AN INQUIRY OF HOW ART EDUCATION POLICIES ARE REFLECTED IN ART TEACHER PREPARATION:

EXAMINING THE STANDARDS FOR VISUAL ARTS AND ART TEACHER CERTIFICATION

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AN INQUIRY OF HOW ART EDUCATION POLICIES ARE REFLECTED IN ART TEACHER PREPARATION: EXAMINING THE STANDARDS FOR VISUAL ARTS AND ART TEACHER CERTIFICATION

Policy changes influence various aspects of art education such as K-12 art education curricula, state licensure systems, and contexts of art teacher preparation. Despite strong relationships between art education policy and practical fields, few studies have attempted to understand art education from the perspective of policy analysis. This study explores the connections between art education policy and the field of art education through a focus on art teacher preparation in Indiana. Additional attention was paid to perceptions of the appropriateness of alternative licensure routes in relation to policies of academic and quality standards and the extent to which visual art teachers' sense of identity as teachers and artists is affected by appropriation of these standards.

The theoretical framework of this study is the need to understand policy appropriation of standards (including visual art and art teacher preparation standards) as an on-going process, that is continually influenced and changed by internal (human level) and external (institutional level) factors. The appropriation process is effectively expressed through practices, narratives, and texts of practitioners.

To understand the status and factors of the art education policy appropriation in art teacher preparation, I collected data as printed or digital documents, and as interviews with faculty members and pre-service art teachers in two traditional visual art teacher preparation programs in Indiana. I analyzed external (institutional level) and internal (human level) factors to

adopt and work with state and national standards. While national standards for visual art education (were adopted by many states and presented as voluntary policy, in Indiana the national standards were built into the Indiana's Academic Standards for Visual Art Standards for K-12 students. Visual art teachers were required to complete a traditional teacher preparation program and pass examinations to become licensed to teach art.

Findings reveal that faculty of higher art teacher education programs in Indiana paid attention to the national and state standards in K-12 visual art and the standards for teacher education when preparing students to become licensed K-12 art educators. External motivations were accreditations system for teacher preparation requested by Indiana Department of Education related to NCATE. Schools and districts could be external motivations that pre-service art teachers adopt the standards in order to succeed in a job market. Internal factors were respects of roles and leaders of art education associations, desires to train/be qualified teachers and attain balanced knowledge between art studio and art education. Alternative routes to licensure were viewed as economically advantageous but not supportive of high-quality education. Policy had little impact on issues of identity. I concluded with recommendations for improvement in art teacher preparation that were needs of supportive policies for pre-service teachers' teaching and teaching licensure including traditional and alternative licensures.

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CHAPTER ONE: INTRODUCTION

Problem Statement

Historically, the establishment and nature of visual art education in K-12 public and private schools of the United States have been decentralized. School boards, policymakers, or art teachers of each school, county or local district have had the autonomy to decide if, how, and what to teach with regard to art. However, this began to change during the late 20th century as National Endowment for the Arts, the United States Office of Education, and state arts agencies explored possibilities of a voluntary national curriculum for visual art education. Efforts to regulate and standardize the content and instruction of art education increased in the 1980s and 1990s. During this time, National Council on Education Standards and Testing (NCEST) began preparation for national education standards for all K-12 subjects including visual art. As a result, national standards for the visual arts were announced in 1994 and the national standards for art education were approved in the same year. The 1994 version has since been revised, with the revised version made available to the public in the fall of 2013.

As with the other K-12 subjects, art education programs and practices have undergone changes due to national legislation aimed at improving the quality of education for American youth. No Child Left Behind (NCLB) Act of 2001, for example, influenced K-12 education with demands for accountability and evaluation of teacher quality. Art education programs have been indirectly and directly affected by standardized testing mandated by NCLB. Indirectly, for example, visual art education instruction in schools has been reduced to allow time for teachers to prepare students for testing and re-testing in math, science, and reading (Spohn, 2008). Additionally, visual art educators have had to address external measures and expectations of

teacher quality related to art teacher certificate and preparation topics (Kraeche, 2010). Art teachers are required to meet standards of Adequate Yearly Progress (AYP) and students' achievement (Spohn, 2008).

Standards for Discipline and Art Teacher Education

Common Core State Standards (CCSS) (Common Core Standards, 2010) were adopted by 42 states by 2012. These standards resulted from a joint initiative of National Governors Association Center for Best Practices and Council of Chief State School Officers in partnership with Achieve, the ACT, Inc. (a non-profit educational organization to provide tests and research products regarding college and career development) and the College Board. Improving language and mathematical abilities of students was the goal set forth by establishing CCSS, which consists of standards related to reading, writing, speaking and listening as well as mathematical standards. The purpose of the CCSS standards was to build a single national document for education that would outline what should be taught at every school in the United States (Calkins, Ehrenworth, & Lehman, 2012).

CCSS also focused on assessment and testing. Gewertz (2012) indicated that establishment of Common Core Standards grew out of perceived needs for better quality education state standards, as stated in National Assessment of Educational Progress and No Child Left Behind documents. Critics of Common Core Standards, however, argue that they encourage testing-driven curricula and restrict teachers' freedom to design instruction geared to diverse learning needs. Although the originators of CCSS have not yet conducted assessments of their effectiveness, detractors insist a result of adopting CCSS might include applying 'testing' pressures on teachers and students and influencing what and how students are taught in schools (Calkins, Ehrenworth, & Lehman, 2012; Gewertz, 2012). Arguably CCSS will impact visual art

education in as yet indeterminate ways, since literacy skills of students and standards related to them are connected to art education through interdisciplinary courses and art literature skills.

The educational changes indicated above resulted from various political and educational initiatives generally aimed at improving student achievement (Brewer, 2006; Cochran-Smith & Fries, 2005; Henry & Lazzari, 2007), which was perceived as falling behind the achievement of students in other industrialized nations (Institute of Education Sciences, 2014). Teacher quality also was indicated as a key factor in improving students' achievement. Questions regarding what constituted evidence of quality teaching and how teacher quality was to be measured were subjects of considerable disagreement and debate (Brewer, 2006; Darling-Hammond, 2003; Scheib, 2006). In order to clarify ambiguities about teacher quality, standards were developed to help articulate what teachers should teach, how they should teach content and how teacher preparation courses should teach teachers to teach. For the most part, however, art teachers were not formally required to adhere to standards for the instruction of art, which were developed by a number of agencies including: Early Adolescence through Young Adulthood/Art Standards for Teachers of Students Ages 11-18+ (National Board for Professional Teaching Standards, NBPTS, 2001a), Early Childhood and Middle Childhood/Art Standards for Teachers of Students Ages 3-12 (NBPTS, 2001b), Standards for Arts Teacher Preparation (National Art Education Association, NAEA, 2009a), Standards for Visual Arts Educators (National Art Education Association, 2009b), Professional Standards for Visual Arts Educators (National Art Education Association, 2009c), Model Standards for Licensing Classroom Teachers and Specialists in the Arts, New Teacher Assessment and Support Consortium (Interstate New Teacher Assessment and Support Consortium , INTASC, 2002), and Professional Standards for the Accreditation of Teacher Preparation Institutions (National Council for Accreditation of Teacher Education,

NCATE, 2007). Individual states and school districts adopted these standards on a voluntary basis.

Currently, there are state-level efforts, and expanded movements at the national level, to build a system of teacher certificates and licenses that require teachers of all disciplines to demonstrate rigorous knowledge content, effective application of learning materials and instructional strategies, and improved student achievement. At the same time, state and national education policy makers attempt to simplify or streamline art teacher preparation through alternative programs (Crowe, 2011; United States Department of Education, 2014).

Researchers and education organizations have considered alternative programs for teacher certificates and licenses (Brewer, 2006; Carroll, 2011; Dorn & Orr, 2008; Henry, 2002; Millman, 2010). Alternative teacher certification, that is, becoming certified to teach through non-traditional pathways, indicates a process whereby an individual who has not completed a bachelors' or masters' degree program in education, but has passed the state required content area and/or pedagogical competency tests, has a bachelors' degree, and has completed a minimum preparation program, may be certified to teach (Feistritzer, 2007; 2010; Feistritzer & Harr, n.d.). Advocates of alternative teacher certification insist that the process would make it "less cumbersome for talented individuals without teaching degrees to enter the classroom" (Walsh & Jacobs, 2007). Alternative licensing initiatives prompt questions regarding the best way to prepare future teachers of art, and kinds of knowledge and abilities future art teachers should be required to possess.

There is little data about what changes such as the development of content and teacher quality standards and licensing of art teachers has meant and might mean for K-12 art teacher education and certification. What has or might be changed in the preparation of these educators?

How do art educators perceive changes in national standards for art students or standards for art teacher preparation and new or alternative art teacher certificate systems? To what extent and/or how are art content and teacher quality standards taken into consideration when developing curricula for the education of art teachers? How and to what extent do alternative pathways of teacher preparation affect the design of art teacher preparation in universities? With the development of standards for visual arts for future visual art teachers in colleges and universities might need to rebuild their curricula and course work (Brewer, 2006) in response to these effects. Changes not only affect subject area content but also teaching methodologies and interdisciplinary courses. Using policy analysis tools, this study looks at current changes of national and state standards and teacher certification policies and ways in which traditional higher art education address these changes. Policy analysis tools help us identify and analyze these changes by looking at actors, powers, authorities, and structures of visual art education.

Significance of the Study

Limited research has been conducted on visual art teacher education and the preparation of art teachers. Scholars have indicated one reason why there is a limited amount of research about art teacher education and preparation is the inactive concern of those who are from higher education about practical fields such as teacher education and preparation systems (Galbraith, 2004; Zimmerman, 2004). Therefore, basic questions remain as to what qualifies one as a teacher of the visual arts, what types of knowledge and skills art teachers should be required to possess, what constitutes teacher quality and how the quality of these teachers can be improved, who controls the visual art licensure and certificate system, and what kinds of power conflict exist between the preparation and licensure system?

From policy perspectives, there has been little examination of the effect of art content standards on K-12 visual art education or on how these standards are regarded by educators of future art teachers in university teacher preparation programs. A few studies have explored how generalist educators consider the effects of content standards on curricula and instruction (Gewrtz, 2012; Henry, 2002; Hoffa, 1994), but little of this research relies on policy analysis tools as instruments of investigating the topic. It might be insightful to explore how and to what extent art teacher educators perceive newly established content standards in visual art, quality standards for art teachers, and alternative art teacher certificate programs art education as issues of policy to be respected and adhered to. Policy analysis would look at actors, powers, authorities, and structures inherent to visual art education and how these are affected by policy. Though the first step of standards and teacher certification policies might begin from organizations outside of art education, art educators and art education organizations are important actors in policy processes, i.e., agenda setting, formulation, adoption, implementation, and evaluation. Policy analysis tools would also help to examine how relationships between policy, content standards, quality standards, and alternative teacher certification programs are understood by those who are engaged in preparing pre-service art teachers for future careers as art teachers.

Personal Motivation

The motivation for this study began with my own interests in the purposes, benefits, and more effective art educational practices from the perspective of policy. I have questioned the benefits, as well as the risks, of governmental support for improving both the quality and the quantity of visual art education, as well as making it possible for all students to have access to a good art education. My interests involve exploring ways to support art education and how to

make it meaningful for a broader demographic of students than simply those who aim to become professional artists. These research interests pertain specifically to visual art education as well as art and cultural education policy in general.

My personal academic background includes extensive education in visual art. As a student majoring in fine art, communication between the artist and the public was one of my main concerns. I wondered how to get the public to understand how works of art are related to other academic questions that were worth knowing. It was important to me to learn how others understand art, what it means to learn how to create art and be an artist, and what teaching within the field of visual art might be like. I have explored these questions in depth as a student in art and general education. Basic education courses such as philosophy of education, history of education, art education, educational technology and administration and policy in education inspired me to work in the field of visual art education.

My interests have expanded to include teacher and general educational *reforms* in the field of art education. Previous experiences as an art teacher influenced me to consider how to teach, what to teach, and how students can better learn visual art. My experiences of teaching art methods to pre-service generalist elementary education students, working with specialist art teachers, and studying in areas of both art education and educational policy inspired me to ask questions. I became interested in how we educate art and generalist education students to teach art to Pre-K through K-12 students and wondered how teachers' knowledge and skills in visual art could influence the knowledge base and skill of Pre-K-12 students. Finally, I wanted to learn how and to what extent standards for visual art affect the quality of art teaching, the ways art is taught and how alternative art teacher preparation initiatives are effecting corresponding changes in art teacher education programs.

Statement of Purpose

The purpose of this study is to examine how "traditional" art education programs change in response to policies regarding standardization of content, quality, and certification of teachers. Importantly, this includes real people's voice in relation to the policies. Programs in a sample state, Indiana, were selected for examination of content standards and teacher quality issues as these are addressed in traditional and alternative visual art teacher preparation programs toward certification. Indiana was selected as the study site, not only because I am currently residing in Indiana, but also because elementary as well as secondary level visual art is typically taught by specialists in the state of Indiana, whereas in many other states elementary level visual art may be taught by generalist educators. The context of policies enacted in a sample of two traditional art teacher education programs in Indiana and how they are practically applied, interpreted, and implemented in the field will be examined. Additionally, alternative certification programs in Indiana will be visited to see differences and similarities between content and quality of preparation provided in traditional and alternative routes, and to gain some insight into how curriculum and instruction delivered by teachers who have been prepared through traditional versus alternative routes might impact the nature and quality of K-12 art education programs, as suggested by content standards.

This study will provide information about connections between art education policy, teacher education, and K-12 visual art education. I anticipate the study will yield meaningful insights into visual art teacher preparation programs. The study will examine the cultures of art teacher education programs and how they are influenced by policy in university and college art teacher education programs in Indiana. Although there have been studies exploring the reaction of teachers to academic standards at the school level, there is little data describing their

reflections on standards of teacher preparation programs. Comparing programs in the state of Indiana is not intended to indicate one program may be better than another. Rather the study should provide a critical understanding of the similarities and differences, weakness and strengths of art education policy alignment and application in each art teacher programs in Indiana. Other states and educational institutions might utilize this information as it applies to programs in similar circumstances.

Rationale of the Study

Recent educational reforms have had an impact on all educational disciplines, including visual art education. Studies aimed at examining policy's influence on visual art education focus on predictions or concerns about the reduction of time and support of art in school environments (Goodwin, 1998: Sautter, 1994). Empirical data regarding the influence of education changes such as standardized contents on art education is limited (Spohn, 2008). Additionally, the voices of actors (i.e. those who must prepare art teachers to adhere to content standards, demonstrate standards of teacher quality, or are in the programs as students) have been minimally studied in art education. Studies in visual art education have concentrated on the voices of children and teachers' ideas about their artistic learning and experience, rather than policy contexts of standardization initiatives (Zimmerman, 2004).

As alternative pathways to certification increase, searching for answers to questions regarding how art teachers might best be prepared to present quality instruction (as suggested by content standards) and what constitutes quality teaching or a qualified teacher, are important. Although researchers have indicated what pre-service art teachers might learn and how they are prepared in traditional system (Bequette & Brennan, 2008; Dorn & Orr, 2008; Paige, 2002; Scheib, 2006), limited studies have concerned the changes of teaching and learning in traditional

programs due to offerings of alternative pathways. While recognizing that this study looks at and compares traditional and alternative visual art licensure issues in a specific state, findings may suggest how these policies regarding standards, teacher quality, and alternative pathways are affecting the way we think about and design traditional art teacher preparation programs.

Study Overview

This study and findings will be presented in eight chapters. The first chapter has been an introduction that includes a general overview of the study. This chapter has explained why it is important to know if and how traditional art teacher preparations are incorporating standards and addressing standards for preparation of quality art teachers, and how appropriation of standards is connected to teacher certification and licensure system.

A literature review of the topic will be described in chapter two. The literature review addresses issues of visual art teacher preparation, qualification, traditional and alternative art teacher certification, art and art teacher preparation standards, and other standards and policies related to the subject of art and educational reform.

From the literature search, a conceptual framework for the study will be delineated in chapter three. I will define key terms and theories of policy as practice and policy appropriation, which are integrated into the conceptual framework, and discuss these further. Research questions also will be addressed in this chapter.

Chapter four is the methodology section. This study utilizes qualitative case study methodologies. Data will include documented requirements for art teacher certification, national and state standards for visual art education and art teacher preparation, and standards related to K-12 visual art education. The interview instrument, and procedures for identifying and interviewing subjects, who will provide information about the address of standards in their

teacher preparation programs, will be given. Thus, qualitative data will be collected in the form of interview responses from art program coordinators and faculty, and classroom art teachers. A qualitative, content analysis approach will be applied in order to examine these data in order to understand how policies, standards and accreditation are interpreted and negotiated in practice. Procedures for data collection and analysis, confidentiality, research ethics, and validity issues will be examined.

In chapter five, the current national and state standards for art statuses, and status of art teacher preparation process will be explored. Contents of the National Standards for Art, the Standards for Art Teacher Preparation and how those align with standards in Indiana will be examined. The status of art teacher certification in the study site state, Indiana, will be also discussed. Also, differing forms of art teacher certification and alternative pathways to becoming an art teacher in Indiana will be analyzed.

Chapter six deals with data regarding appropriation of the national and state standards for art and art teacher preparation, art teacher certification and alternative accreditation, and the art teacher preparation system in Indiana State. Interviews with visual art education faculty and pre-service art teachers and data from classroom observations will be described and briefly analyzed.

In chapter seven I will give analysis and interpretation of data and discussion of findings. The final chapter of this study will summarize the study, give implications for the broad field of art education and addresses suggestions and implications for future studies.

CHAPTER TWO:

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

In this section, I will present an extensive literature review of standards for K-12 art education, art teacher education, the art teacher licensure system in the United States generally and Indiana specifically. The review will include a general overview of visual art teacher preparation programs, certification requirements, issues of teacher qualification, and alternative certification systems, and provide a brief history and discussion of the aforementioned elements.

Art Teacher Preparation Programs

Researchers have examined the preparation of art teachers with particular interests in program construction, faculty experience and qualifications, degrees offered, and K-12 art curriculum designs that include attention to visual culture, media art, and multicultural arts. Studies of art teacher preparation consider what K-12 art teachers should know and how teacher preparation programs prepare them with this knowledge (Day, 1997; Duncum, 1999; Garvis & Pendergast, 2011; Hutchens, 1997; Milbrandt & Klein, 2008; Powell & Lajevic, 2011; Scheib, 2006). Scheib (2006) describes the layered structure of teacher education as comprised of "colleges that are supposed to train teachers, . . . state level departments that are responsible for licensing them, [and]. . . schools that are ultimately responsible for hiring teachers" (p. 5). According to Scheib, the fundamental role of teacher preparation programs is to educate qualified teachers that might then be licensed and hired. Faculty of individual institutions have the authority to construct their own curricula for teacher education programs but the programs are approved by the NCATE (the National Council on the Accreditation of Teacher Education).

Cochran-Smith and Fries (2005) indicate three types of teacher education during the last 50 years: training, learning, and policy. Training education included skills and behaviors for teaching effectiveness as these were taught from the 1960s through the mid-1980s. The education of teachers was focused on subject knowledge and pedagogy during the 1990s. Current teacher education is shaped by policies reflecting reforms that concentrate on improving the achievement of students. This latter type of teacher education reflects the current perception of teachers about the focus of teacher education programs.

Roth & Swail (2000) assert that "good teaching is perhaps the most critical part of a solid education" (p. 1). Researchers argue that teachers are a key factor in improving student achievement and learning (Cochran-Smith & Fries, 2005; Committee for Quality Committee, 2003; Winheller, Hattie, & Brown, 2013). Whereas all three types of teacher education exist in current teacher education programs, the main focus would be upon one of the three foci described by Cochran-Smith and Fries' division. Other approaches of organizing teacher preparation programs include preparing teachers to professionally address aspects of the learning process, student development, academic content, and assessment (Roth & Swail, 2000).

Carroll (2011) explored the organization of art teacher preparation programs by conducting a case study of Maryland's teacher preparation programs. Carroll's study analyzed content areas and degree types of these programs. Content areas were studio work, art history, and art education methods. The studio work in art teacher preparation programs included introductory courses of drawing, 2-D design, painting, sculpture, printmaking, ceramics, photo, 3-D design, electronic media, life drawing, art theory, and water colors. Studio areas could include elective, intermediate, or advanced levels of study. Art history courses covered Western, modern or 20th century, non-Western art, and criticism/theory topics. Art education methods

courses were for elementary and secondary levels of art education. The degrees offered through these programs were MAT, MS, M. Ed, or BFA.

Analysis of the Maryland programs indicated a need for more advanced and intermediate studio work, modernist and contemporary art theory courses, and global or contemporary art history courses. Moreover, art education methods courses were "entirely missing" except for one program. Carroll argued that institutions of art teacher preparation should be responsible for examining their programs. It was recommended that individual institutions investigate the composition of their coursework for balance between studio work, art history, and art education methods.

Other approaches to examining art teacher education found three general parts of their programs, art education and education practices, academic studies, and studio work (Dorn & Orr, 2008). Undergraduate art teacher education programs are varied but generally have similarities in these three parts. Dorn and Orr indicate that graduate programs include more dynamic coursework, i.e., art educational theory and methods, studio work, research methods, art history, philosophy, and aesthetics.

In general, art teacher education programs could consist of studio work, content knowledge that includes art history, criticism, aesthetics, art education history and pedagogy of art education and general education. Art teacher education programs include "what to teach" and "how to teach." Art teacher preparation programs generally have two parts for art specialists, one in elementary and secondary levels and one in general classroom teaching at the elementary level. Schools may hire art specialists or let their classroom teachers teach art at the elementary level. Thus, general classroom teaching programs should also consider art education courses in order to teach the subject well (Amburgy, 2011; Duncum, 1999).

Recent Content Demands of Art Education

Aesthetic education research has been considered an important aspect of visual art teacher education. Aesthetic preferences would influence the curricula designed and instruction provided by art teachers (Erickson & Villeneuve, 2009). Erickson also indicates that while generalist classroom teachers may rely on instructional materials prepared by textbook publishers when teaching art as part of the overall curriculum, specialist art teachers tend to design their own curricula. Thus, the artistic preferences of specialist art teachers affect what they choose to teach in terms of content, genres, media or materials in art. Art teacher education prepares pre-service art teachers to be aware of themes of artistic preference or bias through aesthetic education.

Aesthetic education is related to providing opportunities for pre-service art teachers to develop a theoretical notion of what is considered visual art within the context of art education (Barchana-Lorand & Galnoor, 2009). Barchana-Lorand and Galnoor emphasize the theoretical framework necessary for being an art teacher. They explain that the role of "being an art teacher means more than just teaching art. It also means enabling young people to entertain the critical outlook inherent in art" (p. 137). In order to teach art amid conditions whereby notions of what art *is* and what art should be taught undergo frequent changes within the field **(**Anderson, Gussak, Hallmark, & Paul, 2010; Anderson & Milbrandt, 2002; Efland, 1989; Efland, Freedman, & Stuhr, 1996; New Museum, 2010; Reimer & Smith, 1992), art teachers might benefit from developing a theoretical foundation of their field through aesthetic courses.

Researchers also have addressed the necessity of responding to current social, cultural, and educational changes in art teacher education (Andrews, 2006; Bequette & Brennan, 2008; Champlin, 1997; Kraehe, 2010; Millman, 2010). Visual culture is an approach to curriculum

design that responds to social and cultural changes in the context of art teacher education. A visual culture based curriculum (VCAE) might include contemporary art, new mediums, media, and popular culture (Duncum, 2001). Although there is limited information regarding how art teacher education has changed in response to advocacy of VCAE, there is some evidence that visual culture is a preferred approach to art education among colleges that offer programs with descriptive titles referencing visual culture, such as Arizona State's College of Fine Art, which offers a Ph.D. in Art and Visual Culture Education, and Illinois State University's College of Fine Arts, where an MA in Visual Culture is offered. Additionally, online descriptions of visual art education certification courses offered by several universities claim to introduce pre-service art teachers to visual culture. For example, the University of Montana offers an art teacher preparation program that:

> provides undergraduate students with a well-rounded liberal arts education, intensive studies in visual culture, and significant preparatory course work in the theory and practice of art education. (University of Montana, n.d., Retrieved from http://www.umt.edu/art/programs/arteducation)

In art education, teaching from a visual culture perspective is "substantially different" from teaching traditional art educational content and practice. Visual culture art education "would focus on the extraordinarily diverse ways people deal with the visual products of global capitalism as people negotiate, resist, and appropriate the meaning of images in terms of their own culture predispositions" (Duncum, 2001, p.8). This is based on educating citizens who can critically consider and understand the surrounding culture. Art teacher education would reflect visual culture approaches to teaching and learning in their programs. Amburgy (2011), of Pennsylvania State University's College of Art & Architecture, addresses the importance of the

visual culture approach in pre-service art teacher programs. She introduces possible courses that focus on visual culture and critical thinking; creating art, aesthetic criticism, visual narratives, multiple meaning making, and social implication methods can be utilized in visual culture study courses.

Media art, in the context of art teacher education, also is studied and researched as a component of art teacher education programs. Bequette and Brennan (2008) indicate not enough art teachers "have sufficient media arts content knowledge" (p. 337). Although there are higher standards for media arts in art education than for media arts in general education, the capacity of art educators to teach media arts has improved at a lesser pace than it has among generalists-teachers. Bequette and Brennan argue a notable lack of pedagogical, technological, and aesthetic knowledge of media arts among K-12 art teachers. Art teacher education programs should respond to the needs of K-12 visual arts students for media arts education. Professional development programs in media arts, a media art certificate programs for licensed teachers, and media arts pedagogical courses might be a major inclusion in art teacher preparation programs.

Beyond media arts per se, researchers have examined the importance of teaching about interactive communication technologies, and general technologies in art teacher preparation programs (Henry & Lazzari, 2007; Lin, 2011; Milbrandt, 2006). Lin (2011) argues for "art with technology to advocate school technology innovation" (p. 13). Lin foresees that art and technology will soon be closely related. In order to improve teacher's abilities to instruct and respond to the ways students and societies engage with technologies, such as visual and informational databases, interactive communication platforms, gaming, and social media, and the changes in society being wrought by technological innovations, art teacher education programs must support technological integrations and approaches to art education (Delacruz, 2004; Roland

2010). Milbrandt (2006), for example, affirms a need for technology and technology education in art teacher education in order to support collaborations of teacher education partners, such as universities, galleries, museums, communities, and other diverse agencies.

Multicultural issues also are of concern of those preparing art teachers to instruct students in K-12 schools. For pre-service art teachers to engage the diverse students of their classrooms, they must become knowledgeable about issues of multicultural education and be prepared to address multicultural and diversity issues in education (Amburgy, 2011; Kraehe, 2010). Millman (2010) emphasizes that art education is "culturally responsive and represent the sociocultural and ethnic diversity existing in the classroom, the community and the nation" (p. 20). Autobiographical essays, mind maps, and dialogue methods, with community-centered and reflective art education approaches, for example, have been advocated as important methods of teaching to and about multi-cultures (Cahan & Kocur, 1996; Gaudelius & Speirs, 2001; New Museum, 2010) in the visual arts. Overall, pre-service art teachers need to consider both what to teach and how to teach sensitive and relevant themes to students of diverse cultural backgrounds.

Teacher Certification and Licensure

In order to understand the art teacher certificate and licensure system, it would be helpful to examine general teacher certificate and licensure systems within the United States. Public school teachers in all states must have teaching licenses in order to teach in publically funded schools. The types of licenses available are certified, provisional, probationary, temporary, and emergency licenses.

Systems of teacher certification and licensure are under the overarching control of state departments of education. States have an authority to decide how their teacher certificate and licensure systems are constructed and authorized (Roth & Swail, 2000). In the late nineteenth

century, teacher certification systems in the United States were divided into five types: state system, state controlled system, semi-state system, state county system, and state local system (Angus, 2001). In a state system, all teacher certificates are issued by the state. Differences between state controlled and the semi-state system are in terms of which administrative body has an authority to issue certificates. In a state-controlled system, the state sets rules and conducts exams but the county can issue some certificates. Otherwise, a semi-state system lets the county grade qualification exams for teacher certifications and issue all certificates. A state-county system allows both the county and state to issue certificates. The state-local system indicates that town committees can fully control the certification system. In the middle of the twentieth century, most certification systems moved from semi-state and state-county systems to state systems.

Although each state may have different specific requirements for teacher certification and licensure, there generally have been agreements among states about teacher candidate qualifications (Roth & Swail, 2000). Candidates should "have at least a bachelor's degree; some states require a fifth year or master's degree, complete an approved, accredited education program, have a major or minor in education for elementary education, have a major in the subject area in which they plan to teach for middle or high school, have a strong liberal art foundation, and pass either a state test, the widely used PRAXIS exam, or another exam" (p. 9) indicating content area and pedagogical competency. Thus[1], the first step to becoming a licensed teacher in Indiana, for example, requires students to enroll in and successfully complete a

[1] This was true until licensing procedures were approved that permitted the candidates for licensure to forego the certified teacher education program.

certified teacher education program, which includes a capstone engagement in student teaching. This is followed by licensure exams that the candidate for certification must pass.

Roth and Swail define terminologies *certification* and *licensure.* "Licensing is conducted by each state, and states license teacher education institutions that meet their guidelines. When a student completes the course work at an institution authorized by the state, the teacher becomes certified and subsequently licensed to teach in that state" (p. 9). Licensure and certification are limited to the state wherein they are acquired, but some states allow a teacher, who has been certified and licensed within another state, to teach in their state, at least temporarily. Eventually that teacher must go through an administrative process, such as passing a discipline content-specific exam, to update the out-of-state license to an in-state one.

Licensure examinations also are decentralized. Each state has authority to decide types and ways of testing. As of 2014, a few states have their own specific tests for teacher licensure, but the PRAXIS exams (All Education Schools, 2015), which are a series of tests written and administered by the Educational Testing Services (ETS), are conducted in most states in the U.S as licensure examinations. The makeup of the PRAXIS includes PRAXIS I, or Pre-Professional Skills Test (PPST), for testing basic skills in reading, writing, and math. Many universities require that students pass this exam prior to being admitted to Teacher Education programs. PRAXIS II for visual arts tests art content knowledge and general knowledge of art education. PRAXIS III is a performance-based assessment of teaching readiness. It evaluates the licensure candidate's skills in classroom management, lesson planning, instructional skills, and professionalism. These tests are administered by ETS (Education Testing Services), a non-profit organization founded in 1947 by cooperative efforts of American Council on Education, the

Carnegie Foundation for the Advancement of Teaching and the College Entrance Examination Board (Educational Testing Service, 2015).

Recently some states have developed revisions to the teacher licensure examination through accepting other testing systems. For example, the state of Indiana has adopted new Indiana CORE Assessments or CASA (Core Academic Skills Assessment) for Educator Licensure (Indiana Core Assessments for Educator Licensure, 2015). These exams were developed by Pearson Education Inc., a British-owned publishing and assessment service with North American headquarters. CASA is based on an assessment blueprint provided by REPA (Rules for Educator Preparation and Accountability) (Indiana Department of Education, 2012), which was legislated in 2010 by the Indiana Department of Education. The exam additionally was informed by committees of Indiana teachers and teacher educators and has been reviewed by state appointed Bias Review Committee (BRC) and Content Advisory Committees (CAC) (Indiana Core Assessments for Educator Licensure, 2015).

Although educational researchers have examined historical changes (Angus, 2001) and the current status of (Roth & Swail, 2000) teacher certificate and licensure, there are few studies that explore empirical evidence of the effectiveness of teacher licensure systems (Goldhaber & Brewer, 2000). Goldhaber and Brewer point out the importance of licensure systems in that they can effectively identify qualified teachers. The authors refer to a report from National Commission on Teaching and America's Future (NCTAF), *What Matters Most*, that indicates direct relationships between quality of teaching and licensure systems that address teacher competencies in terms of content knowledge, verbal ability, teaching practices, pedagogical performance and the completion of academic preparation and qualification including a bachelors' degree (Geoges, Borman, & Lee, 2010). Studies have examined teacher certification,

participation, educational attainment, professional performance, classroom management, as evidences of teaching competency that contribute to the achievement of students (Crowe & Center for American, 2011; Hodgman, 2012; Strong, 2011).

Goldhaber and Brewer (1999) study teacher quality through student achievement. They claim certified teachers affect students' test scores positively, although this research focuses on mathematics and there are variations in schools and teachers' characteristics. In additional studies, Brewer argues there is a direct correlation between teacher quality and student achievement (Brewer, 2006); teacher quality is one of the most important factors of improved student achievement. Roth & Swail (2000) also indicate a teacher's professionalism, as demonstrated by their certification, is directly related to student achievement. Other studies concur a teacher certification system influences teacher quality and thus effect increases on students' test scores (Crowe & Center for American, 2011; Harris & Sass, 2009; Roth & Swail, 2000).

