as a viable option (Rimm-Kaufman, Storm, Sawyer, Pianta, & LaParo, 2006) despite the complexity in authentic art-making (Anderson, 2004). Articles such as those presented by artist and educator Julia Marshall (2006) in *Substantive Art Integration = Exemplary Art Education* present an art lesson that contains transparent, consistent criteria in which the main points of the lesson can be assessed on a level appropriate to the student. The objectives are well defined and had been considered before the lesson plan was written. Each assessment using a similar model is based upon both subjective items and technical performance. The intention of practical articles written by practicing art teachers could be to show that the outcomes of student artwork merit the extra work that planning a valid assessment requires (Dorn, 2002; Stavropoulos, 1995).

Other articles written by classroom teachers discuss a bottom-up method of writing a lesson plan; identifying objectives and how to assess them are the first order of business (Buck, 2002; Hoepfner, 1984), followed by methodology (Clark, 2002), practical delivery or instructional method (Emme, 1996), and motivation (Gerhart, 1986). This positivist/objectivist method of thinking purports that artistic learning and creativity are observable phenomena (Geiger-Stephens, Cornelius, & Walters, 1996) and are a physical manifestation of assessable activities in visual art. Critics might say that the

general body of writings that support the measurement of mostly performed behaviors in application to other student populations is too small to be of merit. Nonetheless, these types of "problem-assessment-solution" articles are a good portion of writing on the topic of assessment in art education, thus, alluding to a trend in style and focus in peer-reviewed discipline writings (Chapman, 2007). Perhaps this is due to an absence of role models for the art teacher in practice of teaching art or because ideas such as this are "borrowed" from more quantifiable subject areas, such as reading or math.

A few authors who are both current art educators and who attempt to write with more broad concerns in mind have realized the complexity of measuring something as ethereal and personal as an art product with a concrete measurement tool (Eisner, 1996). Researchers such as Delandshere (2002) noted that assessment should be used as an inquiry into learning, not a separate part of instruction attempting to address policy and actual teaching concerns together. In articles like this, inquiry and contemplation result in a written or created product that would not only serve to enhance the learner's abilities but would also serve as a role model for assessment to other disciplines (in contrast to disciplines providing models to be borrowed by art educators). Delandshere (2002) suggests using visual art as the model for problem solving and, thus, provides a tangible metaphor of the relationship of learning and evaluation. Evaluation in this sense is seen as an authentic means for creating tasks that are always meaningful, not separated into the unrelated parts of instruction, learning, and once-removed assessment. Gilbert (1996) concurred in a more practical manner, stating that true, authentic student engagement in the assessment process only furthers learning and does not interrupt it. Perhaps with this level of complexity (Wilson, 1997) about the enactment of assessment, a certain finesse of understanding, preparation, and experiences on the part of the visual art teacher might

53

be needed. Art teachers who might implement these philosophies and strategies would need to be presently teaching to use them and prove than is accepting of these types of complex assessment models are indeed effective.

The contrast with coursework-based beliefs, theories, and later in-service realities of classroom teachers

Segal (1998) commented that the tension created between teacher ideals and common workplace realities is a process that begins the moment an educator first enters the classroom. Great challenges are encountered by new teachers who need to take the ideals learned in college and radically change them in order to shift a paradigm of belief formed over many years in a short period of time. In some ways, an internal adjustment between theory and reality must take place so that the new teacher not only fits his or her behavior into the new model put forth by the school workplace but that the essential elements of teaching style, personality and center beliefs stay intact as the new teacher adapts to a novel environment. These adaptation skills must be taught through either coursework preparation experiences or though sets of experience that contribute to the attitude of the teacher (Maitland-Gholson, 1988; Schraw & Olafson, 2002). Part of the induction process includes the realization that although visual art is not a high stakes, tested subject according to NCLB, accountability and the need to strengthen the discipline through "proof" of learning still potentially exists. Furthermore, the centerpiece of visual arts as an elemental piece of educational programming is replaced in the belief set of the new teacher with new priorities of other disciplines, such as math and reading as it is in the minds of the authorities in the school. This shift may possibly not

54

be smooth or natural nor without loss of key values on the part of the new art teacher, whose idealism about visual art instruction must be upheld in the light of this changing archetype in the workplace.

Pajares (1992, as cited in McVee, 2005) reported that there is a strong association between what teachers believe and how they behave in real teaching situations. A leap from the theoretical to the practical might be possible if art teachers are shown effective models of authentic, predictable ways of measuring student learning. Nespor (1987) also stated that the beliefs with which teachers enter their occupations are difficult to change; they need solid reasoning, coaxing and a good measure of time before any adjustment is seen. It is possible that the use of assessment measures might need to be modeled on location by a leader in the classroom so that a healthy transition from coursework to practice can take place.

Following this idea, Griswold (1993) has stated that many teachers struggle to be the "judge" of the students' work in cases where there is no correct answer. Many pre-service and current service visual art teachers surveyed by Griswold recorded that they felt they would hurt sensitive students' efforts with a low grade; in fact, "effort" rather than "achievement" was the main criteria used in holistic grading situations, such as in creative writing, scientific inquiry, and art (p. 313). The perceived role of the art teacher in a school may be a role of acceptance rather than judgment, as modeled in the "studio model" (Jackson, 1999). Conversely, if authentic assessment proceedings were a large part of the theoretical contexts of the future teacher's coursework, evaluation might be a more normal, everyday practice (Stockrocki, 2007) and not seen as in contrast with the post-NCLB accountability (Gunzenhauser & Gerstl-Pepin, 2002) realities that many teachers face. This paradox is sometimes seen in the writings of art education journals on

the topic of research on assessment (Venet, 2000) and the role of the art educator in determining what criteria, such as skills, meaning, content or growth should be judged when evaluating student art.

Many institutions that regulate teacher competency have attempted to compensate for this potential gap between the theories presented in art teacher preparation programs and the workplace necessities of assessment by implementing the an end-of-initial teacher preparation-coursework portfolio that includes evidence of application and reflection on the part of the future teacher about assessment in art scenarios (University of Central Florida, 2008b) and changing course sequencing and programming so that assessment methods are practiced (University of North Florida College of Education, 2008b). Further work has been proposed in states like Florida so that these manifestations of evaluation can be measured once teachers are in front of a classroom (Brevard Cultural Alliance, 2006; Florida Art Education Association (FAEA), 2006). To date, there is yet to be a large scale culmination of these projects or funded mandate that seeks to measure art teacher implementation of assessment. The divide between the theoretical and the practical is not unique to visual art education preparation but, conceivably, still remains, especially between the objectivist training of some teachers contrasted with the subjectivity of the topic of art in general.

Conclusions from the Review of Literature

Assessment in education is a hot topic, subject to heated debates even in the most polite company. The research topic that was explored in Chapter Two divided this broad topic into smaller pieces in order to investigate the phenomenon of evaluation in visual

56

art education. This review of literature has highlighted visual art educator preparation methods, especially at the current time for the researched southeastern regions. This section noted perceptible differences in the course offerings for pre-service educators who receive training in Colleges of Art compared with those obtaining coursework from Colleges of Education. The review continued to state theories that, in summary, aid the formation of attitudes toward varying educational and workforce topics for the visual art teacher. One of the main ideas discussed was the part that models of assessment, existent or not, might have for the future teacher and his or her resulting attitude. Finally, use and relevant research and writings on the topic of evaluation were discussed through the eyes of both theorists and the publishing visual art educator.

The probability that preparation might affect attitude and usage of assessment in the art classroom is the main aspect of the remaining portions of this study. Some pertinent disclosure of how teaching theories and realties may be very different from one another has been noted thus far (Bannink & van Dam, 2007; Eisner, 1967), but if ideas about the viability of assessments as effective teaching methods are never presented in art teacher preparation, they have a low likelihood of showing up in teaching situations. This is due to the fact that a personal paradigm cannot address what has not been introduced (Carroll, 1997; Schrag, 1992).

Empirical research, such as the kind presented in this study, that investigates current usage of assessment in art education classrooms, is the first step in revealing what elements are present within the paradigm of the visual art teachers. There are few ways to know what information, techniques, habits or attitudes have been gleaned from a community of learners in coursework without first finding out how what was learned as a student teacher has translated into pedagogy and practice. One way to gain this

information is to survey teachers who are teaching in their discipline and to ask what methods, techniques and ideas they have taken from coursework and now use in their classrooms.

Although a great deal of discussion both in and out of the art education forum has taken place, there is little consensus about the priority, approach or authenticity about measurement in the art classroom. Depending on the source of information, presuppositions about the topic shed light on the attitudes toward this topic and how they will be accepted into educational forums. The debate about assessment will not be concluded anytime soon, as noted by the trend to reduce art instructional time (City of Indianapolis, 2006) due to accountability initiatives such as NCLB, which at this time does not mandate arts testing (Chapman, 2007). The future remains unclear for visual art education without some degree of clarity regarding target learning outcomes and a means to demonstrate accountability through assessment while still keeping the human element of art-making as a main function of visual art instruction.

CHAPTER THREE: METHODOLOGY

Introduction

The purpose of the methodology section is to present the methods and procedures that were used in this study. The sections included in this chapter are the purpose, participant description, study setting, population and sample size information, description of study procedures, description of instrument, and methods of data collection for this research. The intent of each methodology section is to show the course of actions taken during this research and to clarify future portions of this study regarding interpretation of the data.

Purpose

The purpose of this descriptive research was to generalize and quantify art teacher preparation history with the resulting scale annotations of attitude toward assessment and usages of assessment in the elementary visual art classroom for a sample of the total of art teachers in a certain demographic population. The tool used to quantify teacher responses was a survey questionnaire, mailed using the Dillman (2007) Tailored Design Method (TDM) of research.

Participant Description

Potential participants were required to meet the following criteria (confirmed via questions on the survey instrument):

A. The participant was considered the visual art teacher in the researched southeastern state's public elementary schools, not a substitute, volunteer or regular classroom teacher who incorporates art into the homeroom class.

B. The participant taught in an elementary school. Schools that went beyond 6th grade were not included (for example, a K-8 school would not be considered for participation).

C. Participants were assumed to hold at least a bachelor's degree in any subject matter, as this is a mandatory requirement for licensure as a certified art teacher in the researched region (Brewer, 2003).

D. All participants were assumed to be able to read, write and communicate in English and have no physical limitations that would prevent them from continuing in activities as a classroom teacher (such as using a pen or other conditions which would severely limit teaching abilities). These assumptions allowed for the high probability that the participants were able to understand and complete the survey instrument and accompanying research materials.

Study Setting

Elementary schools in the studied southeastern region must offer all *core* academic services to all students, including instruction in visual art (NCLB, 2001). For

this research, two counties in a southeastern region were chosen that had art teachers in every one of their public elementary schools. In County A, all public elementary schools had a full time visual art teacher and in County B, all of the studied elementary schools had at least one part time or full time visual art teacher.

Visual art usually has traditionally been offered as one of the rotation of activities that provides the classroom teachers with their contractual planning time. For this reason, art teachers routinely see five to ten classes a day for an average of instruction of once per week (NCES, 1999). Other counties in the researched region offer visual art instruction in similar ways, but without a specific mandate other than NCLB (2001), which uses broad language on the topic and allows a certain level of interpretation and control to administrators at the local level (Chapman, 2005). This means that each school has a certain amount of freedom of interpretation on how much art instruction might fulfill the NCLB obligation

Population

School board websites for Counties A and B were accessed to obtain lists of all elementary schools for each county. Each school was given a code that included the first letter of the county and a number that corresponded to an alphabetical list of elementary schools obtained via the respective counties' websites. This information was entered on a separate Excel sheet with the school name and address (for example, the first school on the website alphabetical list for County A was labeled A-1). The total of all elementary art teachers in these two counties combined is one hundred and forty eight (148). A copy

61

of this list was kept at the University of Central Florida offices of the dissertation chair for this study.

Sample Size Information

After conducting a preliminary sample size analysis using a margin of error formula (assuming a +1/-1 margin of error that intended to generalize how ninety-five percent of the actual population art teachers might respond to continuum questions regarding attitude about assessment), a sample size of 38 was deemed appropriate for this study. Considering that County A had a larger overall total of elementary schools (84, including charter and special designation schools that served elementary students), than County B (65 elementary schools, all of which only served students until the fifth grade) the split between samples in each county was designed to have twenty schools in County A (20) to eighteen schools in County B (18), a proportion deemed appropriate when comparing the total number of elementary schools in each region. The selected counties abutted one another but were under the jurisdiction of completely separate school boards. The researcher lived in one of the counties but did not personally know any of the possible respondents in either selected county. Chapter One and Five describe a county in which the researcher used as inspiration for this study; the particular county that is described abuts the researched regions but is a distinctly separate county and school board, and none of the art teachers that were used in the pre-observation time prior to the study were therefore included in the pool of possible respondents for research.

To determine a random sample from the total population of possible participants, the number assigned to each school was entered into a random number generator

(www.randomnumbergenerator.com). Schools that were eliminated by the random number generator were deleted from the spreadsheet, resulting in a list of schools, addresses and principals' names that were considered in the sample set of participants for this study.

Description of Study Procedures

An extensive review of literature, presented in Chapter Two, took place to obtain existing exemplary research in the field of educational assessment, commentary about assessment in both general education and visual art education, and a discussion about the foundations for teacher attitudes and usage of assessment in the visual art classroom.

County permission was obtained from each district; using distinct documentation forms for each (see *Appendix 2* and *3* for confirmation of these clearances). Both studied districts added the requirement to the application materials that each individual principal for the sample population must give written permission via email that the researcher was allowed to contact the art teacher of the school, thus allowing potential research to occur at the school site.

Institutional Review Board (IRB) materials were submitted to the University of Central Florida's IRB for approval to use the appropriate forms (see *Appendix 1* for confirmation of this clearance). These materials included the survey instrumentation and the five contacts as described by Dillman (2007) due to the high rate of return previously researched with this "Tailored Design Method" (TDM) method. Revisions to the accompanying survey materials allowed for the signed consent waiver of participants to

be allowed, eliminating the need for survey participants to send a separate consent to conduct research with every response.

Thirty-eight target school websites were identified in the initial phase of randomization, and each website was consulted to confirm the current principal's name and email address. Each principal was contacted for permission, with one principal declining contact for his or her school's art teacher. This brought the potential participant sample size down to total possible thirty-seven (37) potential respondents. Each principal's approval was printed out and attached to the file that was turned over to the dissertation chair of this doctoral research study for a period of five years, as deemed necessary by both university and county IRB boards. All remaining target schools responded positively to the request for permission for research/contact of the participant art teachers.

After remaining individual principal approval via e-mail, each school website was further interfaced for the name of the current art teacher. In one case, two art teachers existed for a single elementary school. The first alphabetically listed art teacher was chosen as the respondent for that school. In two other cases, the art teacher name was not present on the website, so the identifier of "Art Teacher" was placed on all correspondence for those two schools.

The total number of respondents to the research survey was thirty- three (33). This is approximately eighty-nine percent (89.1 %) of the original chosen sample group, and approximately ninety one percent (91.6%) of the possible respondents that the researcher had permission to contact regarding the survey. Further exclusion criteria as described in Chapter Four further excluded some respondents from the overall analyses.

Each mailing was coded with the appropriate delineated number and addressed to the participant's name. Return responses were directed to the home mailbox of the researcher and collected for data entry and analysis; following the Dillman (2007) TDM five contact method.

Description of Instrument

A mailed questionnaire format was chosen as the vehicle for obtaining information from participants. The instrument, which consisted of three pages of book-folded white paper, measuring 8.5 by 11 inches was used following the suggestion of the Dillman TDM (2007) method. Corresponding research materials, consisting of full color postcards, letters of explanation, directions, and letters of consent, were also written following the Dillman suggestions. This included using a thematic letterhead with consistent stationary, paper stock, and font.

Questions were of the following main categories:

A. Teacher Demographics: Number of years teaching (interval level data), grade levels currently taught (nominal), level of certification held (ordinal), preparation method (nominal), and kind of program the latest preparation was received in (nominal) (NCES, 1999; Peeno, 1996; Roland, 2007; Venet, 2000).

B. Classroom demographics for fifth graders. Number of minutes for fifth grade instruction, art making number of minutes, and number of minutes spent assessing fifth graders. The fifth graders were delineated according to Dillman (2007) recommendations, in order to aid the participant in quickly enumerating a specific sub-group of students for this time estimation. The theoretical assumption was made for this

study that different grade levels could have different percentages of this variable, so the intent was to uniformly target this grade level, because fifth graders are more likely developmentally to be able to read and respond to oral and written prompts than kindergarteners.(Beattie, 1997a; Brewer, 1999; British Columbia Art Teachers Association, 1990; Leonhard & Illinois University Urbana National Arts Education Research Center, 1991).

C.   Classroom demographics for all students who receive visual art instruction about types of assessments used (nominal): Theoretically, different types of assessment might be used with different age levels, according to skill and reading ability. The attempt was to enumerate if teachers used any of the methods most widely discussed in the review of literature. These questions were designed using an ordinal scale of (never, once, often and always) (Acuff, Sieber-Suppes, & Stanford Univ, 1972; Crotty, 1998; Schraw & Olafson, 2002) over the 30 days prior to the survey dissemination.

D.   Scale of "attitude toward assessment" using a Likert scale (theoretical construct of this study; used to calculate sample size and margin of error): individual statement scores using the terms "disagree", "partially disagree", "partially agree" and "completely agree" were tabulated as an entire construct according to both individual questions and to the five questions as an entire theoretical construct (Jackson & Jeffers, 1989; Schrag, 1992).

Methods of Data collection

Data was collected from the returned survey instruments by entering the data contained in each response into SPSS using coded transcript. Each column in this data

collection program represented a different question. Further interpretation of the data necessitated some additional columns to be added, such as percentages of certain question tallies and ratios, such as a score for the research construct of "attitude towards assessment scale" and "total number of minutes spent assessing for the fifth grade".

Analysis of Data

Data from this survey allowed a variety of inferences to be formed about the relationship of variables of teacher preparation and experience as they relate to attitude and classroom usage of assessment methods.

Descriptive statistics were used to analyze each item on the survey instrument. Pertinent survey items were selected based upon the hypotheses and further determination of relevance for each research construct. These items are illustrated in tables in Chapter Four of this research paper.

A reliability analysis was performed on both the individual survey items and on the individual constructs items about "participant use and acceptance of assessment". They were also analyzed together as a single construct.

Additional statistical analyses employed included a one-way analysis of variance (ANOVA) to compare the responses of participants to the construct based upon the type of program each was initially prepared to teach in (College of Art, College of Education, or both). Due to unequal variances when the above variable was controlled, this statistical analysis had limited power.

Further statistical analysis took place in the factor analysis of survey items relating to the construct of "acceptance of assessment" by the participants, revealing potential positive factors that may have influenced the scores of survey items.

CHAPTER FOUR: ANALYSIS OF DATA

Introduction

Chapter Four presents the data analysis portion of this study regarding the acceptance and use of assessment measures in the elementary visual art classroom. This was a quantitative study in which a twenty-three-question survey instrument was utilized to collect both attitudinal and demographic information concerning the studies randomly selected sample group population.

The initial portion of this chapter identifies the problem statements that guided this study and descriptive information about the subjects. The second section reviews the parameters of the sample group and the reliability analysis for the data of the central constructs of this study. The third portion of this chapter reviews the demographic information collected in this study that is relevant to the research and aids in its interpretation. The fourth and final portion of this chapter responds to the research questions that guided this study and the quantitative analysis of each question.

Research Questions

All research questions addressed in this research study were constructed to better understand what art teachers' attitudes were toward assessment and what types of evaluative methods they use, if any. Each question is restated and statistically analyzed in the latter portion of Chapter Four.

Research Participants Description

The research participants were visual art teachers working in a public school that contained students of at least grades kindergarten to fifth. Criteria for participation in this study included being a full time visual art teacher and certification (either a three year temporary or five year permanent) for Visual Art K-12 during the 2008-2009 school.

Survey Sample Data

A total of 37 visual art teachers were selected for this study, all meeting the criteria for selection as described in Chapter Three. Thirty-seven sample respondents were selected, 33 respondents completed and returned the survey instruments.

After data was collected, it was determined that four respondents who marked the "other" category for "What kind of program did you attend for your most recent degree?" needed to be removed from the sample, due to the inability to control the multiple variables that each might have encountered in their preparation experiences and the fundamental connection of that question to the research hypotheses. In response, the respondents who marked "other" were deleted from the sample group, leaving twenty-nine (N=29) viable remaining respondents. All calculations were run with this remaining sample group.

Due to the understanding that respondents had a choice about whether or not to respond to each individual question, not all respondents answered all questions on the survey. This resulted in missing data for almost every question, represented by a number on the total of responses on questions with less that 29 on each particular survey item.

70

Reliability of survey items within the construct of "respondent acceptance of assessment".

Table 1: Initial reliability results

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.561	.601	5

Table 2: Initial scale of reliability outcome, Ordinal type measurement scale

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
I can measure what is learned in my art classroom	10.55	6.399	.387	.242	.521
Learning in visual art can be measured with tests	11.55	4.542	.526	.571	.378
Multiple choice tests are appropriate to use in visual art classrooms	11.41	3.966	.608	.627	.301
The teacher's lesson objectives should be assessed and match the outcomes of student artwork	11.24	4.904	.297	.154	.526
Creativity is NOT relevant in assessing artwork	12.62	6.387	.000	.058	**.692**

Respondent ratings of acceptance of positivist ideals (Crotty, 1998) obtained from the survey instrument were judged to be modestly reliable for the art teachers to whom it was given, with a Cronbach's Alpha reliability coefficient of .561. Increasing the reliability of this scale was justified in an initial analysis by the removal of a possibly

ambiguous survey item: after removal of the item "Creativity is not relevant in assessing artwork", the reliability of the scale rose to .692, bringing the coefficient to a status of "good" or a generally more reliable statistic on the reliability of repeating similar results with different populations.

Table 3: Revised reliability results with one construct item removed

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.692	.698	4

Table 4: Revised scale of reliability with one construct item removed

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
I can measure what is learned in my art classroom	8.83	5.576	.329	.204	.719
Learning in visual art can be measured with tests	9.83	3.505	.613	.571	.532
Multiple choice tests are appropriate to use in visual art classrooms	9.69	3.007	.689	.626	.463
The teacher's lesson objectives should be assessed and match the outcomes of student artwork	9.52	3.759	.377	.144	.711

Although further elimination of more construct items had the potential to further increase the reliability of the scale, this action was not taken due to the small remaining number of questions and the resulting statistical analysis.

Relevant demographic information

How many minutes per class do you see your 5th grade students for visual art instruction?

The mean amount of minutes of instruction for a fifth-grade class was approximately 39.36 minutes. The mode for minutes of instruction was 40 minutes, which were the total minutes of instruction for approximately 67.9 percent of the sample respondents. The conclusion from this analysis demonstrates a 95 percent confidence interval that the total population would reply to this question by responding that students are instructed from 37.80 to 40.92 minutes per class session.

One respondent chose not to answer this item, resulting in 28 total responses for this analysis.

Table 5: Central measures of minutes 5th graders are seen each instructional session

N Valid	28
Mean	39.36
Median	40.00
Mode	40
Variance	12.683

Table 6: Frequency table for minutes of art instruction for 5th graders

		Frequency	Percent	Cumulative Percent
Valid	30	1	3.6	3.6
	35	5	17.9	21.4
	40	19	67.9	89.3
	42	1	3.6	92.9
	45	1	3.6	96.4
	50	1	3.6	100.0
	Total	28	100.0	

Of those minutes, how many minutes would you estimate that the students spend on actual art making?

The average amount of time spent actually making art in class was 27.07 minutes for fifth graders, with a range of 20 to 40 minutes. The two most frequent responses (multiple modes) to this question were either 25 or 30 minutes of art making per instructional session. There is a 95 percent confidence interval that the total population would reply to this question by responding that students spend on art making from 22.75 to 31.39 minutes per class session

The mean amount of time spent making art is 27.07 minutes, which is 68.7 percent of all time allotted for art instruction within the analyzed responses.

One respondent chose not to answer this item, resulting in 28 total responses for this analysis.

Table 7: Central tendencies of minutes making art in class

N	Valid	28
Mean		27.07
Median		25.00
Variance		22.198
Range		20

Table 8: Frequency table of minutes making art in class

		Frequency	Percent	Cumulative Percent
Valid	20	3	10.7	10.7
	22	1	3.6	14.3
	23	2	7.1	21.4
	25	9	32.1	53.6
	28	1	3.6	57.1
	30	9	32.1	89.3
	33	1	3.6	92.9
	35	1	3.6	96.4
	40	1	3.6	100.0
	Total	28	100.0	

Of those minutes, how many minutes do you and the students spend on assessing art, if at all?

The average amount of time spent assessing fifth graders in a class period was approximately 4.8 minutes, with 12.1 percent of respondents reporting that the total time spent assessing was zero (0). Approximately 71.4 percent of respondents spent five or less minutes assessing students during art instruction. There is a 95 percent confidence interval that the total population would reply to this question by responding that students assess art each class session from 3.9 to 5.6 minutes.

One respondent chose not to answer this item, resulting in 28 total responses for this analysis.

Table 9: Central tendencies of minutes assessing art in class

N	Valid	28
	Missing	5
Mean		4.80
Median		5.00
Variance		9.525
Range		10

Table 10: Frequency table of minutes assessing art in class

		Frequency	Percent	Cumulative Percent
Valid	0	4	14.3	14.3
	2	1	3.6	17.9
	3	1	3.6	21.4
	3.5	4	14.3	35.7
	4	2	7.1	42.9
	5	8	28.6	71.4
	8	4	14.3	85.7
	10	4	14.3	100.0
	Total	28	100.0	

How many times per year do you see your 5th graders, on average?

The mean of time a visual art instructor gave instruction to fifth graders was approximately 42 times, with a mode of 36 times occurring most frequently with more that 65 percent of responses. There is a 95 percent confidence interval that the total population would reply to this question by responding that students are seen 37.4 to 46.3 times per year.

Combined with mean amount of time per class of 39.36 minutes and a mode of thirty six (36) times per year, instruction for 5th graders in visual arts averaged at approximately 1417 minutes per year, or approximated 23 hours and 40 minutes per year.

Table 11: Central tendencies of how often 5th graders receive art instruction

N	Valid	29
Mean		41.90
Median		36.00
Mode		36
Range		78
Variance		238.739

Table 12: Frequency table of how often 5th graders receive art instruction

		Frequency	Percent	Cumulative Percent
Valid	30	3	10.3	10.3
	36	16	55.2	65.5
	38	1	3.4	69.0
	40	2	6.9	75.9
	45	1	3.4	79.3
	48	1	3.4	82.8
	50	1	3.4	86.2
	54	2	6.9	93.1
	72	1	3.4	96.6
	108	1	3.4	100.0
	Total	29	100.0	

In the past 30 days, how many times have you used the art textbooks that were given to you by your county with your 5th graders?

The average number of times respondents used a county provided art textbook with fifth grade students in the past 30 days was 2.67 times, with the most frequently occurring value (mode) of zero (0) which occurred 31 percent of the time. There is a 95 percent confidence interval that the total population would reply to this question by responding that fifth grade students had used art textbooks from 1.45 to 3.89 times in the past 30 days.

The cumulative percentage of respondents using the county textbooks in the past thirty days with fifth graders for zero (0) or one time was over half or 55.2 percent of total responses.

Table 13: Central tendencies of how often fifth grade students used art textbooks in the past 30 days

N	Valid	29
Mean		2.67
Variance		17.862
Range		20

Table 14: Frequency table of how often fifth grade students used art textbooks in the past 30 days

		Frequency	Percent	Cumulative Percent
Valid	0	9	31.0	31.0
	1	7	24.1	55.2
	2	3	10.3	65.5
	3	1	3.4	69.0
	3	2	6.9	75.9
	4	4	13.8	89.7
	10	2	6.9	96.6
	20	1	3.4	100.0
	Total	29	100.0	

Have you used ANY assessment/test that came with those textbooks in the past 30 days with your 5th graders?