In contrast, Angrist and Guryan (2008), disagree that strict teacher certificate testing systems that require testing of competency improve teacher quality. They argue there is no statistical evidence linking standardized certification testing and teacher quality. However, they point out that a strict testing system could be a barrier for low-qualified applicants that do not pass the test.

In order to consider what characteristics render one a 'highly qualified' teacher, and whether are not these are a result of certification processes or accurately measured through licensure systems that test for competency, teacher certification alternatives such as temporary, emergency, or provisional licensures also should be reviewed. Despite a limited amount of overall research addressing these concerns, considerations about how alternative certification and

licensure impact art education have been examined. In the following sections, I will examine alternative teacher certification literatures in relation to visual art education.

Teacher Certification Alternatives

Alternative teacher certification systems were initiated around thirty years ago, and have recently been expanded to forty-eight states and the District of Columbia. The numbers of teachers who have become certified to teach through alternative processes are nearly twenty percent of all K-12 teachers. One reason was given for adopting the alternative teacher certification system is that it makes it "less cumbersome for talented individuals without teaching degrees to enter the classroom" (Walsh & Jacobs, 2007). Alternative teacher certification is a process whereby an individual who has not completed a bachelors' or masters' degree program in education but passed the state required tests, has a bachelors' degree, and has completed a minimum alternative program, may teach in a K-12 school. In other words, the alternative certification creates non-traditional pathways to becoming a teacher. Feistritzer (2010) states that "alternative routes to teacher certification are state-defined routes through which an individual who already has at least a bachelor's degree can obtain certification to teach without necessarily having to go back to college and complete a college, campus-based teacher education program" (p.1).

States have different definitions of and pathways to alternative teacher certification. Currently, there are around 136 alternative teacher certifications in the states and districts that allow them, with 600 alternative certification programs in existence (Feistritzer, 2010). According to National Center for Education Information, 59,000 people acquired teacher certification through alternative certification pathways in 2008-2009. This number increased from 50,000 in 2004-2005 and 39,000 in 2003-2004. One-third of newly hired teachers now are

estimated to have alternative teacher certifications. The total estimated number of teachers with alternative certification up to 2010 was 500,000 (Feistritzer & Harr, n.d.; Feistritzer, 2010).

Feistritzer and National Center for Alternative Certification have jointly conducted *Alternative Teacher Certification: A State-by-State Analysis* since 1990 (Feistritzer, 2007; 2010; Feistritzer & Chester, 2000; Feistritzer & Harr, n.d.). The report collects data regarding the status of alternative certification routes. It includes the number of teachers hired to teach each year, including those newly hired through alternative pathways, individuals who completed traditional routes, those who have emergency licensure, and who have temporary licensure granted by the state. Demographic data of the candidates of the alternative routes, prior job experience of the candidates, costs of the alternative routes, positions, and salaries of individuals who have licensure through alternative routes, also are collected data (Feistritzer & Haar, n.d.). In their 2000 report, Feistritzer and Chester (2000) categorized alternative teacher certification policies:

1) For individuals who have a bachelors' degree in education. The programs include teaching with mentoring, and formal instruction.
2) For individuals who have already a bachelors' degree in teaching. This type of program also includes teaching with mentors and formal instruction.
3) Third and fourth types are a review of transcript, academic, and professional background that programs include in-service training and course work completion. The difference between the third and fourth types is that a state's local school districts has the authority for programs for the third type and higher education institutions have authorities for the fourth type.
4) Higher educational post-baccalaureate programs.

5) For individuals who need a few more requirements to get a traditional certification.
6) For individuals who have *special* qualifications such as receiving prestigious awards.
7) No-alternative certification.
8) Elimination of emergency certifications.

They also identify conditions for effective alternative certification programs:

1) The program has been specifically designed to recruit, prepare, and license talented individuals who already have at least a bachelor's degree.
2) Candidates pass a rigorous screening examination process.
3) The program is field-based.
4) The program includes coursework or equivalent experiences before and during teaching.
5) Candidates for teaching work closely with trained mentor teachers.
6) Candidates must meet high-performance standards for completion of the programs.

According to the United States Department of Education, alternative teacher certification is aimed at improving the quantity and quality of teachers (United States Department of Education Office of Innovation and Improvement, 2004). Alternative teacher certification is expected to be a lower barrier for being teachers, which would help solve teacher shortages. Feistritzer also identifies the creation of the alternative teacher certification as rising in response to teacher shortages and the replacement of emergency certifications with full certificates (Feistritzer, 2007).

Researchers have debated the effects and impacts of alternative teacher certification on traditional teacher preparation systems and student achievement. They asked which form of teacher preparation system would better prepare future teachers to be competent instructors, how candidates and future teachers prepared in traditional versus alternative ways differ in terms of their teaching performance and performance on state tests for licensure, correlations to student achievement, and how alternative certification routes effect or influence traditional teacher preparation systems. These concerns arise due to characteristics of the alternative teacher certification process. Through the alternative route, "individuals may earn certification more quickly than they could by going through a traditional undergraduate teacher education program" (Ruhland & Bremer, 2002, p. 4).

The United States Department of Education Office of Innovation and Improvement (2004) indicates additional advantages of alternative certification pathways. Alternative means can attract individuals to the educational field, which would improve the teacher shortage situation. Alternative routes can be effective pathways for some because of a shortened period needed for preparation for teachers. This would make it possible or easier for individuals to change careers. The alternative teacher certification programs also might respond to local needs more quickly than traditional pathways.

Empirical studies support the notions that effectiveness of alternative teacher certification remains controversial. Sass (2011) claims alternative teacher certification increases teacher supply by making entry requirements lower than those required to prepare teachers through traditional means. He compares performance, academic skills and certification exam passing rates of teachers prepared in alternative and traditional ways in the state of Florida, and rated alternative paths to teaching more highly than traditional routes in terms of their yield. From an

economic perspective, alternative certification routes are more cost-effective than the traditional four-year teacher preparation systems. Other studies, however, challenge the meaning of 'effectiveness' as influencing interpretations of comparisons between effectiveness competencies of teachers prepared through alternative or traditional modes. Effectiveness can refer to cost-effectiveness (results are effective in relation to costs), time-effectiveness (results are effective in relation to time) or the production of effective teachers. Effectiveness of teachers may be based on student achievement, professional development of teachers, passion for teaching, or effective instruction and classroom management (Ruhland & Bremer, 2002).

Additional studies have indicated the status of alternative teacher certification in current educational systems and the critical impact these systems have on traditional routes. Abell Foundation (2001) argues in their report, *Teacher Certification Reconsidered: Stumbling for Quality*, for the "elimination of the coursework requirement for teacher certification and states (in this report, they focus on Maryland) should devolve its responsibility for teacher qualification and selection to its public school districts" (p. vii-viii). In order to be teachers, Abell foundation claims the requirement should be a bachelors' degree (not limited to education) and passing an exam that tests the candidate's verbal ability and basic knowledge and skills of teaching. They find, "effective teachers score higher on tests on verbal ability and other standardized tests" and knowledge of subject matter (p. 6). In addition, at the elementary level "there is no research indicating the amount of college coursework that is necessary or optimal for these teachers to have taken in various academic disciplines" (p.7). This report disagrees that traditionally certified teachers have a more positive effect on student achievement than alternatively certified teachers. The report points out that there exist limited research and disagreement on the effects of

methodology coursework and advanced education degree such as master's degree in education on student achievement.

On the other hand, there are studies that argue against alternative pathway's process as an effective way of producing good teachers. Brewer (2006) points out that alternative routes focus on "what to teach" instead of "how to teach." He sees a need for emphasizes on "how to teach," and examines gaps in focus between alternative certification and the traditional teacher preparation system. Brewer argues that colleges and universities need to rebuild course requirements and contents to respond to alternative systems. Traditional routes might focus more on a balance between "what to teach" and "how to teach." Alternative pathways do not require candidates to major in education or take advanced courses in education. If a candidate has knowledge in a subject area and, in the case of art education, performance skills of making art, he or she can pass the certification exam and become a teacher. Thus, some researchers are worried about a lack of pedagogical knowledge among individuals certified through alternative certification ways. Brewer argues that higher education programs should place more emphasis on interdisciplinary, integrated, and graduate courses, in order to provide advanced and qualified courses in teacher preparation.

Brewer indicates that a qualified teacher should have both knowledge of what to teach and how to teach. This perspective impacts debates on differences of 'teacher quality' on students' achievement in alternatively certified teachers and traditionally certified teachers. Darling-Hammond (1999) conducted a comparative study between the reading and math scores of 4^{th} and 8^{th} grade students of teachers from traditional certification and alternative certification programs. Her results indicate that alternatively certificated teachers had negative impacts on their students' achievement. Her 2003 study thus opposes the Abell foundation's reports. She

claims there is evidence that teachers' knowledge of how to teach is a key factor of student learning. In order to educate good teachers, Darling-Hammond argues for the significance of traditional teacher preparation programs in the context of training teaching and learning pedagogy and long-term preparation periods. The results of the second study in 2000 also indicated that well prepared teachers are a strong influence on student achievement. The "quality… of teachers with full certification and a major in the field" of predictors on students' achievement (p. 32). Likewise, Shen (1997) indicates the academic qualifications of alternatively certified teachers are lower than those of traditionally certified teachers.

Linek, Sampson, Hass, Sadler, Moore, & Nylan (2012) compare teachers with alternative certification and those with traditional certification. Results show differences at the beginning year, perceptions of professional responsibility, and self-efficacy between these groups of teachers during their beginning years. Alternatively certified teachers struggle with curriculum, lesson planning, classroom management, pedagogical knowledge and strategies, how to work with students, and school administration. Lack of pedagogical knowledge and low performance of teaching leads to lower self-efficacy and higher levels of stress compared to traditionally certified teachers. The researchers explain, "alternative certification teachers were exposed to an enormous breadth of information which resulted in a struggle to survive professionally" (p. 78). Researchers of the study also suggest that alternative certification aggravates fundamental problems of teacher shortages with teacher job dissatisfaction, low salaries, and poor working conditions.

In the field of art education, alternative certification has not been researched extensively. However, there are a few studies that address shortages of art teachers. Teacher shortage is a primary reason for the development of alternative art teacher certification pathways. Ingersoll

(2003) points out that the demand for teachers in art and music has increased similarly to demands in other subject teachers such as English, mathematics, special education, and social studies secondary schools; schools have difficulties filling teacher positions for art and music teachers.

With regard to the problem of teacher shortages, Scheib (2006) indicates the reason behind art teachers leaving schools is due to job dissatisfaction. Scheib states "new teachers to alternative and emergency teachers licensing programs [as] proponents of alterative licensing often blame traditional approaches for the teacher shortage" (p. 5). New art teachers experience alienation or isolation in their schools since limited numbers of art teachers have colleagues within the school who teach in the same subject area (Scheib, 2006). In addition, art teachers experience a socialization problem, meaning there are role conflicts between artists and teachers. They also experience role stress from lack of sense of ownership, role ambiguity, overloaded work, limited resources, and limited opportunities of participation. Scheib suggests that professional development for art teachers, such as recommending teachers' participation in professional teaching organizations, events, or conferences would help art teachers improve their sense of self-efficacy as professionals, lessen sense-of-alienation, and dissatisfaction with teaching.

Teacher shortages, teacher quality, and student achievement issues are closely connected to current educational reforms initiatives. As Darling Hammond (2001) indicates, "education reforms underscore the need for greater investment in teacher preparation and development" (p. 75), in the next section, I will examine literature about recent educational reform initiatives and how they influence on teacher education and certification systems.

Educational Reform

Authors of *A Nation at Risk: The Imperative for Educational Reform* (1983) by National Commission on Excellence in Education, in addressing the goals of the report write, "the problems…in American education can be both understood and corrected if the people of our country, together with those who have a public responsibility in the matter, care enough and are courageous enough to do what is required" (p.1). Problems of the quality of teaching and learning in private and public schools within the US were addressed in the report. By comparing United States students' achievement with achievement of students in other countries, identifying American education as falling behind the quality of education in other nations, the report aims to spur policy makers of American Education to aim towards excellence. They declare American education to be in a crisis and call for 'educational reform' to overcome this crisis. From their perspective, educational excellence can lead to economic and political empowerment over other countries and would support the US in maintaining its place as a world power.

In 1991, members of the first Bush administration developed voluntary national standards for K-12 education. President Bill Clinton's administration enacted the Goals 2000: Educate America Act (United States Congress, 1994). By the year 2000, authors of this report set goals of:

1) School readiness: All children in America will start school ready to learn.
2) School completion: The high school graduation rate will increase to at least 90 percent.
3) Student achievement and citizenship: All students will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter including English, mathematics, science, foreign languages, civics an government, economics, the arts,

history, and geography, and every school in America will ensure that all students learn to use their minds well, so they may be prepared for responsible citizenship, further learning, and productive employment in our nation's modern economy.

4) Teacher education and professional development: The nation's teaching force will have access to programs for the continued improvement of their professional skills and the opportunity to acquire the knowledge and skills needed to instruct and prepare all American students for the next century.
5) Mathematics and science: United States students will be first in the world in mathematics and science achievement.
6) Adult literacy and lifelong learning: Every adult American will be literate and will possess the knowledge and skills necessary to compete in a global economy and exercise the rights and responsibilities of citizenship.
7) Safe, disciplined, and alcohol and drug-free schools: Every school in the United States will be free of drugs, violence, and the unauthorized presence of firearms and alcohol and will offer a disciplined environment conducive to learning.
8) Parental participation: Every school will promote partnerships that will increase parental involvement and participation in promoting the social, emotional, and academic growth of children. (United States Congress, 1994, SEC. 102, quoted from http://www2.ed.gov/legislation/GOALS2000/TheAct/sec102.html)

The report focused policymakers' attentions on setting high standards for improving student achievement. Through the establishment of National Education Standards and Improvement Council, national and state curricular content, student performance, and testing systems were investigated (Paris, 1994). Researchers addressed the effects of Goals 2000 by

proposing a new layer of educational reform, No Child Left Behind (NCLB), in response to the *A Nation at Risk* findings, and discussed federal roles in educational reform, appropriation, and the movement of developing standards and accountability. For example, Schwartz and Robinson (2000) sought to understand how Goals 2000 came about. They examine how *A National at Risk* brought considerations of federal support for national education, and initiated discussions about learning outcomes, curriculum, content, assessment, and teacher certification. As a result, Goals 2000 called for voluntary national standards and state assessment systems. State assessment systems would be related to the national standards. This movement of the national standards for academic subjects influenced the development of national standards for visual art education. Superfine (2005) examined the issue of relationships between states and the federal government in regards to education. Failures to implement Goals 2000 occurred from the "lack of capacity to implement policy…[and] fully achieving their goals" (p. 12). Despite federal level educational goals, Goals 2000 provides limitations on technical supports for accountability and enforcement.

Standardization and accountability were demonstrated rigorously in 2001 through No Child Left Behind Act reauthorized the Elementary and Secondary Education Act (NCLB, 2001). The aim of NCLB is to improve student educational outcomes and reduce achievement gaps with high standards and a testing system. The most significant issue NCLB brings to fore is accountability. NCLB sets forth a goal that 100% of students in the United States achieve proficiency in reading and mathematics by 2014, through a school improvement process called Adequate Yearly Process (AYP). Riddle and the Center on Education Policy (2012) criticizes NCLB accountability, stating it is impossible to achieve 100% achievement by 2014, since NCLB neglects state-by-state variations, and focuses on only two subjects, reading and mathematics, which narrows the curriculum, has limited criteria for evidence of achievement

level and provides inflexible and limited resources. Guisbond, Neill, and Schaeffer (2012) argue that NCLB has failed. They point out NCLB "has severely damaged the educational quality and equity, with its narrowing and limiting effects falling more severely on the poor" (p. 1). The policy is not effective toward improving academic performance or reducing achievement gaps.

Other researchers point to the effects of accountability on teaching beyond preparing for the tested subjects. Focusing on accountability leads to questions about roles and goals of education and learning. Should teachers aim to educate people to get high scores on tests rather than enjoying learning for intrinsic reasons? Are testing results more important than students' emotional and cognitive development? Teachers experience feelings of being depersonalized because preparing for tests to address NCLB goals strongly influences what they teach rather than how they teach (Bunting, 2007; Deniston & Gerrity, 2011; Palmer & Rangel, 2011; Porter-Magee, 2004).

The impacts of the above educational reforms have been investigated in the field of art education The *A Nation at Risk* report (National Commission on Excellence in Education, 1983) and Goals 2000: Educate American Act (United States Congress, 1994) describes a need for academic and content standards for core subjects. Core subjects of the Goals 2000 included art, civics, geography, social studies, English, language art, history, science, and foreign languages (Gewrtz, 2012). Goals 2000 also designated art education as a core subject, and identified needs for national educational standards for core subjects that are essential to students' achievement and educational effectiveness (Heilig, Cole, & Aguilar, 2010).

The effects of NCLB on art education, however, may be both negative and positive (Grey, 2010). Grey suggests that visual art may become part of the 'lost curriculum' because art is one of the non-tested subjects. In order to concentrate on tested subjects, art may be treated as

an extracurricular discipline and be confronted with budget and time cuts for art classes. In addition, the value of art and its justification as a core subject was been questioned by Grey, except as a means of supporting mathematics and reading subjects, which are tested subjects. Art may not be seen as having an authentic place in the curriculum, even though NCLB, like Goal 2000, lists art as a core subject. Grey indicates the classification of art as a core subject draws public interest to art education, which might provoke an investigation of art instruction, teaching, and learning.

Beveridge (2010) and Chapman (2004) demonstrate the effects of NCLB on art education in terms of funding and scheduling. In order to support tested subjects, art teachers could be asked to cooperate in assisting students' learning in areas of the tested subjects, mathematics, and reading, during scheduled art class time. This could be the case because testing results influence schools' budget under the Adequate Yearly Progress (AYP) benchmark in the NCLB. In addition, non-tested subjects could be moved to categories of extra-curricular or elective courses for students.

In the next section, studies concerning the national and state standards for art education will be examined.

Standards for Art Education

In the context of education changes such as *A Nation at Risk*, national standards for art education have been developed with consideration that art is a core subject. In 1992, under the auspices of Consortium of National Arts Education Association, development of national standards for arts education were supported by the United States Department of Education, National Endowment for the Arts, and National Endowment for the Humanities. In 1994, the document *National Standards for Arts Education: What every young American should know and*

be able to do in the arts was published.

National Association for Music Education (2007) examined the contexts and related issues of the National Standards for Arts Education, including Art Education. These contexts and issues can explain types of research approaches to visual arts:

1) Arts standards are at the core of education reform.
2) The standards provide a crucial foundation.
3) The standards are keys to teach of the arts disciplines.
4) The standards are keys to correlation and integration.
5) The standards incorporate cultural diversity.
6) The standards focus on appropriate technologies.
7) The standards provide a foundation for student assessment. (pp. 3-5)

Soon after preparation of these National Standards was completed, documents were released for use by arts educators, and general debates arose about the roles of the national standards in determining curricula at the program and school level. There has been controversy over the benefits and risks of art standards (Consortium of National Arts Education Associations, 1997; Goodwin, 2000; Henry, 2002; Hoffa, 1994; Ross, 1994).

Many art educators see value in the development of standards for visual arts. Henry (2002) has argued that art can be encouraged in schools through the standards. Researchers argue that the standards for art can be good guidelines for improving art education conditions (Anderson, 1996; Boughton, 1997; Passmore, 2005). Although visual art is one of the core subjects in the school curriculum, current movements tend towards a reduction of art classes and financial support for art classes, as well as the consideration of art as an extra-curricular activity (Bunting, 2007; Riddle & Center on Education Policy, 2012). Under the NCLB act, American art

education is not a subject for which there is standardized testing. Thus, standards for art are important insofar as art educators and other advocates for art education can use them to draw the attention of administrators to the fact that there are goals for art achievement for students in each grade of school. Clear standards at each grade level can be "powerful conditions for teaching and learning" (Kansas State Board of Education, 2002).

Hope (1993) argues for standards as "making connections at various levels of sophistication between and among separate disciplines eventually brought to the fore another old truth about arts education" (p. 3) including contents of art history, contemporary art, aesthetics, sociology, and inter-disciplinary. Other researchers assert that standards highlight the importance of art as core curriculum subject (Bobick & Dicindio, 2012; Hope, 1993; Passmore, 2005). Bobic and Dicindi understand national standards for art education from an art advocacy perspective. In order to stress the importance of art in schooling, it is possible that the national and state standards help improve the status of art education.

In contrast, there have been arguments that art standards violate teachers' independence in their classrooms, their freedom to design their own curricula and their abilities to select textbooks and materials they wish to use. There have also been controversies regarding ambiguities of standards and gaps between the standards and realities (Bequette & Brennan, 2008; Consortium of National Arts Education Associations, 1994). Although limited researchers have considered the risks of art education standards per se, studies in general education and other subject areas have examined negative aspects of standards. Darling-Hammond (1994), for example, finds the top-down aspect of the national and state standards inappropriate for different students in schools and situations. In addition, standards do not consider learning gaps that lead to "resource equalization" and "inequalities in learning opportunities." Darling-Hammond

doesn't see the standards as changing long standing educational inequalities.

Much existing research has sought to address the importance and voluntary aspects of national standards. Standards may describe types of knowledge and skills that every student should learn through schooling. Hope (1993) and Ross (1994) point out that national standards are about content, not methodologies or theories of learning. Hope points out that standards indicate what types of knowledge and skills students need to know in art. From Hope's perspective, art standards require particular resources and teaching strategies, however, he emphasizes that the voluntary characteristics of art standards do not restrict or prescribe particular resources or teaching methodologies.

There have been investigations of philosophies and meanings of visual culture (Amburgy, 2011; Barchana-Lorand & Galnoor, 2009; Bequette & Brennan, 2008) and issues of multicultural art education in art standards (Anderson, 1996; Kraehe, 2010). Anderson (1996) argued that multicultural education should be locally specific and under local control in order to reflect local needs so that students could build "personally meaningful learning through and in the arts" (p. 57). Anderson notices that national standards do not include multicultural education because standards are based on an assumption of art education as universal. Instead of including local and diverse cultures and art forms in content, Anderson points out that national standards focus on Euro-American aesthetic universalism. Additionally, categories of leaning in standards for art education come from a Discipline Based Art Education (DBAE) curricular construct, which is also a Western conception of art. DBAE addresses learning in art production, criticism, art history, and aesthetics. However, Anderson explains there are other possible divisions or approaches to understanding art than art as a discipline. Although current version of the national standards for art education follows the DBAE approach, the current version does include

improved multicultural perspectives. This will be described in a later chapter wherein an analysis of the standards for art education is given.

Boughton's study (1997) is interesting in that it explores the meaning of the term *standards*. He examines different meanings of standards in contexts of objectives and criteria. Objectives are related to what students have to know and able to do; criteria are based on objectives when it comes to examining levels of performance. Boughton's analyze of national standards for visual art education find they do not have criterion as "a set of objectives." Boughton finds a lack of criterion for the quality of students' artworks and lack of indication of stages or guidelines for students' development in art in standards for visual art education.

Other studies examine gaps between standards and realities of teaching and learning in the art classroom. Appropriation of standards for art education is a key issue here. Because standards are voluntary policy, it is important to examine how standards are accepted and implemented by teachers. Bequette and Brennan (2008) looked at the implementation of state standards for visual arts in Minnesota. They examine how Minnesota media arts standards were implemented and found inefficiencies and gaps between standards and practices. Carroll (2011) also indicates the gaps between national standards, state standards, and teacher testing system. Certification examinations test knowledge of content areas in art through paper or computer tests, not through drawings or the making of works of art. It is difficult to find correlations between paper or computer testing results and classroom performance in art making.

Researchers also explore the effects of standards for art on art teacher preparation (Bequette & Brennan, 2008; Brewer, 2006; Henry, 2002). Henry (2002) avows national standards for art education *actually* impact teacher preparation programs. Standards for art education can encourage inclusion of art education in school systems and encourage the delivery

of high quality contents in art educational programs.

Rogers and Brogdon (1990) conducted a survey to determine how K-12 standards for art work in art teacher education programs. They mailed survey forms to 1,057 U.S, and Canadian higher education division members of National Art Education Association (NAEA) and got 169 eligible responses. Eighty percent (80%) of participants described their programs as meeting the standards in studio art foundations. Sixty six percent (66%) of participants indicated their art history classes met standards and 70% indicate their advanced work met the standards. Although this study examined the broad status of the standards for art in North America, there was a lack of voices indicating why and how the standards worked or were needed in art teacher education programs. Additionally, the studies did not clarify how the standards were implemented in these teacher education programs or how the participants felt about or considered the standards.

Regarding standards for K-12 students, it is important that what teachers know and how they are prepared to teach art. This is a rationale for the development of standards for art teacher education. In next section, I will examine standards for art teacher preparation and review its literature.

Standards for Teacher Education

National Art Education Association (NAEA) presented Standards for Arts Teacher Preparation in 1999. Related to these standards, states have also investigated local standards for art teacher education.

The 2009 revised version NAEA Standards for Art Teacher Preparation, identifies the purpose of assuring "students access to a highly qualified, certified visual arts educator in every K-12 public school across the United States" (p. 1). These teacher standards in art education emphasize art as a core subject. The standards are organized in seven areas of content,

pedagogical knowledge, and skills that art teacher preparation systems should address. The seven standard areas are:

1) Art teacher preparation programs focus on the content of the visual arts.
2) Art teacher preparation programs focus on theory and practice in art education.
3) Art education faculty have expertise in theories and practices of art education.
4) Art education faculty demonstrate best practices in their teaching.
5) Art education faculty use current and emerging technology in their teaching.
6) Art education faculty are active in the art education profession and other professional communities.
7) Art education faculty actively support diversity within their own institutions, the art education profession as a whole, and other professional communities. (NAEA Standards for Art Teacher Preparation, 2009, pp. 1-2)

InTASC and NAEA Teacher Standards

Interstate New Teacher Assessment and Support Consortium (2002) presented *Model Standards for Licensing Classroom Teachers and Specialists in the Arts: A Resource for State Dialogue* as voluntary standards for art teacher preparation. The themes of ten principles of INTASC for art, the details and analysis of which will be conducted in chapter five, are:

1) Subject matter knowledge: The teachers understand central concepts, tools of inquiry, and structures of the disciplines.
2) Child development: The teachers understand how children learn and develop, and the teachers support children's intellectual, social and personal development.
3) Diversity of learners: The teachers understand how students differ in their approaches to learning and create instructional opportunities.

4) Instructional strategies: The teachers understand and use a variety of instructional strategies to encourage students' critical thinking, problem solving, and performance skills.
5) Learning environment: The teachers understand individuals' motivation and behavior to create a learning environment with encouragement of social interaction, active engagement in learning, and self-motivation.
6) Communication: The teachers use effective verbal, nonverbal, and media communication techniques.
7) Planning/Integrated instruction: The teachers plan instruction with knowledge of subject matter, students, community, and curriculum goals.
8) Assessment: The teachers understand and use formal and informal assessment strategies.
9) Self-reflection/Professional development: The teachers are reflective practitioners who are actively seeking out opportunities to grow professionally.
10) Community involvement: The teachers foster relations with school colleagues, parents, and agencies in the larger community. (Interstate New Teacher Assessment and Support Consortium, 2002, p. 6)

National Art Education Association (NAEA) Professional Standards for Visual arts Educators were presented in 2009 (National Art Education Association, 2009c). These standards are connected to the NASAD Standards and Guidelines for Accreditation (National Association of Schools of Art and Design, 2003, 2005, 2007) and the guidelines from National Council for the Accreditation of Teacher Education (NCATE) of 2001 and 2007). NAEA teacher's preparation standards aim to provide high quality guidelines for *all* art educators including

traditionally certified, alternatively certified, new, or veteran teachers in art. The standards include thirteen goals with six themes:

1) Content of art: Visual art educators have a thorough understanding of the visual art.
2) Knowledge of students as learners: Visual art educators understand student characteristics, abilities, and learning styles.
3) Understanding of social and cultural diversity: Visual art educators understand diverse social and cultural constructions of identity.
4) Teaching and learning: Visual art educators make informed selections of art content and curricula.
5) Teaching and learning: Visual art educators use knowledge of students as learners to plan appropriate instruction.
6) Teaching and learning: Visual art educators use contemporary technology to enhance teaching and learning.
7) Assessment, evaluation, and reflection: Visual art educators conduct meaningful and appropriate assessments of students learning.
8) Assessment, evaluation, and reflection: Visual art educators systematically reflect on their own teaching practice.
9) Assessment, evaluation, and reflection: Visual art educators assess program effectiveness.
10) Collaboration, professional engagement, and leadership: Visual art educators collaborate with other educators.
11) Collaboration, professional engagement, and leadership: Visual art educators serve their schools and communities.

12) Collaboration, professional engagement, and leadership: Visual art educators continue their professional development throughout their careers.

13) Collaboration, professional engagement, and leadership: Visual art educators contribute to the growth of their profession (National Art Education Association, 2009a, pp. 1-3).

Studies have been aimed at examinations of the characteristics, appropriation status, and status of state standards regarding the national standards. These inquiries are similar in approach to examinations of the effectiveness of standards for K-12 visual art education, although there have been fewer explorations of standards for art teacher education than of the effectiveness of visual art standards for students.

Henry (2002) perceives that art teacher standards can encourage the inclusion of art in schooling. Examples are given of state standards for art teacher preparation that have been adopted by institutions of higher education. For example, Georgia State adopted the National Standards for Arts Education (National Art Education Association, 1994), the Georgia Quality Core Curriculum (Georgia Department of Education, 1999), and the National Standards for Arts Teacher Preparation (National Art Education Association, 1999) (Henry & Lazzari, 2007). University of Georgia implements the NAEA standards for art teacher preparation and sets up twelve outcomes as goals for their art teacher preparation program. Henry demonstrates how outcomes for completion of the teacher preparation programs were developed by the Georgia Systemic Teacher Education Program (GSTEP) that the GSTEP was a project to improve teacher preparation funded by U.S. Department of Education and had partnerships among University of Georgia, Valdosta State University, Albany State University and schools from nine counties of Georgia (Henry, 2002). This involved setting up curriculum improvement teams with teachers,

arts and science department and education faculty members. Outcomes identified were:

1) Strong studio skills and knowledge of art making
2) Knowledge of student development and diverse learners
3) Understanding students' diverse learning styles, cultural difference and developing effective teaching strategies
4) Pacing with national, state, local curriculum standards in visual art
5) Enhancing problem-solving and critical thinking skills
6) Understanding importance of school or community-based curriculum and collaboration
7) Understanding traditional and contemporary technologies
8) Making integrated curriculum with art and other subjects with various resources
9) Creating effective learning environments
10) Developing diverse assessment and evaluation strategies and teaching methods
11) Continuing a professional documenting such as portfolio and resume
12) Analysis of their strengths and weakness for professional development. (Henry, 2002, p. 35)

Through the standards for teacher preparation, Henry argues pre-service teachers can understand the content and values of visual art education and develop age-appropriate instruction. Henry's study also emphasizes the role of the standards as guidelines to providing a basis of important knowledge of art education.

Henry and Lazzari's study (2007) also examine characteristics of the GSETP. They explain how national and state standards are implemented to build frameworks for teacher preparation programs. The GSTEP framework includes seven principles:

1) Process: career long learning development.

2) Support: educators have shared responsibility to support each other.

3) Ownership: teachers construct their own career development and paths.

4) Impact: influence on student learning and achievement.

5) Equity: every student and teacher have strong support.

6) Disposition: productive disposition influencing on students learning.

7) Technology: teachers utilize technology for effective teaching, learning, community building, and collecting resources. (p. 48)

Kraehe (2010) compares state standards for art teacher certification tests in 1986 and 2007 for evidence of attention to multiculturalism. She identifies usages of terms related to multiculturalism by percentage of changes in wording from 1986 standards to 2007 standards. Terms identified includes multicultural, cultural similarities, tolerance, pluralism, cultural awareness, justice/injustice, equity, equality/inequality, equal opportunity, empowerment, stereotype/stereotyping, disability, gender, bilingual, class/poor/poverty, elite, power, and prejudice/discrimination/bias.

The structural divisions of standards for teacher education and certification are relevant to this current study. Kraehe finds three types of concerns:

1) How teachers work with children, which includes issues of art education theories, methods, child development, and community involvement.

2) Art concepts and processes in terms of institutions, elements, and principles of art, interpretation, aesthetic theories, art production techniques and materials, functions of art, identity, and art history.

3) Art, artists, and artifacts studies, from perspectives of visual culture, western and non-

western art, and identification of artists. (p. 168)

Heller, Wood, and Shawgo (2007) examine the implementation and impact of Professional Development Schools (PDSs). Professional Development Schools standards were developed by the National Council for Accreditation of Teacher Education in the context of the Standards for Pre-service Teacher Educators (National Council for Accreditation of Teacher Education, 2001). PDSs standards are based on an idea that effective collaboration between s university and s school results in improvement of "professional preparation of candidates, faculty development, an inquiry of practice, and enhancement of students learning" (National Council for Accreditation of Teacher Education, 2001, p. 2). Heller, Wood, and Shawgo indicate PDSs collaboration can establish shared responsibility for production of effective new teachers. They conducted research to see how the standards are applied in two universities teacher education English language art curricula. They found that PDSs programs help students make theory-practicum connections, provide pre-service teachers' with real world learning opportunities, and draw connections between teacher preparation courses.

Standards for art education and art teacher preparation may be influenced by other educational standards, such as Common Core Standards. In the next section, I will examine recent studies about Common Core Standards.

Common Core Standards

The most recent version of the academic standards for Indiana Education adopts standards from Common Core State Standards, which resulted from a joint initiative of National Governors Association Center for Best Practices (NGA centers) and Council of Chief State School Officers (CCSSO) in partnership with Achieve, ACT and the College Board (Council of Chief State School, 2013). Common Core State Standards are based on assessment and testing.

Gewertz (2012) indicates that reasons for the establishment of Common Core Standards were a need for better quality state educational standards based on results of National Assessment of Educational Progress and No Child Left Behind. There have been critiques of Common Core Standards due to the fact that they are testing-driven and restrict teachers' freedom to teach in ways that address the unique needs and interests of their students (Judge, Erez, Bono & Thoresen, 2002; Karp, 2013; Strauss, 2012, August 21). In spite of these criticisms of Common Core Standards, as of 2012, they had been adopted by 46 states. The Federal government gives states better opportunities for funding and special programs when they adopt the Common Core Standards through a competition. This competition provides $4.35 billion to a winning state based on the state's innovative reforms in K-12 education. In addition, if a state adopts Common Core Standards, the Federal government offers waivers on key requirements of NCLB to the state. Although they are voluntary standards, Common Core Standards have top-down aspects, in forms of competition and universally applied assessments similar to those of NCLB. The role of Common Core Standards is indicated in purposes and roles described on its website, (http://www.corestandards.org):

> The standards are informed by the highest, most effective models from states across the country and countries around the world, and provide teachers and parents with a common understanding of what students are expected to learn. Consistent standards will provide appropriate benchmarks for all students, regardless of where they live. These standards define the knowledge and skills students should have within their K-12 education careers so that they will graduate high school able to succeed in entry-level, credit-bearing academic college courses and in workforce training programs. (Common Core State Standards, 2010, quoted from http://www.corestandards.org)

Currently, there are a limited number of studies regarding the effectiveness of Common Core Standards in raising student achievement or giving states advantages in Race to the Top competitions. However, researchers have examined its characteristics, goals, directions, in relation to other educational reforms and standards (Calkins, Ehrenworh & Legman, 2013; Youngs & Center for American, 2013). Calkins, Ehrenworh, and Legman (2012) identify the status, goals, strengths, and limitations of Common Core Standards. They indicate the goals of Common Core Standards "strengthen student centered, interactive approaches to literacy, invite students to live with richly literate lives, reading and writing as personal goals and social significance" (p. 2). Common Core Standards can provide higher levels of standards than previous standards. Also, Common Core Standards provide spaces for teachers to decide how to teach and how curriculum developers and state policymakers can reach the standard goals. In addition, characteristics of these standards include cross-curricular literacy testing and assessments. Authors explain the roles of testing and assessments as to "put every state on the same measuring stick" (pp. 12-13). Common Core Standards also present elements of a judgment of classroom teachers.

Calkins, Ehrenworh, and Legman recommend a process of review and analysis before implementing these standards in each state, district, and school. Prior to implementing the standards, it is important to examine similarities and differences between new Common Core and the previous educational standards. The new standards are not to be emphasized if a school has an overcrowded curriculum. Common Core Standards focus on the assessment and authors suggest implementation should consider qualitative and quantitative forms of assessment.

Other research involving Common Core Standards concentrates on goals of implementation and assessment. Marzano, Yanoski, Hoegh, and Slimms (2013) argue there are

problems in the current Common Core Standards, for example, there are too many contents identified by the standards. They explain authors' attempts to identify everything students should learn might lead to ineffectual teaching and learning. There are too many standards (around 200) and 3,093 benchmarks in 14 subject areas. Additionally, standards are disconnected from each other. Marzano, Yanoski, Hoegh, and Slimms see a problem in gaps between standards and curricula. In order to achieve these standards, effective and appropriate curricula are to be developed, but there are limitations in terms of the amount of materials and instructions available for instructing such curricula. Individual state standards could lead to unequal student attainment goals between states, and different assessment systems since different budgets would be developed for assessment. According to the authors these standards "were well meant but did not achieve the desired objectives" (p. 4).

The Council of Chief State School Officers (CCSSO) provides tools and resources for implementing Common Core Standards (Council of Chief State School, 2013). Wiener cooperated with CCSSO in developing an implementation plan. Weiner's report, named *Teaching to the Core: Integrating Implementation of Common Core and Teacher Effectiveness Policies*, includes suggestions for integrating Common Core Standards in teacher preparation and praxis, in developing reflective professional networks and activities related to the standards, conducting teacher evaluations and assessment of students by using the standards, and collaborating between teachers according to the standards (Wiener & Council of Chief State School, 2013).

Studies have examined negative impacts and less effective aspects of Common Core Standards. Brooks and Dietz (2013) argue Common Core Standards constitute another type of standardized education and testing. They see as a problem that these standards will "narrow the

creativity and professionalism of teachers, and [limit] meaningful student learning" (p. 1). Standardized curricula will limit diverse teaching and learning opportunities will not provoke students' cognitive development. Cheng (2012) explores the status of Common Core Standards from teachers' perspectives. Because this is a new approach to educational reform, teachers expressed a 'don't know' attitude about the standards in 2011. Sixty five percent (65%) of teachers in a sample population (the specific areas were the New Heaven Unified School District and the Fremont unified School District in California) expressed they were not 'well informed about the standards' and 64.9% 'do not feel prepared to teach the new standards.' The teachers' unfamiliarity with the new standards may be changed now, but this result provides a practical field response to Common Core Standards.

Summary of Literature Review

This literature review examined the context of national and state standards for art education, art teacher preparation programs, and traditional teacher certification and alternative certification. In order to explore the art teacher preparations, studies were reviewed that covered issues of status, goals, formation, and discussion of art, multiculturalism, aesthetic education, and technology in teacher preparation programs. In the literature review of teacher certification and licensure section, research regarding general education teacher certification and licensure history, process, changes, and teacher quality were examined. Regarding teacher certification alternatives, studies about histories, definitions, categories, status, and debates on the effectiveness of alternative pathways were reviewed. In the field of art education, a few studies such as Ingersoll (2003), Ingersoll & Smith (2003) and Scheib (2006) were described. To understand the background of the national and state standards for art education, it is important to investigate educational reforms. A review of this topic includes characteristics, effects, and

controversies about *A Nation at Risk*, Goal 2000, and NCLB. In addition, this section addresses impacts of educational reforms on art education. Studies of the national standards for art education tell us that art teacher preparation is confronting needs of a strong standards regarding what every student need to learn, that art standards were developed in response to *A Nation at Risk*, by art educators with support from federal and state departments of education as well as the NAEA; that the themes and goals included in the standards focus on foundations of art education and art education as one of core subjects, and summarizes effects of these standards, including reduction of time and financial supports in art education, treating art education as extra-curricular. The chapter concludes with an investigation of the new Common Core Standards, which influence art education in literacy standards. In consequence, these literatures suggest that educational reforms, standards, teacher preparation, and certification are related to each other and have a significant influence on visual art education. However, there remains a limited amount of research in the specific areas of art education, art teacher education, and the voices of art educators in the context of educational policies. As formal policies become more significant in defining practice in the field of art education, art educators and art teacher institutions will need to consider how these educational policies are reflected, appropriated, and understood in practice.

Conceptual Framework

In order to understand the influence of art education policies on teacher preparation programs, this study focuses on the relationship between policy and practice. "Policy as practice" (Sutton and Levinson 2001) views policy in the real world as a process of negotiation among people who formulate, enforce, and enact policies. A theoretical framework of art education policy as practice will be put forth in this section.

Policy as Practice

Academic definitions of policy are varied and somewhat conceptually ambiguous (Bull, n.d.; Guba, 1984; Nelson, 1996). Guba (1984) articulates differing definitions of policy by describing types of policy questions, types of collected data, sources of data, methodologies, and policy products. He also categorizes policy into three types: policy in intention, policy in action, and policy in experience. By traditional definition, policy is a top-down and problem-oriented notion. In order to solve a problem, policies would focus on intents, goals, or outcomes that are related in their teleology. Dunn (2008) indicates "policy analysis is a problem-solving discipline" (p. 1). From Dunn's perspective, policy analysts seek ways (or the best way) to achieve goals. Consequently, policies might be justified by outcomes.

In contrast to traditional understandings of policy, some researchers have explored areas of policy beyond problem oriented seeking solutions (Bhola, 1989; Kerr, 1976; Rein & Schön, 1996; Rollans, Schmied, Kemp & Meade, 2013; Rosen, 2001; Schlager & Weible, 2013; Stein, 2004). Bhola (1989), for example, argues that:

> Policy is more than the process of role making and legislation to regulate the behaviors of the public and public institutions. Policy making is political decision making involving allocation of public resources; policy intentions are distributive
>
> (p. 480).

Policy process contains not only problem-solving goals but also people's rich and complex beliefs about ethics and values (Kerr, 1976; Stein, 2004).

Viewing policy as practice entails a "notion of policy itself as a complex social practice, and ongoing process of normative cultural production constituted by diverse actors across diverse social and institutional contexts" (Sutton and Levinson, 2001, p. 1). Policy serves as a

process of negotiation and change. Sutton and Levinson define the focus of policy as practice as an attention to "how the policy is applied, interpreted, and contested by multiplicity of local actors" (p. 2). They define practice as "accounting for the situated logic of activities across a wide array of contexts. Practice gets at the way individuals and groups engaged in situated behaviors…(practice is) negotiation of policy in daily life" (Sutton and Levinson, pp. 2-3). Studies that apply the approach of policy as practice examine processes of policy formation and appropriation at local levels, teachers' perceptions of national educational reform, teachers' experiences of conflicts between school policy and students' needs, and various aspects of educational success and failure (Andonova & Mendoza-Castro, 2008; Bachar & Glaubman, 2006; Griffiths, 2013; Grin & Van de Graaf, 1996; Jong, 2008; Nudzor, 2013; Placier, Hall, McKendall, & Cockrell, 2000; Smit, 2005).

Policy Appropriation

In the traditional frameworks of policy analysis, such as presented by Dunn (2004), policy processes are presented as temporal stages: agenda setting, policy formulation, policy adoption, policy implementation, policy assessment, policy adaptation, policy succession, and policy termination. Each stage is interrelated, but they follow a logical sequence. In this framework, the study of policy appropriation focuses on "behaviors or activities that are displayed in the process of implementing policy" (Guba, 1984).

In contrast, a policy as practice approach maintains that the various dimensions of policy processes occur simultaneously and with feedback loops. Thus, rather than focusing on whether policies were implemented "successfully," this perspective sees implementation processes as part of more complex dynamics of "*policy appropriation*," in which stages consider how these works

to bring about successful implementation. Policy as practice examines definitions and meanings of policy, as well as appropriation of policy.

Bhola (1997) suggests three questions for policy analysis: Is the policy principled? Is the policy professionally sound? Is the policy practical? With regards to policy implementation, Bhola argues for consideration of the practical aspects of policies by asking, "what do implementation theory and actual practice in the delivery of educational services portend for the commissions' recommendations as they related to the delivery of services" (p. 219). In order for successful policy implementation in the educational field, it is required that practical environment, interests, educational institutions and educators, a network of information and influence, and enough resources be considered.

Rein and Rabinovitz (1977) address the needs of a guideline, resource acquisition, appropriate action, and monitoring in policy implementation. Trider and Leithwood (1988) also indicate three components of policy implementation, which include regulation, political and organizational context, and personal context such as individuals' beliefs and local culture. Other elements important to implementation include financial support, human resources, interpretation, planning, predicting exact benefits and risks (Grin & Van de Graaf, 1996; Jones, 1977).

Ben-Zadok (2006) defines implementation tools as "instrumental element[s] in the sense that [they encourage] human agents to [decide whether or not to] take action towards certain issues" (p. 63). In order for there to be an analysis of policy implementation, he defines the tools as sanctions/incentives, administrative efforts, resources, intervention, guidelines, provisions, local-state adoption, and local-state process.

Porter (2001) identifies policy appropriation processes in her study "We are Mountain," whereby Appalachian educators' respond to challenges of systemic educational reform:

> While policies may be written at a state level, actual reform is radically local. Negotiations about proposed changes are enmeshed in local webs of personalized relationships, power hierarchies, and long-standing paradoxes about the very meaning of education itself. These webs have repeatedly ensnared those offices who, expecting to see systemic reform proceed in a rational, impersonal manner, misjudge how strong local cultural frames of reference can be. Policymakers need a more effective, grounded understanding of the role that these resilient strands of culture play in framing local debates. (p. 265)

As Porter indicates, policies are more than a written document. Policies would change actions and behaviors in the real world and individuals confront how they should best negotiate the policies and incorporate them into their lives.

Placier, Hall, McKendall, and Cockrell (2000) also illustrate how national or state policy is applied at the local level by explaining that "policy, as realized in a world where other actors are trying to reshape the rules and design, is always different than policy as intended and conceived" (p. 93). Based on local beliefs and conditions, the application and practices vary. In addition, they indicate opposite situations regarding how federal and state policies can be rejected at the local level. If federal or state policies are weak, ambiguous, or absent, it is possible that local levels can deny implementing the policies.

The framework for an appropriation of this study is based on an expansion of Ben-Zadok. In order to see how the policy is implemented in art teacher preparation programs and how they try to negotiate with the policies, this study contains elements of appropriation and practice. The following section describes the details of elements.

Theoretical Framework

A policy as practice approach focuses on the policy appropriation by examining what happens in real-world applications. In order for policies to be successfully appropriated in the educational field, it is necessary that practical environments, interests, educational institutions and educators, networks of information and influence, and resources be considered. In order to examine how the elements of practice can be understood and expressed in a deep and meaningful way, these notions of policy as practice provide a useful epistemological framework and conceptual grounding for this study.

In order to see how the policy is implemented in art teacher preparation programs and how they try to negotiate with the policies, this study looked at the following elements of appropriation and practice. There are many criteria about the factors of policy appropriation and practices. Ellis and Axelrod (2016) and Greenbank (2006) presented the several different types of external factors:

- External factors:
    a. Guidelines: Technical and strategic guidelines.
    b. Laws/Sanctions/Regulations/Incentives.
    c. Resources: Financial, information, networks, and human resources.
    d. Local and Institutional context and setting.
    e. Local-State-Federal relationship: Negotiation/Partnership.

According to Moore (2014), Ellis and Axelrod (2016), Greenbank (2006) and Alegre and Benito (2014), there are the several different types of internal factors for policy appropriation:

- Internal factors:

a. Group/Community contexts: Culture, beliefs, and values of the community in which educational policies are determined and take place.

b. Human resources

c. Personal contexts: Beliefs and values of people making and implementing policies.

Figure 1 identifies the frameworks of this study.

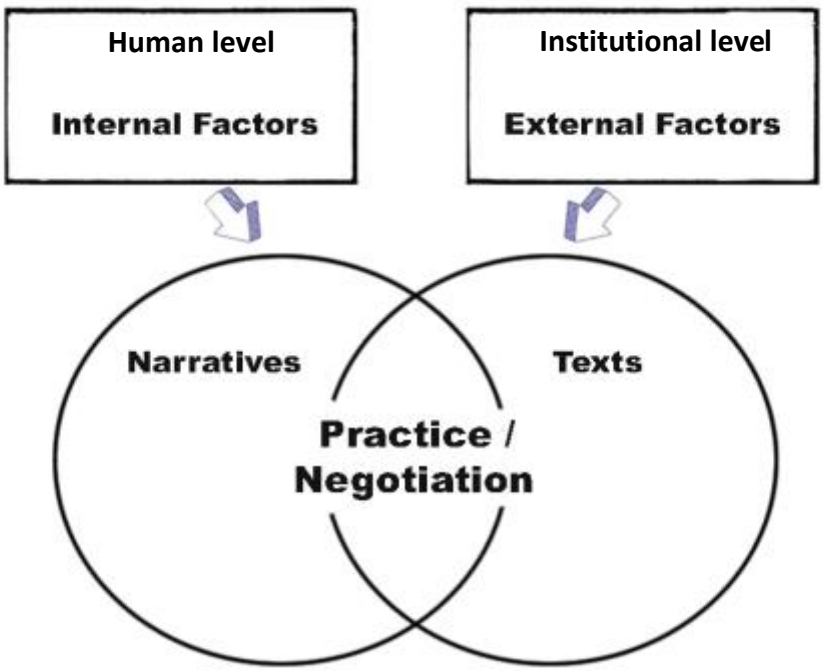

Figure 1. Theoretical Framework for Policy Appropriation

Implications of the Models

As stated in figure #1, this study understands policy appropriation as a process of negotiation and practice that is influenced by internal (focusing on human level) and external (focusing on institutional level) factors. External factors for policy appropriation include the environmental setting, physical, financial, and human resources, information, and legislations. The culture of each person and the groups, values, and beliefs that can work to influence

behaviors regarding policy are divided among internal factors. External and internal factors are interrelated and can influence each other.

While exploring external and internal factors on policy as these relate to art teacher education in each institution, policy practices were examined through two ways – through narratives, and texts. Understanding policy through narratives can provide participants with real voices concerning policy. Practices of policy as a process of sharing and negotiating beliefs, contents, and culture in a particular group can be expressed through group members' narratives. Current empirical studies have demonstrated policy through narratives, discourse, or language as a new type of resources of policy analysis (Daniels, Walker & Emborg, 2012; Greenhalgh, Robb & Scambler, 2006; Hampton, 2009; Shanahan, Jones, & McBeth, 2011; Skollerhorn, 1998). Narratives can work to read "issues of knowledge, power and social relations through the analysis of written and spoken communication" (Nudzor, 2013, p. 939). Within a framework that policy narratives and texts, I concentrate on the following research questions in this study:

Research Questions

1. What is the current status of academic standards for K-12 Visual Art education in Indiana?
    1) How do the state's Visual Art standards reflect the National Art Standards?
    2) How does the state build its standards for art education?
    3) What are the similarities and differences between the National Art Standards and the state's standards for art?
2. What are the requirements of art teacher licensure or certification in Indiana?
    1) What is traditional pathway to become a licensed art teacher through university-level certification programs in Indiana?

2) What are alternative pathways to be art teachers in Indiana?

3. How are the National and State Standards for Art and the current Teacher Licensure system appropriated in art teacher preparation in Indiana?

1) What external and internal factors exist in each of the university-level art teacher preparation programs within the state of Indiana?

   a. What institutional policies regarding the preparation of K-12 visual art teachers exist in each university-level teacher education program in Indiana?

   b. How are the policies put into the place?

   c. How do university faculty in art teacher preparation programs and pre-service art teachers perceive issues of the standards, teaching certificate, teacher quality, alternative pathways, and the relationships between the standards and teacher certificate?

   d. How do these faculty negotiate these state mandated and voluntary policies of standards and licensure in their curriculum design and instruction?

2) What are these faculty's and pre-service teachers' thoughts about which changes to teacher preparation at the university level are required?

   a. How art teacher preparation programs in university level are corresponding to the changes?

Standards and Art Teacher Preparation

Through examining these research questions, this study the study would produce the status of art teacher education, its co-relation to the standards, and related art education policies with analysis of its contents, categories, constructions, adaptation status, and people's voices.

Summary

In order to examine the appropriation of various art education policies such as art teacher certificate and the standards for visual arts, I conceptualized the definition of policy, policy appropriation stage, and policy as practice areas. The theoretical framework of this study is developed based on the approach i.e., external and internal factors affect practice, as a process of negotiation, that are expressed through narratives and texts. In the following chapter, I will describe how qualitative methodology was applied in this study and its details.

CHAPTER THREE: METHODOLOGY

This study focuses on Indiana as a site for examining how art teacher standards are integrated and addressed in teacher education programs. The perceptions of those who implement these programs in Indiana also are explored. The purpose of the study is to examine how art teacher education programs in the state of Indiana appropriate national and state art education policies. Reasons for choosing Indiana as a study site are that I've been closely connected to the state's education system through experiences of teaching, learning, and assessing teacher preparation programs of Indiana; because art specialists in Indiana are certified to teach all grades, K-12, all students of these grades are affected by the art education delivered to them; and traditional teacher education programs in the state are being contested as inadequately preparing teachers for the classroom. Indiana recently has been challenged by teacher shortages caused by art teachers retiring from the profession or resigning from their positions, while at the same time there is a decline in the number of students entering teacher education programs (Carden, 2015, October 20; Carlton, 2015; Ladwig, 2015; US Official News, 2015c). Carlton (2015), which suggests that low teachers' salaries and stressful working environments discourage university students from choosing teaching careers. Moreover, there are concerns regarding whether pre-service teachers are adequately prepared to enter the profession. Wall (2009, June 22) argues that, in Indiana, elementary majoring students' test scores on teacher license tests are below national average. He points out there are 'needs' and 'agreements' about how to improve teacher quality and teacher education. Concerns of a teacher shortage, decline of those seeking careers in art teaching, and reports of inadequate preparation of new teachers also are challenges being faced in other states (Carlson, 2015, May 25; Losi, 2006,

January 15; US Official News, 2015a; US Official News, 2015b). Administrators of other state school systems, facing these situations might benefit from results of a study that looks in-depth at the extent to which teacher education standards are addressed in Indiana's art teacher education preparation programs.

In order to investigate the appropriation of art and art teacher education standards, this study utilized a qualitative approach. The study began with an analysis of existing policy documents including arts standards, licensure requirements, and teacher education programs of studies. These documents comprise the definitions and approaches to art education policy.

Qualitative Research

Qualitative studies aim to understand individuals, groups, or situations by capturing nuances, cultural norms, or individuals' behaviors. Qualitative researchers seek to comprehend "how people interpret their experiences, how they construct their worlds, and what meaning they attribute to their experiences" (Merriam, 2009, p. 5). Examining the meaning and interpretation process reflects the theoretical background of qualitative research. In this study, the process of qualitative research involved collection and examination of interview and observation information from faculty and pre-service art teachers in two art teacher preparation programs in two post-secondary institutions in Indiana.

Researchers of social science assume that there are multiple realities and that the work of finding each reality's context is itself meaningful. This is a different research framework from quantitative research. Researchers of social sciences think that individuals are experiencing their environments differently from differing perspectives. Quantitative researchers aim to examine objects and external realities that are related to research purposes, which involve prediction, control, and the generalization of problems in the external reality. The focus of the quantitative

research is an 'object' that is usually estimated through statistical approaches. On the other hand, qualitative examinations fundamentally depend on researchers, qualitative studies represent strong aspects of researchers' subjectivity (Merriam, 2009).

Researchers' positions can be divided into two types: either insiders or outsiders. From the perspective of insiders, researchers can see 'old things with new eyes.' Chaitin (2007) indicates that 'insider' qualitative researchers uncover new things, because "even though you can live with someone in a small community for many years [as insiders], you can still learn things about them that you did not know" (p. 34). Insiders can recognize subtleties of behavior and interaction that might be missed from a more distanced observation. Outsider researchers observe individuals and groups' behaviors in order to understand aspects of individual behavior or group interactions that are visible and may influence situations beyond the immediate individual or group. Sometimes, the outsider perspective within qualitative research shifts to an insiders' perspective when researchers assimilate with their participants' groups. In this study, I took an outsider's lens to seek information about art education policies appropriation.

Qualitative Case Studies

Together the collection and analysis of these materials comprise data of a multiple case study. Qualitative case studies share the goals of comprehending and finding meanings that align with other qualitative case studies. Merriam (2009) explains that in qualitative case studies researchers are "the primary instrument of data collection and analysis [is] an inductive investigative strategy, . . . the end product being richly descriptive" (p. 39). Merriam also describes the strengths of qualitative case studies:

> The case study offers a means of investigating complex social units consisting of multiple variables of potential importance in understanding the phenomenon. Anchored in a real-

life situation, the case study results in a rich and holistic account of a phenomenon. It offers insights and illuminates meanings that expand its readers' experience…Case study plays an important role in advancing a field's knowledge base. (pp. 50-51)

This study included two cases of art education policy appropriation in teacher education programs in Indiana state. The choice of case universities, Indiana University-Purdue University Indianapolis (IUPUI) and Indiana University-Purdue University Fort Wayne (IPFW) were based on department chair's and art education faculty members' acceptance. The cases were examined to uncover similarities and differences between cases and, primarily, to better understand the original context of each case. Each case's findings were categorized and bound together based on their common themes and characteristics (Stake, 2006).

Participants

The sites for this study are two institutions in Indiana; Indiana University-Purdue University Indianapolis (IUPUI) and Indiana University-Purdue University Fort Wayne (IPFW). In order to have case universities, I contacted all of universities and colleges including small, private, large, and public schools that have art teacher programs in the state of Indiana. Faculty of these two universities agreed to let me examine their programs. Though IUPUI and IUFW are state public schools, their cultural and economic backgrounds, the number of students, and the existence of undergraduate and graduate programs are different.

A total twelve (12) participants, two (2) faculty members and ten (10) pre-service art teachers, were interviewed[2]. All of the participating institutions were art teacher preparation programs or have art teacher preparation systems. The art teacher programs at each institution are similar insofar as both are housed in a school of art. IUPUI's art education program is in the

[2] The interview questions and sample permission letters are in the appendix.

Herron School of Art and Design. IPFW's art education is located in the Department of Visual Arts and Fine Arts. However, art education students take classes in both the school of art and school of education. IUPUI is located in Indianapolis, which is the state capital of Indiana. IUPUI has a larger program in terms of student enrollment and includes undergraduate and graduate art education programs. Fort Wayne is the second biggest city in Indiana but has less art education major students than IUPUI and doesn't have a graduate-level art education program.

The art teacher education program study sites and faculty members of those programs were chosen based upon consent of faculty and willingness to participate in this study. All procedures of the study were approved by Indiana University (IU)'s IRB. I contacted program chairs to ask their willingness to participate in this study first. Upon their acceptance to investigate their programs, I asked the program chairs to recommend possible faculty members and pre-service teachers that I could contact for interviews. The faculty members could also recommend possible pre-service art teachers who would be interviewed. Interviews were conducted with the assent of the faculty members and pre-service art teachers. I also asked the program chairs and interview participants to provide documents, such as syllabi and lesson plans, if it became evident that these were needed for further documentation.

Data Collection and Procedure

For this multiple case study, three types of data sources were collected. The first consisted of publicly available data from documents concerning standards and policies relevant to visual art education and the preparation of visual art teachers in Indiana. These data include national and state visual art standards and policy statements; visual art standards and policy recommendations provided by the professional organization National Art Education Association (NAEA); accreditation status of art teacher preparation programs in Indiana; alternative

accreditation pathways of art teacher preparation in Indiana; posted information about the art teacher program requirements and courses from the websites of each of four post-secondary institution. Syllabi and coursework requirements provided to art teacher preparation students from the two study site institutions in Indiana were also important sources of data.

Next, in-depth interviews with two faculty members and ten pre-service art teachers were conducted to gather information about how internal factors worked to implement art education policies at each site. The interviews elicited information about basic understandings and attitudes regarding standards, licensure/certification, the preparation and instruction of K-12 art education, effects of certain changes in standards and state or school policies on art teacher preparation, and other relevant issues related to appropriation of art educational policies in the participants' art teacher education programs.

Third, data through observation of classroom in each institution were gathered. Observing real classroom settings was helpful in considering to what extent and how instructors integrated visual art standards and policies in their teaching and how students interpreted these in their classroom activities and responses.

Documents

Documents in qualitative research work as an "umbrella to refer to a wide range of written, visual, digital, and physical materials relevant to the study" (Merriam, 2009, p. 139). Public documents may include newspapers, governmental documents, such as national and state standards and university programs of study. Private documents include lesson plans, reflection notes and other writings that can represent personal narratives to describe individuals' beliefs and behaviors (Creswell, 2009; Merriam, 2009). Information from both public and private documents were gleaned for data useful to this study:

- National Level
  a. National standards for visual arts (NAEA,1994, 2009a, 2009b, 2009c; NAfME, 2007)
  b. Common Core Standards (Common Core Standards, 2010, 2016)
  c. InTASC model standards (InTASC, 2002)
  d. NCATE standards (NCATE, 2001, 2007, 2008)
- State Level
  a. Teacher preparation requirements, regulations and guidelines (IDOE, no date, b; no date, c; no date, d; no date, e; IDOE & Indiana State Board of Education, 2015, 2016)
  b. Licensure/certification requirements both traditional and alternative pathways (Indiana Core Assessments for educator licensure, 2015, no date; IDOE, 2012, no date, f, 2015a, 2015b, 2015c)
  c. Indiana standards for visual arts (IDOE, no date, a; 2010a), Indiana content standards (IDOE, 2010b)
  d. Newsletters regarding teacher education status including teacher shortage status, decline of students' enrollment in teacher education, debate of status of teachers
- Professional level
  a. NAEA level: Background, survey, and contents of standards for K-12 visual art (Anderson, 1996; Rogers & Brogdon, 1990; Ross, 1994)
  b. Conference, advocacy, and announcements regarding visual art standards and certificate systems
- Institutional Level: Characteristics of art teacher education institution and programs (IPFW, no date, a; no date, b; IUPUI, no date, a; no date, b; no date, c; 2015)

a. Institutional setting

b. Programs' department divisions

c. Program and coursework design, credit hours, requirements to be art teachers and so on.

- Private Level: Students' lesson plans, and portfolios of student teaching

Interviews

As a qualitative research approach, interviews can help uncover meanings and central themes in the lives of particular groups or individuals (Warren, 2002). This study included 12 interviewees, two faculty members and ten pre-service art teachers of the study site institutions. Interviewees were selected from each institution based on their willingness to participate in an interview. Interviews questions presented to faculty members asked the extent to which they viewed various programs related to art teacher education as appropriately applying standards within their programs, the extent to which they considered and incorporated these standards in their curricula, and what they considered necessary for the effective preparation of future art teachers. Pre-service art teachers also were asked their perceptions of the appropriateness, effectiveness and importance of standards and the certification system in preparing them to be successful art teachers.

Strengths of the interview method are that it can facilitate the gathering of deep, qualified data related to subsidiary information (Weiss, 2008). Semi-structured, open-ended interviews were conducted as the relationship between the researcher and participants might be more comfortable in this type of interview setting and could encourage participants to divulge information with deeper emotional content.

In order to conduct successful interviews, as a researcher, I prepared to pay attention, listen carefully, practice recording, catch details, and find details (Merriam, 2009, p. 118). The interviews consisted of two parts: interviews with faculty and interviews with pre-service art teachers. Each interview was conducted privately. During the faculty member interviews, information from six categories was sought: demographic data; characteristics of each institution and art education program; how standards for art education were utilized at each institution; coursework designs; perceptions of teacher licensure and certificate; and roles of the professional organization. Specific questions were:

- Demographic data
    1. How many years have you been teaching in a visual art teacher preparation program in higher education?
    2. What types of courses have you taught?
    3. What types of courses are you teaching now? Please indicate type(s) of course and exact name of the course (General education, Art history, Art production or studio, Art Education theory and methods, Aesthetics, Research methods, Philosophy, or Field experiences).
    4. Have the natures and/or contents of the courses you teach changed in the past five years as a result of changes in state or national academic and or teacher education standards? If so, please explain.
- Characteristics of each institution and art education program
    1. How many pre-service *visual art teacher education students* are in your program?
    2. How many *generalist elementary educators* are required to take courses in visual art teaching in your program?

a. How many and what types of visual art courses do they take?

b. To what extent and/or how do courses required of non-visual art education majors differ in content attention to standards for visual arts from courses that are or might be taught to visual art education students?

3. What alternative routes to K-12 visual art education certification and licensure are made available through your institution? If any are available, please indicate a link to these programs of studies.

- Utilizing standards status in each institution

1. To what extent does your program align with the National Standards for art education from NAEA?

a. In what ways (if any) does your program reflect these standards?

b. What are your thoughts about the usefulness or importance of attending to these standards in your course design and appropriation? [If you do not find them useful or important, please explain why. What might be more effective or useful?]

2. To what extent does your program align national standards for art teacher preparation from NAEA?

a. To what extend and how does your program address or reflect these standards?

b. What are your thoughts about the usefulness or importance of attending to these standards in your course design and appropriation? [If you do not find them useful or important, please explain why. What might be more effective or useful?]