The number of participants that "used an assessment that came with the county issued textbooks" in the 30 days before the survey took place one or more times was (n=20) or 69 percent of respondents, leaving a smaller

percentage of 31 percent (n=9) of respondents who did not use the assessments included with the adopted textbook at all.

Table 15: Use of any assessment/test that came with those textbooks with fifth grade students in the past 30 days.

		Frequency	Percent	Cumulative Percent
Valid	yes	9	31.0	31.0
	no	20	69.0	100.0
	Total	29	100.0	

In the past 30 days, how often have you used rubrics that students fill out and assess how they did on a project or lesson?

The most frequently occurring response (55.2 percent) regarding the use of the assessment method "use of a rubric" (student self-use of a teacher created rubric instrument) was "Never, I have not assessed my students like this in the past 30 days." The next most frequent responses were "Once, like at the end of the marking period", and "Often, like at the end of a project", each with percentages of 20.7 percent respectively. The response "Always, every time I see the students" was not recorded for any of the respondents. There is a 95 percent confidence interval that the entire population would respond to this question between "never…" and "once…" with a tendency more toward "once…" (a response of 1.33 to 1.84 on the Likert scale).

Table 16: Frequency table of student self-use of a teacher created rubric

		Frequency	Percent	Cumulative Percent
Valid	No response	1	3.4	3.4
	Never, I have not assessed my student like this in the past 30 days	16	55.2	58.6
	Once, Like at the end of a marking period	6	20.7	79.3
	Often, like at the end of a project	6	20.7	100.0
	Always, every time I see the students	0	0	0
	Total	29	100.0	
	Mean	1.59		
	Variance	.751		

In the past 30 days, how often have you used a rubric that you, the teacher, fill out and hand back to assess and give feedback to students?

The most frequently occurring response (55.2 percent) regarding the use of teacher created and teacher-marked rubrics, in which the teacher evaluates the students is "Never, I have not assessed my students like this in the past 30 days". The next most frequent response was "Once, like at the end of the marking period" which occurred in 24.1 percent of all responses, followed by "Often, like at the end of a project", which occurred in 17.2 percent of responses. The response "Always, every time I see the students" was not recorded for any of the respondents.

There is a 95 percent confidence interval that the total population would reply to this question by responding that they have used a rubric between "never…" and "once…" (a response of 1.33 to 1.78 on the Likert scale) in the past 30 days.

Table 17: Frequency table of how often the respondent reported using a rubric that they, the teacher, filled out and handed back to assess artwork and give feedback to students

		Frequency	Percent	Cumulative Percent
Valid	No response	1	3.4	3.4
	Never, I have not assessed my students like this in the past 30 days	16	55.2	58.6
	Once, Like at the end of a marking period	7	24.1	82.8
	often, like at the end of a project	5	17.2	100.0
	Total	29	100.0	
	Mean	1.55		
	Variance	.685		

Have you given a multiple choice/ essay test about art subjects or techniques to check student learning in the past 30 days?

The most frequently occurring response (62.1 percent) regarding the use of the assessment method of a multiple choice/essay test was "Never, I have not assessed my students like this in the past 30 days." The next most frequent response was "Once, like at the end of the marking period" which occurred in 27.6 percent of all responses, followed by "Often, like at the end of a project," which occurred in 6.9 percent of responses. The response "Always, every time I see the students" was not recorded for any of the respondents.

There is a 95 percent confidence interval that the entire population would respond to this question between "never…" and "once…" (a response of 1.18 to 1.57 on the Likert scale).

Table 18: Frequency table of multiple choice essay tests about art subjects or techniques to check student learning in the past 30 days

		Frequency	Percent	Cumulative Percent
Valid	No response	1	3.4	3.4
	Never, I have not assessed my student like this in the past 30 days	18	62.1	65.5
	Once, Like at the end of a marking period	8	27.6	93.1
	Often, like at the end of a project	2	6.9	100.0
	Total	29	100.0	
	Mean	1.38		
	Variance	.458		

Have you held a verbal discussion (or critique) to measure student learning in the past 30 days?

The most frequently occurring response (58.6 percent) regarding the use of the assessment method of verbal discussion (critique) with students "Often, like at the end of a project" The next most frequent response was response "Always, every time I see the students" which occurred in 27.6 percent of all responses, followed by "Never, I have not assessed my students like this in the past 30 days" which occurred in 10.3 percent of responses. The response "Once, like at the end of the marking period" occurred least frequently with only one response, accounting for 3.4 percent of the total respondent replies.

There is a 95 percent confidence interval that the total population would reply to this question by responding that they have held a verbal discussion or critique between "once…" and "often…" (a response of between 2.88 and 3.38 on the Likert scale).

82

Table 19: Frequency table of holding a verbal discussion (or critique) to measure student learning in the past 30 days

		Frequency	Percent	Cumulative Percent
Valid	Never, I have not assess my student like this in the past 30 days	3	10.3	10.3
	Once, Like at the end of a marking period	1	3.4	13.8
	often, like at the end of a project	17	58.6	72.4
	Always, every time I see them	8	27.6	100.0
	Total	29	100.0	

With any grade of students, in the past 30 days, have you collected artwork over time to assess growth (portfolio)?

The most frequently occurring response (82.8 percent) regarding "portfolios to collect student artwork over time to assess growth" was "yes." Respondents reported "No, that they did not collect student work to assess growth" 13.8 percent of the time.

Table 20: Frequency table of collection of portfolio/artwork for the purpose of assessing artwork with any grade level of student in the past 30 days

		Frequency	Percent	Cumulative Percent
Valid	No response	1	3.4	3.4
	yes	24	82.8	86.2
	no	4	13.8	100.0
	Total	29	100.0	

Have you ever had coursework or in-service workshop experiences that were specifically on the topic of how art teachers might use assessment?
(Examples: a course in college, a teacher training on textbook usage that included assessments for the text...)

The most frequently occurring response regarding if respondents had ever had coursework or in-service training that was specifically on the topic of how art teachers might use assessment was that 70.4 percent of respondents had "in-service or other training." The next most frequent response was "coursework" which occurred in 22.2 percent of all responses, followed by "no recorded training" which occurred in 7.4 percent of responses.

Two respondents chose not to answer this item, resulting in 27 total responses for this analysis.

84

Table 21: Frequency table of respondent coursework or in-service workshop experiences that were specifically on the topic of how art teachers might use assessment

(Examples given: a course in college or a teacher training on textbook usage that included assessments for the text)

		Frequency	Percent	Cumulative Percent
Valid	0/ none recorded	2	7.4	7.4
	coursework	6	22.2	29.6
	in service training/other training	19	70.4	100.0
	Total	27	100.0	

In what year did you have your most recent training experience specifically on the topic of assessment in visual art?

The most frequently occurring value (year) reported for specific training in assessment for visual art teacher was the current year (2008) and the year of the study, 44 percent of the total responses. The next most frequently occurring values were "never" and "2007" (within 2 years of the study) which each occurred 12 percent of the time. The mean of responses was during the year of 2004.

Seven respondents chose not to answer this item, resulting in 22 total responses for this analysis.

Table 22: Central tendencies and quartile rank of year that most recent training specifically on the topic of assessment in visual art was obtained

N	Valid	22
Median		2007
Mode		2008
Range		18
mean		2004.59

Table 23: Frequency table of year the last educational degree was obtained

		Frequency	Percent	Cumulative Percent
Valid	No resp.	7	12.0	12.0
	1990	2	8.0	20.0
	1993	1	4.0	24.0
	2001	1	4.0	28.0
	2002	1	4.0	32.0
	2005	2	8.0	40.0
	2006	1	4.0	44.0
	2007	3	12.0	56.0
	2008	11	44.0	100.0
	Total	29	100.0	

Art teacher preparation experiences

Respondents reported that 62.1 percent responded to the question "What type of program did you receive your most recent degree from?" was in a College of Art, while 37.9 percent received their latest degree primarily from a College of Education.

Table 24: Frequency table of what type of program respondents received latest degree in

		Frequency	Percent	Cumulative Percent
Valid	College of Art	18	62.1	62.1
	College of Education	11	37.9	100.0
	Total	29	100.0	

Year of latest degree reported by respondents

Respondent reported to the question "What was the year you received your latest teacher preparation experience?" ranged from the year 1973 to 2005. The most frequently occurring value was the year 2005, with 11.1 percent of respondents reporting that this was the year they received their latest degree.

Table 25: Frequency table of year the last educational degree was obtained

		Frequency	Percent	Cumulative Percent
Valid	No resp.	4	7.4	7.4
	1973	1	3.7	11.1
	1975	1	3.7	14.8
	1976	2	7.4	22.2
	1977	2	7.4	29.6
	1978	1	3.7	33.3
	1980	1	3.7	37.0
	1982	1	3.7	40.7
	1983	2	7.4	48.1
	1986	1	3.7	51.9
	1987	2	7.4	59.3
	1990	1	3.7	63.0
	1992	1	3.7	66.7
	1993	1	3.7	70.4
	1994	2	7.4	77.8
	1997	1	3.7	81.5
	1999	1	3.7	85.2
	2001	1	3.7	88.9
	2005	3	11.1	100.0
	Total	29	100.0	

Table 26: Central tendencies and quartile rank of year the last educational degree was obtained

N	Valid		25
Median			1986.00
Mode			2005
Percentiles	20		1976.00
	40		1982.20
	60		1989.40
	80		1997.80

Years as an art teacher and status of certification

The most frequently occurring value for "How many years have you been an art teacher?" was "6 years or more" with 89.3 percent of respondents reporting this time period. This time in service corresponds directly with professional certification in Art K-12, which takes at least 3 years of service teaching (at a minimum) to obtain if a state program was attended. The remaining 10.7 percent of respondents reported five or less years of service, and exactly the same amount of teachers reported that they had temporary certification in Art K-12.

One respondent chose not to answer this item, resulting in 28 total responses for this analysis.

Table 27: Frequency table of years of experience as an art teacher

		Frequency	Valid Percent	Cumulative Percent
Valid	zero (0) to five (5) years	3	10.7	10.7
	6 years or more	25	89.3	100.0
	Total	28	100.0	

Table 28: Type of certification currently held

		Frequency	Valid Percent	Cumulative Percent
Valid	Professional certificate in Art k-12	25	89.3	89.3
	Temporary in Art K-12	3	10.7	100.0
	Total	28	100.0	

Construct Item Analyses

Construct items were a part of the survey that measured attitudinal statements regarding the acceptance of assessment practices using positivist ideals (Crotty, 1998) as the antagonists for respondent responses. Initially, five statements were used in the survey and respondents were given the following choices of statements that corresponded to an "acceptance of assessment" scale.

Statements:

1. *I can measure what is learned in my art classroom*

2. *Learning in visual art can be measured with tests*

3. *Multiple choice tests are appropriate to use in visual art classrooms*

4. *The teacher's lesson objectives should be assessed and match the outcomes of student artwork*

5. *Creativity is not relevant in assessing artwork*

Possible responses (scale):

1-Disagree

2-Partially Disagree

3-Somewhat Agree

4-Agree

I can measure what is learned in my art classroom

The inclusion of this survey item within the study construct was to measure attitudinal acceptance of assessment within the context of the visual art classroom. Relating to the theoretical context of this study, respondents would be more likely to agree with this statement if they believed what was taught in their visual art classrooms was measurable.

The most frequently occurring value in response to this statement was "agree", with 79.9 percent of the total, followed by the value of "somewhat agree" with 20.7 percent of the total responses. "Somewhat disagree" and "partially disagree" were not chosen by any respondent. There is a 95 percent confidence interval that the entire population would respond to this question between "somewhat" and "agree" (a response between 3.68 and 3.90 on the Likert scale, leaning toward "agree").

This information is relevant to the study because all respondents noted affirmatively that they thought learning could be measured in their classrooms.

Table 29: Response to construct statement "I can measure what is learned in my art classroom"

		Frequency	Percent	Cumulative Percent
Valid	Somewhat agree	6	20.7	20.7
	Agree (completely)	23	79.3	100.0
	Total	29	100.0	
	Mean 3.79			
	Variance .170			

Learning in visual art can be measured with tests

The inclusion of this survey item within the construct analyses was to measure attitudinal acceptance of assessment in the specific form of tests within the context of the visual art classroom. Relating to the theoretical context of this study, respondents would be more likely to agree with this statement if they believed that what was taught in their visual art classrooms was measurable by test instruments.

The most frequently occurring value in response to this statement was "somewhat agree", with 37.9 percent of the total, followed by the response of "partially disagree" with 31.0 percent of the total responses. The response of "agree" was the third most frequent response with 24.1 percent of the total, while the least noted response was "disagree" with 6.9 of the total percentage of responses. There is a 95 percent confidence interval that the total population would reply to this question by responding between "partially disagree" and "somewhat agree" (a response between 2.52 and 3.05 on the Likert scale, leaning toward "somewhat agree").

Table 30: Response to construct statement "Learning in visual art can be measured with tests"

		Frequency	Percent	Cumulative Percent
Valid	Disagree	2	6.9	6.9
	Partially disagree	9	31.0	37.9
	Somewhat agree	11	37.9	75.9
	Agree (completely)	7	24.1	100.0
	Total	29	100.0	
	Mean 2.79			
	Variance .813			

Multiple choice tests are appropriate to use in visual art classrooms

The inclusion of this survey item within the construct analyses was to measure attitudinal acceptance of assessment in the specific form of "multiple choice" (closed ended) tests within the context of the visual art classroom. Relating to the theoretical context of this study, respondents would be more likely to agree with this statement if they believed that what was taught in their visual art classrooms was measurable by multiple choice test instruments that did not contain essays or other performance type items, such as art making.

The two most frequently occurring values in response to this statement were equally "somewhat agree" and "agree", each with 34.5 percent of the total. This was followed by the next most likely value of "partially disagree" with 20.7 percent of the total responses, while the least noted response was "disagree", with 10.3 percent of the total percentage of responses. There is a 95 percent confidence interval that the entire population would respond to this question between "partially disagree" and "somewhat agree" (a response between 2.64 and 3.21 on the Likert scale, leaning toward "agree").