3. To what extent does your program take into account the national professional standards for visual arts educators from NAEA in its instruction of pre-service visual art teachers?
    a. To what extent and how does your program address or reflect these standards?
    b. What are your thoughts about the usefulness or importance of attending to these standards in your course design and appropriation? [If you do not find them useful or important, please explain why. What might be more effective or useful?]
4. To what extent does your program take into account model standards for licensing classroom teachers and specialist in the arts from Interstate Teacher Assessment and Support Consortium (INTASC)?
    a. To what extent and/or how does your program reflect these standards?
5. How familiar are you with art standards for teachers from National Board for Professional Teaching Standards (NBPTS) and/or National Council for Accreditation of Teacher Education (NCATE)?
    a. How does your program reflect these standards?
    b. What are your thoughts about the usefulness or importance of attending to these standards in your course design and appropriation?
6. How familiar are you with Common Core Standards?
    a. How do you perceive these as affecting your program in terms of what and how you design and teacher courses for pre-service visual arts teachers?
    b. What changes are being put in place in your curriculum to address Common Core Standards?

7. To what extent and/or how are the Indiana standards for K-12 visual art education being addressed in your teacher art teacher education program?
8. How important is it that Indiana art teacher education program attend to the Indiana K-12 Visual Art education standards to art teacher preparation?
9. How important are professional, national and state Visual Art Teacher education standards to art teacher preparation?
10. Overall, how effectively would you say these various standards are implemented in your art teacher education program?

- Coursework design
    1. How are standards reflected in the content design of your university's courses for art education?
    2. Has the content of your art teacher education courses been affected by changes in general education, such as NCLB, Common Core, etc. Explain.
- Perception of teacher licensure and certificate
    1. How familiar are you with Indiana's teacher licensure system and the alternative teacher licensure pathways available in Indiana?
    2. How have recent changes in teacher licensure requirements and alternative pathways effected your visual art teacher education program?
- Roles of professional organization
    1. What if any impacts have standards developed by NAEA professional organization had upon your art teacher preparation program and upon visual art teacher preparation programs and the field of K-12 art education in general?

The pre-service visual art teachers were asked questions in three areas; demographic data, status of utilizing standards in each institution; teacher licensure and certificate. The details of the interview questions were described in the below:

- Demographic data
    1. How many years have you been majoring art education?
    2. What types of courses have you taken?
- Status of utilizing standards in each institution
    1. Have you become familiar with the national standards for art education from NAEA through coursework? If so, how were you informed?
    2. Have you become familiar with the national standards for art teacher preparation from NAEA through coursework? If so, how were you informed?
    3. Have you become familiar with the national standards for visual arts educators from NAEA through coursework? If so, how were you informed?
    4. Are you familiar with model standards for licensing classroom teachers and specialist in the arts from INTASC and NBPTS? If so, how were you informed?
    5. Are you familiar with professional standards for the accreditation of teacher preparation institutions from NCATE? If so, how were you informed of this?
    6. To what extend and how do you find Indiana's K-12 visual art standards important to consider in your teaching?
    7. To what extend and how are K-12 Visual Art education standards important to art teacher preparation?
    8. How important are Visual Art Teacher education standards to art teacher preparation?

- Teacher licensure and certificate
    1. Are you familiar with traditional or alternative licensure pathway in teacher licensure and certificate? If so, how were you informed of this?
    2. If you are in an art teacher education program, why did you choose to pursue licensure in this way other than through an alternative method?

All interviews were audio-recorded to assure the accuracy of capturing responses. Interviews were privately conducted in one-on-one interactions between the researcher and a faculty member or pre-service art teachers in the art teacher education program.

Interviews for faculty of art teacher program consisted of their demographic information, art education program of each institution, perceptions toward national and state standards for art education and general education policies, thoughts about teacher licensure and certification, and needs of art teacher preparation. During interviews with students, I asked about their perceptions regarding the art education program, standards for art education and general education, and teacher licensure and certification. The results of the interviews were transcribed into a written document.

Classroom Observations

Classroom observations provide in-depth information regarding the integration of the standards in the program curriculum. This is insightful data insofar as it reveals whether or not what the faculty and pre-service art teachers' stated as happening in the curriculum is actually happening in the classroom. Through observations, characteristics of the class such as a type of class as well as student-to-student and student-to-faculty interactions within the class could be determined. The extent to which and how standards were integrated into the activities, readings,

discussions, and instruction could be observed. It also was possible to view whether or not the course was being presented in a traditional or alternative nature.

Faculty were asked to identify any classes that might be observed. Instructors and pre-service art teacher students of those classes then were given information about the study and asked if they might be observed during a class session. Of those who granted permission to these observations, no names or other identifiers of students were collected or recorded. However during or after observations, pre-service visual art education students who were recommend by faculty members were informed that they might be invited to participate in follow-up interviews.

During each observation, I looked for: characteristics of the class; what evidence in lectures, student activities, readings, discussions, or other teaching/learning modes indicated attention to standards. The characteristics of the class included types of class, students information such as major, gender, age, and numbers, and how the class related to traditional or alternative teacher licensure processes. Types of evidence also were sought about how instructors and students utilized state and national standards for K-12 art education, standards for art teacher preparation, professional standards for visual art educators, and other types of standards. Class observations were recorded through photos and voice-recordings. The voice recordings were transcribed into a written document.

Data Analysis

In this study, qualitative analysis relevant to a critical qualitative approach and content analysis was employed because this can produce rich descriptions that enable us to comprehend both social life and human behavior. Content analysis has been utilized in both quantitative and qualitative studies by classifying themes or categories of data (Merriam, 2009; Krippendorff, 2004; Yurtseven & Bademcioglu, 2016). For the qualitative analysis in the current study, I

followed an inductive method suggested by Glaser and Strauss (1967). Raw data first was categorized separately for each interviewee; then, each participant's interview comments were compared with other interview responses. Data were assigned to categories by developing detailed case descriptions. Similarities and differences among the responses were reviewed for cross-case patterns. Within the categories, 1) attitudes-positive/negative, 2) agreement or disagreement, 3) familiarity or unfamiliarity towards topics were examined. After reviewing these patterns, a series of key themes were identified (Merriam, 2009).

A content analysis focused on identification of external and internal factors concerning appropriation status and programs. Results of observations, like those of the interviews, were coded based on transcribed written document. Observation codes were divided into similarities and differences, then matched with the result of coding interviews.

Research Ethics, Confidentiality, and Validity

In qualitative research studies, as well as in quantitative studies, validity is an important issue. Creswell & Miller (2000) indicate nine procedures to evaluate validity in a qualitative study; these are triangulation, disconfirming evidence, the researcher's reflexivity, member checking, prolonged engagement in the field, collaboration, audit trail, thinking and rich description, and peer debriefing. In order to increase this study's validity, each in-depth interview ranged from 45 minutes to 90 minutes in length and each interview was audio recorded. Each observation depended on length of the class, which might be from one to three hours. Every interview and observation was transcribed into a written document and was analyzed. I enhanced narratives of the interviews and observations by indicating direct quotations in the participants' own language. In this way, I accounted for settings, cultures,

beliefs, and contexts as these were revealed through thick, rich descriptions of the interviews and observations.

Another strategy to increase validity is triangulation, which was achieved through a strong literature review. Multiple resources of theory and discussion-related topics, such as the national and state standards, art certification and alternative pathways to teacher licensure, were examined. Validity and reliability in qualitative studies could be improved through prolonged engagement in the field, particularly with comparison and analysis of previous studies (Naidoo, 2010). The strategy of triangulation also included multiple data resources by conducting interviews, document analysis, and observation from multiple backgrounds. Regarding research ethics and confidentiality, interviews and observations were conducted only upon IRB approval. I engaged in significant efforts to keep the participants' personal information confidential. I utilized pseudonyms for all of the interviewees.

Summary

This chapter explained a qualitative case study and its methodology. While describing a process of interviewing twelve participants from art education faculty and pre-service art education teachers from two institutions and classroom observations, I also indicated types of data, a procedure of data collection, data analysis, research ethics, and validity. I will describe the analysis of the national and Indiana state standards for visual arts and current status of art teacher preparation pathways.

In the next chapter, I will describe results of the document analysis. Chapter four explores the status of state and national standards for art education and teacher preparation, art teacher preparation through Rules for Education Accountability (REPA) status of Indiana, program analysis of IUPUI and IPFW, and alternative pathways of art teacher certificate and licensure of

Indiana including transition to teaching, career specialist permits, advanced degree, and emergency permits. Results of interview and observation data analysis will be explained in chapter five, where I divided these results into five categories; art education programs; national and state standards for visual arts; other and general education standards; roles of art education organizations; and pathways to art teacher licensing. Chapter six will include interpretation of how document analysis and interview/classroom observation work together and how the real art teacher preparation aligns with art education policies. The final chapter will present a summarization and implications of study findings.

CHAPTER FOUR: STANDARDS AND ART TEACHER PREPARATION

Collected documents regarding national and Indiana state standards for visual art and art teacher preparation are described in this chapter. These include 1) federal and voluntary policies: The National Standards for Visual Art, 2) Official policies: Indiana State Standards for Visual Art, Indiana Academic Standards and Assessment, Procedure of Being Art Teachers in Indiana State, and 3) Institutional policies: Programs of Art Teacher Preparation in IUPUI and IPFW.

Federal and Voluntary Policies: National Standards for Visual Art

In order to understand the National Standards for Visual Art, it is necessary to examine both national standards, created in 1994 by members of the Consortium of National Arts Education Associations and the recently created standards of 2014, prepared by the National Coalition for Core Arts Standards through the State Education Agency Directors of Arts Education (SEADAE).

Part 1: National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts

The 1994 standards were titled *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts*. The 1994 version standards demonstrated ranges in areas of arts knowledge what students need to learn by the completion of work at benchmark grade levels. The standards were developed to respond to indications students were not acquiring skills and knowledge in arts. In order to react to the educational reforms in 1980s, A National at Risk (National Commission of Excellence in Education, 1983) and the Goal 2000: Educate America Act, the standards tried to build up general basement what students should learn. Similar to 1994 version, the 2014 standards were created in response to

educational reform but the 2014 standards are focused on visual art education, while the 1994 standards described 'general' arts knowledge students needed to cover and acquire by completion of particular grade levels. Additional 2014 standards were created by art specialists to align the visual art standards with Common Core Standards in all subjects.

The 1994 standards are organized as benchmarks for students within three age groupings: K-4, 5-8, and 9-12. Content standards and achievement standards indicate what students should have learned and skills they should have acquired by the completion of the highest grade indicated within the level. In other words, achievement standards indicate specific levels of attainment and completion at grades 4, 9, and 12 (National Association for Music Education [NAfME] 2007, p. 18). Creators of the standards intended that they assist teachers in preparing curricula and providing instruction that would result in student understanding of certain characteristics of the visual arts, including its subjects, symbols, meanings, the emotions art inspire, and context of artistic expression, and be able to analyze art works to the degree indicated by these standards, by conclusion of the students' matriculation at grades 4, 9, and 12 (National Association for Music Education, 2007, p. 33).

The 1994 national standards for K-4 grades indicate that by grade 4 students are expected to have attained basics of knowledge and abilities in visual arts related to self-expression, use of tools and materials, and communication through art. Additionally, students are expected to be aware types of visual art and recognize how arts exist in their surroundings. Such basic knowledge provides a foundation upon which students should gain increasing abilities to produce art in a variety of media and techniques, acquire knowledge of art history and aesthetics of art

and improve observation skills (National Association for Music Education, 2007). Details of the standards[3] are as follows:

1	**Content standard**	Understanding and applying media, techniques, and processes
	Achievement Standard	Students know the differences between materials, techniques, and processes
		Students describe how different materials, techniques, and processes cause different responses
		Students use different media, techniques, and processes to communicate ideas, experiences, and stories
		Students use art materials and tools in a safe and responsible manner
2	**Content standard**	Using knowledge of structures and functions
	Achievement Standard	Students know the differences among visual characteristics and purposes of art in order to convey idea
		Students describe how different expressive features and organizational principles cause different responses
		Students use visual structures and functions of art to communicate ideas

[3] Here and elsewhere in this chapter, I put indicated standards into a table to make them easier to read (quoted from National Association for Music Education, 2007).

3	**Content standard**	Choosing and evaluating a range of subject matter, symbols, and ideas
	Achievement Standard	Students explore and understand prospective content for works of art
		Students select and use subject matter, symbols, and ideas to communicate meaning
4	**Content standard**	Understanding the visual arts in relation to history and cultures
	Achievement Standard	Students know that the visual arts have both a history and specific relationships to various cultures
		Students identify specific works of art as belonging to particular cultures, times, and places
		Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art
5	**Content standard**	Reflecting upon and assessing the characteristics and merits of their work and the work of others
	Achievement Standard	Students understand there are various purposes for creating works of visual art
		Students describe how people's experiences influence the development of specific artworks
		Students understand there are different responses to specific artworks

6	**Content standard**	Making connections between visual arts and other disciplines
	Achievement Standard	Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines
		Students identify connections between the visual arts and other disciplines in the curriculum

Table 1: National Standards for Visual Arts Grade K-4 (National Association for Music Education, 2007, pp. 33-35).

Content areas in national visual art standards for grade 5-8 are similar to those indicated for K-4 but present intermediate levels of thinking skills, analysis, problem-solving, expression, and history and cultural knowledge. Students are expected to make connections between their own artworks and arts created by others through more individualized, imaginative art making during grades 5-8 (National Association for Music Education, 2007). Details of standards for students of grades 5-8 are:

1	**Content standard**	Understanding and applying media, techniques, and processes
	Achievement Standard	Students take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas
2	**Content standard**	Using knowledge of structures and functions

	Achievement Standard	Students generalize about the effects of visual structures and functions and reflect upon these effects in their own work
		Students employ organizational structures and analyze what makes them effective or not effective in the communication of ideas
		Students select and use the qualities of structures and functions of art to improve communication of their ideas
3	**Content standard**	Choosing and evaluating a range of subject matter, symbols, and ideas
	Achievement Standard	Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks
		Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks
4	**Content standard**	Understanding the visual arts in relation to history and cultures
	Achievement Standard	Students know and compare the characteristics of artworks in various eras and cultures
		Students describe and place a variety of art objects in historical and cultural contexts

		Students analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art
5	**Content standard**	Reflecting upon and assessing the characteristics and merits of their work and the work of others
	Achievement Standard	Students compare multiple purposes for creating works of art
		Students analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry
		Students describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures
6	**Content standard**	Making connections between visual arts and other disciplines
	Achievement Standard	Students compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context
		Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts

Table 2: National Standards for Visual Arts Grade 5-8 (National Association for Music Education, 2007, pp. 50-51).

While the visual art standards for students of grades K-4 describe fundamental elements of art such as techniques, medias, materials, history, and meanings of art, which students should learn, standards for students of grades 5-8 require greater depth and complexity of learning in these areas. Students are to master a deep understanding of artistic concepts in regards to the aesthetic qualities of various works of art, contexts of an artwork's creation and the intentions of artists and makers; also students should be able to compare various types of art. Examining the exact wording of the standards is helpful for understanding how the standards for 5-8 identify specific goals for these grade levels and how these goals differ from grade K-4. Notice the emphasized words in the following standard entries:

1. Selecting and having intention: Students are allowed to *select* materials, media, and techniques based on their *intention*. In addition, they *analyze effectiveness or not effectiveness in communication*.
2. Generalizing and selecting visual images: Students attain abilities of *generalizing* in different structures and functions of art and understanding *qualities* of structures and functions.
3. Different concepts and values of art: Students *integrate visual, spatial, and temporal concepts* of art and *demonstrate values, contexts, and aesthetics*.
4. Comparing and analysis of history and cultures: Students have abilities to *compare* different eras of history and cultures *and analyze, describe, and demonstrate* the relationships between time and *place* and visual arts.
5. Comparing and analyzing artistic intention: Students *compare various purposes of art* and *analyze contemporary meaning of art and aesthetics*.

6. Starting comparison and making connections: Students *compare the characteristics of visual art* and understand *the principles and subjects of other disciplines in order to connect to art*.

Visual art standards created for students of grades 9-12 address categories of art achievement differently than these are presented for students of grades K-8. While it is assumed that students from K-8 will be engaged in art education that explores the wide field of art learning and making, students of grades 9-12 may be required to take only one fine art course during their high school years. That course might cover basic content in the general field of visual art. Students who choose to take additional courses in art, as electives or an area of concentration, should achieve proficient or advanced levels of knowledge and skill in visual arts. Standards are organized sequentially from (basic) content standards, to proficient, then advanced levels. Basic abilities to understanding of art, be expressive, and synthesize art or aesthetic surroundings in daily life are expected for all students of grades 9-12 who are required to take one course in fine art. The proficient and advanced standards are to be achieved by students who are in elective art specialized courses (National Association for Music Education, 2007). Details of the standards are:

1	**Content standard**	Understanding and applying media, techniques, and processes
	Achievement Standard-Proficient	Students apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks

		Students conceive and create works of visual art that demonstrate un understanding of how the communication of their ideas relates to the media, techniques, and processes they use
	Achievement Standard-Advanced	Students communicate ideas regularly at a high level of effectiveness in at least one visual arts medium
		Students initiate, define, and solve challenging visual arts problems independently using intellectual skills such as analysis, synthesis, and evaluation
2	**Content standard**	Using knowledge of structures and functions
	Achievement Standard-Proficient	Students demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art
		Students evaluate the effectiveness of artworks in terms of organizational structures and functions
		Students create artworks that use organizational principles and functions to solve specific visual arts problems
	Achievement Standard-Advanced	Students demonstrate the ability to compare two or more perspectives about the use of organizational principles and functions in artworks and to defend personal evaluations of these perspectives

		Students create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationships between structural choices and artistic functions
3	**Content standard**	Choosing and evaluating a range of subject matter, symbols, and ideas
	Achievement Standard-Proficient	Students reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture
		Students apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life
	Achievement Standard-Advanced	Students describe the origins of specific images and ideas and explain why they are of value in their artwork and in the work of others
		Students evaluate and defend the validity of sources for content and the manner in which subject matter, symbols, and images are used in the students' works and in significant works by others
4	**Content standard**	Understanding the visual arts in relation to history and cultures

	Achievement Standard-Proficient	Students differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art
		Students describe the function and explore the meaning of specific art objects within varied cultures, times, and places
		Students analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making
	Achievement Standard-Advanced	Students analyze and interpret artworks for relationships among form, context, purposes, and critical models, showing understanding of the work of critics, historians, aestheticians, and artists
		Students analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations, and interpretations of meaning
5	**Content standard**	Reflecting upon and assessing the characteristics and merits of their work and the work of others
	Achievement Standard-Proficient	Students understand there are various purposes for creating works of visual art

		Students describe how people's experiences influence the development of specific artworks
		Students understand there are different responses to specific artworks
	Achievement Standard-Advanced	Students correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions
6	**Content standard**	Making connections between visual arts and other disciplines
	Achievement Standard-Proficient	Students compare the materials, technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis
		Students compare characteristics of visual arts within a particular historical period or style with ideas, issues, or themes in the humanities or sciences
	Achievement Standard-Advanced	Students synthesize the creative and analytical principles and techniques of the visual arts and selected other arts disciplines, the humanities, or the sciences

Table 3: National Standards for Visual Arts Grade 9-12 (National Association for Music Education, 2007, pp. 69-71).

Aspects of standards for students in grade 9-12 are also identified in six categories:

1. High level of expression: Students achieve *sufficient skill, sensitivity in expressing, and solving problems independently* abilities in grade 9-12 level.
2. Expanding functions and structures of art: Understanding *commercial, and various purposes of art,* comparing *multiple and different perspectives of art,* and conducting *various solutions* abilities are required.
3. Understanding value of art and art in daily life: Students gain the ability to understand and communicate the *value, origins, and meaning of art* and develop problem-solving skills for *daily life*.
4. Analyzing and making connections between their own art and other visual art: Students improve their knowledge of art within historical and cultural contexts. They will gain the skills of *analysis, interpretation, comparison and finding common characteristics of visual arts across time and culture*.
5. Advanced interpretation and communication skills: Students expand their abilities to *analysis and implicate of meanings of art and justify their interpretation*.
6. Synthesis of art with other disciplines: Students *synthesize* their knowledge of art with other subjects in the *humanities and sciences*.

Part 2: National Core Arts Standards-Dance, Media Arts, Music, Theatre and Visual Arts

The new version of the National Visual Arts Standards, entitled the *National Core Arts Standards-Dance, Media Arts, Music, Theatre and Visual Arts*, was released in 2014 by the National Coalition for Core Art Standards. Authors of these standards indicate their goal is "to identify the learning that we want for all of our students and to drive improvement in the system that delivers that leaning" (National Coalition for Core Arts Standards, 2014a). In order to respond to current educational policies and theories about learning arts, the 1994 standards

needed to be updated. Specifically, it was deemed important that core arts standards be aligned with Common Core Standards in Mathematics and English Language Arts. Since Common Core Standards have adopted by 42 states, and the District of Columbia (Common Core Standards, 2016, retrieved from http://www.corestandards.org/about-the-standards/development-process/). Common Core Standards were created by state education chiefs and officers from 48 states for kindergarten to 12th grade (Common Core Standards, 2016, retrieved from http://www.corestandards.org/about-the-standards/frequently-asked-questions/). Teachers, including art teachers, were required to report how content of their subject areas aligned with these Common Core Standards. So, there was a need develop arts standards aligned with Common Core expectations of learning in reading, writing, and mathematics (National Coalition for Core Arts Standards, 2014a) in order that teachers recognize and demonstrate learning alignments across disciplines.

The National Core Arts Standards-Dance, Media Arts, Music, Theatre and Visual Arts include all areas of 'arts.' As the focus of this study, the spheres of visual arts described in the 2014 standards are:

> The traditional fine arts such as drawing, painting, printmaking, photography, and sculpture; media arts including film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts such as urban, interior, product, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials. (National Art Education Association, 2014a, p. 2)

The 2014 version focuses on the "process" and includes specific standards for each grade, which presents a significant difference from the 1994 version. Additional standards address four areas

of knowledge and skill acquisition: creating, presenting, responding, and presenting, across distinctions between disciplinary sub-categories within the art education (i.e. art production, art history, aesthetics and observational or analysis skills). Standards are organized by age grouping of Pre-K, Kindergarten, grades 1-8, High School-Proficient, High School-Accomplished, and High School-Advanced levels. At grades 2, 5, 8, HS-Proficient, HS-Accomplished, and HS-Advanced levels, Model Cornerstone Assessments are to be made of students' achievement to ensure that students have acquired expected levels of knowledge and skills. The 11 Anchor Standards, enduring understanding standards, and essential questions are applied to all grades. Under each enduring and essential question, there are specific standards for each grade. The specific details for the Creating category appear below:

Creating: Conceiving and developing new artistic ideas and work

Anchor Standard 1: Generate and conceptualize artistic ideas and work		
1	**Enduring Understanding**	Creativity and innovative thinking are essential life skills that can be developed
	Essential Question(s)	What conditions, attitudes, and behaviors support creativity and innovative thinking?
		What factors prevent or encourage people to take creative risks?
		How does collaboration expand the creative process?
2	**Enduring Understanding**	Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals

	Essential Question(s)	What conditions, attitudes, and behaviors support creativity and innovative thinking?
		What factors prevent or encourage people to take creative risks?
		How does collaboration expand the creative process?
Anchor Standard 2: Organize and develop artistic ideas and work		
1	**Enduring Understanding**	Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches
	Essential Question(s)	How do artists work?
		How do artists and designers determine whether a particular direction in their work is effective?
		How do artists and designers learn from trial and error?
2	**Enduring Understanding**	Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks
	Essential Question(s)	How do artists and designers care for and maintain materials, tools, and equipment?
		Why is important for safety and health to understand and follow correct procedure in handling materials, tools, and equipment?
		What responsibilities come with the freedom to create?
3	**Enduring Understanding**	People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

	Essential Question(s)	How do objects, places, and design shape livers and communities?
		How do artists and designers determine goals for designing or redesigning objects, places, or systems?
		How do artists and designers create works of art or design that effectively communicate?
Anchor Standard 3: Refine and complete artistic work		
1	**Enduring Understanding**	Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time
	Essential Question(s)	What role does persistence play in revising, refining, and developing work?
		How do artists grow and become accomplished in art forms?
		How does collaboratively reflecting on a work help us experience it more completely?

Table 4: National Coalition for Core Arts Standards-Creating (National Coalition for Core Arts Standards, 2014c, pp. 1-3).

Presenting: Interpreting and sharing artistic work

Anchor Standard 4: Select, analyze, and interpret artist work for presentation		
1	**Enduring Understanding**	Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting,

		and curating objects artifacts, and artworks for preservation and presentation
	Essential Question(s)	How are artworks cared for and by whom?
		What criteria, methods, and process are used to select work for preservation or presentation?
		Why do people value objects, artifacts, and artworks, and select them for presented?
Anchor Standard 5: Develop and refine artistic techniques and work for presentation		
1	**Enduring Understanding**	Artists, curators, and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it
	Essential Question(s)	What methods and processed are considered when preparing artwork for presentation or preservation?
		How does refining artwork affect its meaning to the viewer?
		What criteria are considered when selecting work for presentation, a portfolio, or a collection?
Anchor Standard 6: Convey meaning through the presentation of artistic work		
1	**Enduring Understanding**	Objects, artifacts, and artworks collected, presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences

		resulting in the cultivating of appreciation and understanding
	Essential Question(s)	What is and art museum?
		How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences?
		How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

Table 5: National Coalition for Core Arts Standards -Presenting (National Coalition for Core Arts Standards 2014c, pp. 1-3).

Responding: Understanding and evaluating how the arts convey meaning

Anchor Standard 7: Perceive and analyze artistic work		
1	**Enduring Understanding**	Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments
	Essential Question(s)	How do life experience influence the way you related to art?
		How does learning about art impact how we perceive the world?
		What can we learn from our response to art?
2	**Enduring Understanding**	Visual imagery influences understanding of and responses to the world
		What is an image?

	Essential Question(s)	Where and how do we encounter images in our world?
		How do images influence our views of the world?
Anchor Standard 8: Interpret intent and meaning in artistic work		
1	**Enduring Understanding**	People gain insights into meanings of artworks by engaging in the process of art criticism
	Essential Question(s)	What is value of engaging in the process of art criticism?
		How can the viewer "read" a work of art as text?
		How does knowing and using visual art vocabularies help us understanding and interpret works of art?
Anchor Standard 9: Apply criteria to evaluate artistic work		
1	**Enduring Understanding**	People evaluate art based on various criteria
	Essential Question(s)	How does one determine criteria to evaluate a work of art?
		How and why might criteria vary?
		How is a personal preference different from an evaluation?

Table 6: National Coalition for Core Arts Standards -Responding (National Coalition for Core Arts Standards, 2014c, pp. 1-3).

Connecting: Relating artistic ideas and work with personal meaning and external context

Anchor Standard 10: Synthesize and related knowledge and personal experience to make art		
1	**Enduring Understanding**	Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences

	Essential Question(s)	Howe does engaging in creating art enrich people's lives?
		Howe does making art attune people to their surroundings?
		How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?
Anchor Standard 11: Related artistic ideas and works with societal, cultural, and historical context to deepen understanding		
1	**Enduring Understanding**	People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art
	Essential Question(s)	How does art help us understand the lives of people of different times, places, and cultures?
		How is art used to impact the views of a society?
		How does art preserve aspects of life?

Table 7: National Coalition for Core Arts Standards -Connecting (National Coalition for Core Arts Standards, 2014c, pp. 1-3).

The Discipline Based Art Education (DBAE) approach, which addressed four disciplinary sub-categories of art education, namely aesthetics, art criticism, art history, and production, and which were a focus of the 1994 standards still provide underlying support for the 2014 standards. However, the current version focuses on issues such as life-related learning, visual art, roles of art museums and curators, and the process of artistic activities, and new technologies within art education that cross all the above sub-categories of the discipline. In

addition, media art is separated into an independent category that addresses current realities, needs, and integrations of media art in art education.

Official State Policies

Part 1: Indiana State Standards for Visual Art

According to Indiana Department of Education (IDOE), state academic standards for Visual Art are statements of "what students should know [and understand] and be able to do upon completion of specific levels of instruction" (Indiana Department of Education, 2010a, p. 1). The Indiana Academic Standards for Visual Art was suggested and developed in 2008 by a committee working under the auspices of the State Board of Education through the Indiana General Assembly. It was indicated that these Standards should incorporate National Standards for Art Education and be largely framed by the 1994 National Standards. According to the document prepared for and by Indiana Department of Education:

> Academic standards are benchmark measures that define what students should know and be able to do at specified grade levels beginning in kindergarten and progressing through grade twelve. The standards are promulgated as state regulations. As such, they must be used as the basis for curriculum and instruction in Indiana's accredited schools. The academic standards are NOT a curriculum; therefore, identifying the sequence of instruction in each grade—what will be taught and how long—requires concerted effort and attention at the district/school level. Academic standards do not prescribe any particular curriculum. Curriculum tools are selected at the district/school level and adopted through the local school board. No student, by virtue of poverty, age, race, gender, cultural or ethnic background, disabilities, or family situation will ultimately be exempt from learning the required academic standards, although it is acknowledged that

individual students may learn in different ways and at different rates. Academic standards focus on what students will need to learn in order to be college and career ready and to be competitive in the job market. (Indiana Department of Education, n.d. a, retrieved from http://www.doe.in.gov/standards/what-are-standards)

Indiana Academic Standards for Visual Arts are divided into two major sections: Literacy Standards for Visual Arts and Academic Standards for Visual Arts. In Indiana, all subject areas, including visual art, should include Literacy Standards. The Literacy Standards were developed by the Indiana State Board of Education to align with Common Core State Standards (Indiana Department of Education, 2010a). In order to support students' reading, writing, speaking, listening, and language skills in all subjects' class times, the Indiana Academic Standards for Visual Arts includes a section of the Literacy Standards. The Literacy Standards have three main goals: writing for persuasion, for explanation, and for delivering real or imagined experience (Indiana Department of Education, 2010a, p. 1).

Literacy Standards for Visual Arts are composed of reading and writing components in K, 1, 2, 3, 4, 5, 6-8, and 9-12. Reading sections include: Key ideas and details, Craft and structure, Integration of knowledge and ideas, and Range of reading and Level of text complexity. Writing sections include: Test types and purposes, Production and distribution of writing, Research to build and present knowledge, and Range of writing.

Academic Standards for Visual Arts are divided into eight sections consisting of smaller goals:

1. Responding to Art: History and Culture: Understand art in relation to history and past and contemporary culture.

2. Responding to Art: History and Culture: Recognize significant works of art and the chronological development of art movements and historical periods.
3. Visual Literacy: Criticism and Aesthetics: Describe, analyze, and interpret works of art and artifacts.
4. Visual Literacy: Criticism and Aesthetics: Theorize about art and make informed judgments.
5. Visual Literacy: Criticism and Aesthetics: Reflect on and discuss the nature of art, aesthetic experience, and aesthetic issues concerning the meaning and significance of art.
6. Creating Art: Studio Production: Develop a range of subject matter, symbols, and ideas for artwork and utilize skills of critique, reflection, and revision.
7. Creating Art: Studio Production: Understand and apply elements and principals of design in personal works of art, utilizing media, tools, and processes.
8. Integrated Studies: Experience the integrative nature of visual arts, other arts disciplines, and disciplines outside the arts, and understand the arts as a critical component of learning and comprehension in all subject areas. (Indiana Department of Education, 2010a, p. 2-3)

The Indiana Academic Standards for Visual Arts are grounded in a notion of the *value the arts*. Through art education, students are expected to develop artistic abilities, communication skills, problem-solving capacities, knowledge of history and culture of art, and abilities to critique art. The standards have specific details for K, 1, 2, 3, 4, 5, 6, 7, 8, and high school grades. For students of each grade level, standards include goal expectations of achievement. Some goals of Literacy Standards that cannot be applied directly to visual art are indicated with the statement 'this standard not applicable in visual arts.' In order to understand

the details of visual art standards, I have reproduced the Grade 1 standards as an example from Indiana Academic Standards for Visual Arts (Indiana Department of Education, 2010a).

Grade 1

Literacy Standards for Visual Arts

- Reading for Literacy in Visual Arts: The following standards offer a focus for instruction each year and help ensure that students gain adequate exposure to a range of texts and tasks. Rigor is also infused through the requirement that students read increasingly complex texts through the grades. Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understanding mastered in preceding grades. (Indiana Department of Education, 2010a, p. 7)

Key Ideas and Details	Ask and answer questions about key details in a text.
	Identify the main topic and retell key details of a text.
	Describe the connection between two individuals, events, ideas, or pieces of information in a text.
Craft and Structure	Ask and answer to help determine or clarify the meaning of words and phrase in a text.
	Know and use various text features (e.g., headings, tables of contents, glossaries, electronic menus, icons) to locate key facts of information in a text.
	Distinguish between information provided by pictures or other illustrations and information provided by the words in a text (This standards not applicable in Visual Arts).

Integration of Knowledge and Ideas	Use the illustrations and details in a text to describe its key ideas.
	Identify the reasons an author gives to support points in a text (This standards not applicable in Visual Arts).
	Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).
Range of Reading and Level of Text Complexity	With prompting and support, read informational texts appropriately complex for grade 1.[4]

Table 8: Indiana Reading for Literacy in Visual Arts (Indiana Department of Education, 2010a, p. 7).

- Writing for Literacy in Visual Arts: The following standards offer a focus for instruction to help ensure that students gain adequate mastery of a range of skills and applications. Each year in their writing, students should demonstrate increasing sophistication in all aspects of language use, from vocabulary and syntax to the development and organization of ideas, and they should address increasingly demanding content and sources. Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understanding mastered in preceding grades. (Indiana Department of Education, 2010a, p. 8)

[4] Here and elsewhere in this chapter, I put these standards into a table to make them easier to read (quoted from Indiana Department of Education, 2010a).

Text Types and Purposes	Write opinion pieces in which they introduce the topic or name the book they are writing, about, state an opinion, supply a reason for the opinion, and provide some sense of closure (These standards not applicable in Visual Arts).
	Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure (These standards not applicable in Visual Arts).
	Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure (These standards not applicable in Visual Arts).
Production and Distribution of Writing	(Begins in grade 3)
	With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.
	With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.
Research to Build and Present Knowledge	Participate in shared research and writing projects (e.g., explore a number of "how-to" books on a given topic and

	use them to write a sequence of instructions) (This standard not applicable in Visual Arts).
	With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.
	(Begins in grade 4)
Range of Writing	(Begins in grade 3)

Table 9: Indiana Writing for Literacy in Visual Arts (Indiana Department of Education, 2010a, p. 8).

Academic standards for visual arts

- Responding to art: History and Culture
    a. Standard 1: Understand art in relation to history and past and contemporary culture: Students identify art and its subject matter as a reflection of culture and recognize its association with special events. They discuss their own art experiences and the role of local artists and institutions.
    b. Standard 2: Recognize significant works of art and the chronological development of art movements and historical periods: Students identify representational and nonobjective works of art, discover that specific artists' works have particular style characteristics, and identity common subjects in art from various cultures.
- Visual Literacy: Criticism and Aesthetics

a. Standard 3: Describe, analyze, and interpret works of art and artifacts: Students use appropriate vocabulary to describe properties in artwork. They construct possible meanings and support their opinions.

b. Standard 4: Theorize about art and make informed judgments: Students identify imitationalism in artwork and respond to works based on personal preference, recognizing differing preferences of others.

c. Standard 5: Reflect on and discuss the nature of art, aesthetic experience, and aesthetic issues concerning the meaning and significance of art: Students demonstrate curiosity and insight concerning works of art and identify works as human creations for visual pleasure of communication.

- Creating art: Studio production

a. Standard 6: Develop a range of subject matter, symbols, and ideas for artwork and utilize skills of critique, reflection, and revision: Students create artwork based on family and personal experiences, demonstrating perceptual skills and using symbols to express ideas. They demonstrate thoughtfulness, care, and respect in their art, sharing work with others.

b. Standard 7: Understand and apply elements and principles of design in personal works of art, utilizing a variety of media, tools, and processes: Students apply the elements and principles and discriminate various lines, shapes, textures, colors, and space. They identify two and three-dimensional works of art, visual characteristics of media, and utilize appropriate media and processes in artwork, demonstrating sage and proper use of materials.

- Integrated studies

a. Standard 8: Experience the integrative nature of visual arts, other arts disciplines, and disciplines outside the arts, and understand the arts as a critical component of learning and comprehension in all subject areas: Students distinguish products and processes of visual art and other disciplines, and they create artworks using content and sign systems from other subject areas. (Indiana Department of Education, 2010a, pp. 7-13)

In order to easily understand and implement the standards, Indiana Department of Education provides teachers with resources, such as assessment guidelines, and the foundations of the standards, which including strategies for connecting English/Language Arts with fine art standards. Also explanations of how adults and teachers support student learning and example situations illustrating how to apply the standards are provided.

Part 2: Procedure for Certifying Art Teachers in Indiana

Rules for educator preparation and accountability

Indiana Department of Education and Indiana State Board of Education address specifics of teacher licensure and the certification and accreditation of teacher preparation in the "*Rules for Educator Preparation and Accountability" (REPA).* The current version is REPA 3, which has affected from January 2015. The old version of REPA was affected from May 2010 will continue effective until fall, 2019. Until that timeline, REPA and REPA 3 can co-exist. REPA 3 will only exist until September 1, 2019. Changes under REPA 3 are that (1) reading instruction should be included in all teacher education programs; (2) no-longer available content areas will include Adaptive Physical Education, Fine Arts-Dance; (3) an added content area will be Virtual Instruction (IDOE, n.d. b., retrieved from http://www.doe.in.gov/sites/default/files/licensing/faq-repa-3.pdf).

There have been debates regarding descriptions of course works of teacher education program and temporary/alternative licensure as delineated in REPA. An editor of *Tribune-Star Newsletters* (Loughlin, November 1, 2009), a newspaper out of Bloomington, Indiana, indicates concerns about alternative licensure process under the REPA that would permit individuals who may lack knowledge of teaching, classroom management, and students' development, to teach through the alternative licensure teaching methods. In addition, teachers have voiced concerns about complex procedures for renewing their licensure (Graham, Herald-Times, October 27, 2009, Toler, Herald-Times, March 26, 2012). Faculty of teacher education programs in Indiana also express concerns that the changing teacher licensure under the REPA would lower standards required of teacher education programs, and subsequently lower the quality of teaching provided to students (Toler, Herald-Times, June 12, 2012).

Although there have been debates about REPA as a guideline for teacher preparation, REPA defines a set of rules regarding how teachers may be prepared through teacher education programs, procedures of getting traditional and alternative licensures and details of the different types of licensures. For traditional licensure, individuals can apply for a teacher license, who has finished an "approved teacher preparation program," including field experiences in classrooms, and has successfully completed "testing requirements" (Indiana Department of Education, 2015c, p. 3). Alternative licensure requirements are different based on its permit type. Applicants of both traditional and alternative licensures for all education subjects including art education also are required to complete a Cardiopulmonary Resuscitation (CPR), Heimlich Maneuver, and an Automated External Defibrillator (AED) certification before applying for a license. Individuals who apply for teacher license should have a valid certification of these three skills from the American Red Cross, the American Heart Association, or another department-approved

organization (Indiana Department of Education, 2015a). Furthermore, applicants for teaching licenses should complete the Suicide Preventing Training education and training that has been required since July 1, 2013. The training is for "prevention of child suicide and the recognition of signs that a student may be considering suicide" (Indiana Department of Education, 2015b, quoted from http://www.doe.in.gov/licensing/suicide-prevention-training).

Assessments

Indiana State recently adopted a new assessment system for educator licensure, the Core Academic Skills Assessment (CASA) that was developed by Pearson Education Inc. in response to REPA (Indiana Department of Education, 2012). IDOE states that the new exam can "cover the strategies of teaching such as methodology, classroom management, student development and diversity, learning process, learning environment, instructional planning, assessment, and the professional environment" (Indiana Department of Education, 2015c, quoted from http://www.doe.in.gov/licensing/teacher-testing). Candidates must pass tests on Basic Skills Assessments, Developmental (Pedagogy) Area Assessments, and Content area. All applicants must take the Skills Assessments, which test reading, mathematics, and writing. Each test costs $38, and the specifics of each section appear below. Candidates must achieve a minimum score of 220 in each section and pass all three areas.

- Reading: 75 minutes, 40 multiple-choice questions.
- Mathematics: 75 minutes, 40 multiple-choice questions.
- Writing: 105 minutes, 42 multiple-choice questions and one constructed response assignment. (Indiana Core Assessments for Educator Licensure, 2015)

Alternatively, teacher preparation institutions may require a prerequisite basic skills assessment score, rather than the Basic Skill Assessments score, from one of the following tests:

- ACT (American College Testing): at least 24 score on math, reading, grammar, and science
- SAT (Scholastic Aptitude Test): at least 1100 on critical reading and math
- GRE (Graduate Record Examination): at least 1100 on verbal and quantitative (old version before 8/1/11). At least 301 on verbal and quantitative. (Indiana Core Assessments for Educator Licensure, 2015)

Candidates for teaching licensure also must pass Developmental (Pedagogy) Assessments, which were also developed with Core Academic Skills Assessment (CASA) by Pearson Education Inc. and are related to the level that they will teach (Indiana Core Assessments for Educator Licensure, 2015). Depending on types of instructional licenses (e.g., early childhood, elementary school, secondary school, and preschool through grade 12), candidates also take the early childhood education (P-3), the elementary education (K-6), the secondary Education (5-12), or the P-12 education (P-12) assessments. There are three types of assessment regarding to art: (1) Assessment no. 017-Early childhood generalist subtest 4: Social Studies and Fine Arts; (2) Assessment no. 063-Elementary education generalist subtest 4: (3) Social Studies and Fine Arts; Assessment no. 030-P-12 Education (all grades): Fine Arts-Visual Arts (Indiana Core Assessments for Educator Licensure, 2015).

The teacher preparation process

In the art teacher preparation process, candidates are required to finish their programs and earn a bachelor's degree. Students are expected to take courses in at four areas: general education, professional education-art education, visual art content, and elective courses. The types of courses in art teacher preparation programs in Indiana are categorized in the following

table. Categories were constructed through collecting data regarding course requirements of art teacher preparation programs in Indiana.

General Education	Speech and communication		
	English		
	Writing		
	Mathematics		
	Arts and humanities		
	Social and historical studies		
	Science		
	Culture and diversity		
Professional Education: Including Foundation of Art Education	Foundation of art education		
	Educational psychology		
	Field experience		
	Philosophy and history of art education		
	Teaching art—Elementary level		
	Teaching art—Secondary level		
Visual Art Content	Art history		
	Aesthetics		
	Studio art	Drawing	Painting
		2D Design	3D Design
		Digital art	Photography
		Color studies	Jewelry Design
		Ceramic	Textiles
Electives			

Table 10: List of Courses in Art Teacher Preparation Programs.

Institutional Policies: Art Teacher Preparation Programs in Indiana

The Indiana Department of Education (IDOE) addresses accreditation priorities that are referred to as the Professional Standards for the Accreditation of Teacher Preparation Institutions

by National Council for Accreditation of Teacher Education (NCATE) (Indiana Department of Education, n.d.c. Goals of NCATE are that provide guidelines and standards for accreditation of schools, teacher education programs in higher education, and department of education (Kraft, 2001). The accreditation system overseas or controls the quality of teacher education programs. Yuksel and Adiguzel (2011) explain the accreditation of teacher education work as sustainable tools for qualified programs. An explanation of each priority and how these priorities are connected to the standards is given below. Here, NCATE defines the term "unit" as "*a professional education unit*, which is defined as the administrative body at an educator preparation provider (EPP) that has primary responsibility for the preparation of school personnel" (National Council for Accreditation of Teacher Education., n.d., quoted from http://www.ncate.org/Accreditation/ScopeoftheAccreditationReview/ProfessionalEducationUnit/tabid/293/Default.aspx). NCATE Standards have six unit standards:

- Standard 1: Candidate knowledge, skills, and professional dispositions: Candidate should have content knowledge, pedagogical content knowledge, and professional dispositions to teach students. Assessments meet state and content standards.
- Standard 2: Assessment system and unit evaluation: The unit includes an assessment system for data collecting and analysis of candidates' qualification, performance, and how to improve the candidates' performance and programs.
- Standard 3: Field experiences and clinical practice: The unit and school partners construct, implement, and evaluate field experiences and practices in order to improve candidates' knowledge, skills, and professional abilities.

- Standard 4: Diversity: The unit helps to candidates have working experiences with diverse populations and knowledge, skills, and professional abilities regarding diversity.
- Standard 5: Faculty Qualifications, performance, and development: Qualified faculty are professional in terms of scholarship, service, collaboration, teaching, and assessment of the candidates' performances.
- Standard 6: Unit governance and resources: The unit, within which the teacher will work, has the leadership, authority, budget, facilities, resources, and information technology in order to help candidates fulfill educational standards in state and institutions. (NCATE, 2008)

IDOE also indicates that teacher preparations programs meet Model Standards for Beginning Teacher Licensing and Developments of the Interstate New Teacher Assessment and Support Consortium (InTASC) (Indiana Department of Education, n.d. d). InTASC is created by the Council of Chief State School Officers (CCSSO) to develop model core teaching standards for teachers that assure every K-12 student be ready to study at colleges or to enter the work field. InTASC is a set of teaching standards intending, if followed, that teachers improve students' achievements (Interstate New Teacher Assessment and Support Consortium, 2011). InTASC standards present ten (10) goals divided into four categories.

- Leaner and Learning
  - Standard 1: Learner development: The teacher has abilities of understanding learners' development, recognizing, growing, and patterns of learning and developments.

- Standard 2: Learning differences: The teacher understands that individuals have differences and different cultures and learning environments.
- Standard 3: Learning environment: The teacher makes efforts to build supportive environments for learning, positive social interaction, and self-motivation.

- Content
  - Standard 4: Content knowledge: The teacher comprehends main concepts, inquiry, and structure of disciplines.
  - Standard 5: Application of content: The teacher makes relations between content knowledge to students' critical thinking, creativity, and problem solving skills.
- Instructional Practice
  - Standard 6: Assessment: The teacher understands diverse types of assessment to know students' developments and progress.
  - Standard 7: Planning for instruction: The teacher has plans for helping students meet learning foals through engaging content knowledge, inter-disciplinary skills, pedagogy, and community contexts.
  - Standard 8: Instructional strategies: The teacher can utilize different types of instructional strategies.
- Professional Responsibility
  - Standard 9: Professional learning and ethical practice: The teacher makes efforts to his/her on-going professional development.
  - Standard 10: Leadership and collaboration: The teacher needs to work as an appropriate leader and collaborate with students, parents, colleagues, and communities (Interstate New Teacher Assessment and Support Consortium, 2011).

Approved teacher preparation programs in Indiana also must have an assessment system that is approved by the education board of IDOE. The REPA explains that teacher preparation programs must conduct 1) evaluating of licensure programs and applicants in their programs, 2) making documents of applicants' proficiency of standards, and 3) collecting and analyzing of applicants' qualifications, performance, graduation, and program operations (Indiana Department of Education. & Indiana State Board of Education 2015). The two universities in this research, i.e., Indiana University-Purdue University Indianapolis and Indiana University-Purdue University Fort Wayne are approved both teacher education and art education program focusing on visual arts[5].

Each teacher preparation program must submit an annual report regarding their candidates for teaching licensure to the Indiana Department of Education. The IDOE conducts an

[5] Currently approved art teacher preparation programs for visual arts in Indiana are indicated in the list below (Indiana Department of Education. & Indiana State Board of Education, 2016).

Ball State University	Earlham College	Goshen College	Grace College
Hanover College	Huntington University	Indiana State University	Indiana University, Bloomington
Indiana University-Purdue University Indianapolis	Indiana University-Purdue University Fort Wayne	Indiana University, Kokomo	Indiana University, Northwest
Indiana University, South Bend	Indiana University, Fort Wayne	Indiana Wesleyan University	Manchester College
Marian University	Oakland City University	Purdue University	St Mary-of-the-Woods College
Saint Mary's College	University of Evansville	University of Indianapolis	University of St. Francis
University of Southern Indiana	Valparaiso University		

Table 11: Approved 26 Art Teacher Programs in Indiana.

examination on the report in order to identify "satisfactory, low performing, or at risk" programs based on the following six assessment criteria:

- Unit Assessment System (UAS) related to the NCATE standard 2 and an annual report based on the accreditation report of the Board of Examiners (BOE)
- Accreditations status
- Program review status
- Students' test scores on initial licensures
- Teacher induction program
- Reporting accurately and by deadlines. (Indiana Department of Education. & Indiana State Board of Education, 2015)

Art Education Program at Indiana University—Purdue University Indianapolis.

Indiana University—Purdue University Indianapolis (IUPUI) has an undergraduate art education program and a master of art education program in the Herron School of Art and Design. Developers of the IUPUI art teacher education program explain that the philosophical foundation of the program is to "prepare students for leadership positions as teachers of art in the public schools, grades kindergarten through 12, and other art education venues" (Indiana-Purdue University Indianapolis Herron School of Art and Design, n.d.a, quoted from http://www.herron.iupui.edu/undergraduate/art-education). The art education program is housed in the School of Art. The stated art teacher preparation program strengths are art studio classes and other art history and aesthetics courses, as well as focus on curriculum and pedagogy.

All programs of IUPUI are accredited by the North Central Association of Colleges and Secondary School. Teacher education programs have accreditation by the Division of Professional Standards in the IDOE, the NCATE (Indiana-Purdue University Indianapolis

Herron School of Arts and Design, IUPUI, n.d.b; Indiana-Purdue University Indianapolis School of Education, IUPUI, n.d.). Additionally, art education and visual arts programs are accredited by the National Association of School of Art and Design (NASAD) (Indiana-Purdue University Indianapolis Herron School of Art and Design, 2015)

The IUPUI art teacher preparation program requires that students take total 132 credits in four areas, general education, professional education (including art education and students teaching), visual art content, and electives. The following explains details of the course:

1. General Education (24-30 credits)
    - Core communication (3 credits): Speaking and listening
    - Core communication (3 credits): Writing
    - Cultural Understanding (3 credits): choose among cultural studies, American studies, anthropology, foreign languages, and diversity studies courses
    - Analytical reasoning (3-6 credits): College math
    - Analytical reasoning (3-6 credits): Analytical course or statistics such as computer, database, programming, data analysis tools, and statistics
    - Social Science (3 credits): choose among finance, business, management, economics, language, geology, history, political science, politics, psychology, humanities, and women's studies courses
    - Life and physical science (6 credits): choose among biology, physiology, chemistry, forensic science, physical geology, oceanography, geology lab, mechanics, general physics, and neuroscience courses
2. Professional Education (45 credits)
    - Art education (13 credits)

a. Art education studio (3 credits)

b. Foundations of art education (4 credits)

c. Teaching art in elementary schools (3 credits)

d. Teaching art in secondary schools (3 credit)

- Education (16 credits)

a. Education block 1: Diversity (10 credits)

b. Education block 2: Middle/Literacy (6 credits)

- Student teaching all grades (16 credits)

3. Visual Art Content (34 credits)

- Drawing 1, 2, 3 (9 credits)
- 2D Design (3 credits)
- 3D Design (3 credits)
- Foundation resources (1 credit)
- History of art 1,2 (6 credits)
- Creative processes (3 credits)
- Color concepts (3 credits)
- Contemporary art (3 credits)
- Art education and new media in the 21st (3 credits)

4. Electives (22-28 credits)

- 3D studio electives
- Studio electives
- Art history electives. (Indiana-Purdue University Indianapolis Herron School of Art and Design. (n.d. c)

Students of the IUPUI program must take the Pre-Professional Skills Test (PPST)[6] by the Educational Testing Service (ETS) in their freshman year. The PPST is related to teacher licensure first stage test that testing math, reading, and writing abilities. After passing this test, students can apply to art education programs with portfolio submission.

Art Education Program at Indiana University—Purdue University Fort Wayne.

The art education program at Indiana University—Purdue University Fort Wayne (IPFW) is housed in the Department of Visual Arts/Fine Arts program in the College of Visual and Performing Arts. Designers of the IPFW art teachers education program identify the goals of the program as giving the student a strong foundation in the arts and the role of the artist/educator (Indiana-Purdue University Fort Wayne College of Visual and Performing Arts, n.d.a)

Similar to IUPUI, IUFW is accredited by the North Central Association of Colleges and Schools. Teacher education programs are approved by Indiana Department of Education/Division of Professional Standards and NCATE. Art education and visual arts programs also are accredited by the National Association of Schools of Art and Design (NASAD) (Indiana-Purdue University Fort Wayne, n.d.).

Since the program is located in a school of visual art, the emphasis is placed on educating artists/teachers through a strong art studio course. Program requirements are:

1. General Education (33 credits)
    - Linguistics and numerical foundations (9 credits)
        a. Elementary composition

[6] The PPST is created by the Educational Testing Service (ETS). However, currently Indiana State changed its testing system from PRAXIS by ETS to CASA by Pearson Education. The IUPUI art education doesn't indicate continuance of the PPST yet, however it seems that the school would adopt other type of test.

b. Fundamentals of speech

c. Statistics or mathematics

- Natural and physical sciences (6 credits)
- Individual, culture, and society (6 credits)
- Humanistic through (6 credits)
- Creative and artistic expression (3 credits)
- Inquiry and analysis (3 credits)

2. Professional Education (30 credits)

- Art education (6 credits)

a. Art education and methods 1, 2

- Education (12 credits)

a. Teaching methods for students with special needs

b. Education and American culture

c. General education psychology

d. Educational psychology for teachers of all grades

- Student teaching all grades (12 credits)

3. Visual Art Content (57 credits)

- 100 Level Foundation Studio (12 credits): Drawing and Design fundamentals
- 200 Level Fundamentals (21 credits)

a. Figure drawing

b. Painting fundamentals

c. Metalsmithing fundamentals

d. Ceramics fundamentals

e. Printmaking fundamentals

f. Photography

- Advanced Studio (12 credits)
- History of art (12 credits)
- Creative processes (3 credits)
- Color concepts (3 credits)
- Contemporary art (3 credits)
- Art education and new media in the 21st (3 credits). (Indiana-Purdue University Fort Wayne College of Visual and Performing Arts, n.d.b)

A total of 120 credits is required to complete this program. Students must submit two types of portfolios, such as the 100 Level Foundation Portfolio and B.A. Art Education Portfolio. The purpose of 100 Level portfolio is to assess a student's basic studio skills after finishing a 100-level course. This type of portfolio includes 12-15 artworks and is reviewed by Department of Fine Arts faculty. The B.A. Art education portfolio is required for entrance into the art education program after finishing 200 level courses. Students are required to submit a portfolio of 15-20 artworks and that is reviewed by fine arts and art education faculty. This portfolio includes 2D and 3D works to demonstrate abilities of drawing, lining, composing, and other evidence of aesthetic excellence. When individuals pass the portfolio review, they can take art education major classes and 300 level studio classes. If individuals fail to pass the review, they may re-submit portfolios after re-taking classes that are recommended by faculty advisors.

Alternative Pathways of Art teacher Certification and Licensure in Indiana.

The State of Indiana provides various alternative licensure pathways and routes for teaching in some subject areas and for some grade levels. Not all alternative modes of

licensure are available to those seeking to become licensed to teach visual arts. Options that currently exist in Indiana are the Transition to Teaching program (having a non-education bachelor degree and complete a Transition to Teaching program. Transition to Teaching is for secondary education licensure with a two-semester program consisting of 24 credit hours for elementary level and 18 credit hours for secondary levels), Career specialists permits (holding a bachelor's degree in content areas, passing a content area exam, and having 6,000 hours of job experience related to a content area), advanced degree, Charter school licensure (i.e. holding a bachelor's degree in the content field with a GPA 3.0/4.0 or a bachelor's degree in the content area and passing a content area exam), online and distance education programs, and Emergency permit. Indiana also permits alternative routes to teach by having partnerships with Teach for America (selected applicants by Teach for America are trained then can teach social and economic isolated schools for two years), Indianapolis Teaching Fellows (similar to Teach for America, selected applicants are trained then teach at Indianapolis based on schools' needs), and Woodrow Wilson Teaching Fellow options (support selected applicant can finish advanced degree in education then they apply for teaching licensure).

Advanced Degree

When individuals have a graduate degree in specific content areas, they can teach the subject of their specialty in secondary-level schools. Individuals also may meet the criteria by having at least one year of teaching experience at a secondary or college level school and passing a content area exam and secondary education pedagogy test. Master of Arts in Teaching (MAT) provides an alternative path to teacher licensure additional the 30 credit hours[7].

[7] Table 12: Approved 15 Advanced Degree of Education Programs in Indiana.

Emergency Permits

The State of Indiana allows administrators of a school district to apply for an emergency permit allowing an unlicensed person to teach when the school is enduring a teacher shortage problem or there is a difficulty finding an appropriate teacher in a subject area. At the school administrator's request, the state may provide a one-year emergency permit to someone who has a bachelor's degree but does not have teaching licensure. This permit can be extended two times at the request of the school administrators if the unlicensed teacher completes six semester hours of teacher training. Before the second extension expires, individuals teaching under emergency permits must pass the CORE exams or complete other alternative licensure pathways (Indiana Department of Education, 2011).

Summary

This chapter presented details of the National Standards for Visual Art (old version), the National Core Arts Standards (current version), Indiana Visual Art Standards, Art Teacher Preparation and the Teaching Licensure Alternative Pathways in Indiana. The old version of the National Standards for Visual Art influenced the development of the Indiana Visual Art Standards, which are aligned with the Common Core Standards. The Indiana Department of Education provides guidelines and laws regarding teacher preparation programs and teaching licensure through the REPA. Each program that is examined in this study (IUPUI and IPFW)

American College of Education	Indiana University	University of Indianapolis
Ball State University	IUPUI	University of Norte Dame
Calumet College of St. Joseph	Marian University	University of Phoenix
DePauw University	Oakland City University	Valparaiso University
Earlham College	Purdue University	

follows the REPA rules, which are explored through their curriculum and coursework guidelines. This analysis presents essential elements of official policies on art education and that discusses whether and how these are reflected in institutional policies. In chapter six, I will address the degree to which and how faculty and students of art teacher preparation programs are aware of the national and state standards and teacher licensure pathways and how they implement the standards and licensing policies.

CHAPTER FIVE: FINDINGS AND DATA ANALYSIS

In this chapter, I will describe data collected from interviews with twelve participants and observations in two classrooms. Interpretation of data will be discussed in chapter six. The interviews were conducted over the period of a month in vacant classrooms or faculty's office of the universities where the interviewees worked or attended classes. Each interview was done individually. Two art education methods classroom observations also were performed during this time period. Each classroom observation lasted three hours.

Instruments and Data Elicitation

Each interview participant was asked questions that sought responses to three categories of information: demographic information, perception regarding standards of appropriation status in each institution, and perception toward teacher licensure and certification. Each participant was asked to explain their awareness of national and state standards and how they perceived the licensing procedure. Extra questions were sometimes utilized in order to understand the interviewee's response in depth.

Participants and Classroom Setting

Each interviewed faculty member was responsible for instructing courses in art education content, methods and field experiences. Both female faculty interviewees had taught art education courses including history, philosophy, pedagogy, methods, and foundations of art education, elementary/secondary art education practicum, museum practicum, and inter-disciplinary art education areas.

Nine student participants were between the ages of 20 to 24 years old and one participant was 40 years old. One of the students was a transferred student, two were fourth

year students, and seven students were in their junior year of undergraduate school. All of the student participants were majoring in art education. One student participant was male, and nine participants were female.

One classroom observation, which was conducted at Indiana University – Purdue University Indianapolis (IUPUI), was in an elementary art education methods course. Students were conducting presentations about teaching in their field experiences. A second observation, conducted at Indiana University-Purdue University Fort Wayne (IPFW), also was in foundations and methods of art education course. There, students discussed their portfolios as assignments for art education courses, which included teaching materials, standards, and field experiences, and art making related to field experiences. If students had already submitted portfolios, they made art works about book-making.

Findings are categorized in five areas: 1) art education program, 2) national and state visual art standards, 3) other art education and general education standards, 4) roles of art education organization, and 5) pathways of art teacher licensing. Details of subcategories are:

1. Art education program
    a. Art education course design
    b. Identity of art education program: Student perceptions of art and art education
    c. Limitations of the current art education program
2. National and state standards for visual arts
    a. Appropriation of national and state Standards for Visual Art
    b. Familiarity/unfamiliarity with the national standards for visual art
    c. Familiarity/unfamiliarity with Indiana state standards for visual art
    d. Importance of standards for visual arts

e. Effectiveness of using standards for visual arts

f. Limitations of standards for visual arts

g. Creativity and standards for visual arts

3. Other art and general education standards
4. Roles of art education organizations
5. Pathways of art teacher licensure

Art Education Program

In accordance with state accreditation policy of teacher preparation and voluntary standards for art teacher preparation by NAEA, the art teacher preparation program of each institution addressed four categories of educational experience i.e., general education, professional education including foundations and field experience of art education, visual art content, and electives. A first question put to student interviewees asked their perceptions about the design of art education programs in which they were enrolled, in terms of required courses. The interviews talked about current art education coursework design, that is, the kinds of courses they had to take as part of their programs of study, and indicated other requirements of the program. Interviewees also described issues of identity as art, art education, and education majors and limitations of current art education programs.

Art Education Course Design

When asked about the types of courses they had taken and how aware they were of the required order of coursework, all the interviewed students recognized the design of the program in terms of the procedures and order of courses to be taken. For example, Anne and Jessy explained the ordered steps of completing courses:

> I was taking art classes, studio classes because we can do 2D or 3D art courses, so we have to take a certain number of each in different medias. Then this year, junior year, we are starting to take education classes as well. And there are other secondary education major courses; like people take science or math, PE. This year, we are getting more pedagogy and education classes. (Anne[8], personal communication, April, 23rd, 2014)

> We have to take some foundation courses that are the same classes for everybody. So you are coming to studio classes. So you are in [with] photography majors, painting majors or printing majors, but you don't need to clarify the major in your freshmen year. Then in your sophomore year, here, they are changing some [things]. So you need to present your progress from the freshmen year, and sophomore year to about three professors. Each one should be a part of the department. After viewing your works, you need to explain what you made and why you made it. Either you are accepted or postponed [for acceptance into a major studio area, such as photography, printmaking, painting or art education]. We have to finish these [foundations studio] classes, and then you are accepted to a focus area. (Jessy, personal communication, April, 23rd, 2014)

However, some students experienced difficulties in the organization of students into areas based on the coursework and portfolio design. They felt the process of submitting portfolios and majoring in art education was complicated. Also, they indicated that the process of making a schedule to meet the requirements of different categories, such as general education, professional education, and art contents each semester was complicated. June indicated her difficulties:

[8] All names are pseudonyms.