This information is relevant to the study because there was a wide range of responses noting a specific reaction to the word or topic of "multiple choice tests" as appropriate for an activity in a visual art classroom.

Table 31: Response to construct statement "Multiple choice tests are appropriate to use in visual art classrooms"

		Frequency	Valid Percent	Cumulative Percent
Valid	Disagree	3	10.3	10.3
	Partially disagree	6	20.7	31.0
	Somewhat agree	10	34.5	65.5
	Agree (completely)	10	34.5	100.0
	Total	29	100.0	
	Mean 2.93			
	Variance .995			

The teacher's lesson objectives should be assessed and match the outcomes of student artwork

The inclusion of this survey item within the construct analyses was to measure attitudinal acceptance of the receptivity of the respondent having "planned" lesson objectives and outcomes in the art classroom. Eisner (1967; 1999) has discussed that the goal of making art may be centered upon expressing oneself personally, making an outcome that can be unexpected (Eisner, 1967), descriptive and reflective rather than one that is predicted, follows a specific pattern, or is a exact copy. In line with the idea of novel outcomes being expressed in visual art products, it is possible that respondents interested in authentic art making, a practice that "mirrors: the activities of professional artists would not subscribe to a belief that the outcomes of their lessons would need to be predictable or following one concrete content objective.

Relating to the theoretical context of this study, respondents would be more likely to agree with this statement if they believed that outcomes in art should be predetermined, concurring with a positivist (Crotty, 1998) and fixed (Beattie, 1992) outcome that is measurable.

The most frequently occurring value in response to this statement was "agree" with 44.8 percent of the total responses marked. This value was followed by the next most recorded value of "somewhat agree" with 34.5 percent of the total responses, followed by "disagree" which 13.8 percent of respondents chose to describe their reaction to this statement. The least noted response was "partially disagree", with only 6.9 of the total percentage of responses. There is a 95 percent confidence interval that the entire population would respond to this question between "partially disagree" and "somewhat agree" (a response of between 2.8 and 3.40 on the Likert scale, leaning heavily toward "agree").

Table 32: Response to construct statement "The teacher's lesson objectives should be assessed and match the outcomes of student artwork"

		Frequency	Percent	Cumulative Percent
Valid	Disagree	4	13.8	13.8
	partially disagree	2	6.9	20.7
	Somewhat agree	10	34.5	55.2
	Agree (completely)	13	44.8	100.0
	Total	29	100.0	
	Mean 3.10			
	Variance 1.096			

Creativity is not relevant in assessing artwork

Although this item was excluded from the construct analysis due to a possible ambiguity in terminology relating to the construct as a group of statements containing only one factor, the question item itself is included in this analysis for descriptive purposes only.

Relating to the theoretical context of this study, respondents would be more likely to agree with this statement if they believed that they should not judge student artwork and performance based on the topic of "creativity," which is subjective (Willoughby, Wake County Public School System, & et al., 1995) and not easily defined. Hence, it is possible that the respondents defined creativity in differing ways than was intended.

Table 33 shows the most frequently occurring value relating to this statement as "disagree" with 58.6 percent of responses, indicating that over 50 percent of the sample group did record creativity is a needed criterion in the evaluation of student artwork. Two equally measured responses for "somewhat agree" and "partially disagree" each totaled 17.2 percent of the total of scores, while "agree" was the least frequently recorded response with only 6.9 percent of the total.

There is a 95 percent confidence interval that the entire population would respond to this question between "partially disagree" and "somewhat agree" (a response between 1.4 and 2.008 on the Likert scale, leaning toward "partially disagree").

Table 33: Response to construct statement "Creativity is not relevant in assessing artwork"

		Frequency	Percent	Cumulative Percent
Valid	Disagree	17	58.6	58.6
	Partially disagree	5	17.2	75.9
	Somewhat agree	5	17.2	93.1
	Agree (completely)	2	6.9	100.0
	Total	29	100.0	
	Mean 1.72			
	Variance .993			

Research Question Analyses

The following sections address each of the research questions that guided this research study. In each section the data associated with each question is presented and the corresponding analyses are discussed.

The items that were deemed appropriate for the analysis of this research question corresponded with the construct or "attitude of assessment" questions that were presented in the previous section of this chapter. After the analysis of the number of factors pertaining to each research question involved was analyzed, further interpretations of the results are discussed in Chapter Five.

Factor analysis of construct items

Upon initial factor analysis of all responses in the construct questions, two factors (sets of characteristics that contribute to a certain factor) were determined through SPSS

factor analysis function. The necessity to remove the survey item "creativity is not

relevant in assessing artwork" was evident. When the factor analysis was run without

this construct question, it was suggested that only one factor contributed to the remained

construct items. This confirmed that in estimating the number of factors was impacted by

the "acceptance of assessment" scale resulting in the questions did, in fact, revolve

around one set of discernable factors. The "creativity" question was removed for the

summation of the construct and the remaining statistical analyses.

Table 34: Factor analysis with one construct item removed

Factor	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	2.155	53.875	53.875	1.825	45.625	45.625
2	.861	21.515	75.391			
3	.762	19.042	94.433			
4	.223	5.567	100.000			

Extraction Method: Maximum Likelihood.

Table 35: Factor matrix showing one factor for remaining construct

	Factor
	1
I can measure what is learned in my art classroom	.398
Learning in visual art can be measured with tests	.738
Multiple choice tests are appropriate to use in visual art classrooms	.999
The teacher's lesson objectives should be assessed and match the outcomes of student artwork	.349

Extraction Method: Maximum Likelihood.
a 1 factors extracted. 7 iterations required

Q1: What are the factors that contribute to visual art educators' acceptance of assessment and measurement as necessary within the elementary art classroom?

Construct statement: I can measure what is learned in my art classroom

The attitudinal statement in the survey "I can measure what is learned in my art classroom" had statistical significance with three other survey questions. This suggests that the answers to these survey items contributed, at least in part, to the summary of the factor that predicts the likelihood of the outcome for "accepting assessment".

There is a positive correlation (r=.383, p≤.05) between the statement "I can measure what is learned in my art classroom" with "Of those minutes, how many minutes do you and the students spend assessing art, if at all." The nature of both questions confirms the correlation between the attitude toward assessment and its related usage in the visual art classroom. This correlation explores the possibility of using classroom time for assessment procedures if the respondent believes that measurement is a necessary practice among other methods of instruction and learning that might take similar amounts of classroom time.

There also is a positive correlation (r=.486, p≤.05) between the statements "I can measure what is learned in my art classroom" with "having coursework/in-service specifically on the topic of assessment" experience of the respondent. This suggests a higher probability that the respondent sample group could have had teacher preparation based role models in some manner (in coursework or in a specific assessment related in-service) that relate to the affirmative nature of this question.

There is a negative correlation (r=-.382, p≤.05) between the statement "I can measure what is learned in my art classroom" with "type of certification" of the respondent. This suggests a higher probability that the respondent sample group who has temporary certification (more recent training) will respond that they are less likely to agree with this question than respondents who hold professional teacher certification. Respondents with professional certification were more likely to agree with this statement.

Due to the NCLB (2001) policy enacted nationally in the year 2001, it is proposed that respondents with more recent training would be more likely to be introduced to the types of issues and training that are mandated in coursework after the acceptance of this policy within the public K-12 sector.

Table 36: Statistically significant correlations with construct "I can measure..."

		Of those minutes, how many minutes do you and the students spend assessing art, if at all?	Have you ever had coursework or in service workshop experiences that were specifically on the topic of how art teachers might use assessment? (coursework/in-service)	What type of certification do you currently hold?
I can measure what is learned in my art classroom	Pearson Correlation	.383(*)	.486(*)	-.382(*)
	Sig. (2-tailed)	.044	.010	.045
	N	28	27	28

* Correlation is significant at the 0.05 level (2-tailed).

Table 37: Further binomial analysis of types of certification correlated with "I can measure..." construct statement

		Category	N	Observed Prop.	Test Prop.	Asymp. Sig. (2-tailed)
What type of certification do you currently hold?	Group 1	Professional certificate in Art K-12	25	.89	.50	.000(a)
	Group 2	Temporary in Art K-12	3	.11		
	Total		28	1.00		
I can measure what is learned in my art classroom	Group 1	Agree (completely)	23	.79	.50	.002(a)
	Group 2	Somewhat agree	6	.21		
	Total		29	1.00		

a Based on Z Approximation.

Construct statement: Learning in the visual art can be measured with tests

The attitudinal statement in the survey "Learning in visual art can be measured with tests" also was positively correlated to a statistically significant degree with three other survey questions. This suggests that the answers to these survey items contributed, at least in part, to the summary of the factor that predicts the likelihood of outcome for "accepting assessment." This may be due to the affirming nature of the question in its relationship to the topic of the effectiveness of measurement in visual art.

There is a positive correlation (r=.399, p≤.05) between the statement "Learning in visual art can be measured with tests" with the statement "In the past 30 days, how many times have you used the art textbooks that were given to you by your county with your fifth grade students?" in the recorded experience of the respondent in their own classrooms in response to this survey item. Both questions related to the positivist ideals

(Crotty, 1998) examined in all attitudinal scale survey items and the contrasting

principles presented by many artists and art educators (Bezruczko & Chicago Board of

Education, 1992; Eisner, 1967; Elton, 2006) about the relevance of pre-determined

objectives and measuring them once instruction was complete.

A positive correlation (r=.541, p≤.01) also is suggested between the statements

"Learning in visual art can be measured with tests" with the statement "In the past 30

days, how often have you used a rubric that you, the teacher, fill out and hands back to

assess and give feedback to students (all grades)". This question demonstrates the

relationship in the connection of attitude and usage, suggesting a greater likelihood of the

practice of assessment procedures when the underlying paradigm of acceptance of

assessment is present in respondents.

The final positive correlation (r=.547, p≤.01) is suggested between "Learning in

visual art can be measured with tests" with the latest year of degree that was noted by

respondents. The mean of respondents that received their last degree before 2001 the

NCLB Act (m=2.389) was significantly lower in response to this affirmative survey item

(p ≤.01) that the mean (m =3.403) of respondents that received their latest degree in or

after the year 2001. This suggests the relationship of the recentness of latest degree with

the "acceptance of assessment" for the sample group respondents.

Table 38: Statistically significant correlations with construct "Learning in visual art…"

		In the past 30 days, how many times have you used the art textbooks that were given to you by your county with your 5th graders?	In the past 30 days, how often have you used a rubric that you the teacher, fills out and hands back to assess and five feedback to students (all grades?	Year of training marked in 17
Learning in visual art can be measured with tests	Pearson Correlation	.399(*)	.541(**)	.547(**)
	Sig. (2-tailed)	.032	.002	.005
	N	29	29	25

* Correlation is significant at the 0.05 level (2-tailed).
** Correlation is significant at the 0.01 level (2-tailed).

Table 39: Breakdown of "Learning in visual arts…" construct question by year of latest training in assessment topics

Dependent Variable: Learning in visual art can be measured with tests

Year of training marked in 17	Mean	Std. Error	95% Confidence Interval Lower Bound	Upper Bound
0	1.667	.375	.872	2.461
1990	3.500	.459	2.527	4.473
1993	2.000	.649	.624	3.376
2001	4.000	.649	2.624	5.376
2002	4.000	.649	2.624	5.376
2005	3.000	.459	2.027	3.973
2006	4.000	.649	2.624	5.376
2007	2.333	.375	1.539	3.128
2008	3.091	.196	2.676	3.506

(Mean before 2001=2.333
Mean 2001 and after =3.158
Higher scores mean higher acceptance of construct statement)

Table 40: Statistical significance of years of training upon "Learning in art..." construct statement

Univariate Tests

Dependent Variable: Learning in visual art can be measured with tests

	Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Contrast	11.098	8	1.387	3.292	.020	.622
Error	6.742	16	.421			

The F tests the effect of Year of training marked in 17. This test is based on the linearly independent pairwise comparisons among the estimated marginal means.

103

Table 41 Pairwise comparison of the outcome of year of training compared to the variable "Learning in Art can be measured with tests"