> I am actually a transferred student but know a little [about the] school of art. [Students] take foundation courses like studio, I mean art studio, and take general education classes. [It is] pretty complicated, and then [they] move to [their] sophomore year…so you take lots of arts and lots of general education [courses]. (June, personal communication, April, 23rd, 2014)

The types of studio courses from which students could choose varied, but included new media, technology, drawing, ceramic, photography, color study, metal making, and painting. When students had opportunities to choose art studio and elective courses, they indicated that they choose courses based on their interests. However, Alexandra, Jessy, and Kathy described the pressure of having to take too many art classes by following institutional policy and having to learn many different types of arts:

> We have to have over 70% of studio classes, some crazy percent of studio classes. I've taken sculpture, ceramics, wheel throwing, and three different drawing classes. That is a crazy number. (Jessy, personal communication, April, 23rd, 2014)

> I guess and I know a few people feel [they] can't choose which is really important for education of all the kinds of arts [classes]. (Kathy, personal communication, April, 23rd, 2014)

Alexandra indicated that she struggled to learn new media and technology related to computer work:

> Facebook is enough for me. Instagram is already overwhelming for me. Photoshop is also hard because of all the steps [necessary] to editing photos. Knowing all the little

steps and tools to editing photos, that is a little overwhelming. (Alexandra, personal communication, April, 24th, 2014)

The interesting point is that students expressed their interests in computer graphic skills and new technology and the importance of media knowledge and skills to art teaching. During interviews, they frequently mentioned new technology. Three of the interviewees addressed their interests in technologies such as computer graphics, and Internet page-making, use of Instagram, Facebook, and Pinterest. Jessy, June, and Kathy explained:

> Happy to mention [about] technology. We actually have classes in that. We have to major in art before taking art education classes, so as sophomores, we take education and new media classes. So we learn about, (it's so awesome), different media and how artists use computers and the Internet. (Jessy, personal communication, April, 23rd, 2014)

> We have visited one school [where] they have [a] really fantastic program using Instagram with photography. The teacher utilizes Instagram to see [the students'] works. They use not just typical types of photo in the Instagram but they use fine art. I [am] thinking [how could this be a] kind of way to exhibit [artworks]? How can teachers use photos and technology and apps? Pull up the smart-board and students can draw anything on the board. (June, personal communication, April, 23rd, 2014)

> That is really important because I observed [that] kids are really using iPads well now. They can use iPads for researching resources and as inspiration [for art making]; so I think it is really important to know and learn how to guide students to use that [technology]. (Kathy, personal communication, April, 24th, 2014)

One of the student-interviewees showed awareness that learning new media and how to use innovative technology could be connected to finding a job:

> Some computer graphic skills help [art teachers] find jobs. [Computer graphic making] skills are really close to our real life in these days. Schools want to hire someone who controls and knows the technology to help their students. (Kathy, personal communication, April, 24th, 2014)

Identity of Art Education Program: Student Perceptions of Art and Art Education

Some interviewees addressed issues of the placement of the art teacher preparation program in their university. Also, there were concerns about identity as art education majors. Jessy, for example, indicated the difficulties of taking classes when it was necessary to move around between the School of Education and School of Art:

> [We] are both [education and art education majors] actually. Our art classes are over here [School of Art], but since we take education blocks, we are taking classes with other education students at the [School of Education]. We are really kind of a hybrid between of the two… Yeah… It is sort of like floating between everywhere. (Jessy, personal communication, April, 23rd, 2014)

Jessy was the only student interviewee who described difficulties related to taking classes in different schools of the university. However, three interviewees experienced stress at having to take general education courses that were not closely related to art, such as having to take science or math courses. These institutional requirements distracted from or conflicted with their interests in taking advanced art or art studio classes. They understood the needs of acquiring knowledge in general education areas and needs for knowledge in areas such as educational

psychology, pedagogy, and classroom management, but they seem displeased with having to take courses in non-art disciplines. For example, Sarah and Anne stated:

> I don't think people need to take math classes because there are too many basic things [that need to be learned about teaching art]. I feel there are too many things to learn. (Sarah, personal communication, April, 24th, 2014)

> [There are] general education classes that you have to struggle through, like I've taken biology. (Anne, personal communication, April, 23rd, 2014)

Other interviewees indicated positive attitudes toward general education courses or expressed equal interests in both general education and art studio courses. However, most expressed passionate interests in the variety of studio art courses they took. For example, Jessy stated:

> I like [all my studio classes] right now. This semester, I am taking a book-making class, but last semester [I did] drawing. Oh. Drawing is the best. I like everything. I like being an art teacher because I can learn to use all different media. (Jessy, personal communication, April, 23rd, 2014)

Jane and Nina also described interests and passions in varieties of art:

> Art, especially ceramic art that is my life. (Jane, personal communication, April, 24th, 2014)

> I like mediums like oil painting a lot and all types of sculpture. I feel like I am a 3D person, but I like everything. (Nina, personal communication, April, 24th, 2014)

Limitations of Current Art Education Program

Both faculty members of art education programs explained they sometimes experienced difficulties securing support from faculty of either non-art education disciplines of education or art studio faculty. The situation of having limited faculty numbers in their art education programs led to less supportive environments. One of the faculty interviewees felt isolation because of the small number of faculty in her program. She also explained the characteristics of art education (i.e. that students must attain both artistic and educational knowledge), led to art education majors feeling ambiguous affiliations. Students and faculty of art education programs can be housed in and therefore 'belong' to either the School of Education or School of Art. One faculty interviewee indicated that her program is housed in the School of Art. As a result, the art education program is somewhat 'invisible' to fellow faculty in the School of Education, who thus are less concerned about needs and concerns of faculty or students of the art education program.

The second category of the findings is an issue of how to work with the national and state standards in art teacher preparation. The following section describes the details.

National and State Standards for Visual Arts

In order to examine the how standards for visual art including the National Standards and Indiana State Standards for Visual Art are implemented within the target programs, members of each interviewed group (pre-service art teachers/faculty) were asked how they were informed about the standards. Then, they were asked about their familiarity with the national and state standards, and their thoughts about the effectiveness, importance, and limitations of using these standards.

Appropriation of National and State Standards for Visual Art

Student interviewees indicated that they primarily learned about the K- 12 visual art standards through their art education professors. Anne explained how she could get the information about the national standards:

> [The professor] had us print out [the standards] so we can keep referring to them. I refer to them many times when I am writing lessons. (Anne, personal communication, April, 23rd, 2014)

Claire also mentioned that her professor provided details of the national standards:

> [The professor] actually talks about the standards. [The professor] offers a broad overview of the art education system; she also prints out the standards and gives us all kinds of resources, [explains] what they are about and what we have to learn about. That was in an introductory class [of art education]. (Claire, personal communication, April, 23rd, 2014)

Claire added a description of how she was informed about the state standards.

> [She] gave us what we need to create our lessons based on the standards. They are right on my desk and saved on my computer to be used as a reference when I create a lesson plan. I can make them [the lesson objectives] fit into the standards…I mean the state standards. (Claire, personal communication, April, 23rd, 2014)

After receiving information about the state and national standards for visual art, all students printed them out from the web and utilized them as references when building lessons. In addition, students explored details of the standards and investigated them in-depth in study groups. Jessy explained:

> We talk about NAEA. We actually have a group among us to study about the chapters [of the standards]. My friend Lauren is the president. When we make lessons, we have to print out the standards - Indiana standards, assuming we are going to be certified to be teachers in Indiana. So we look at the Indiana standards and we have to umm… identify in our lesson planning which standards we need. So we definitely focus on and go back to the standards. (Jessy, personal communication, April, 23rd, 2014)

Faculty's interviews also explained the ways the national and state standards were incorporated in the art education curriculum. As student-interviewees had indicated, the standards are integrated into the art education foundation and methods courses by the professors or instructors of art education. It was suggested to students that they refer to the standards as guidelines when constructing their curriculum and teaching materials. One of the faculty interviewees, professor Carol, explained how she started adopting the standards:

> I started to use the state standards in the 1980s. I was working with and was a president of our state art education association at that time. So I was working with the Department of Education, and they asked me to work with them and put art into the academic standards. The [previous] standards were pretty outdated and they wanted to reflect our field currently. That's the way I came to use the standards. (Professor Carol, personal communication, April, 23rd, 2014)

She continued to talk about how she has applied the K-12 visual art standards to her classes and offered thoughts about the usage of the standards:

> We do have a seminar [about the standards] for seniors who are doing student teaching. That's really important and that guides our program. I was a part of the team writing Indiana State Standards in the 1980s. And then I was on the national team assessing the

> standards. So I work as an advocate of the standards. All of our teachers, of course, in Indiana are expected to build their lessons around the standards. I'm not crazy about the ways the standards are implemented now; that's always a problem. (Professor Carol, personal communication, April, 23rd, 2014)

Regarding the appropriation of the standards, professor Carol explained that teachers were required to thoughtfully incorporate the K-12 visual art standards in their lessons even though appropriation of the standards was voluntary. She talked about this issue:

> I think teachers [are] not saying the standards are voluntary because they have to use the standards in their lessons. Our standards are so general. You can really find your voice in that. It's like a menu that all can use. I really like that. The standards really help to gain fruitful things. When students take jobs, most schools and principals require their teachers to refer to and use standards and want to see how teachers use the standards. And they [teachers] have to prove that [they use them effectively]. (Professor Carol, personal communication, April, 23rd, 2014)

Other faculty interviewees described similar ways of becoming informed about and implementing the standards. Professors and instructors are basically utilizing the Indiana K-12 visual art standards when they develop their curriculum of art education foundation, methods, elementary and secondary art education courses. The state Department of Education expects faculty to adopt the state version of these standards. In addition, there are pressures from principals that use of the standards be evidenced in curricula for student accountability purposes. Professor Sally described how she uses the standards in her teaching:

> Let me think about that. I'm teaching students to know how lesson content is developed based on NAEA standards, state standards, and current literacy standards. For my two

> methods courses, my students write curriculum and lesson plans. They must include the literacy standards of Indiana state and some activities that are always based on literacy and standards for visual arts. It could be oral presentation or written papers, or research papers with computers [that are] very interactive with texts. (Professor Sally, personal communication, April, 24th, 2014)

Professor Sally pointed out that she also applied the standards to her assessment rubrics:

> Evaluation is developed based on NAEA standards and state standards. I evaluate my students out in the classroom, either [in] the observer category, when they have to [put in] 30 hours [of teaching] per semester and per course, or [in the] student teaching semester. So I have an assessment rubric that the College of Education can use. That's how we judge student teaching and how well they are doing: evaluation forms [are aligned with the standards. I combine the two, the national and state standards. [The evaluation form] is 38 pages long, [and] includes lots of different categories like technology, [and] professionalism. (Professor Sally, personal communication, April, 24th, 2014)

During the classroom observation, it was seen that students did implement the state K-12 visual art standards in lessons they designed. During the presentation of what they had taught in their field experiences, students described how they incorporated standards (by number) in the goals content, processes, and evaluations of student works. Slide shows indicating the standards focused on in designing the lessons were key a requirement of the presentations. End of course portfolios that students were required to submit also evidenced well-developed lessons grounded by the standards. As expected, students described how the lessons they planned were aligned with the standards.

Familiarity/Unfamiliarity with the National and State Standards for Visual Art

Most student interviewees indicated that they were familiar with the National Standards for Visual Art created by policy makers of NAEA. These students were informed about the national standards through their professors or instructors and the way these standards were incorporated into coursework. However, three students stated that they were not aware the details of the National Standards for Visual Art. Marsha asked:

> Are you referring to the core standards? I don't believe I have actually gone through those. I just know the standards adopted for Indiana. I don't believe I had chances to have gone through those [national standards]. (Marsha, personal communication, April, 23rd, 2014)

Marsha was confused about distinctions between the standards from NAEA and the Common Core standards. Jane and Claire also stated they had "heard of [the national standards]" but had not had time to look at the National Standards for Visual Art.

> Well… I don't have much information about the national ones. I just know literacy standards that art education should incorporate with the literacy in art classes or painting. (Jane, personal communication, April, 24th, 2014)

> I've heard of [the national standards for visual art] but I think we work more with the state standards than the national standards. We have to include the [state] standards in our lesson plan, but I don't know too much about the national standards. (Claire, personal communication, April, 23rd, 2014)

The national standards for pre-service art teachers were not fully adopted because the methods courses focused on state level standards.

Unlike some of the student-interviewees, who lacked familiarity with national standards, all students answered that they were familiar with state standards and were well aware of the needs of incorporating the state standards in their lessons. For example, Claire stated:

> I think that [the national and state standards are] important across the board. There is some consistency within the education programs through the state standards. (Claire, personal communication, April, 23rd, 2014)

Other student-interviewees addressed their familiarity with the state standards:

> I'm more familiar with the state standards. I know less about the national ones because the state standards are what we need to use in our lesson plans. (Nina, personal communication, April, 24th, 2014)

> We need to incorporate the state standards in our lesson plans and cover at least all of the standards by the end of the semester. So [I do] a lot of research about the [state] standards and what applies to our lesson plans. So I have to look over them and save them to my computer. (Alexandra, personal communication, April, 24th, 2014)

Faculty interviewee Carol gave an explanation of why students might pay more attention to state standards than to national ones.

> Definitely, [when] our students who go [out to teach in] schools, they would be expected to write lessons everyday and they would be evaluated on their lessons. They want to meet state standards and get high scores for their lesson plans so that they won't lose their jobs. I think we have to be mindful of those practical expectations of our students in the field. (Professor Carol, personal communication, April, 23rd, 2014)

As professor Carol explained, state standards might be more closely related to the students' concerns about securing a teaching job in the state and fulfilling requirements of a school district where they might be hired.

Importance of Standards for Visual Arts

Responding to the question about the importance and effectiveness of the national and state standards for visual art, all the interviewees indicated that they perceived the standards as important, though some of them showed problems and weakness of the standards. Anne found the standards helpful to use in planning lessons that provide a foundation for learning and teaching:

> Using standards is how art is more applicable, which is really helpful. What I say is these are… important. You know what happens when you teach something if you don't have any foundation to go over or [any benchmark for] accountability. If you choose standards, you can find focus [and] follow that though. (Anne, personal communication, April, 23rd, 2014)

Nina also perceived the standards as necessary knowledge in job the market and future teaching:

> I think learning about the standards is really important. Understanding the standards now can save time in the future when I will use the standards [in planning and teaching lessons]. (Nina, personal communication, April, 24th, 2014)

Jessy and June addressed the importance of the standards related to evidence-based claims about the importance of art in the school curriculum.

> I think [the standards] are helpful specifically for art, because a lot of [school districts are] trying to save money, so [administrators are] thinking about cutting the arts. But by having the standards we can sort of validating our field to people who are not in arts. I

> think it's easy for art education's friends [to say], "Oh, we think art is important." Obviously, we think art is important because we are in [this program]. . . But to others who are not in the arts, we need to explain what we are going to be teaching and why we should keep our program. Um… I think the standards can validate something we can point to. Oh, we are not just coloring or coloring books. These standards are doing something. No, this is my lesson plan and I'm meeting the standards. (Jessy, personal communication, April, 23rd, 2014)

> What we are teaching because I think we are…would show evidence of what we are teaching and why it is good. So the principal or the township whatever they see. But not for the students, I never present to students about that. This is what we are doing. I think it would be important for teaching. . . What we are creating in the lesson plan is based on the standards. (June, personal communication, April, 23rd, 2014)

Other students pointed out that the standards were useful to teachers when they were preparing lessons.

> If teachers make their lessons based on the standards, the standards can just be used a kind of a guideline for standardization of action across the board of teaching. (Claire, personal communication, April, 23rd, 2014)

> I think that if you didn't have the standards, we [would be too] overwhelmed to prepare lesson plans and those kinds of things. (Marsha, personal communication, April, 23rd, 2014)

> I think they are both important for art teachers and other teachers (the co-teachers) because they understand arts on the same level. Through that way, I believe teachers can [collaborate] . . . with teachers from other subjects. So students can see how art projects can fix the problems or [help them] understand problems [in other disciplines] and give them higher thinking levels that would help when they find a job. They can utilize different types of thinking skills and apply that to get the jobs. (Jane, personal communication, April, 23rd, 2014)

Kathy, Alexandra, and Andy's thoughts about the importance of using visual art standards focused on how information about what students were learning could be conveyed to students and their parents.

> You know, I did this and this and this but students can't understand why I did this. But through the standards, they can understand why they did this, not just 'draw this.' They can understand how it applies and why it is important. (Kathy, personal communication, April, 23rd, 2014)

> Because I strongly believe teachers should know about what teaching is in art and why it is important and what people can gain through art, not just to know how to draw or how to make sculpture, but make connections to their critical thinking skills. And if we teach art history, not just to know historical factors but knowing how art was incorporated in that time. So I think students and teachers are knowing about the state and national standards are important. (Alexandra, personal communication, April, 24th, 2014)

> I believe it is important to know about the standards. . . . Our job also includes [helping] parents understand what we are teaching in classrooms and what their kids learn. They need to know something [about] the education[al] aspects [of art education]. It's not just art projects. Parents need to know more about the structure of learning, and structure of the classroom. I think (the standards) it can explain the terms and literacies in art education to parents. (Andy, personal communication, April, 24th, 2014)

The pre-service art teacher interviewees thought referring to standards could help to explain what students are doing in art classes and what they are expected to learn through art lessons. They understood the standards were 'helpful' and 'important' to creating teaching materials and finding jobs.

Effectiveness of Using Standards for Visual Arts

In relating their thoughts regarding the effectiveness of using the standards, most pre-service and faculty interviewees indicated that they felt standards were employed effectively. For example, Anne stated:

> The standards are effective. [They] give you a kind of guideline. You know they give you some background and reminders too. "Oh, this is what I was teaching." And I think it is really important when your students know what standards you are following. You can say to your students, "This is what we are doing and this is why." It is (better) than just saying, "Just do this." (Anne, personal communication, April, 23rd, 2014)

Jessy found the standards effective for providing art educators with direction or information about what to teach:

> There are so many art subjects that you can teach. I think we are overwhelmed [by the impulse to] try everything. Okay. If I am going to teach at [a] middle school, here are our

> standards of what I have to teach. I think the standards help to do that. (Jessy, personal communication, April, 23rd, 2014)

Jessy continued to explain that the standards help art teachers 'staying the same page' in terms of knowledge and skills to be taught at various grade levels:

> I think that having the standards is effective, . . . Because sort of [guides teachers to cover similar materials at the same time] in the same school or state-wide. They can be on the same page. In third grade, all are going to have the same sort of things, and seventh graders will understand these. That way it avoids having any confusion. "Oh, I'm in seventh grade but move to somewhere else." It keeps someone else [responsible for] upholding the standards and holding to students to learn these things. (Jessy, personal communication, April, 23rd, 2014)

Jane's point was similar to Jessy's:

> Across the board, teachers need to know what it is I'm looking for from the students versus what they are looking for from the lessons. It is easy to refer them to those standards. (Jane, personal communication, April, 23rd, 2014)

One of the faculty interviewees, professor Sally, agreed the standards were effective in assuring students from across the state be learning similar subjects and provided a way of evaluating teaching. She indicated:

> I explained to my students, they will be evaluated based on the set of criteria [laid out in the standards] so they have to . . . study them carefully. And when I visit student-teachers, this is also the way I am using the standards. (Professor Sally, personal communication, April, 24th, 2014)

However, some were of the opinion that it was difficult to say whether the standards were effective. Marsha explained the reason that she felt hesitant to express the effectiveness of the standards because she couldn't comprehend the standards in depth.

> I haven't had to teach yet and wouldn't be the right person to answer [about the effectiveness or lack of effectiveness of the standards]. How do I understand and imply what I had trouble with when I try to read the standards? I think they would be more effective if I could understand them better. (Marsha, personal communication, April, 23rd, 2014)

Interviewees' perceptions of the effectiveness of using standards are related to their experiences regarding their limitations. Although all interviewees argued the standards were helpful in designing and teaching visual art to students across the state, they identified flaws in the standards

Limitations of Standards for Visual Arts

One weakness of the standards that was pointed out by student interviewees had to do they with complexity.

> I think they are too complicated for new teachers. It seems hard to play catch-up for all the stuff of the standards. But I think it is important [to refer to them] because I want to be an art teacher, not just an artist, and [I want] to understand how a child makes art. That's an important part of art education. (Kathy, personal communication, April, 24th, 2014)

Although Andy didn't specify what could be improved in the current standards, he expressed difficulty comprehending some aspects of the standards.

> I think the standards are too vague, but, I mean, I see the value of them. I just wish they [offered] more specific examples or details. I feel like there's missing something. Missing something that is more beneficial. I think they are right how they are now but there's something to be improved. (Andy, personal communication, April, 24th, 2014)

Nina also mentioned these drawbacks.

> I think the standards, the state standards are vague. (Nina, personal communication, April, 24th, 2014)

Nina's statements about the standards may reveal how students feel about the balance between specific examples and broad guidelines. She emphasized that teachers must find "a balance."

> Well. I hope there are some specifics but not too specific because that could hinder what I could do in the classroom. But I wish there were really high standards because a lot of teachers don't have those kinds of high standards. They may have some high standards for some students, but for others, they just have lower standards because they don't work too hard. They can work [at a] minimum [level]. I hope I have high standards for all of my students to keep them accountable. Well. I don't know. I may be ambivalent . . . I want . . . specific standards to use, but other side, I don't want them to block my creativity. I don't know. Hard to find the balance. (Nina, personal communication, April, 24th, 2014)

Faculty interviewees also believed a weakness in the standards was that they lacked details and specific examples for teachers to follow in designing lessons. Professor Carol explained:

> Sometimes, they can be too broad. My young students, in very early stages of the education world, I think it can overwhelm them. Because they want more structure, more rules to work under, but I usually explain to them that they will become more

> comfortable as they learn how to teach, as they learn to write more lesson plans they put together in curricula over time [in the] semester with me. In the course, they will learn about . . . different activities that can be offered and these activities will match up on with one standard, or maybe three of four of them. (Professor Carol, personal communication, April, 23rd, 2014)

Professor Sally added:

> They [the students] grow in their understanding of methods and curriculum through the standards. They need more details or examples. They can do really well do in the standards. (Professor Sally, personal communication, April, 24th, 2014)

More specificity in the standards would block teachers' creativity or autonomy in their teaching. A lack of specific examples also was pointed out as a limitation of the standards. However, the majority of interviewees did not perceive the standards to hinder a teachers' freedom or creativity to develop effective art lessons. The next category explains how the interviewees addressed the issues of creativity.

Creativity and Standards for Visual Arts

Most of the interviewees partially concurred in the idea that the standards could present obstacles to teaching, especially in relation to promoting creativity

> You can try to structure teaching based on the standards. If the structure stamps out my creativity, [I would] say no, this is not the standard [I want to use]. But I haven't felt hindered by the standards yet. I don't feel they were limiting me. The standards are just [pointing out] some practical ways of teaching. (Anne, personal communication, April, 23rd, 2014)

Jessy and Claire disagreed that the standards while working as a pedagogical foundation, would be an obstacle to expressing their creativity.

> Having some guideline helps my creativity. It helps to narrow down what I am thinking about. . . It helps to guide me and can be bouncing off the points and my creativity. I think that having some boundaries and the standards at least helps the artistic creative process. That is the same as being a teacher, having the standards and some guideline; this is where you generally start up. So I think it helps creativity. It is more a problem-solving thing. I think teaching is sort of problem-solving, so I think the standards are more creative problem solving, and [it is] exciting to meet the lesson standards. (Jessy, personal communication, April, 23rd, 2014)

> I don't think that it blocks creativity. . . or me. They're helpful. I'm a very structured person, and I like having structures in my classroom. I think that having organized chaos, [where you have the] overall structure based on the standards in the unit . . . [allows] you [to] play with these materials and have fun. (Claire, personal communication, April, 23rd, 2014)

Jane's statement regarding the relationship between the standards and creativity pointed out how people's perspective of the world might influence the way they perceive standards and creativity.

> If a person sees a pencil as just a pencil, the person [would also] see the standards in that way. But I can see this [pencil] as a tool to pick something from my tooth. You know (some people) see a hammer is just a hammer. That's what I'm saying. They are just tools. The standards are tools. If you don't see any flexibility, they don't allow any flexibility. They are just guidelines. I don't know where the blocking actually is. And I

> think people are over-thinking too much about the standards. You know, just use common sense. (Jane, personal communication, April, 24th, 2014)

The faculty interviewees showed similar perceptions about the relationship between standards and creativity. They partially agreed with the notion that standards could block creativity, but they treated the standards as guidelines for better lesson plan development and teaching. Professor Carol explained:

> I agree with that in some aspects [that standards can stifle a teacher's creativity.] But in other aspects, teachers are still able to incorporate their creativity and their personal experiences within the standards. Based on my experience, my junior and high school teachers had criteria that they needed to incorporate into the lessons but they still left some fun space and time to expand our minds. (Professor Carol, personal communication, April, 23rd, 2014)

Professor Sally agreed:

> I support having better criteria. I don't see [how] that blocks teachers from anything, even creativity. I think the standards are written in such a way that they can be interpreted broadly. For instance, one of the standards, learning aesthetics, can be an exercise in criticism of works of arts. That's [a] requirement of state standards. To me, it is used in quite broad ways. Students can read about a movement or particular work of art, or artists, and then they can do oral presentations. So there are many ways to use this standard. That is pretty open. So I don't see this has done anything harmful in terms of lesson plans, activities, or a sequence of activities designed to meet the standards. (Professor Sally, personal communication, April, 24th, 2014)

However, Marsha said that if teachers "just try to use" standards without correctly understanding them or having exact goals in mind, the standards could block both teachers' and students' creativity.

> It does block the creativity or those kinds of things. You are trying to basically create your lesson plan into what they are saying in the standards because schools push to use the standards. Sometimes, teachers just fit their existing lessons into the standards. When I was observing classes, there was one teacher had [designed] a project [that represented] quite a misunderstanding of the standards. Students posted their works of a chair. The project was the students draw contour lines [of a chair] with pop out things from the lines. All the works were really nice but too complicated for the students because the teacher included lots of standards at once. (Marsha, personal communication, April, 23rd, 2014)

June described a case where the standards could hinder teachers or students from using their creativities.

> In a certain year, teachers have to use too many standards at once. And there are some lessons, I know that kids definitely love the lessons, but the state standards don't fit in. But, you know, teachers should cover some standards and fit those standards into their lessons. Sometimes, teachers are confined to the standards. I can definitely see rush and pressure to do some lessons with the standards. (June, personal communication, April, 23rd, 2014)

Other Art and General Education Standards

I asked the interviewees about whether they were familiar with other standards for art and general education standards, such as the K-12 visual art standards developed by NAEA, the

Common Core standards or teacher preparation standards. This explored the degree to which the interviewees were aware of other art and general education standards. Only two student interviewees answered that they had "heard" about the standards for teacher preparation standards from NAEA (National Art Education Association, 2009a), but they indicated that they didn't "have a deep understanding of them." The rest of the student interviewees answered they had not heard about other standards for visual art education. No student interviewee had much knowledge of the standards for visual art from InTASC, NBPTS, and NCATE.

> I have heard a little bit but mostly not. I've just heard the name but don't know about the details. (Alexandra, personal communication, April, 24th, 2014)

> I can't say I know about that [teacher preparation standards, standards for art educators, standards from InTASC, NBPTS, and NCATE] because we have talked about that but I don't remember all. (Anne, personal communication, April, 23rd, 2014)

Regarding general education standards, like the Common Core Standards, for example, four of students answered they "knew or heard" about them. Although they said they "knew" about them, they could not explain the details of the standards.

> I just know just briefly, and I know it recently impacted our schools, and you know, out of curriculum spheres. (Anne, personal communication, April, 23rd, 2014)

> I think it does affect art education and all different disciplines. Art students are being tested in different majors. (Claire, personal communication, April, 23rd, 2014)

> I'm more familiar with the Common Core because that is more recent and the new one. (Jessy, personal communication, April, 23rd, 2014)

> I've heard about Common Core when I was in high school, but others, I can't say I know them. (June, personal communication, April, 23rd, 2014)

Student interviewees who "hadn't heard about the various standards" described three basic attitudes about their lack of knowledge about these unfamiliar standards in art and general education. They either 1) seemed unconcerned about having to say "don't know," 2) expressed a desire to know about these alternate kinds of standards in the future, or 3) described frustration or stress at not knowing about these other standards.

Kathy exhibited the second attitudinal response:

> (She writes the names of the standards on a notepaper.) I think I have to drop that. I have a friend who can tell me about the standards. I want to study them more and check them later. Here again, I hope to be a good teacher who can understand children and . . . the standards. (Kathy, personal communication, April, 24th, 2014)

Andy expressed feelings of stress about the need to become familiar with so many standards:

> There are so many standards. Actually, to become a teacher, there are so many things. That's a little overwhelming. It is frustrating to the younger generation when they [policymakers and administrators] adopt them [the standards]. You know, all these standards and new tests, like Common Core. Teachers can also be frustrated. Teaching to meet the standards or tests is also frustrating to the teachers. (Andy, personal communication, April, 24th, 2014)

Both faculty interviewees were well aware of general education standards and other art education standards from NAEA and other organizations. The following is an important discussion of policy appropriation in art teacher education, especially in terms of prioritizing different official policies at the institutional level. Professor Carol explained how she utilized the standards:

> Yes. Our School of Education sets criteria based on NCATE and so, in our work as art educators in higher education, we need to meet their [NCATE} standards as well. They overlap [with state and national standards], so there's no problem. We also look at the national board of standards. InTASC used to drive the School of Education but not anymore. But we looked at all of those and tried to put together in ours what we are expecting in outcomes through our program. So our outcomes really came from a kind of mix of those. And then, [they need to include evidence of addressing] some in the final seminar in their portfolio. We take the standards and the students need to show how the portfolios meet the standards. So it works. (Professor Carol, personal communication, April, 23rd, 2014)

Professor Sally pointed out that she put the NACTE standards into her curriculum but did not use other standards from InTASC and NBPTS:

> NCATE, yes, but the others no. The College of Education uses that, so I also follow that. The evaluation forms are, some of them are aligned with the NCATE because the professors want to check for that. (Professor Sally, personal communication, April, 24th, 2014)

Both faculty interviewees explained that they thoroughly incorporated the other standards published by NAEA. Professor Carol and professor Sally described ways of employing the standards for art educator and art teacher preparation from NAEA:

> Yeah. I really use the preparation [standards] in our student teaching. And we created a curriculum based on them [the other standards]. We have come up with outcomes to align with the national ones. (Professor Carol, personal communication, April, 23rd, 2014)

> I've used. . . art educator standards for my evaluation forms. I know there are two layers [of the standards]: for how university people train [pre-service teachers] and also [standards for students of] K-12. (Professor Sally, personal communication, April, 24th, 2014)

One of the faculty interviewees held a negative attitude and the other expressed a neutral attitude toward Common Core standards. Professor Carol explained:

> We have not discussed Common Core situation, but the state voted to get rid of it. In place of Common Core, the legislators passed Indiana new standards that look a lot Common Core standards. Although I have not accessed the information yet. It is not yet online. (Professor Carol, personal communication, April, 23rd, 2014)

Professor Sally demonstrated a neutral opinion of and attitude toward the additional standards. She did not have much knowledge about these additional standards and had not decided to incorporate them in her curriculum:

> I think it is really confusing. We are in transition to the new. It is just confusing. Once the standards come out, I will use that. (Professor Sally, personal communication, April, 24th, 2014)

Faculty interviewees and only two student interviewees indicated that they "heard" about the names of these standards but didn't have in-depth knowledge of them.

Roles of Art Education Organizations

Student and faculty interviewees all indicated that art education organizations played important roles in art teacher preparation, appropriation of the standards, and schools. Professors Carol and professor Sally explained how good reputations of the art education organization impacted the field of art education practical ways.

> I think they [art education associations] do important works. Leadership right now is so mindful. And across the board, they do very good jobs and people are so nice during the accreditation of the standards. I'm really happy with them. That's why I adopted the standards without any strong resistance. (Professor Carol, personal communication, April, 23rd, 2014)

> It's obvious to me, people in here want to get national association standards. Because I think that NAEA is the most respected association for art educators. They publish a lot of books and advocacy stuff. They always want to make the standards higher, and I think they want all of art education to be included in the standards. I think we create better teachers when we follow that. Their valuable reputation and publication activities influence the state to care more about the art. (Professor Sally, personal communication, April, 24th, 2014)

Student interviewees, as noted already, formed a study group to examine the standards and presentation sessions at the state art organization conference held by Art Education of Indiana (AEAI). They also explained that they worked for the student chapter in AEAI to [better understand effective applications of] the standards and actively support the arts.

Pathways of Art Teacher Licensing

Members of both student and faculty interview groups were asked what they knew of alternative pathways for becoming licensed art teachers. The student interviewees also were asked what pathway they would choose (traditional or alternative licensing mode) if they could make that choice over again. Most of the student interviewees said that they would again choose the traditional pathway as presented by the current art teacher preparation programs. Their reasons for making this choice could be categorized into: 1) satisfied with the program, 2) agreement that art teachers should acquire knowledge of not only arts but also general education, 3) recognition of the difference between teaching art and producing art in studio art classes, and 4) getting field experiences through the art teacher preparation programs. For example, Anne stated:

> I probably would choose a traditional one [to be a teacher] again. It is really, really, important to artists who teach art. I do feel that to get an art education degree is important to teaching art. Especially teaching art. I have different opinions on college-level of art versus public-school art. Art and art education are different fields. Different feel, different handle, I learn so much through these programs so maybe I am biased to say "yes" [to the] traditional kind. Know your content area and just know all the information about teaching in this kind of area. (Anne, personal communication, April, 23rd, 2014)

Jessy, June, Claire, and Kathy gave explanations of why they would continue to work through the traditional route:

> I feel I have been well-prepared to be a teacher. If I didn't have these classes and experiences in our field before student teaching, I don't think I would have developed effective teaching skills and have gone through this process. It was tough and it was long

but I feel like it helps me grows up as a person and helps me to be a better teacher. So I like the more traditional schooling. (Jessy, personal communication, April, 23rd, 2014)

For sure, I would definitely choose the traditional way again. [It has provided] much more information and much more knowledge and practice. . .The program we are here offers two student teachings experiences. I already taught at 5-6 schools. Physically taught, probably three times at least. Other times, we have observation time in the School of Education. Those combined classes definitely offer a well-rounded balance of practice teaching. The other, non-traditional track, you can say "I can teach and I know the content to teach." My friend's brother is in engineering and says, "I love to teach." He is considering teaching if he can't find a job. I know being here, I mean every semester I develop more passion for teaching art, which I feel I can teach and there is a little pressure. You are getting more people passionate [about becoming a license visual art teacher] in the traditional track than in any other way. (June, personal communication, April, 23rd, 2014)

I think I'm going to college and doing course works. Like I'm working right now because it really works beneficially for me, just because you get to really learn about the field you are going into. I think that when you are on a fast track to teaching, you might know your materials, but you don't learn how to teach. And so I think lots of classes right now, I'm learning, you are learning how to teach and your learning materials. So that's really important to me to learn the classroom management skills and to learn all the different things. If I didn't have any foundation education classes, my first couple of semesters

> [teaching] would be chaos. I think people need to be trained before real teaching. (Claire, personal communication, April, 23rd, 2014)
>
> Personally, I would choose the traditional one that I'm doing right now because I see this as more beneficial in the education side as well as on the art side. Other people can be in different situations so that they may choose alternative pathways. But I'm worried [that they may not be] qualified. . . If I am competing with those people, I would like to have [become qualified through] a more traditional [program, where I] took more education courses and had more experiences in art. I think both experiences [in art and education] are really important in teaching, not just having more experience in art. I think that people who take alternative pathways [to teaching] can definitely be great teachers, but I don't know. It would [scare me] to choose that way. Personally, I would choose the traditional [pathway to licensure]. The traditional pathway is more beneficial; teaching in the classroom is a totally different language, so I need more knowledge of classroom management. (Kathy, personal communication, April, 24th, 2014)

While several student interviewees indicated that they would choose the traditional route to becoming qualified teachers over the alternative path, overall students showed that they had little knowledge about the alternative pathways to licensure. Two interviewees said that they "[didn't] know" about alternative ways of getting licenses to teach visual art and the rest said they "knew or had heard" of these options. June explained how she was informed about alternative paths to licensure:

> I've heard of Teach for America from my friend. She was a photography major, on the fast track to teaching. She went to college for photography and then took 1-2 years of

> classes and [the fast track to teaching]. That's the one I've heard of. (June, personal communication, April, 23rd, 2014)

With the exception of two student interviewees, attitudes expressed about alternative licensure pathways were mixed between neutral and negative. The two who expressed positive opinions of alternative paths to licensure understood needs for these alternative pathways, but still preferred traditional ways of becoming art teachers. Marsha and Kathy stated:

> I think that makes sense if they need more teachers in the country, but at the same time, I think that it is unfair to people who are taking all of the classes and all of the longer steps to becoming a teacher. Because if [employers have a choice in whom to hire], maybe we will have trouble finding jobs. I think, so far, after taking all the [required teacher education] classes, I choose the traditional pathway because I started that way. If I were a professional artist. . . I might choose the shorter pathway. (Marsha, personal communication, April, 23rd, 2014)

> I know some people who have lots of experience in art and want to be art teachers but they don't have enough time and money to take education courses. Well, I know they can be great teachers but I don't know. It's very hard to say. (Kathy, personal communication, April, 24th, 2014)

Two interviewees responded differently. Jane was a 40-year-old transfer student who had taken visual art education courses in another state and moved to Indiana to follow her husband in his career. She explained she would choose the fastest, most affordable pathway:

> Whichever costs least. . . Being a student in the past, it has only been nine years since I stopped paying student loans, but now I don't even have a degree. Whatever way I can

make money without spending so much money is what I prefer. (Jane, personal communication, April, 24th, 2014)

Andy answered that he would pick the alternative course to licensure due to the pressure of learning too many things through the current art education program and licensing test:

> I'm fascinated with the alternative ways [to be a teacher] because I'm struggled to study math [for CASA tests] but that is one of the subjects in CASA. So I might choose one where I don't need to take a math test. I might choose the opposite one to the traditional pathway because I feel there are too many things to learn and too many basic things that I have to pass. As I said, I feel frustrated by that kind of thing. I might choose that one requires fewer education courses. That is my preference. (Andy, personal communication, April, 24th, 2014)

One of the faculty interviewees indicated familiarity with current alternative systems of visual art education licensure in the state of Indiana. However, she was inclined to prefer the traditional pathway to licensure. She argued that:

> "Transition to Teaching" programs represent fast [ways] to get licenses. That does exist in the state. My feeling about that, with three degrees of my own, I feel we need more, we need more and more education. I [think we need to require teachers to earn] state professional credits to [learn] new theories and new practices, all the brand new issues and special needs students, all the different issues. I think teachers stay connected with that. (Professor Sally, personal communication, April, 24th, 2014)

Summary

In this chapter, I have presented categories of data that were revealed through interviews and classroom observations. Faculty of the two art teacher preparation programs examined

required their students to pay attention to the state visual art standards when designing lessons. To a lesser degree, they also introduced students to the national standards in visual arts. Attending to these standards is not an absolute requirement of K-12 visual art teachers, although this adoption was voluntary and seen as benefiting new teachers by giving them an advantage in the job market.

The faculty I interviewed pointed out National Art Education Association's good reputation and valuable works had an influence on the adaptation and worth of the standards. Both faculty and student interviewees recognized that the standards acted as guidelines for building or focusing lesson plans. Faculty considered it necessary that students learned to use the state K-12 visual art standards and, to a lesser degree, the national standards in lesson planning. The student interviewees revealed knowledge of the state standards, although they agreed they could be somewhat vague or ambiguous. Limitations of the standards were the complexity of implementing them appropriately and lack of specific examples and details about how to apply them. Studying the application of standards with peers and mentors was viewed as helpful. The student interviewees indicated that they heard about the national standards but did not have in-depth details; also, they had very little knowledge of standards regarding general education or teacher preparation

Finally, interviewees described preferences for traditional over alternative pathways to becoming art teachers, described what kinds of knowledge art teachers should have. In the following chapter, I will interpret findings based on the data that described in this chapter.

CHAPTER SIX: INTERPRETATION

In chapter five, I described students and faculty interviewees knowledge about and perceptions of art education policies regarding state and national standards for visual art education, general education standards, and teacher licensing pathways. As indicated by the theoretical framework of policy appropriation laid out in chapter two, this study perceives policy appropriation as an ongoing process of negotiation or practice that occurs in real peoples' lives. This chapter provides an interpretation of what and how standards shape art teacher education in Indiana, as revealed through interviewee narratives and document analysis provided in chapter five. I organize the interpreted findings according to five themes: 1) working with the standards, 2) preparing pre-service art teachers, 3) pathways to becoming art teachers, 4) the relationship between the teacher licensure system and standards, and 5) working with the national and state art education organizations. An outline of specific details within each thematic area is:

1. Working with national and state visual art education standards for K-12 students and teachers
    a. Reasons to adopt the national and state standards
        i. At the university level: External factors
        ii. At the faculty level: External and internal factors
        iii. At the student level: External and internal factors
    b. Art lessons plans based on the national and standard standards: External factors
    c. Teaching students to negotiate the standards for arts and general education: Internal factors
    d. Evaluation with the visual arts standards: external factors

e. Finding a balance between using and not using the standards

2. Preparing pre-service art teachers
    a. Pre-service art teachers' needs and expectations: Internal factors
    b. Teacher quality: Internal factors
    c. New media and new technology: Internal and external factors
3. Pathways to becoming art teachers
    a. Reasons to choose the traditional pathways
    b. Choice based on cost-effectiveness or time-effectiveness
4. The relationship between teacher licensure system and the standards
5. Working with the national and state art education organizations

Working with the Standards

What external and internal factors affect adoption of the standards? Why do people implement standards if the standards are voluntary? How are the standards utilized in art teacher preparation programs? In this section, I examine these three core questions based on my findings from interviews, classroom observations, and document analysis.

Reasons to Adopt the National and State Standards

To examine the reasons for implementing the different types of standards, one of my main research questions, I distinguished levels of standard use by stakeholders in three categories: university, faculty, and student level.

At the university level: External factors

At the university level, there is no pressure to adopt or apply national standards in visual arts because the use of these standards is entirely voluntary. However, the Indiana State Department of Education functions as an external influence that pressures teacher education programs to

address state standards in both art education and general K-12 education. NCATE and the State of Indiana built a partnership. The State of Indiana and NCATE provide the list of accredited institutions. As of 2015, a total 34 universities and college are accredited by NCATE in Indiana (see Table 11).

Anderson University	Ball State University	Bethel College
Butler University	Calumet College of St. Joseph	Franklin College
Goshen College	Hanover College	Huntington University
Indiana State University	Indiana University-Bloomington	Indiana University-Purdue University Fort Wayne
Indiana University East	Indiana University Kokomo	Indiana University Northwest
Indiana University South Bend	Indiana University Southeast	Indiana Wesleyan University
Manchester University	Marian University	Purdue University
Purdue University Calumet	Purdue University North Central	Stint Joseph's College
Saint Mary's College	Saint Mary-of-the-Woods College	Taylor University
Trine University	University of Evansville	University of Indianapolis
University of Saint Francis	University of Southern Indiana	Valparaiso University
Vincennes University		

Table 13. List of Accredited Universities and Colleges in Indiana (adapted from NCATE, n.d., retrieved from http://www.ncate.org/tabid/177/Default.aspx?ch=106&state=in#).

In NCATE/Indiana Partnership Protocol regarding teacher accreditation, the state standards "align with" NCATE content area standards. In addition, NCATE suggests program standards for accreditation that include "program assessments, scoring guidelines, and performance data" (National Council for Accreditation of Teacher Education, n.d., pp. 1-2). The accrediting process is connected to the United States. Department of Education and the Council for Higher Education Accreditation (National Council for Accreditation of Teacher Education, n.d.).

Teacher preparation institutions are specifically required to follow NCATE standards. Art education programs of NCATE accredited colleges and universities also must respect NCATE content area standards and independent state standards for art education in their curricula. Therefore, at the university level, external factors work strongly to support programmatic adoption and appropriation of state K-12 visual art and art teacher education standards. Internal factors influencing appropriation of these might be more related to faculty perspectives, which are considered in the next section.

At the faculty level: External and internal factors

Faculty of art teacher education programs are neither forced to adopt the national standards in visual art nor require students to implement these standards in their teaching. However, the art education faculty members interviewed have been willing to implement the national standards in visual art. They understand these national standards have meaning and value because they were developed by peer experts and leaders in the field of art education who are associated with National Art Education Association (NAEA). For this reason, faculty participants of this study reported that they implement both standards for teacher preparation and standards for K-12 art education that have been published by NAEA.

Internal motivations for implementing the state-level and national-level visual arts education standards were indicated by the interviewed faculty members as a belief that the national and state standards in visual art were valuable because they support the goals of K-12 art education, make art education more understandable, direct what teachers are going to teach, and improve the quality of teachers and teaching. As professor Carol explained:

> [The standards] make art education an understandable discipline. I see the words from DBAE[9] are common in the standards, though there are criticisms. As art educators, we do explain our disciplines to people who are not in art education to interact with them. (Professor Carol, personal communication, April 23rd, 2014)

Additionally, both of the faculty interviewees indicated that their institutions require them to utilize NCATE's standards. Regarding this issue, professor Carol explained how state politicians could impact education. As mentioned in the previous category, adoption of NCATE standards was encouraged at the university level as well as at the faculty level by Indiana Department of Education so that faculty would adopt the NCATE standards in their teaching. This process shows how decisions by politicians to implement the NCATE standards resonate with faculty goals for quality K-12 art education and thus have impacts on faculty and its education.

At the student level: External and internal factors

For students, the impetus for adopting the standards occurs through the external factor of the art education professor. Student interviewees and course syllabi pointed out that students learned about national and state standards for visual art education from art education professors or instructors. In addition, students' course evaluations were developed based on the standards for art education.

Indiana State Standards for Visual Arts were more likely to be addressed and implemented than were national standards. Students expressed that they were familiar with the state standards. A few students indicated that they also had heard about the national standards,

[9] DBAE means Discipline Based Art Education. This approach is for understanding art education as more formatted subject. Four disciplines are conducted that are art creation, art history, criticism, and aesthetics.

but others had not heard about them. In addition, students who heard about the national standards could not describe details of them. Although the faculty interviewees indicated how they incorporated national visual art standards into their curriculum, as nested within or reflected by state standards, it seems they had not explicitly articulated how the national standards are incorporated within state standards to their students.

Since students learn about and apply visual art standards in curricula preparation as a result of the directives of their professors or instructors, sparse instruction about national standards in K-12 visual art education, general education or teacher preparation might limit students' knowledge of the content, role or usefulness of national standards.

Knowledge of state academic standards is essential to the successful field and student teaching experiences and being able to compete for future teaching positions. Student interviewees indicated that school principals require art teachers to teach art classes based on the State Standards in visual art. Thus, students recognized the necessity of knowing the standards in order to land competitive positions in the job market and to meet the requirements of the school systems wherein they might teach. Both of the interviewed faculty participants also indicated that schools require pre-service students to have knowledge of state standards. Parents of the K-12 students they might one day teach may have similar expectations. Kathy, a student interviewee, and Carol, a faculty interviewee, pointed out that there is external pressure from students' parents in schools toward art. Parents want to know exactly what their kids learn in art classes. Kathy and professor Carol explained that knowing the standards for art education could help teachers be able to explain the objectives of lessons and vocabulary used in art lessons to parents.

Another internal factor for implementing standards for K-12 visual art might be art teacher preparation students' growing awareness of the importance of the standards. Student

interviewees acknowledged that they needed to learn the standards for visual art that they might one day use in their teaching. This awareness led them to "save the standards on the computer" (Claire) and to organize "a study group for understanding the details of the standards" (Jessy). The students' perceptions of the standards are that 1) they can teach effectively through the standards, 2) the standards work as a guideline for curriculum development, and 3) they can explain what their students learn to the students' parents and teachers in other academic disciplines.

The next section explains how people are working with the standards. Also, how the each appropriation is related to external or internal reasons for appropriation.

Art Lessons Plans Based on the National and State Standards: External Factors

A basic way of implementing the K-12 visual art standards is by designing art lessons that reflect state standards. Students in foundation level art teacher education classes in each institution are required to utilize state visual art standards when they develop sample lesson plans. At the beginning of foundation or art education methods courses, students learn and analyze details of the standards. They study details of literacy and academic standards for each grade from kindergarten level to high school level and become knowledgeable about how to apply them in their future teaching. As the faculty interviewees indicated, each faculty member provides rubrics that students' lesson plans must follow. The rubrics were found through the interviews with the faculty members and their course syllabi. The list of requirements in the rubric are:

- Grade level
- Date
- Goals of the lesson

- Theme of the lesson
- Key concepts
- Essential questions
- Lesson objectives
- Vocabulary
- Teaching/Learning materials
- Evaluation rubric
- Timelines

At key points of the rubric (i.e. goals, theme, key concepts, essential questions and lesson objectives) students are expected to be able to refer to or identify how specific standards fit into their lessons.

In following the Indiana Academic Standards for Visual Arts, students are to indicate literacy standards and academic standards. The literacy standards indicate which reading and writing skills are to be developed and academic standards indicate art learning or making skills that are addressed by art lessons. For example, Andy's curriculum plan Portfolio[10] contained sections called "Fine arts goals met by the objectives," "Literacy standards met by objectives," and "Literacy skill-building." Andy's lesson plan for 11th grade, which was taught on February 27, 2014, during a high school art teaching field experience, was designed with the following objectives[11]:

Lesson Objectives

- Students will:

[10] Both of art education foundation courses require portfolios for students. Students include teaching plan, art education materials, standards, and materials for field experiences.
[11] The objectives are quoted from Andy's portfolio.

- Create individual 3D altered book that reflects the student's individuality
- Timeframe: Students will sketch and map out a plan for what their book will look like for 45 minutes

Literacy Skill-building

- Vocabulary:
  - Armature: A structural support for an object, particularly used in sculpture to build upon
  - Assemblage: The use of found objects or three-dimensional objects to create a work of art
  - Photomontage: Using cut photographs to create a work of art
- Writing assignment
  - Writing in student journal
    - Name of project and description
    - Sketches nest to description
- Reading assignment
- Oral presentation
  - Discuss with class the technical challenges and the fixes for project
- Text used in work of art

These were aligned to meet the following standards:

Fine Arts Goals Met by the Objectives

- H. 1.1, H. 1.2, H. 1.3, H. 1.6, H. 1.8, H. 1.9, H. 2.2, H. 3.1, H. 4.2, H. 4.4, H. 5.1, H. 5.3, H. 6.1, H. 6.2, H. 6.3, H. 6.5, H. 6.6, H. 7.2, H. 7.3, H. 8.2, H. 8.3.

Literacy Standards Met by the Objectives

- 9-12. RT. 2, 9-12. RT.3, 9-12. RT. 5, 9-12. RT. 7, 9-12. WT.8, 9-12. WT. 9[12].

These numbers indicate specific standards for the high-school level. The numbers starting with H mean "Academic standards for visual arts." The numbers with RT mean "Reading for literacy in visual arts" and the numbers with WT are for "Writing for literacy in visual arts." Kindergarten level standards begin with K and numbers. For example, K.1.1 standard is "Explore art as a visual record of human ideas." From grade 1 to 8 standards begin with a number of each grade.

IUPUI art education instructors requested to pre-service teachers to have presentations that contained visual images of sample artists, student artwork, classroom scenes, and video clips of teaching but also digital Word and PowerPoint files. The files had to be created based on the rubric. IPFW did not require a presentation; art teacher education students share their lessons and experiences in casual classroom discussions and conversation session. In addition, IPFW students submitted a folder of the lessons they designed, which was physical rather than electronic. Folders of lessons taught during field experiences for student teaching at elementary or secondary level included visual images of sample artists, student works, classroom layout/physical setup, and 16 weeks of lesson plans. Through these procedures, students focused on state visual art standards, although faculty interviewees also described ways national standards for visual art, art educators, art teacher preparation, and NCATE standards were incorporated in their art teacher education curriculum. It was difficult, however, to identify how the national standards for different areas were reflected in the lesson plans that teacher education students designed. The appropriation of these standards would be found in the evaluation of

[12] The student presented the standards as numbers, but I have written them out in the appendix for benefit of the reader. All standards are quoted based on Indiana Academic Standards for Visual Arts (Indiana Department of Education, 2010a).

student work. The faculty looked over evidences of the national standards in student-teachers' lesson plans and through observed field experiences of teaching.

Teaching Students to Negotiate the Standards for Arts and General Education: Internal Factors

Art teacher education students demonstrated their understanding of standards through the lesson plans they design. Students needed to learn specific details of the standards since these details provided insights regarding how lessons were structured with the standards in mind. On the faculty level, the standards not only by provided guidelines for student designed lesson plans but had implications for how students could be taught ways of negotiating the standards as they planned lessons.

The student-interviewees described feeling that the standards were limiting and restrained their freedom in designing creative lessons; they experienced difficulties utilizing the standards. Student interviewees Kathy, Andy, and Nina explained how vague the standards were. They felt the standards lacked clear examples and were ambiguous regarding their meaning and how they might be employed, with the result being that new teachers had difficulties using the standards. This situation could result in teachers referring to too many standards in one lesson without careful examination of the standards or applying the standards to unrelated lessons. Thus, it could be important to prepare pre-service art teachers to overcome struggles by teaching them how to interpret and critically analyze meanings of various standards. Professor Carol's description shows how she teaches students to work with the standards beyond using them in lesson plans:

> I don't like top-down controllable types of standards, but we worked with students to teach kids to know what the artistic process is, what it is we want to teach kids, what is

> important that they live with, and what kind of assessments allow that kind of play. Standards help to focus on directions, as long as they come to know what art is. (Professor Carol, personal communication, April 23rd, 2014)

She tried to train her students to understand exact meanings of the various standards, such as how they relate to real life, the artistic process, and assessment, in order to overcome the difficulties of using the standards. Professor Carol further explained:

> Well. Again. I'm looking to see how my students use standards and what my students reflect and how their thinking [changes in regards] to lesson plans when they meet the needs of the [their] students in classrooms. All have different ideas and different approaches, but they all show and are saying to me that they have insightful decisions. I think teachers are not saying the standards are not voluntary because they have to use that in their lessons. Our standards are so general. You can really find your voice in that. It's like a menu [that] all can use. I really like that. I can be reminded of that through the standards. The standards are really helpful toward gaining fruitful things. (Professor Carol, personal communication, April 23rd, 2014)

As professor Carol emphasized, the standards are 'general.' Although this generality might be problematic when teachers and pre-service art teacher create their lesson plans, especially when pre-service teachers refer to too many standards at once or when they do not match lesson objectives to standards appropriately, once understood the standards work as a 'menu,' and teachers and pre-services art teachers can "find their own voice" in designs based upon them. That is, there are spaces of authority for teaching. If pre-service art teachers are well aware of this point, they might negotiate the ambiguities of the state or national visual art standards.

In addition, teaching students to use the standards with regard to timeframe would help to reduce the misuse of the standards and to adjust their lessons to the standards. Professor Sally's explanation helps to articulate this approach:

> To my students, I tell them, . . . you might address eight of those of state standards and might use five of them at one time. They are worried about this: "Oh. I can't do all of them in the day. I can't have every lesson have all those goals." But there's enough time. So, I explained that the time period of high or junior high school [art course], [is] 9 weeks. Over the 9 weeks, you should hit all of [the standards for that grade level]. No, they don't have to [use] all of them in one class. (Professor Sally, personal communication, April 24th, 2014)

There is an perceptional gap between pre-service art teachers' and faculty interviewees' opinions about the ease of understanding, appropriately applying and using the standards, despite the faculty interviewees' explanations regarding the negotiation of standards to lessons. Students had many ideas about how to teach and what K-12 students should know about art, but they felt constrained in designing lessons by standards that seemed to narrowly confine art. Faculty believed the standards could be bent to address art that students deemed important to teach about. This gap might be decreased through continued emphasis on the goals, directions, and various usages of the standards. For example, as Carol and Sally did, faculty could provide examples of artworks and artists related to each standard. Also, faculty could conduct lessons with pre-service teachers to find ways to categorize standards based on characteristics that defined goals.

Evaluation with the Visual Arts Standards: External Factors

Another practical consideration regarding the application of standards to teaching and learning in the visual arts is assessment. In art education foundations and methods courses,

students are required to develop lesson plans for K-12 art learning that adhere to state with embedded national visual art standards. Evaluation by faculty of lesson plans prepared by these pre-service teachers take into account how closely the objectives and all teaching materials of the student-designed lesson adhered to stipulations provided in the standards. The students at each institution were provided a rubric that directed them to identify which standards were utilized in the K-12 lessons they designed. Then they were to submit lesson materials as evidence that the standards were accurately addressed. For example, professor Sally required her students to submit three lesson plans with teacher-made exemplars, one lesson plan with a teacher- made exemplar and scripted demonstration of teaching processes, and a binder that including nine weeks of designed student learning experiences, curriculum plans, and lesson plans. All of these assignments were to be based on or aligned with the state standards.

NCATE guidelines act as standards that also affect the evaluation of pre-service art education teachers as part of a university's assessment policy. Professor Carol's syllabus, for instance, included standards suggested both by the university's School of Education and by the faculty of the Art Education program. These standards were developed based on the Indiana's state Standards for Visual Art, and those of faculty from IUPUI's School of Education. The latter are presented in the form of six goal principles for undergraduate learning in areas of: core communication, critical thinking, integration and application of knowledge, intellectual adaptiveness, and values and ethics.

Finally, although student interviewed for this study did not recognize how the work required of them in their art education foundation or methods courses adhered to national standards for art education or art teacher preparation, the faculty interviewees noted that they set their evaluation of student teaching based on these additional standards. Professor Sally's

evaluation of visual art teacher candidates for their student teaching included assessments of how well the national standards of K-12 visual are were integrated into student lesson plans, and how closely the pre-service teachers' instructional skills or results demonstrated state standards of teacher preparation and performance. The Indiana State Department of Education provides a "Single/Final Evaluation for Visual Art Teacher Candidates" form based NAEA standards and an Indiana teacher assessment tool called RISE: Evaluation and Development System. The RISE assessment system was developed in order to evaluate teacher practices within the state (Indiana Department of Education, n.d. e). It has been implemented since the 2012-13 school year and is supported by Public Law No. 90. This assessment addressed two aspects of pedagogical concern: professional practice and student learning. These are measured by combining NAEA and RISE standards in ten critical areas that was developed by Sally:

- NAEA Standard 1: Content of Art
- NAEA Standard 2: Knowledge of Students as Learners
- NAEA Standard 3: Understanding of Social and Cultural Diversity
- NAEA Standard 4: Teaching and Learning
- NAEA Standard 5: Planning Appropriate Instruction
- NAEA Standard 6: Use of Technology
- NAEA Standard 7: Assessment of Student Learning
- NAEA Standard 8: Reflective Practice
- Teaching Literacy related to the Literacy Standards from the Department of Education of Indiana in the Art Classroom
- Professionalism of Teaching and Making Lesson Plans (Professor Sally, personal communication, April 24th, 2014)

Assessments were conducted by faculty, Sally, to see how candidates met each criterion and to determine the acceptable and unacceptable parts of the candidates' performances annually. Comments from the evaluator as observer are included in final assessments then forms are submitted to school of education.

Professor Carol's assessment had many similarities to professor Sally's evaluation form, because both faculty made the assessment based on NAEA standards (National Art Education Association, 1994, 2009a, 2009b, 2009c; National Coalition for Core Arts Standards, 2014a, 2014b, 2014c) and RISE (Indiana Department of Education, n.d.e).

- Content
    1. Content knowledge: studio art
    2. Content knowledge: historical, critical, philosophical analysis
    3. Content knowledge: innovation/ideation
- Learner
    4. Learner development
    5. Learning environment
- Instructional practice
    6. Communication
    7. Instructional strategies
    8. Reflective practice and assessment
- Professional responsibility
    9. Philosophy
    10. Professional development and growth Professional disposition (Professor Carol, personal communication, April 23rd, 2014)

Professor Carol indicated learning outcomes in her assessment rubric that her art education students were expected to attain through "Teaching art in the elementary school" course. Carol's assessment rubric was also influenced by the NAEA standards and RISE Indiana assessment system (Professor Carol, personal communication, April 23rd, 2014)

Finding a Balance between Using and Not Using the Standards

Because many student interviewees pointed out the importance of knowing when to use versus when to not use the standards in their lesson planning, I have identified this question of balance as an independent category worthy of examination. In the previous chapter, I quoted students who struggled to find the balance between using standards and not using standards, and their generality and lack of details. These may be questions with which not only in pre-service art teachers struggle, but also concerns of beginning level or novice art teachers. Professor Carol explained how she understood this issue:

> I know [the issues of when to use or ignore the standards] is a common problem in young teachers and my students. I think they really spend time as students teaching day after day and teaching goals, you know, they still look at the micro level, working with lesson plans or curriculum. They have to pull back to see what that big picture is, what that looks like in the whole school year or half year. (Professor Carol, personal communication, April 23rd, 2014)

The other faculty interviewee also mentioned this point:

> If that is too specific, it is also difficult. So it is hard to get the balance between [teaching to the] strong standards students really have to know and [allowing] space for creative activities that permit learning to occur. And I don't think they are quite ready to see that yet at this level. I think the teachers in the classroom are told by their principals that they

have to write objectives. It's just everywhere, I assume. So it is recommended. They need to share ways of meeting the Indiana state criteria. There are pressures to do that. (Professor Sally, personal communication, April 24th, 2014)

Although her explanation did not identify specific ways that her teacher education students or novice art teacher might overcome obstacles and find balance between designing curricular lessons that address the visual art standards and allowing freedom learn more deeply or broadly than the standards require, her explanation highlights the students' difficulty in finding deep learning spaces within the standards. School principals request evidence that art teachers are applying the visual art standards in their curricula designs and teaching to the standards. Yet, pre-service and novice art teachers find that attending to the many individual standards over the short time of a semester or academic year hampers their ability to design activities that allow students to pause and engage deeply with personally meaningful art learning and making. Instructors of art teacher preparation program might assist pre-service teachers in this regard by providing many examples of how standards might be combined and applied in ways that encourage depth learning

Preparing Pre-Service Art Teachers

The expectations of pre-service art teacher in teacher preparation programs were explored through interviews, classroom observations, and document analysis. At university, state, and national levels there are established principles and standards for preparing pre-service art teachers. Three areas of teacher performance are described here: general and art content knowledge and pedagogical skills of the prospective teacher, qualifications of the teacher, and ability to use and integrate new media and technology in teaching.

Pre-Service Art Teachers' Needs and Expectations: Internal Factors

Pre-service art teachers' need and expect that completion of an art teacher preparation program will prepare them with subject knowledge of art studio works and general education. Student interviewees stated that they wanted to gain art studio skills and general education strategies through the art education programs. Art studio and design requirements of visual art preparation programs at two institutions include courses in creation of art, aesthetics, art history, criticism, and art therapy. General education requirements include foundation courses in reading, writing, math, science, and other academic subjects.

State educational policy makers have identified the importance of reading and writing in subject arts. Focus on reading and writing skills is evident in state academic standards. All student interviewees agreed about the importance of general education knowledge, although a few students experienced difficulties mastering required levels of competence in certain non-art academic subject courses. In addition, students and faculty interviewees expected both art studio skills and general subject knowledge to be helpful in building foundations for art educational skills. Jane indicated her expectations regarding general education courses in a traditional teacher preparation pathway:

> Sometimes taking all education classes [is] not good because some courses… just [don't] fit in arts. But your interest may change in the future, and interest in arts can be also changed, so we might still need those kinds of education courses. We could not do in a short track [an alternative pathway to be a teacher]. (Jane, personal communication, April 23rd, 2014)

Future art teachers need to be able to also understand, respond to, analyze, and critique works of art as well as create them. In this regard, knowledge in general academic subjects would be helpful to designing art curricula and instructing art.

In order to understand how knowledge in areas of general education can enhance the art teacher's ability to teach art, we could refer to Duncum's (1999) explanation. He notes that art teachers should have skills of eliciting verbal reflection, perceptual response, and inductive analysis of art. Art teachers engage in and elicit verbal reflection about art through specific words and questions. For example, teachers can focus student attention on specific aspects of art by using clear words such as 'yellow,' 'balloon,' 'small,' 'shape,' or 'arm.' These descriptive expressions move on to perceptual responses by focusing on graphic aspects of student art. This process can be conducted through observations of objects. Teachers can ask questions about materials or required techniques to create the objects. Then, teachers develop the ability to analyze, interpret and judge works of art and guide their students to engage in these intellectual activities. Millman (2010) also stresses the importance of good writing and being able to dialogue about art works with their students. Through writing and dialoging about their artistic activities, children can 'tell' about themselves in depth. Millman argues that pre-service art teachers need experiences with writing arts essays in their art teacher preparation program in order to develop skills necessary to engage students of their future classrooms in meaningful discussions of art.

Second, teacher preparation programs should prepare pre-service art teachers with theories and practical knowledge of *how* to teach. These skills may be taught in methods courses. Teachers should have knowledge of what to teach, but it is also important for them to learn *how* to teach (Brewer, 2006; Darling-Hammond, 2000). The student interviewees wanted to improve

their teaching strategies, communication skills, understanding of student psychology, and classroom management skills. Claire, for instance, indicated that she wanted to acquire a more diverse set of skills, such as being able to communicate in age and ability appropriate ways.

> I think the skills to create lesson plans and curriculum plans are what the principal and schools want to see. But it is also important to have skills about people or understand how to communicate with adults and not just adults, like, other people, including students. If you go to elementary schools, you need to understand how children deal with that, and you need to understand young adults also. You can't treat them, the elementary kids, as [babies] but can't treat them as adults. You can't give them too much attention. Or like high school, there are similar things. They act out really aggressively and are just too rude and just disrespectful, so you need to know how to communicate with them. So we need to learn how to teach and what to teach beside how to communicate and how to people open their minds. (Claire, personal communication, April 23rd, 2014)

The communication ability is related to Duncum's (1999) points regarding what elementary teachers need in order to teach arts. He argues that conversational skills can help to encourage, correct, and modify students' speaking, expression, and artworks. Teachers can utilize conversational skills to provide feedback about children's art expressions while also encouraging children to learn from and communicate with their peers.

Pre-service teachers want to attain teaching confidence about their ability to teach through their art teacher preparation education. As some student interviewees explained, their purpose for learning and using the standards was to developing competence in art teaching that also would improve their teaching confidence. The pre-service teachers felt that they were not ready to teach or take on a whole class. There were different reasons for these doubts, such as

feeling that they were still too young to control children as a group, that they lacked teaching experience, that they did not have enough knowledge to teach kids, or that they needed more art studio skills as art teachers. June explained her thoughts about the benefits of being prepared to teach through a traditional art preparation program:

> I feel like this methods class let me know how to use standards and make lesson plans, but in the field, I have to understand and fit into the environments that are always different and difficult. So I need to learn how the students behave and react to things because it really helped me to try to build up some of those skills, like how to talk to them, how to observe how the teachers do it, and it wouldn't get there in the shorter track. Not only education classes: I think we need that more, for the psychology, like psychology for small children, like elementary and young adults. (June, personal communication, April 23rd, 2014)

This pre-service art teacher anticipated gaining pedagogical knowledge that would lead to her development as an independent teacher.

Research suggests that experienced teachers may continue to experience a lack of confidence about teaching some art concepts or skills (Alter, Hays, & O'Hara, 2009). Number of years of teaching experience is not directly related to a sense of confidence as a teacher. Alter et al. (2009) however, did find that a teacher's previous experiences in a teacher preparation program does affect his or her sense of confidence as a teacher. How do pre-service teachers attain confidence in teaching? Specific characteristics of qualified teachers will be examined next.