Pairwise Comparisons

Dependent Variable: Learning in visual art can be measured with tests

(I) Year of training marked in 17	(J) Year of training marked in 17	Mean Difference (I-J)	Std. Error	Sig.[a]	95% Confidence Interval for Difference[a]	
					Lower Bound	Upper Bound
0	1990	-1.833*	.593	.007	-3.090	-.577
	1993	-.333	.750	.662	-1.922	1.256
	2001	-2.333*	.750	.007	-3.922	-.744
	2002	-2.333*	.750	.007	-3.922	-.744
	2005	-1.333*	.593	.039	-2.590	-.077
	2006	-2.333*	.750	.007	-3.922	-.744
	2007	-.667	.530	.227	-1.790	.457
	2008	-1.424*	.423	.004	-2.321	-.528
1990	0	1.833*	.593	.007	.577	3.090
	1993	1.500	.795	.077	-.185	3.185
	2001	-.500	.795	.538	-2.185	1.185
	2002	-.500	.795	.538	-2.185	1.185
	2005	.500	.649	.452	-.876	1.876
	2006	-.500	.795	.538	-2.185	1.185
	2007	1.167	.593	.067	-.090	2.423
	2008	.409	.499	.424	-.649	1.467
1993	0	.333	.750	.662	-1.256	1.922
	1990	-1.500	.795	.077	-3.185	.185
	2001	-2.000*	.918	.045	-3.946	-.054
	2002	-2.000*	.918	.045	-3.946	-.054
	2005	-1.000	.795	.227	-2.685	.685
	2006	-2.000*	.918	.045	-3.946	-.054
	2007	-.333	.750	.662	-1.922	1.256
	2008	-1.091	.678	.127	-2.528	.346
2001	0	2.333*	.750	.007	.744	3.922
	1990	.500	.795	.538	-1.185	2.185
	1993	2.000*	.918	.045	.054	3.946
	2002	2.22E-016	.918	1.000	-1.946	1.946
	2005	1.000	.795	.227	-.685	2.685
	2006	2.22E-016	.918	1.000	-1.946	1.946
	2007	1.667*	.750	.041	.078	3.256
	2008	.909	.678	.199	-.528	2.346
2002	0	2.333*	.750	.007	.744	3.922
	1990	.500	.795	.538	-1.185	2.185
	1993	2.000*	.918	.045	.054	3.946
	2001	-2.22E-016	.918	1.000	-1.946	1.946
	2005	1.000	.795	.227	-.685	2.685
	2006	.000	.918	1.000	-1.946	1.946
	2007	1.667*	.750	.041	.078	3.256
	2008	.909	.678	.199	-.528	2.346
2005	0	1.333*	.593	.039	.077	2.590
	1990	-.500	.649	.452	-1.876	.876
	1993	1.000	.795	.227	-.685	2.685
	2001	-1.000	.795	.227	-2.685	.685
	2002	-1.000	.795	.227	-2.685	.685
	2006	-1.000	.795	.227	-2.685	.685
	2007	.667	.593	.277	-.590	1.923
	2008	-.091	.499	.858	-1.149	.967
2006	0	2.333*	.750	.007	.744	3.922
	1990	.500	.795	.538	-1.185	2.185
	1993	2.000*	.918	.045	.054	3.946
	2001	-2.22E-016	.918	1.000	-1.946	1.946
	2002	.000	.918	1.000	-1.946	1.946
	2005	1.000	.795	.227	-.685	2.685
	2007	1.667*	.750	.041	.078	3.256
	2008	.909	.678	.199	-.528	2.346
2007	0	.667	.530	.227	-.457	1.790
	1990	-1.167	.593	.067	-2.423	.090
	1993	.333	.750	.662	-1.256	1.922
	2001	-1.667*	.750	.041	-3.256	-.078
	2002	-1.667*	.750	.041	-3.256	-.078
	2005	-.667	.593	.277	-1.923	.590
	2006	-1.667*	.750	.041	-3.256	-.078
	2008	-.758	.423	.092	-1.654	.139
2008	0	1.424*	.423	.004	.528	2.321
	1990	-.409	.499	.424	-1.467	.649
	1993	1.091	.678	.127	-.346	2.528
	2001	-.909	.678	.199	-2.346	.528
	2002	-.909	.678	.199	-2.346	.528
	2005	.091	.499	.858	-.967	1.149
	2006	-.909	.678	.199	-2.346	.528
	2007	.758	.423	.092	-.139	1.654

Based on estimated marginal means

*. The mean difference is significant at the .05 level.

a. Adjustment for multiple comparisons: Least Significant Difference (equivalent to no adjustments).

Construct statement: Multiple-choice tests are appropriate to use in visual arts classrooms.

The attitudinal statement in the survey "Multiple choice tests are appropriate to use in visual art classrooms" also had statistical significance with three other survey questions. This suggests that the answers to these survey items contributed, at least in part, to the summary of the factor that predicts the likelihood of outcome for "accepting assessment" and relates to the specific term "tests" being associated with assessments.

There is a positive correlation ($r=.524$, $p\leq.01$) between the statement "Multiple choice tests are appropriate to use in visual art classrooms" with the statement "In the past 30 days, how often have you used a rubric that you, the teacher, fill out and hand back to assess and give feedback to students (all grades)" in the recorded usage of the respondent in their own classrooms in response to this survey item. The use of the word "test" suggests the relationship that pre-determined objectives were set by the teacher, and that those tests measured if the objectives were met. The rubric can be described as a document that states and measures objectives (Beattie, 1997a, 1997b) and, therefore, provides feedback to the student as they examine it. It also suggests a relationship between accepting the idea of assessment and actually using it during instructional time.

Similarly, the highly positive correlation ($r=.569$, $p\leq.01$) between the survey item "Multiple choice tests are appropriate to use in visual arts classrooms" and "Have you given a multiple choice / essay test about art subjects or techniques to check student learning in the past 30 days? (all grades)" suggests that respondents who believed that multiple choice tests were appropriate also were more likely to have used this assessment method in their classrooms in the thirty days before the survey took place.

The final positive correlation was with the question "Multiple choice tests are appropriate to use in visual art classrooms" with a "year of most recent degree" (r=.525, p≤.01) in the recorded experience of the respondents in response to this survey item. This suggests a relationship between the year that the latest degree was obtained and attitude toward multiple choice testing. The more recent the degree, the higher average rating on this scale, indicating a relationship that suggested that respondents received their degree, the more positively they responded to this question (accepted the statement with a higher score on the Likert scale).

Table 42: Statistically significant correlations with construct "Multiple choice tests…"

		In the past 30 days, how often have you used a rubric that you, the teacher, fill out and hand back to assess and give feedback to students (all grades?	Have you given a multiple choice / essay test about art subjects or techniques to check student learning in the past 30 days? (all grades)	Year of training marked in 17
Multiple choice tests are appropriate to use in visual art classrooms	Pearson Correlation	.524(**)	.569(**)	.525(**)
	Sig. (2-tailed)	.004	.001	.007
	N	29	29	25

** Correlation is significant at the 0.01 level (2-tailed).

Table 43: Breakdown of "Multiple choice tests… "construct question by year of latest training in assessment topics

Year of training marked in 17	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
0	1.667	.527	.549	2.785
1990	3.000	.646	1.631	4.369
1993	3.000	.913	1.064	4.936
2001	4.000	.913	2.064	5.936
2002	3.000	.913	1.064	4.936
2005	2.500	.646	1.131	3.869
2006	4.000	.913	2.064	5.936
2007	3.000	.527	1.882	4.118
2008	3.273	.275	2.689	3.857

Table 44: Pairwise comparison of year of training to "Multiple choice" question

Pairwise Comparisons

Dependent Variable: Multiple choice tests are appropriate to use in visual art classrooms

(I) Year of training marked in 17	(J) Year of training marked in 17	Mean Difference (I-J)	Std. Error	Sig.[a]	95% Confidence Interval for Difference[a]	
					Lower Bound	Upper Bound
0	1990	-1.333	.834	.129	-3.101	.434
	1993	-1.333	1.055	.224	-3.569	.903
	2001	-2.333*	1.055	.042	-4.569	-.097
	2002	-1.333	1.055	.224	-3.569	.903
	2005	-.833	.834	.332	-2.601	.934
	2006	-2.333*	1.055	.042	-4.569	-.097
	2007	-1.333	.746	.093	-2.914	.248
	2008	-1.606*	.595	.016	-2.867	-.345
1990	0	1.333	.834	.129	-.434	3.101
	1993	.000	1.119	1.000	-2.371	2.371
	2001	-1.000	1.119	.385	-3.371	1.371
	2002	-5.55E-017	1.119	1.000	-2.371	2.371
	2005	.500	.913	.592	-1.436	2.436
	2006	-1.000	1.119	.385	-3.371	1.371
	2007	.000	.834	1.000	-1.768	1.768
	2008	-.273	.702	.703	-1.761	1.216
1993	0	1.333	1.055	.224	-.903	3.569
	1990	.000	1.119	1.000	-2.371	2.371
	2001	-1.000	1.292	.450	-3.738	1.738
	2002	-5.55E-017	1.292	1.000	-2.738	2.738
	2005	.500	1.119	.661	-1.871	2.871
	2006	-1.000	1.292	.450	-3.738	1.738
	2007	.000	1.055	1.000	-2.236	2.236
	2008	-.273	.954	.779	-2.295	1.750
2001	0	2.333*	1.055	.042	.097	4.569
	1990	1.000	1.119	.385	-1.371	3.371
	1993	1.000	1.292	.450	-1.738	3.738
	2002	1.000	1.292	.450	-1.738	3.738
	2005	1.500	1.119	.199	-.871	3.871
	2006	1.11E-016	1.292	1.000	-2.738	2.738
	2007	1.000	1.055	.357	-1.236	3.236
	2008	.727	.954	.457	-1.295	2.750
2002	0	1.333	1.055	.224	-.903	3.569
	1990	5.55E-017	1.119	1.000	-2.371	2.371
	1993	5.55E-017	1.292	1.000	-2.738	2.738
	2001	-1.000	1.292	.450	-3.738	1.738
	2005	.500	1.119	.661	-1.871	2.871
	2006	-1.000	1.292	.450	-3.738	1.738
	2007	5.55E-017	1.055	1.000	-2.236	2.236
	2008	-.273	.954	.779	-2.295	1.750
2005	0	.833	.834	.332	-.934	2.601
	1990	-.500	.913	.592	-2.436	1.436
	1993	-.500	1.119	.661	-2.871	1.871
	2001	-1.500	1.119	.199	-3.871	.871
	2002	-.500	1.119	.661	-2.871	1.871
	2006	-1.500	1.119	.199	-3.871	.871
	2007	-.500	.834	.557	-2.268	1.268
	2008	-.773	.702	.287	-2.261	.716
2006	0	2.333*	1.055	.042	.097	4.569
	1990	1.000	1.119	.385	-1.371	3.371
	1993	1.000	1.292	.450	-1.738	3.738
	2001	-1.11E-016	1.292	1.000	-2.738	2.738
	2002	1.000	1.292	.450	-1.738	3.738
	2005	1.500	1.119	.199	-.871	3.871
	2007	1.000	1.055	.357	-1.236	3.236
	2008	.727	.954	.457	-1.295	2.750
2007	0	1.333	.746	.093	-.248	2.914
	1990	.000	.834	1.000	-1.768	1.768
	1993	.000	1.055	1.000	-2.236	2.236
	2001	-1.000	1.055	.357	-3.236	1.236
	2002	-5.55E-017	1.055	1.000	-2.236	2.236
	2005	.500	.834	.557	-1.268	2.268
	2006	-1.000	1.055	.357	-3.236	1.236
	2008	-.273	.595	.653	-1.534	.988
2008	0	1.606*	.595	.016	.345	2.867
	1990	.273	.702	.703	-1.216	1.761
	1993	.273	.954	.779	-1.750	2.295
	2001	-.727	.954	.457	-2.750	1.295
	2002	.273	.954	.779	-1.750	2.295
	2005	.773	.702	.287	-.716	2.261
	2006	-.727	.954	.457	-2.750	1.295
	2007	.273	.595	.653	-.988	1.534

Based on estimated marginal means

*. The mean difference is significant at the .05 level.

a. Adjustment for multiple comparisons: Least Significant Difference (equivalent to no adjustments).

Q2: How do the factors of visual art educators' acceptance of assessment and measurement as necessary influence the use of assessment practices within the elementary art classroom?

Correlation coefficients were analyzed to determine if there were relationships among the total construct of "accepting assessment" ("I can measure what is learned in my art classroom," "learning in visual art can be measured with tests," "multiple choice tests are appropriate to use in visual art classrooms," and "the teacher's lesson objectives should be assessed and match the outcomes of student artwork" (added and expressed as a total score). The results of the correlation analyses indicate that two of four possible correlation coefficients were statistically significant. Overall, the results indicate positive and moderate to strong relationships between the construct scores of "acceptance of assessment" and seven of the individual "usage" scores. This indicates that as acceptance of assessment in the respondent goes up, the usage of some assessment methods is changed, as described by the increase of this variable in responses on the survey instrument for this study.

The strongest positive relationship was seen between the variable summed score "total construct score" and the use of art textbooks (r=.375, p< .05) reported during the 30 days before and including the survey period. The next strongest relationship was seen between the variable summed score for "total construct score" compared with the variable "teacher fills out rubrics" (r=.342, p<.05), suggesting a relationship between the attitude of the visual art teacher respondents and resulting behavior of using rubrics to assess student artwork. Although no other significant relationships between "attitude toward assessment" total construct score and individual uses of the named assessment

practices were recorded, it is possible that not a great enough variety of practices were

cited in the survey items, or that respondents did not recognize current methods of

assessment as labeled in the survey instrument.

Table 45: Comparison of use to acceptance of assessment

			totalcons4
Kendall's tau_b	totalcons4	Correlation Coefficient	1.000
	In the past 30 days, how often have you used a rubric that you, the teacher, fill out and hand back to assess and give feedback to students (all grades)?	Correlation Coefficient	.342(*)
		Sig. (2-tailed)	.028
		N	29
	In the past 30 days, how many times have you used the art textbooks that were given to you by your county with your 5th graders?	Correlation Coefficient	.375(*)
		Sig. (2-tailed)	.011
		N	29
	Of those minutes, how many minutes do you and the students spend assessing art, if at all?	Correlation Coefficient	.024
		Sig. (2-tailed)	.870
		N	28
	How many times per year do you see your 5th graders, on average?	Correlation Coefficient	-.047
		Sig. (2-tailed)	.754
		N	29
	Have you used any assessment/test that came with those textbooks in the past 30 days with your 5th graders?	Correlation Coefficient	-.027
		Sig. (2-tailed)	.868
		N	29
	In the past 30 days, how often have you used rubrics that students fill out and assess how they did on a project or lesson?	Correlation Coefficient	-.026
		Sig. (2-tailed)	.866
		N	29
	Have you given a multiple choice / essay test about art subjects or techniques to check student learning in the past 30 days? (all grades)	Correlation Coefficient	.246
		Sig. (2-tailed)	.121
		N	29
	Have you held a verbal discussion (or critique) to measure student learning in the past 30 days (all grades)?	Correlation Coefficient	.041
		Sig. (2-tailed)	.795
		N	29
	With any grade of student, in the past 30 days, have you collected artwork over a period of time to assess growth (portfolio)?	Correlation Coefficient	-.009
		Sig. (2-tailed)	.954
		N	29

Q3: What are the differences, if any, of art teachers who were primarily trained in Colleges of Art to those primarily trained in Colleges of Education?

In all tests of ranking, there is no statistical correlation in the "acceptance of assessment" (four construct statements expressed as one score) construct with the "type of program the respondent "received their latest degree from." The mean acceptance score of respondents who recorded their latest degree from a college of education ($\bar{X}=$ 13.00) was different than respondents who reported their latest degree from a college of art ($\bar{X}=12.39$). This proportion was not significant, suggesting no relationship in the answers of this sample group.

Similarly, the mean "use score" (total of normative use of assessment practices) with the "type of program the respondent received their latest degree from was not statistically significant. The mean "use" score for respondents who recorded their latest degree from a college of education ($\bar{X}=8.67$) was different than respondents who recorded their latest degree from a college of art, ($\bar{X}=8.73$). This proportion was not statistically significant in suggesting a relationship between these variables.

Table 46: T- Test comparison of program to construct and use of assessment scores

	What kind of program did you receive your latest degree in?	N	Mean	Std. Deviation	Std. Error Mean
Usescore	College of Art	18	8.67	2.449	.577
	College of Education	11	8.73	2.102	.634
totalcons4	College of Art	18	12.39	2.953	.696
	College of Education	11	13.00	1.673	.505

Table 47: Comparison of total construct and total use of assessment to program type

<div style="text-align: center">Independent Samples Test</div>

		Levene's Test for Equality of Variances		t-test for Equality of Means							
										95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference		Lower	Upper
usescore	Equal variances assumed	.386	.540	-.068	27	.946	-.061	.890		-1.888	1.767
	Equal variances not assumed			-.071	23.831	.944	-.061	.857		-1.831	1.709
totalcons4	Equal variances assumed	10.528	.003	-.625	27	.537	-.611	.978		-2.618	1.395
	Equal variances not assumed			-.711	26.922	.483	-.611	.860		-2.375	1.153

Table 48: Mean difference of program type of both total construct and total use scores

	What kind of program latest degree in?	N	Mean	Std. Deviation	Std. Error Mean
totalcons4	College of Art	18	12.39	2.953	.696
	College of Education	11	13.00	1.673	.505
Usescore	College of Art	18	8.67	2.449	.577
	College of Education	11	8.73	2.102	.634

Table 49: Total use and construct scores

<div style="text-align: center">Descriptive Statistics</div>

	N	Minimum	Maximum	Mean	Std. Deviation
usescore	29	4	13	8.69	2.285
totalcons4	29	7	16	12.62	2.527
Valid N (listwise)	29				

CHAPTER FIVE: SUMMARY, RECOMMENDATIONS, AND CONCLUSIONS

Introduction

Chapter Five will restate the purpose of the study, discuss the findings from Chapter Four in summary, give conclusions based on the data analyses, supply recommendations for future study in K-12 visual art education, and present implications of this and related research about the uses of assessment in visual art education classrooms. This final portion of the study also re-contextualizes the setting in which this research took place and provides suggested implications of both the topic of assessment and the outlook for usage of evaluation in the visual art classroom.

Restatement of the Purpose of this Study

The purpose of this research was to examine the factors that contribute to the acceptance, attitude, and usage of assessment in visual art elementary classrooms and to describe the demographic results of actual classroom assessment practices.

Restatement of the Context and Setting for this Research

Art classrooms in the studied region share many commonalities with other U.S. areas, but some features of the context in which art educator's work and students create art may be different from other locations. For example, this study collected data about two public K-12 southeastern school districts that were in the same state, adjacent to one

another. Each district strictly monitored the certification of the sample population to comply with the NCLB act of 2001 in which only highly qualified and degreed candidates are eligible to teach in a given subject area, such as visual art.

In addition to these attributes, it was noted by the researcher (in both a role as a clinical supervisor and previous experience in the same region as a classroom art educator) that more unique aspects of the elementary art classroom were shared by all groups. For example, in the year prior to this research, all visual art teachers in the researched regions were provided with new textbooks that met the state standards for all art lessons, providing both examples of exemplar artists, art history, lesson examples and assessments to evaluate certain types of learning goals within those lessons. As noted by Chapman (2005), teachers within these districts shared many characteristics with other art teacher populations; multiple classes seen each day in short time increments, and art-making activities as the mainstay of what took place when children in elementary school received art instruction.

Some variables were different than anticipated in the researched population compared to other districts. These variables include the fact that all public K-12 schools within the study area had a full-time art teacher who was supplied with a room for students to visit for art instruction; many art instruction programs do not have these facilities (Chapman, 2005). As of the date of this research, there was no standardized regional assessment that gauged learning in visual art from student to student, teacher to teacher or district to district. Nevertheless, it would not be accurate to state that the studied population did not discuss, think about or somehow actively participate in movements to ensure teacher accountability at the classroom, school or higher levels.

Summary of Results

Evaluative measures have been slow to be embraced by visual art educators in contrast with to generalist educators of the twentieth and twenty-first centuries (Boughton, Eisner, & Ligtvoet, 1996; Eisner, 1967, 1985). The basis for this reluctance may be a combination in factors which are determined externally, such as state and national educational policies, philosophies presented in teacher preparation experiences, or in the gap of the larger paradigm between the belief of those who make art and those who do not (Carroll, 1997; Mason & Steers, 2006). Nevertheless, based on the high number of both art educators and general educators writing about the importance of measuring art learning as found in Chapter Two, the matter of assessing is far from resolution. Few studies have linked art education policy to actual classroom practice with assessment measures beyond offering broad solutions to specific scenarios (Beattie, 2006; Davis, 1979; Gunzenhauser & Gerstl-Pepin, 2002). This perceived gap in research on the topic of assessment specifically in elementary visual art education classrooms is what this study attempted to partially fill.

The link between preparation and resulting attitude can be difficult to pinpoint. A great assortment of variables that include prior life experience, presuppositions about art, role models provided by higher education teachers, and the ideas instilled in teachers' perceptions about their own paradigms of belief seemed to shift in and out of focus in this study. The relationship between higher education teacher's beliefs about measurement and how the respondents subsequently valued novel outcomes in art-making is investigated but not thoroughly explained in the results portrayed in this study. What unfolds in each teaching day can be viewed as a three-dimensional continuum impacting

116

these variables and their influence on each educator. Some of these variables are discernible and measurable; none are causal.

Results from this study imply that although factors such as overall acceptance of assessment on the part of the participants indicated a relationship in some circumstances to the use of assessment in the elementary classroom, overall usage of the specified assessment methods was low-to-moderate (See table 48). Although a good percentage of respondents reported using at least one assessment method (verbal critique being the highest response) within the thirty days of this research, a low percentage of respondents (see Tables 17 to 20) used the methods of assessment that were described in the questionnaire. This data was reported despite an almost equal split of respondents who received their latest degree in a College of Art (13) versus those who responded that they received their latest degree in a College of Education (11). Factors such as the use of textbooks, recentness of the latest training on the topic of assessment in art classrooms, and year of latest degree were statistically significant in their relationships with three of the construct statements regarding assessment acceptance. However, each individual factor isolated alone did not point to a single direct relationship that might be used to predict the level of acceptance.

While it was not evident that respondents had a strong response to the construct statements about accepting evaluation as a normal practice in their classrooms, based upon their most recent preparation experience, some interesting results suggest the response to the word "test" was an indicator of acceptance of assessment measures as a classroom practice. The survey item "multiple choice tests are appropriate to use in visual art classrooms" had a strong relationship to both the total reliability and the greatest impact on the factor.

117

Contrary to the findings in this study, the term "test" sometimes brings about negative feelings, as if one were under scrutiny (Wilson, 1996). The term "assessment" can be interpreted much more broadly, and can involve less intrusive meanings such as feedback, growth or criteria procurement by the individual rather than a condition that evokes a more fearful response. Further research would be needed to see if respondents would answer similarly to the construct questions by rewording the term "test".

Implications of the Results on Teaching, Teacher Preparation and Student Learning

Scholars and casual observers alike agree that classroom teachers work very hard in the course of a day and that visual art educators are no exception. As previously mentioned, the typical respondent saw each class of fifth grade students approximately 1417 minutes per year, or approximately 23 hours and 40 minutes of total art instructional time per year, multiplied times 5 or 6other grade levels receiving art instruction in a year. Actual instructional time was shown in this study to encompass much of the 7.5-hour work day of the art teacher. With such a large workload to manage, it is reasonable to understand that teachers need to set instructional priorities (Chapman, 2005; Defibaugh, 2000). Planning, active instruction, listening and responding as well as assessing student learning are only a few of the myriad of possible activities that elementary art educators are responsible, depending on particular teaching circumstances. Some parts of the curriculum may not receive the full attention of the teacher due to time constraints. The phenomenon studied here, assessment in elementary visual art classrooms, is a relatively small part of the larger sphere of teaching but is still valid in light of the relevance of evaluation of learning in general.

The results of this research study regarding teaching are only a snapshot of the southeastern United States in a limited window of time. As shown in the demographic results of this research, art teachers have varied opinions about the topic of assessment and how it might fit into a busy day of instruction. Administrators, policy-makers, and district leaders cannot assume that the textbooks and policy they approved will lead the teachers to achieve the goals for which the textbooks were created (Kagan, 1992). Although a considerable number of teachers reported having recent assessment training experience during an in-service or other professional experience, a clearer image of the precedence of evaluation within elementary classrooms cannot be supplied without continued investigation.

Teacher preparation programs need data regarding the impact of their own programs. Some universities might routinely track the status of the certification of the teachers who are trained in each program and/or who collect demographic information. At every level of curriculum, from the intended objectives of what should be taught to the outcome of what is truly learned, curricula may be presented in ways that are different than their original intent (Eisner, 1967). Only in matching the perceptions of former college students to the goals and objectives of the original teacher preparation programs will institutions of higher education understand what has grown out of the soil they have tilled, seeded, and watered.

Assessment has the possible outcome of allowing teachers to view how well instructional goals are progressing, whether at a regional, school, district, teacher, or individual student level. The most important results found here about attitude and usage of assessment relate to the K-12 student learner. Although no test can definitively exclude enough variables in the life of the child to prove which teaching behavior causes

119

a student to learn, it is very possible to measure growth and the matching of a given objective to a specified student learning outcome. Introspective behaviors, such as those encountered when students appraise their own works of art and the work of others, might also prove valuable if taught with authenticity, rigor, and relevance in the life of those students. This research highlights data about whether current art educators have effective skills in assessment that they can pass down to their students so that both the visual art teacher and the student-learner may learn more about what has been created.

Surprising and Unexpected Results

The hypothetical context of this study sought to discover any differences in the acceptance and use of assessment procedures by respondents who had received their most recent degree from a College of Art or a College of Education; this was not successful. There was not a statistically significant correlation between these variables. There also was not widespread use of any type of assessment methods according to either group. This incongruity points to a contextual factor in teacher preparation, experience, or teacher workload that was underestimated in this study. Those surveyed teachers who were educated in a College of Art had made the next step toward teaching rather than relying on the making of art as a career. Therefore, the hypothesized overlap in paradigms (see Figure 2, Chapter One) of the shared beliefs of educators and the description of what type of program each respondent completed (from a College of Art or a College of Education or degree annotation) the topic of assessment is larger and had more contributing power to the analysis than previously predicted. This occurrence may be due to several factors, many of which might aide the "studio model" pre-service

teacher to shift toward more positivist evaluation beliefs due to continued coursework in educational and pedagogical foundations that are necessary in order to be professionally certified as a teacher. One possible reason for this outcome was the overestimation of the role of studio arts classes on participants who later received training in order to become certified as a teacher. Therefore, respondents might have accepted the portions of educational institution belief systems about assessment more as educators than as artists, regardless of certification track, role model orientation, or other factors. This variable may have been miscalculated because of the necessity of demonstrating "teacher" behaviors in order to graduate or complete certification requirement in the studied region. This outcome was surprising, yet grounded in logic.

Finally, there were a number of unexpected statistically significant relationships between variables in the sample population. One was the relationship of the use of textbooks to some of the construct statements, which indicates that the respondents favored a more positivist orientation (higher on the assessment scale, see Figure 2) regardless of preparation experiences. Another was the relevancy of the most recent year of graduation, in-service or other assessment workshop compared with the construct statements of how learning could be measured with tests or the use of rubrics. Due to the availability of textbooks for all classroom visual art teachers in the studied region (provided by the state the data for this study was collected in and which contained many examples of rubrics), the use of the texts indicates a conscious decision and a purposeful choice on the part of the respondent to accept outside expertise influence on the curriculum that each visual art teacher envisioned for his or her own classroom. In-service and workshop training sessions usually offer a choice of activities, not all centering around one topic such as assessment. These variables hint at the importance of

121

the "studio-modeled" teachers making a conscious choice to use textbooks rather than that the expertise developed in part during pre-service teacher preparation coursework. The ramifications of using textbooks potentially include changes to the curriculum, to the ability of students to contextualize learning more personally by having lessons adapted to meet the exclusive needs of particular groups of learners. Tests may also enable student learners and teachers alike to view art and art history through the potentially biased lenses of the textbook creators. The use of textbooks alone was an unexpected outcome of this research because of what this finding suggests.

Limitations

The research conducted in this study was descriptive in nature and did not seek to control unknown variables or constructs. This study did endeavor to seek out potential relationships embedded within a specific phenomenon. The resulting interpretation may only serve to provide a starting point to comprehend the elements that compose the attitudes, usage and understanding of assessment in these particular elementary art classrooms. The conditions observed through the descriptive responses of participants are time and place, and are environmentally sensitive to uncontrollable extraneous variables, but are informative and valuable nonetheless.

Conditions that exist in the regions that were chosen for this research study cannot be generalized beyond the boundaries that sampling a population in the manner this study allowed. There may be many shared commonalities, experiences or conditions elsewhere in the United States, but conditions that would sufficiently describe these circumstances were not controlled in this study. The great variety and divergence about the concept of

visual art instruction from place to place greatly limit any control of variables that might greatly influence teacher attitude and use of assessment.

Furthermore, it was discovered after the research was completed that survey language may have been perceived as biased, in the assessment acceptance questions as listed in Appendix Four of this report. Therein, respondents are only given four choices: "Agree, Somewhat Agree, Somewhat Disagree and Disagree". Although Dillman (2007) discussed how respondents of written survey instruments often need to be guided "off the fence" and to choose a response that indicated preference on a scale that was either positive or negative (not neutral), it was discovered that offering a neutral response in the descriptors of these construct questions may have been more appropriate. Considering the target population of educator's use of the neutral response may have provided a more comprehensive statistical analysis of the collected data.

Future Study Recommendations

Since the main purpose of this research was to examine descriptive annotations of classroom activities and factors involved in the acceptance and use of assessment practices and possible relationships of those variables, a major recommendation for future study would be to develop further comprehensive measures to gather data more specifically on each variable, such as delineating more concisely each respondent's preparation experiences. Future research should implicitly measure the impact of assessment procedures at the classroom level and should endeavor to observe and report teacher, student, and program activities. Topics uncovered in this study such as the theoretical implications of policy, studies in assessment initial attitude formation in visual

art teachers, and teacher usage of standardized testing warrant further study. However, in future research it may be equally important to record what is actually occurring in the classrooms through qualitative methods in order to analyze the impact of assessment on teachers and students.

Further recommendations for future research studies include the following:

1. Future research should better investigate the impact of training and procedural instruction in assessment that visual art teachers receive. This type of study could track teachers and their acceptance and usage of practical assessment methods and measure any change in student learning. This study could be realized either through the pre- and post-test evaluation of the acceptance of assessment methods while in initial teacher preparation coursework or through usage of assessment methods in the classroom after related in-service workshops.

2. Further study of teacher preparation programs needs to be undertaken, including the relationship of stated mission of institutions, to coursework, and to the ability of initial teacher candidates to use multiple modes of assessment. Furthermore, more complex but informative research that tracks the interpretation of each institution's mission statement pertaining to the topic of measurement may be valuable. Evaluating how those intents of coursework might coalesce into classroom practice may lead to a more comprehensive view of the topic of assessment in visual art elementary classrooms.

3. More study is recommended into the use of art education policy initiatives to enact visual arts assessment at state and district levels. This research might aide the taxpayer and art teacher alike in deciding whether similar assessment measures are sensitive enough to measure authentic types of learning in student artwork. This type of

research would be more likely to be valid with data about teacher assessment practices and attitudes, and a tabulation of what types of evaluation methods art teachers feel are most relevant to aid student learning in elementary schools. Without the input of current teachers, any visual art assessment might not be as relevant as the test makers think it might be.

4. Research into the training of art educators about investigated and proven adjudication methods may lead to more wide spread understanding by the visual art teacher that assessment is not far from instruction practices that are already taking place in the art room. The NAEP (1997) provided information to the public in both written and visual form regarding the criteria that the NAEP Visual Art assessment used in assigning scores to student test takers on a variety of criteria. This same type of adjudication skill set, if taught to pre-service or current art educators, might aid in conveying criteria to students. This type of research, best undertaken in experimental groups by using either the example/non-example method or by collecting work samples that visually and clearly met identified objectives for students to follow as examples, are a type of research that might directly assist the front line visual art teacher. Research such as this might discover if art teachers find this method of assessment to be comfortable, relevant, and meaningful.

Discussion

The original research questions in this study focused upon identifying contributing factors to the acceptance of assessment techniques by visual art teachers in their elementary classrooms. Further research might focus on how respondents perceived

their use of assessment of art and learning within the classroom and how particular dimensions of initial teacher preparation programming impacted these variables. By examining the responses made by the visual art teachers in this study, interpretations were possible in all research areas. Most importantly, the theoretical paradigms of participants were interpreted using both statistical and contextual evaluations. These interpretations provided insight into the actual practice in the classroom regarding evaluative behaviors versus suppositions about the activities of the visual art educator in the researched regions.

The researcher undertook this study due to several interesting occurrences and conversations about assessment that the researcher informally noted as a clinical supervisor for pre-service art teachers and as a former visual art teacher, roles which provided two viewpoints on one issue. The first occurrence was the introduction of new visual art textbooks in the state and thus in the researched school districts. This introduction of new teaching materials brought a flurry of conversations about the texts' content and curricular implications in the daily context of many clinical observations and post-observance conversations. The second major motivation for beginning this study were the verbal responses of both the art teachers who were supervisors at select school sites and the pre-service art education interns they mentored. The art teachers were asked to use these texts in informal demonstrations of teaching or as research materials in lesson preparation.

Although pre-study events were informally noted, it was the opinion of the researcher that many people in both these groups had a lot to say about assessment and were generally confused about how to carry out any assessment technique in a way that could provide measurable results. Many art educators, from experienced to novice, had

difficulty articulating how, if at all, assessment could aid and measure learning milestones in visual art beyond simple skill or behavior observations. In the opinion of the researcher, the behaviors surrounding these new texts and the idea of assessment as a normal lesson plan activity were intriguing, partially due to the distress and passion that many supervising art teachers displayed in the weeks after the delivery of a set of 30 texts for each grade level accompanied by a large teacher edition and supplemental materials for each grade. Some teachers also indicated their concern that the material in these texts would someday be considered part of an art assessment test to measure growth in their art programs and that those teachers might be powerless to impact what would be on a test based on the textbook series.

During this time, many supervising art teachers mentioned to the researcher that they had been educated in a College of Art and therefore only knew "the art side" of teaching, not necessarily the technical or pedagogical aspects of educational foundation coursework. Some of these experienced teachers stated that they had received their BFA, originally planning to be a working artist, but later took coursework or alternative certification routes in order to earn a living as a teacher. Comments about the discomfort of assessing students quantitatively and the intrusion of the new texts signified that these educators knew that in a changing education climate strongly influenced by the NCLB legislation, which they might need to provide "proof" that valid learning was occurring in their classrooms. A few informally queried art teachers mentioned that the nature of teaching art did not lend itself to measurement. Some also mentioned that they resented an outer, authoritative yet disconnected voice (such as the one represented by the textbooks) being forcibly implanted in their classrooms and curricula through what was interpreted as funded mandates. Most supervising teachers and student art education

interns showed dismay at the request to use the texts. The opinion of the researcher was that most of these teachers carried over this negative sentiment to the use of assessment as part of a demonstrated lesson, often mentioning that assessment was not applicable to the context or content of the lesson.

A major objective in this research was to verify if the above noted comments about assessment were valid among similar populations of art teachers in neighboring school districts. This information was obtained by asking visual art teachers what kinds of activities and attitudes about assessment they were experiencing, annotated by a multiple-choice survey. These inputs, combined with the amount of time each teacher spent with a typical class per year (just over 23 hours, on average) and the recentness of the latest specific educational training on the topic of measurement, aided in the exploration of the kinds of overall activities that had occurred in these contemporary visual art classrooms. The collected information served as descriptive aides to the outsider in picturing the art classroom more realistically than theory could predict. The data that was collected in this study served as information, as perceived by the visual art teacher, in terms that were familiar to that specific population. All research materials were created in response to the pre-study encounters that the researcher had with similar populations of current and pre-service visual art teachers.

In many somewhat stereotyped, idyllic imagined pictorials of art education classrooms, students create artwork in unrushed, unscripted freestyle formats. As confirmed in the data concerning instructional time and usage of assessment techniques, many non-art teachers picture this kind of tranquil scene. As confirmed by the data in this study, this is not generally what is encountered by a teacher of a contemporary elementary visual art classroom. In the experience of the researcher and as confirmed in

128

the data of this study, there are many constraints and demands on the art teacher's time. The statistical analyses provided in this study are in contrast to the popular idealism (Segal, 1998) that the visual art classroom is a place where there are few demands and lots of freedom. These perceptions may have been born in the paradigm of beliefs of the respondents but then have been changed by actual work place realities. These artist-teachers need to juggle many ideals (Eisner, 1999a) and workplace realities when they face a room full of enthusiastic children many times a day (Chapman, 2005; Leonhard,1991). Interpreted, this means that the surveyed art teachers did not use varied assessment techniques often, and did have a very busy daily teaching schedule, making priority decisions in their curricula based on these factors.

In the opinion of the researcher, assessment activities in the art classroom might change even more if the art educators' job relied more upon the outcome of a test or any other assessment procedure that attempted to measure student learning in visual arts, as learning is seen in many other disciplines. Not all of those changes would be negative given the body of research that exists about the role of feedback for teachers and how that information may serve to enhance the learning experience (Beattie, 1997a; Gruber & Hobbs, 2002; Smith-Shank, Hausman, & Illinois Art Education Association, 1994), but convincing the population of art teachers that this is so may be complex. One predictable outcome of a standardized art assessment would be that there would be a greater emphasis on specific teaching criteria, and that any shifted importance would change what and how art is taught. Whether or not the visual art educator population would agree that assessment has many positive attributes and is worthy of the allocation of classroom time still remains in question.

Many art educators (Buck, 2002; Clark, 2002; Mishook, 2006) and theorists (Burton, 2001b; Wilson, 1996 ;Zimmerman, 1997) speculate that if a wide scale, pre-determined evaluative measure such as that which took place with the 1997 NAEP (1997) were to take place more broadly, whether a written or multiple choice instrument would be able to sensitively measure the quality of learning in visual art with authenticity. Each art teacher retains a viewpoint of the discipline of teaching art that is as unique as artwork itself is unique. An open-ended definition of what assessment in visual art "is" may be influenced in part by a wide variety of what learning in art should and could look like; the same precepts that conceptually identify what art is and is not also may indicated the viability of acceptance toward the assessment of artwork in the researched population.

From skill acquisition to personal narrative, and from talent to social commentary, there are many faces of visual art. Likewise, the opinion of what variables should be examined in visual art assessment are just as assorted, meaning there is a general sense of disagreement on what parts of art could or should be assessed. This is evidenced in both the literature review and in the general discordance of responses about the use of assessment recorded in this study. Agreeing what should be taught in art education instruction at the elementary level is an issue that will never be concretely agreed upon, just as what needs to be taught is not resolved absolutely in other disciplines. The issue might be more of what specific content can be assessed, how it is assessed, how it is quantified and how that information may be used. If the information that is collected in research studies is removed contextually from the source (of art making) it may be used with little chance of enriching art experiences for students. In other words, the student population and teacher resources must be considered and related to data that is collected so that it is somewhat generalizable and applicable to real life teaching scenarios.

A spectrum emerged from the experiences of the researcher and from the opposing sides portrayed in the review of literature which produced unexpected variables, such as initial teacher preparation experiences, which influenced portions of the respondent paradigm of belief about post-positivist ideals. This theorized continuum of acceptance of evaluation was the method in which the speculated attitudes of the visual art teachers were to be measured upon, and the data provided here did give at least preliminary views of this phenomenon. Therefore, the interpretation of the acceptance and usage of assessment as indicated in the data collected for this study may have further mitigating factors when considering the school site limitations of the studied population. In other words, the same extraneous variables that were difficult or impossible to control at each school and the imprint those experiences and variables have on each visual art teacher have the potential to greatly impact how and if assessment is used in actual practice. This study provided a beginning point of research in which the behaviors of the respondents were matched to their attitudes, subsequently identifying more specific questions for further research efforts that could more expressively narrate the phenomena of assessment as seen by art teachers in elementary schools.

Conclusion Statements

Some resolution to the presented research questions about the attitudes of art teachers toward assessment were more clearly illuminated in this study. One outcome was that 31 percent of the respondents did not use the textbooks in the thirty days prior to this research (see Table 14), which took place during the year after the pre-study observations. Among the respondents who did use these curriculum materials, 58 percent

noted they used the books less than four times with their fifth grade students in visual art instructional time. Correspondingly, 60 percent of respondents noted that when they did use the textbooks, they did not use the accompanying assessments that were part of the lesson plans in the textbooks (see Table 15). This suggests that the sample population did not necessarily see the texts as an integral part of their visual art curricula, even though at the point of this research, the texts had been available in the classroom for over one year.

The above data coincides with the statement "I can measure what is learned in my art classroom" with the amount that respondents indicated that they spent assessing art in the classroom (See table 36). As the attitude that "what was learned could be measured" was more consistently agreed upon, so was the reporting of greater incidence of assessment activities. Furthermore, the statement "Learning in visual art can be measured with tests" positively correlated with textbook use (see Table 38) and with the specific assessment technique of rubric usage. The interpretation of these correlations suggests that as acceptance of assessment rises in the sample population, so does the behavior of using evaluative methods in the classroom. In other words, even with the indications of substantial time constraints of the elementary art teacher, busy educators who believe learning can be measured in visual art may in fact be finding time to do so in the course of their busy day.

The research questions that respondents who were educated in a College of Art would be less likely to accept and use assessment than their College of Education cohorts was not founded in the analyses in this sample population. However, later in-service experiences in assessment practices geared to the specific discipline of art education did have the potential to impact respondent acceptance that learning in art could be enumerated in some way. Although the assumption that role models emulated

132

assessment behaviors in initial teacher preparation coursework could not be extrapolated from this study, some role model was provided in an in-service or other venue for respondents who indicated that they could measure learning in art (see Table 36). This might be evidence that the trend of assessment is obvious to the planners of in-service experience in the studied regions, or that the supporters of the textbook adoption program saw a need to provide tangible examples of the use of the assessments found within the text series.

Of further interest with the above correlation is that the reverse implication of the reliance of the art teachers upon an outside model on which to depend upon for assessment. In-service experiences focused on the topic of assessment were recorded in both of the researched school districts. Some art teachers did use the assessments that came with the textbooks and few respondents noted using rubrics. Few noted using student rubrics or multiple choice type tests in their classrooms. These combined data imply that those who provide in-service or other professional development training admitted a lack of assessment s noted in this sample. This means that a more localized plan to include visual art teachers on a development plan to learn how to assess has been implemented or at least addressed by authorities in that district.

One impediment in the analysis of this research was that the ambiguous wording on the teacher preparation questions made it difficult to provide a comparison between preparation methods in a College of Art with a College of Education (see Table 46). Although this outcome was surprising, it was understandable because the wording and the fact that it may have been difficult for respondents to identify what type of program they had attended. Some of the respondents may have enrolled in selected courses in a College of Art and others in a College of Education, and therefore they may have been

unable to identify one program rather than the other. One plausible explanation is that students were dually identified even within their own preparation programs. Also, only the latest earned degree was the topic of the survey question. As discussed by Brewer (2003), many current art teachers received a Bachelors of Fine Art and later decided to become teachers, making it necessary to take additional education coursework after their initial degree. This scenario implies understandable confusion about the wording of this question and the relationship of the data in this study, but nonetheless it provided valuable feedback concerning self-program identification responses in the returned data. However, it is plausible to assume that some respondents started in one program and finished in another and might still retain the ideology of only one of the program.

The data concerning the recentness of the completion of a degree did have some impact on the construct statement, "Learning in visual art can be measured with tests". Although many respondents assumed a neutral stance on this question (see Table 30), those who agreed with it also graduated nearer to the year of 2008 (see table 38 - 40). Likewise, the construct question, "Multiple choice tests are appropriate to use in visual arts classrooms," was more often agreed upon by respondents who had graduated more recently from initial teacher preparation programs (see Tables 42-44). Noting that the NCLB legislation occurred in the year 2001, it is interesting to speculate on the role of teacher preparation programs and their influence on graduates on the topic of evaluation. As curriculum mapping continues at the higher education institutions in the studied southeastern regions, similar comprehensive inclusion of assessment as a topic is taught in both Colleges of Art and Education alike. Just as the FEAPs in Florida preparation institutions now include the criteria of assessment for all pre-service teachers, it is likely

134

that more diverse courses will devote instruction to the evaluation to art as it is taught in the K-12 classroom.

A final interpretation of the data provided in this study relates to the original hypotheses that as the "acceptance score" rose for respondents, so too would the "use score" (see Tables 46-49). This relationship was not found in the data, and furthermore, the scores on both of these scales for respondents who noted their initial teacher preparation was from a College of Education teacher preparation programs were not statistically different than those who identified themselves as receiving their latest degree from a College of Art. It is possible that the preparation methods or college type were more homogenized than first anticipated; meaning that teacher preparation programs are regulated by individual states, and each that type of separate program no longer has the freedom to change curriculum or offer more studio courses or educational foundation courses than any other program.

Overall, the use of assessment techniques was low (see Tables 16-20). Even though respondents indicated a high use of verbal critiques to assess student learning (see Table 20), it is the opinion of the researcher that this method is difficult and too subjective to tabulate. Although verbal critique is in itself a valid method of feedback to the visual art teacher to check comprehension of objectives for the learners (Defibaugh, 2000; Gale & Bond, 2007; Wright, 1994), this popular method of assessment can lend itself to subjectivity more easily than tests, criteria-based rubrics (Beattie, 1997a, 1997b), or multiple choice tests. Visual art teachers may note that they used verbal critique most often due to the difficulty of use and time constraints time imposed by data collection and tabulation of other methods. It is the opinion of the researcher that verbal critique may therefore be the method most often used in studio courses and in conjunction with art-

making or the only method they have time for. Either way, the limitations of either tabulating learning or validating non-subjectively are limited for this method of assessment without proper training or modeling unless they are taught of its actual effective use in elementary classrooms.

Summary

As a group, art educators have varied backgrounds. These teachers need to combine the disciplines of art and education. For many, the definition "art" may initially be associated with freedom, expression, and personal meaning, associated with subjectivity. In contrast, the term "education" may denote learning information from another source, learning truths that have already been discovered from an authoritative source; or they may be objectivist in nature. Combining these two disciplines into one effective teaching philosophy is a delicate task, yet it provides a way for art to be experienced by children in a somewhat controlled and uniquely stylized way.

A central question might be to ask if assessment in some way removes the perception of freedom of expression from the work of the art teacher, just as one might experience a kind of autonomy when producing a work of fine art. If freedom of the visual art educator to teach in a way that each deems as appropriate is still a viable notion, a delicate balance between evaluation and autonomy must be taught and modeled. This equilibrium would most likely be a learned behavior, as are many other aspects of conduct in educational realms. The behavior of accepting and using authentic, valid practices to assess learning is possible to learn, just as most other teaching behaviors. This learning can be accomplished via experiences of art teachers both while in

136

preparation programs and through the accumulation of knowledge collected during teaching experiences.

Widespread use and acceptance of assessment among visual arts educators is a change that can be based upon thorough and comprehensive research and teacher training. Assessment, one of many teaching methods, was shown in the literature review of this study in two traditions. One is to view it as a tool to provide feedback and to check comprehension, therefore enhancing the learning environment of student artists, and is many times discussed theoretically or with broad policy reforms focused upon the accountability of teachers. The other vision is more negative; where assessment is seen as an obligatory and imposed set of procedures that have the potential to intrude or disable authentic learning by implying that teachers should teach to a narrow set of skills that will be assessed. The method in which these beliefs were founded and the ways in which they may be shifted toward more contemporary and helpful positions in a post-NCLB educational environment are still questions which remain unanswered but were touched upon in this research.

With foundational position based in research and applicability, educators can work together to define the place of assessment in art education. Although no standardized form of assessment has been fully implemented in art education nationwide, steps have been taken to ensure visual art teacher accountability. This path is not always taken by art teachers, nor is their voice always included in policies, such as NCLB, that directly affects how they teach visual art. The implication of assessment in every K-12 classroom is a notion that has growing interest and support. The significance that accountability has and its relationship to funding in public schools will not soon fade. It will be interesting to view how and if art educators shift, fold, and re-conceptualize

137

assessment in the future and to see how or if their place in the curricula of students is secured and validated. The question of the status of art in education will, however, always be in flux.

APPENDIX 1:UCF IRB

University of Central Florida Institutional Review Board
Office of Research & Commercialization
12201 Research Parkway, Suite 501
Orlando, Florida 32826-3246
Telephone: 407-823-2901, 407-882-2012 or 407-882-2276
www.research.ucf.edu/compliance/irb.html

University of
**Central
Florida**

Notice of Expedited Initial Review and Approval

From :   **UCF Institutional Review Board**
             FWA00000351, Exp. 6/24/11, IRB00001138

To   :   **Jennifer W Betz**

Date :   **September 30, 2008**

IRB Number: SBE-08-05782

Study Title: **Art Assessment Practices inElementary Visual Art Education Classrooms**

Dear Researcher:

Your research protocol noted above was approved by **expedited** review by the UCF IRB Vice-chair on 9/29/2008. **The expiration date is 9/28/2009.** Your study was determined to be minimal risk for human subjects and expeditable per federal regulations, 45 CFR 46.110. The category for which this study qualifies as expeditable research is as follows:

7. Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

A **waiver of documentation of consent** has been approved for all subjects. Participants do not have to sign a consent form, but the IRB requires that you give participants a copy of the IRB-approved consent form, letter, information sheet, or statement of voluntary consent at the top of the survey.

All data, which may include signed consent form documents, must be retained in a locked file cabinet for a minimum of three years (six if HIPAA applies) past the completion of this research. Any links to the identification of participants should be maintained on a password-protected computer if electronic information is used. Additional requirements may be imposed by your funding agency, your department, or other entities. Access to data is limited to authorized individuals listed as key study personnel.

To continue this research beyond the expiration date, a Continuing Review Form must be submitted 2 – 4 weeks prior to the expiration date. Advise the IRB if you receive a subpoena for the release of this information, or if a breach of confidentiality occurs. Also report any unanticipated problems or serious adverse events (within 5 working days). Do not make changes to the protocol methodology or consent form before obtaining IRB approval. Changes can be submitted for IRB review using the Addendum/Modification Request Form. An Addendum/Modification Request Form **cannot** be used to extend the approval period of a study. All forms may be completed and submitted online at http://iris.research.ucf.edu .

Failure to provide a continuing review report could lead to study suspension, a loss of funding and/or publication possibilities, or reporting of noncompliance to sponsors or funding agencies. The IRB maintains the authority under 45 CFR 46.110(e) to observe or have a third party observe the consent process and the research.

On behalf of Tracy Dietz, Ph.D., UCF IRB Chair, this letter is signed by:

Signature applied by Janice Turchin on 09/30/2008 10:55:44 AM EDT

IRB Coordinator

APPENDIX 2: COUNTY "A" APPROVAL

School Board of ****** County

Address Deleted

August 18, 2008

      Dear Ms. Betz,

Thank you for your application to conduct research in the ***** Public Schools. This

letter is official verification that your application has been accepted and approved through

the Office of Accountability, Testing, & Evaluation. However, approval from this office

does not obligate the principal of the schools you have selected to participate in the

proposed research. Please contact the principals of the impacted schools in order to

obtain their approval. Upon the completion of your research, submit your findings to our

office. If we can be of further assistance, do not hesitate to contact our office.

Sincerely,

Sylvia Mijuskovic, Resource Teacher

Office of Accountability, Testing, and Evaluation

APPENDIX 3: COUNTY "B" APPROVAL

Dr. Margaret A. Smith
Superintendent of Schools

Ms. Judy Conte, Chairman
Mrs. Diane Smith, Vice-Chairman
Dr. Al Williams
Ms. Candace Lankford
Mr. Stan Schmidt

July 24, 2008

Ms. Jennifer Betz
5655 Datura Street
Cocoa, Fl. 32927

Dear Ms. Betz:

I have received your request to conduct research with ▮▮▮▮ County Schools. I understand you will be conducting research on "Assessment Usage in Art Education". I am approving your request to conduct this research with the art teachers in fifteen (15) elementary schools in ▮▮▮▮ County. As with all request to do research; participation is at the sole discretion of the principals and teachers involved.

By copy of this letter, you may contact Ms. Suzie Preston, Visual Arts Specialist for ▮▮▮▮ County Schools at 386.734.7190, extension 60141; she can assist you in conducting your target group. We request that you conduct your survey with as little disruption to the instruction day as possible.

I would appreciate receiving a copy of your project at the completion of your study.

Sincerely,

Chris J. Colwell, Deputy Superintendent
Instructional Services

CJC/mf

cc: Ms. Suzie Preston

APPENDIX 4: SURVEY INSTRUMENT

What is happening with assessment?
An Art Teacher Survey

Assessment is defined here

as a method that allows for

feedback, grades/marks,

Thank you for adding your insight to this piece of current research in our field!
Your answers are extremely important
and will help others to understand
assessment in Art better.

START HERE ⇩

Directions: Since many grades have different routines in the art room, just think about your 5th grade students for the first two pages of this questionnaire.

1. How many minutes per class do you see your 5th grade students for visual art instruction?

_____ minutes in a class for 5th grade

2. Of those minutes, how many minutes would you estimate that the students spend on actual art making?

_____ minutes in a class
actually making art

3. Of those minutes, how many minutes do you
and the students spend on assessing art, if at all?

_____ minutes in a class assessing
student work in art

CONTINUE on the next page

⇩

CONTINUE ⬇

4. How many times per year do you see your 5th graders, on average?
(hint: once per week, every week, would be 36 times)

_____ times a year, estimated

5. In the past 30 days, how many times have you used the art textbooks that were given to you by your county with your 5th graders??

_____ times I have used the textbooks
with 5th graders this year

6. Have you used ANY assessment/test that came with those textbooks in the past 30 days with your 5th graders? (check only one)

☐   Yes, I have used an assessment that comes in the county issued textbook in the past 30 days.

☐   No, I have not used any assessments that come from the county issued textbooks in the past 30 days.

CONTINUE on the next page ⬇

CONTINUE ⇩

Now, let's SWITCH to talking about ALL GRADES of students NOT just 5th graders.

7. In the past 30 days, how often have you used rubrics that students fill out and assess how they did on a project or lesson?(All grades)

☐   Never, I have not assessed my students like this
in the past 30 days

☐   Once, like at the end of a marking period

☐   Often, like at the end of every project

☐   Always, every time I see them

8. In the past 30 days, how often have you used a rubric that you, the teacher, fill out and hands back, to assess and give feedback to students? (All grades)

☐   Never, I have not assessed my students like this
in the past 30 days

☐   Once, like at the end of a marking period

☐   Often, like at the end of every project

☐   Always, every time I see them

CONTINUE ⬇

9. Have you given a multiple choice/ essay test about art subjects or techniques to check student learning in the past 30 days? (All grades)

☐ Never, I have not assessed my students like this in the past 30 days

☐ Once, like at the end of a marking period

☐ Often, like at the end of every project

☐ Always, every time I see them

10. Have you held a verbal discussion (or critique) to measure student learning in the past 30 days? (All grades)

☐ Never, I have not assessed my students like this in the past 30 days

☐ Once, like at the end of a marking period

☐ Often, like at the end of every project

☐ Always, every time I see them

11. With any grade of students, in the past 30 days, have you collected artwork over time to assess growth (portfolio)?

☐ Yes, I did collect student work to assess growth

☐ No, I did not collect student work to assess growth

Directions: Mark ONE box for each question.

Do you disagree, partially disagree, somewhat agree or agree with the following statements?

D =   Disagree
PD=   Partially Disagree
SA=   Somewhat Agree
A=   Agree

	D ⇩	PD ⇩	SA ⇩	A ⇩
12. I can measure what is learned in my art classroom	D	PD	SA	A
13. Learning in visual art can be measured with tests	D	PD	SA	A
14. Multiple choice tests are appropriate to use in visual art classrooms	D	PD	SA	A
15. The teacher's lesson objectives should be assessed and match the outcomes of student artwork	D	PD	SA	A
16. Creativity is not relevant in assessing artwork	D	PD	SA	A

CONTINUE ⇩

Finally, just a few questions about you and your classroom:

17. Have you ever had coursework or in-service workshop experiences that were specifically on the topic of how art teachers might use assessment?
(Examples: a course in college, a teacher training on textbook usage that included assessments for the text, an in-service on how to make rubrics, etc.)

Type   Year of participation

☐ Coursework   _____

☐ In-service/other training   _____

18. Please list your preparation experiences: (check ALL that apply)

           Degree.   Year
☐ Bachelor of Fine Art (BFA)   _____

☐ Bachelor of Arts in Education or other (BA)   _____

       Please list discipline/title _____

☐ Other degree   _____

       Please list discipline/title _____

19. What kind of program did you receive your latest degree in?

☐ College of Art(s)

☐ College of Education

☐ Other kind of program

   CONTINUE on the last page

⇩

152

CONTINUE ⇩

20. How many years have you been a visual art teacher? (Check one)

☐ 0-3 years
☐ 4 years or more

21. In what grade levels do you currently teach Art? (Check one)

☐ K-5
☐ Other (specify) _____ range of grade levels taught

22. What type of certification do you currently hold? (Check one)

☐ Professional certificate in Art K-12
☐ Temporary certificate in Art K-12

☐ Other
        Subject _____ Type _____

CONTINUE ⇩

Thank you for adding your insight to this piece of current research in our field! Your answers are extremely important and will help others to understand assessment in Art better.

If there is anything else you would like to tell use about:
how you assess students
how your art program as a whole should be evaluated

 please do so in the space provided below.

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