Teacher Quality: Internal Factors

What does it mean to be a qualified art teacher? Researchers' findings in answer to this question have similarities to the responses given by interviewees their understandings of how they became qualified to teach art through traditional art teacher preparation programs. McArdle (2012) suggests that qualified art teachers be competent in terms of: self, community, and culture. Through art teacher preparation, students should attain knowledge about themselves as well as about the community and culture where they will teach and live. Knowledge of culture and community includes knowledge about the pre-service teachers themselves, schools, other teachers, and, of course, future students. For someone to be a qualified teacher, they have to have strong beliefs about themselves, knowing exactly what they know well and do not know in the subject area, and have insight into the community and culture. For art educators, belief about self includes thinking of themselves as artistic and being satisfied that they have sufficient knowledge of art and education to teach art knowledge and skills to others.

Moreover, studies show that what constitutes a 'qualified art teacher' is related to professionalism (Engel, 1989; Garvis, 2009). Engel (1989) insists that the role of art teacher preparation programs is to make sure pre-service art teachers are prepared to teach professionally. Garvis also argues for the importance of highly skilled and qualified teachers who have strong content knowledge. To become qualified art teachers, pre-service art teachers are expected to obtain intense content knowledge, artistic skills, and capacities for art integration, instructional strategies, classroom management, and student management. The faculty interviewees suggested agreement about qualification requirements of art teachers. Professor Sally explained:

> I don't have problems with someone [who] has an emergency license in alternative ways. I think 10 years [of] teaching experience is very important. But [the] quality of teaching issue is different. I'm in favor of stronger standards and teachers having gone through the evaluation process that my students do. Teachers should be getting better and having the right information in teaching with respect for their students. We should remember that we handle human beings. (Professor Sally, personal communication, April 24th, 2014).

She also indicated the importance of thorough and exact content knowledge about what art teachers teach, classroom management, psychological knowledge of student and child development, and communication skills in order to be a qualified teacher:

> We have to see our job [as] more than just teaching and working with art. We have to encourage the teachers on the top of the [need for] learning, going to conferences, reading articles. They stopped growing after three years. The students who observe their classes, they told me they don't know what the teachers are doing right now. This looks very odd. Sometimes what the teachers are doing is completely wrong. Feedback to young teachers is important. (Professor Sally, personal communication, April 24th, 2014)

To professor Sally, qualified teachers also are expected to continue to develop their art knowledge and teaching skills. Through a strong teacher preparation program, teachers can acquire self-efficacy that leads to continued pursuits of becoming better and more qualified teachers.

Teacher preparation program might assist pre-service art teachers in attaining self-efficacy. Garvis (2009) argues that self-efficacy improves through experiences of successful learning and teaching and as a result of being strongly motivated and gaining self-knowledge. Teacher preparation programs provide opportunities for pre-service teachers to obtain these

experiences. Allison's (2013) advocacy for the professional development of teachers overlaps with Garvis. Allison identifies self-efficacy, thorough self-knowledge, and of recognition of the cultural experiences of students being provided art education as critical characteristics of qualified teachers. Teachers acquire self-efficacy through strong content knowledge and continual learning to improve professionalism as artists and teachers. In addition, Allison (2013) emphasizes the relationships of self-efficacy, professional development, and classroom practices. It would be meaningless if a teacher had content knowledge and self-efficacy but did not have opportunities to utilize them in the real world.

Student interviewees iterate Garvis and Allison's assertions in their expectations that the teacher preparation program would provide opportunities to gain content knowledge, art-making skills, communication skills, and classroom and student management abilities. In addition, they wanted to attain confidence in teaching visual art. Faculty interviewees expressed expectations that teacher preparation programs would be places where pre-services teachers could develop self-efficacy and practicing teachers increase their confidence in teaching. Self-efficacy would lead teachers to seek continued opportunities to acquire further skills and knowledge as qualified and professional teachers after graduating. Hence, the interviewed faculty agreed that teacher preparation programs should bear responsibility for preparing pre-service teachers to become competent art teachers and for offering professional development opportunities for in-service teachers' (Milbrandt, 2006).

Beside these expectations, the pre-service art teachers expressed their needs regarding new media and new technology, and these ideas are explained in the next category.

New Media and New Technology: Internal and External Factors

Student interviewees expressed belief in the importance of learning, using, teaching and integrating new media and new technologies in art education. The pre-service art teachers interviewed had concerns about learning and utilizing new media and technology. They felt a need to use new technologies such as iPads and computer graphic programs in their future classrooms, during their field experiences, and personal everyday life. Jane explained, "That is really important because, from what I observed, kids are using iPads well now. They can use iPads for research resources and for inspirations, so I think that is really important to know and learn how to guide them to use that" (personal communication, April 24, 2014). The student interviewees pointed out that students in classrooms were already accustomed using new technologies, so pre-service art teachers should be trained to teach, use, and control the technologies. The interviewees also expressed their needs regarding the graphics programs such as Photoshop, Premiere (for video editing), Illustration, Creative Cloud (for graphic design), and CAD (for graphic design) programs. In addition, they expected to take more courses related to new technologies. The new media that the interviewees mentioned include Facebook, Instagram, Pinterest, and Twitter.

New media arts have a place in the art education system already (Bequett & Brennan, 2008), but currently enrolled pre-service art teachers want to access and become familiar with newest innovations in media. The student interviewees had strong interests in immediate communication with others. They wanted to receive feedback from others quickly. Even when those with whom they communicated were personally unknown to them, they sought responses from others when they upload their thoughts, artworks, or personal pages on sites such as Facebook, Instagram, Pinterest, or Twitter. These ways of interacting with new media were not

being addressed in the art preparation programs in which they were currently enrolled. Although courses in computer use were included as requirements of the art teacher preparation programs, students expressed interest taking updated courses with more diverse content and experiences in media use. This gap between students' desires for experiences in new media and offerings available in the art teacher preparation programs was not acknowledged by interviewed faculty members. Faculty interviewees had fewer concerns about this issue than did their students. In fact, faculty interviewees did not comment on new media issues at all.

Pathways to Becoming Art Teachers

In chapter five, I described pre-service art teachers and faculty members' awareness and perceptions regarding various tracks for art teaching licensure. Pre-service art teacher participants were asked to describe alternative pathway of being art teachers and identify why they chose between traditional and alternative preparation programs. Of the ten participants, eight pre-service art teachers expressed preferences for the traditional track to teacher preparation, while two students expressed a preference for whichever track could be the most personally advantageous to their goals of entering the teaching job market. This section examines reasons students gave for their choices and perceptions of these choices according to the faculty interviewees.

Reasons to Choose the Traditional Pathway

Eight of the ten pre-service interviewees had chosen and were currently enrolled in a traditional art teacher preparation program. The reasons given for this choice included 1) contentment in the program, 2) recognition of the importance of education knowledge beyond art studio skills, 3) recognition of a need to acquire skills in address of a range of art teacher roles 4)

appreciation of field experience before being licensed as an art teacher, and 5) necessity for in-depth training as an art teacher.

The student interviewees described satisfaction with the art teacher preparation programs in which they were currently enrolled. They believed that they were acquiring educational knowledge, benefiting from field experiences, and achieving skills that would prepare them to become successful art teachers. These interviewees felt that they were not ready to be art teachers at the time they were interviewed. However, they expected that the programs in which they were currently enrolled would provide them with in-depth training as art teachers. In particular, the student interviewees believed that they could obtain general education knowledge and receive mentoring during field experiences, which are not offered or required of many non-traditional track programs.

Writing and literacy skills and other general education skills are key elements of being teachers (Maniaci & Chandler-Olcott, 2010; Mills, 1975). These general education skills are required by state and national standards for education. The State of Indiana identifies specific writing, reading, and literacy skills that K-12 students are expected to master through art education courses. Art teachers are expected to teach these competencies to their K-12 art students.

Another reason given for choosing the traditional art teacher preparation track regards students' perceptions of the various roles art teachers might fulfill. Studies of art teachers have shown that many struggles to balance sense of identity as artists as well as art teachers (Hetrick, 2013; Hubbard, 2009; Robinson-Cseke, 2007; Zwirn, 2006). However, the pre-service teacher participants of this study indicated no struggles in that regard; they thought of themselves as art teachers rather than as artists. They described their roles as art makers who aimed to become

successful teachers of visual art. They expressed a love for making art, but emphasized that 'teaching' art was a more important goal and aspect of their identities. This is why they chose to enroll in traditional art education programs. The participants' recognition of themselves as art teachers motivated them to study psychology in order to become knowledgeable about child art development and learning, and become competent at classroom and student management. They thought they would work with 'real people' as well artistic materials, so they expressed a need to know more about social interactions with children and adolescents.

The next reason for choosing a traditional pathway to art teacher preparation focused on the perceived importance of field experiences. Eight student interviewees and both faculty interviewees pointed out the value of field experiences in art teaching. Pre-service interviewees felt they would not be adequately prepared to be art teachers without the mentoring of experienced teachers and these opportunities to practice teaching art in the safe field experience. In Indiana, visual art licensure requirements stipulate that pre-service art teachers should have mentored experience in teaching art at both elementary and secondary levels. During field experiences of the traditional teacher education program, students have opportunities to observe art teachers interacting with students in their classrooms; observe, design and teach elementary and secondary level art learning and making processes under the tutelage and with guidance of experienced teachers; and develop visual art curricula, lessons and materials for teaching art to elementary and secondary level students.

Research supports the importance of field experiences for pre-service teachers. Field experiences permit pre-service teachers to practice teaching, working with teachers, collaborating with others, and understanding contexts (Borzak & Hursh, 1977; Laverick & Migyanka, 2014; Richard, Gipe, & Moore, 1995). Ingersoll, Jenkins, and Lux (2014) argue that

field experience can be a catalyst for pre-service teachers. In the real classroom, pre-service teachers confront challenges regarding content knowledge, student and classroom management, and pedagogy that awaken them to the complexities of teaching. Thus, pre-service teachers become aware of what they need to know more about and what a real classroom might require of them. In the field of art education, Sutters (2012) argues that, through visual narrative mapping, field experiences help expand pre-service art teachers' understandings beyond the classroom to become aware of the cultural and social expressions, realities and needs of their cities and communities.

Thus, there are several reasons for the student interviewees to choose the traditional track to be art teachers. However, two students did not choose the traditional track. Their reasons for this preference are given in the next section.

Choices Based on Cost-Effectiveness or Time-Effectiveness

The primary reasons for two students choosing to pursue the non-traditional track to becoming art teachers focused on cost-effectiveness or time-effectiveness. They were concerned about how long it might take to finish the program and become licensed, how much the program would cost, and which track would make them more competitive in the job market. For Jane, differences in testing systems required for licensure in the state where she wanted to teach and Indiana, where she was enrolled in a teacher education program, led her to perceive the non-traditional path the visual art education licensure as advantageous. She had followed her husband's job in moving to Indiana, where she is working to become licensed to but ultimately wants to return to Michigan and teach art there.

> I think I have to find a job in Michigan. I will take both CASA and PRAXIS tests and the other types of in both states. The CASA test here is $180, so wow, $180 is too expensive!

> That is why I am waiting to be ready to take the test. I want to pass the test at once when I will be prepared, and then I can transfer the license to Michigan. Well, I guess the other students talk about the track, but I'm transferred. The reason to take this program [is that the program] is helpful to tak[ing] the tests required for licensure in either state. There are a lot of tests and they are expensive. (Jane, personal communication, April 24th, 2014)

Like Jane, Andy described the necessity of taking tests and multiple education courses in ordered to be licensed to teach. Both Jane and Andy were worried about the costs of tests required by their current programs. Although they were enrolled in a traditional track teacher preparation program, they would have preferred to become licensed art teachers through a more cost-effective and time-effective means. If they were given an opportunity to choose between the traditional and alternative teacher preparation programs again, they would have elected to take the non-traditional pathway to visual art certification.

Regarding choices between traditional and non-traditional art teacher preparation programs, the faculty interviewees' explanations are helpful. They explained that many pre-service teachers were not from wealthy families. Their families sacrificed meager incomes to pay for these students' tuitions. For these pre-service teachers, the most important factor is to finish the program, become licensed, and find a job as soon as possible. Considerations of the demographics of schools where they might find future employment were also considerations. Jane continued:

> I might choose whichever way looks better to the schools to get a job. That's the way I view it. If I choose the traditional path, that's because that makes me more competitive to get certain jobs, and I think that is more fair to the person who pays for the tests and gets a degree, because this is hard, harder than the alternative way to licensure. I look at

> someone who has more savvy: they can be more creative and more connected to people. So, I think someone passes the test and gets higher points, they can get a job better. That looks fair, so I try to get the test with a high score. So, I guess, I am trying to look better than the next interviewees, you know, so I am open-minded but want to choose a way that [will help me] look better [to a potential employer]. (Jane, personal communication, April 24th, 2014)

There are fundamental reasons for teaching that are closely related to an individual's current and future livelihood. As each of these two students stated, finding a paying job quickly can be the primary reason for choosing an alternative pathway for becoming an art teacher. Therefore, choices can be based on cost-effectiveness or time-effectiveness. However, pre-service teachers who pursue this route to licensure also want to be competitive on the job market.

Choosing to become licensed to teach K-12 visual art by successfully completing a traditional teacher education program at a university or through alternative ways is an on-going and complex issue. Holmegaard, Ulriksen, and Madsen (2014) explain that individual choices are influenced by personal values and social environment. People continue to define their identities and interests in the process of pursuing higher education. With different personal, economic, social, and cultural values, the choice can be changing or fixed. It is a complex process in which several values merge. Jane's and Andy's considerations might have been based on economic and time factors but might also have been mixed with values regarding family. Students who seek to become art teachers may have to consider the financial strain on family members who pay their tuition fees or whom the pre-service teacher might need to support financially now or in the near future. Therefore, their choices might be affected by their life contexts.

Jane and Andy chose a path that might improve their prospects for employment in an art friendly school. Jane, especially, chose the traditional teacher preparation program because she perceived that applicants from these programs are perceived to be more qualified in terms of subject, general education and pedagogical knowledge and skill. She perceived that this would give her an advantage in landing a job in a wealthier (i.e. better paying) school district, where art education would be strongly supported by administrators and parents. Her perceptions suggest the systematic laxity in strong support for art education for low-income class students (Kettley & Whitehead, 2012).

Although this research did not query student interviewees about their economic situations or socioeconomic statuses, there does appear to be a relationship between one's socioeconomic status and the choice one makes regarding whether to prepare for a career as art teacher through a traditional or alternative teacher preparation and licensure program. Prospective art teachers from lower socio-economic backgrounds may have a keen sense of higher education as a gateway to job markets and competitiveness in the marketplace. Nevertheless, students who experience family situations of financial stress might be more inclined to choose an alternative versus a traditional pathway to licensure.

The Relationship between Teacher Licensure System and the Standards

A question of this study focused on the relationship between the licensure process and standards for art education including both for K-12 and for higher education. In the macro perspective, licensure systems are connected to state and national standards for art education. Because schools and teacher preparation programs in higher education are suggested to utilize state art and general education standards in their curriculum and to develop assessment tools based on them. Indiana Department of Education indicates that educator preparation programs

need to consider to utilize REPA educator standards (Indiana Department of Education, n.d.d), Indiana content standards for educators (Indiana Department of Education, 2010b), and Indiana Academic standards (Indiana Department of Education, 2010a). Also Indiana Department of Education explains REPA educator standards align with the teacher licensure (Indiana Department of Education, n.d.d).

However, there appears to be little relationship between the licensure testing system and the standards from the micro perspective. Although the art teacher preparation process requires that prospective visual art teachers demonstrate knowledge regarding K-12 standards in art, CASA tests ask for broad general knowledge of art education along with knowledge of general academic subjects rather than details of the standards or art education in depth. The current CASA testing system in Indiana does not require portfolios to demonstrate an applicant's particular pedagogy or deeper content knowledge.

In addition, the current alternative teacher certificate in Indiana doesn't require knowledge of standards at the testing stage. In order to attain the career specialists permits and licensures for advanced degree, candidates are required to pass the CORE content test (Indiana Department of Education, n.d.f). Although the candidates of licensure for advanced degree experience accredited art teacher program which aligns with the standards, candidates from other types of alternative licensure may have little opportunities to look over the details of the state standards.

Working with the National and State Art Education Organizations

The student pre-service teachers and faculty participants of this study were closely working with art education organizations such as National Art Education Association (NAEA) and Art Education Association of Indiana (AEAI). Faculty interviewees indicated that they

obtained information about different types of standards from NAEA website, annual conferences, and books published by NAEA. In addition, the faculty strongly encouraged their students to participate in AEAI and NAEA.

They explained that the roles of the art education associations were 1) making connections with teachers, 2) sharing critical knowledge about teaching and standards, 3) getting feedback about teaching and using standards, and 4) influencing policy and decision making. Professor Carol and June further explained:

> I feel our national organization is doing an excellent job. Getting the best thinkers together, the thoughts coming out from a group of people who really work with this, people from the teaching field. Generally when you look at this, these standards are really well thought though. They really work, so you can get the best people as teachers out there. (Professor Carol, personal communication, April 23rd, 2014)

> We have a (university level) chapter for the association of Indiana. We have an AEAI chapter here, and we have done a couple of projects to connect with other [art educators] in the state or the nation. Professors encourage us to attend the convention, so I've received lots of email from the association about the standards and [about] what is going to be changed, or what is new in the standards, that sort of thing, a lot of things connected to the standards. (June, personal communication, April 23rd, 2014)

Art education organizations provide opportunities for community building among art educators, including student art educators. In this community participants share knowledge through 1) discussions about and evaluations of current policies and standards, 2) participating in

professional development workshops and presentations, and 3) sharing ideas that lead to new policies and standards (Bonbright & McGreevy-Nichols, 2012).

Professor Sally's explanation about how she worked within an art education organization related to policy action. She shared knowledge and ideas regarding several art education policies in Indiana through AEAI. After achieving some feedback from others in the association, she had opportunities to present at Indiana's Department of Education about building Indiana's own visual arts education standards. This kind of dialogic interaction within an art education organization contributes to processes that influence policy decision making. As Bhola (1989) explains, policy "is more than the process of role making and legislation to regulate the behaviors of the public and public institutions. Policy making is political decision making involving allocation of public resources; policy intentions are distributive" (p. 480). Individuals and groups' "rich and complex system of belief" (Stein, 2004, p. 5) can work at the stages of policy problem-solving and decision-making.

In addition to the roles of NAEA and AEAI as serving as community sharing sites, faculty interviewees pointed out how the high reputation of NAEA provides legitimacy to the discipline of art in schools and communities. The good reputation of NAEA can positively and practically affect students of art and art education, art teachers, and faculty of art education teacher preparation courses, and art educational researchers. NAEA maintains a data bank of art education research, advocates for strong art education programs in schools, provides information about effective practices and successful strategies in art education, publishes research and teacher oriented journals and books about art education. The positive reputation of NAEA and state affiliates such as AEAI positively affects K-12 school administrators' perceptions of art education, and informs teachers of other academic disciplines about the cognitive and emotional

benefits of visual art to the curriculum. For these reasons, the faculty interviewees urged their art education students to actively participate in NAEA and AEAI.

Summary

In this chapter, I interpreted findings based on the five categories. Briefly, the findings showed the ways national and state standards are perceived, addressed, and used by faculty and students in traditional art teacher preparation programs. At each level —student, faculty, and university —state standards were influenced by national standards in their learning and teaching system through lesson plans, negotiation, and evaluation. The findings also provided what faculty members expected from the art teacher preparation. Both students and faculty wanted to acquire academic knowledge including art education and general education. Also they wanted to attain communication, management skills, and confidence to be independent teachers. The analysis suggested students' academic, economic, and time considerations were reasons for choosing between traditional art teacher preparation programs or alternative pathway to becoming art teachers. I also explained the relationship between the teacher licensure system and standards as well as the ways of working with art education organizations.

CHAPTER SEVEN: CONCLUSION AND RECOMMENDATIONS

Visual art educators must respond to policy changes related specifically to visual art education and also general education. National academic standards for K-12 visual art education were announced in 1994 and revised in 2014. These standards were presented as suggestions for voluntary implementation by school administrations and art education. Indiana state developed their own academic standards for K-12 visual arts, which were modeled after or inspired by the national standards developed by National Art Education Association (Indiana Department of Education, 2010a). A requirement that university-level teacher education programs attend to national and state K-12 academic standards comes not only from the state that provides certifications to K-12 teachers, accreditation organizations such as National Council for Accreditation of Teacher Education or other state-designated oversight bodies also require that graduates of teacher education programs meet standards of teacher performance. While faculty of teacher education programs are obliged to build instruction about using both national and state K-12 academic standards into their curricula, administrators of university-level teacher education programs are responsible for assuring that graduates of their programs have achieved and exhibit skills outlined by national and state standards of teacher performance. Administrators and faculty of university-based preparation programs also must pay attention to and address frequent changes made in teacher performance standards and K-12 visual academic standards in order to prepare their pre-service teachers to meet evolving licensure requirements. Additionally, administrators and faculty of teacher education programs must be aware and address significant changes in licensure requirements. Alternative licensure systems impact student enrollment in traditional teacher preparation programs and thus force changes in traditional programs that

would keep them competitive with alternative systems. How standards and alternative paths to licensure impact the content (and possibly structure) of teacher education programs are issues of policy. Policy may guide decisions regarding the use of academic and teaching standards in K-12 and university-level teacher preparation classrooms.

Despite this connection between art education policy (i.e. national and state K-12 academic and teaching performance standards) and practice, few studies have explored how pre-service teachers are prepared to understand the standards and apply visual art standards in the curricula they design for their K-12 students. Also, differences in the teacher quality of those who graduate from traditional teacher education programs and those that complete alternative teacher preparation requirements have not been addressed. The present study examined the relationships between policy and art education by focusing on how visual art academic standards and teacher quality standards were incorporated as content and how these were understood by students and faculty in university-based teacher preparation programs.

I have been in the higher education system for 14 years as a pre-service art teacher, an instructor to prepare pre-service art teachers, and a graduate student of art education research. My passion for understanding teacher preparation in depth and listening to real people's voices concerning needs for studies that explore effects of policy on and in art education lead me to investigate how faculty teach and students understand K-12 visual art learning standards policies. In this study, I examined how the policies of K-12 visual art learning standards and qualities of teaching performance were understood and implemented in two university-based art teacher preparation programs in Indiana and I compared policies affected university-based programs to alternative routes to K-12 visual art teaching licensure in that state. In this chapter, I will briefly explain the study's findings, how these results answer research questions proposed in chapter

three, and various strengths and limitations of the study. I will also discuss the implications and recommendations for future study, focusing especially on teacher preparation programs and policy studies in art education.

Discussion of Research Questions

This qualitative case study relied on a theoretical framework for policy appropriation that recognized policies as ongoing practices requiring negotiation among participants who present the policy and those who are impacted by and must enact it. The policy appropriation process is influenced by both internal and external factors. Opinions of art education faculty, who were professionally obligated to present information about state academic visual art standards, and students, who were required to learn, assimilate, and apply these standards, were collected through participant interviews, classroom observations, and document analysis. Documents examined included various publically available national standards for visual art, standards for art teacher educators, standards for art teacher preparation, Common Core standards, Indiana State K-12 academic standards for visual art, Indiana State Rules for Educator Preparation and Accountability, and privately maintained materials such as art education program coursework materials, syllabi, program or study requirements, university policies regarding art education programs and education departments, universities, and students' portfolios.

The first research question sought to determine the current status of academic standards for visual art education in Indiana and the relationship of state to national education standards. Indiana academic standards for general K-12 education and art education were developed by a team of educators appointed by administrators of the state Department of Education. Indiana's visual art education standards were closely connected to the national standards for visual art announced by the NAEA. The 1997 version of the national standards, named *National standards*

for arts education: What every young American should know and be able to do in the arts, served as the fundamental basis of Indiana's state standards for visual art. Indiana's academic standards for visual arts are organized in two parts: literacy standards and academic standards. Common Core standards, a national initiative aimed at elevating English language and mathematic performance among US students, worked as guidelines for the literacy standards.

Neither laws nor policies *require* that institutions of higher education compel visual art education students to learn about or apply national standards for visual arts in their lesson designs or instructions. However, the art education faculty participants of this study expressed willingness to incorporate the use of the *Indiana State K-12 Academic Standards* of 2010 and the new *National Core Arts Standards: Dance, Media Arts, Music, Theatre and Visual Arts*, 2014, in their course content in order that graduates of their programs be qualified to teach in ways that adhere to latest theories of excellence in K-12 art education.

Faculty of art teacher education programs in Indiana *are* required to follow state mandates regarding courses in visual arts content, teaching methods and student teaching needed in order to qualify for K-12 visual arts education licensure. Additionally, there are NCATE or NASAD standards that programs of higher education must meet in order to be accredited as teacher education programs. Utilizing same standards for the accreditation of teacher education would help pre-service teachers are equally prepared to teach across the state. There would be a consistency of teacher education programs in different states. Both teacher preparations of this study were accredited by NCATE professional standards as a program among many teacher preparation programs. Programs of these Indiana institutions also modeled standards for beginning teacher licensing and developments by InTASC. Faculty of both art teacher preparation programs in this study expressed sense of personal responsibility for assuring that the

students graduating from their programs be able to meet the state teaching performance requirements in order to successfully acquire or keep jobs, and that they be able to apply the visual art academic standards in their curricula and instruction, so as to provide excellent art education for the K-12 students they would eventually teach. For these reasons, they saw benefit in developing and implementing art teacher education programs where teacher preparation standards and state K-12 visual art standards were adopted, taught, and implemented. This appropriation process as a practice works as a social agreement among universities, teacher education faculty, and teachers who graduated from the programs.

Expert visual art educators affiliated with NAEA have designed teaching and learning standards of K-12 education but these standards are not policy and NAEA does not have the power to make art educators adopt these standards. Standards that identify benchmarks and goals of quality teaching performance are not mandatory, but faculty participants of this this study researched these standards and designed course that prepared student teachers to meet the standards because these faculty cared that their students would be excellent teachers of K-12 art. Love of the profession and respect for leaders and peers in the field (AEAI & NAEA) were 'internal motivating factors' to adhere to policies that were promoted by these professional organizations, even though there was not an absolute requirement to do so. Art education faculty's caring and beliefs about the value of standards in preparing students to be professional art educators work as strong internal factors for adopting of the national and state standards.

The second research question of this study sought to understand people's thoughts and practices as they relate to art education policy issues. The policy issues addressed dealt with national and state standards, licensure and certificates, teacher quality, and alternative licensure. Because there have been limited studies that explore both policy in art education and pre-service

teachers and faculty's perceptions of policy issues, it was deemed meaningful to interview and observe pre-service teachers and faculty in order to gain insights about their thinking in these regards. Both pre-service art teachers and art education faculty members were familiar with Indiana state standards for visual arts. The students' art education instructors informed them about the state standards.

Pre-service art teachers practiced using the standards when building their lesson plans and in their student teaching, assignments, and portfolios. Some students assembled study groups to investigate details of the state standards. However, students focused only on state standards and few were not aware of the other types of standards including national visual art or Common Core standards. Students were introduced to standards through their faculty members; focuses were on state standards. Students cared about the state standards in K-12 visual art education in order to meet both current course requirements and the requirements of schools where they hoped to become employed in the future. Another fundamental reason for students' embrace of the standards was their desire to teach effectively and develop curriculum professionally for future K-12 students. Thus, state visual art education standards are robustly appropriated by preservice teachers.

Faculty members, on the other hand, knew about several types of art teaching related standards, such as state and national K-12 academic standards, Common Core, InTASC, and NCATE. InTASC and NCATE, and they adhered to these at university and departmental levels. Faculty intimately worked with developers of state and national standards for K-12 visual arts, national standards for art educators, and art teacher preparation standards. The faculty members implemented these standards into their course content designs, curricula, assessments, and while coaching students' field experiences or student teaching. The recognized a responsibility for

training pre-service art teachers could be qualified art teachers for their future teachings positions, and they respected the roles of art education organizations and InTASC and NCATE in making their art education programs strong and qualified.

The participants of this study who were pre-service art teachers understood the importance of Indiana academic visual art standards and felt pressured by external factors, including a need to know every part of the standards in order to successfully meet course requirements, and internal motivations to prepare meaningful art lessons for future students. Pre-service teachers and faculty members who were participants of this study agreed that K-12 visual art education standards should be mandated and they believed that they served as lesson preparation and curriculum guidelines for newcomers to the field of art education. In order to meet school requirements for meaningful art education programs, pre-service teachers strongly felt that they needed to know how to build lesson plans and curricula that adhered to academic standards in visual arts.

The third question of this study looked at students' and faculty members' perceptions of teacher certificate processes through traditional and alternative track programs. Some pre-service art teachers pointed to Indiana's alternative licensure options as cost-effective and time-effective choices for a licensure. Pre-service teachers who struggled with the expense of teacher education or desired to enter the job market more quickly appreciated the option of an inexpensive, fast track alternative art education licensure option. However, even these study participants agreed that those who pursued licensure through the traditional university-based teacher education program were probably better prepared to design and deliver curricula that fit within the framework of K-12 academic standards in visual art and might exhibit overall better teaching

competencies. Their preferences for a short-track to licensure were based on economic needs to become art teachers more quickly.

Regarding the teacher certificate and licensure system, pre-service teachers of this study were only just learning about the system. A few students described feeling overwhelmed by the number of different art and art education classes and other requirements, such as tests and paperwork, of attaining certifications to teach through the university-based teacher education program. Yet, most pre-service art teacher study participants agreed upon the importance of following the traditional track to be qualified art teachers, because they were confident this would thoroughly prepare them to be competent art teachers. They viewed b the artistic and educational knowledge received in this way to be important for future teaching. In addition, psychology, child development, and classroom management skills were considered necessary to understanding their future students in depth. These pre-service study participants believed that a qualified teacher should not only *teach* art well but who also exhibit abilities in studio art (i.e. be good artists) and a depth of educational knowledge. Additionally, they should be adept at managing children and materials in classroom settings.

One surprising revelation was the students' awareness of a need for more preparation in uses of new technologies and media applications to art education. The faculty did not express similar concerns, perhaps because they were not immersed in the youth culture of communicative media and were thus unaware of the possibilities or importance of new technologies and media. Few policies of technology applications or uses in visual art education were available to guide or encourage either faculty or students to integrate these into the art teacher education program, courses, or K-12 visual art standards.

Implications of the Study

In contemporary educational systems, there are significant relationships between policies presented by governmental departments of education, academic agencies, local schools or school systems and art education. Schools, teachers, students, faculty, and pre-service art teachers are all key actors in policy appropriation. As the current study found, faculty in higher education who design curricula and provide instruction in visual art teacher education must work with various policy standards. These faculty bear responsibilities for considering what to teach and how to prepare pre-service art teachers to meet state requirements for K-12 visual art teaching licensure. Therefore, it is important that they know the goals, stages, wording, and appropriation processes of particular policies. In this study, I sought to understand various policy mandates relevant to K-12 visual art teacher preparation in Indiana and examined faculty and pre-service art teachers' perceptions toward these policies. I also explored the needs and expectations of students enrolled in two university-based art teacher preparation programs in Indiana.

Voluntary Cooperation with the National and State Standards

Internal and external factors of policy influenced the development of two university-based teacher programs leading to K-12 visual art licensure in Indiana. External factors included schools and districts' choice to utilize standards, state policies, laws, national and state standards, universities, colleges, and department standards, while internal factors included faculty's personal commitment to ideals of excellent art education and the goals articulated and put forth by respected peer members of the National Art Education Association. Secondary internal factors were students' cultural and educational environments and their beliefs about how they might become competent K-12 visual art educators. The students adhered to the standards because their faculty required them to master and utilize the standards in their assignments and

teaching plans; these requirements could be considered external factors. On the other hand, students' decisions to organize and participate in voluntary study groups in order that they better understand the visual art academic standards, and thus be better informed, effective, and qualified art teachers could be seen as an internal motivation for implementing standards.

As external standards, the Academic Standards developed for K-12 visual art in Indiana, were an expansion of the earlier National Standards in visual art, and provided benchmarks of what students should know and be able to do by the completion of certain grade levels. These standards also serve as frameworks for content of curricula art teachers might develop for their students. However, because the state does not require that art teachers adhere to a fixed sequence, content or curriculum in covering items delineated in the standards, visual art teachers are free to develop lessons that they deem appropriate to address the standards. This puts an onus on visual art teachers to develop an in-depth understanding of the standards, determine what they mean, and recognize how they might be applied.

It is important that pre-service visual art teachers master the theory and application of state academic standards and teacher standards in order to pass tests required of state licensure. Additionally, they must show evidence of knowledge in content areas of art knowledge and production, pedagogy, learning psychology and classroom management. Once this is proven through licensure tests required by the Indiana Department of Education, there is little state oversight regarding visual art education. Rather there is an assumption that the visual art education standards are being followed and benchmarks met. School districts or principals may require visual art teachers to show evidence that academic standards are being followed, but possibly because students are not tested in visual art education, there is no *national or state requirement* that standards be met. In this regard, policies requiring visual art teachers to

implement academic standards in art education are at the local (district or school) level. Thus, an interesting finding of this study was the commitment to K-12 visual art standards demonstrated by faculty and students of teacher education programs, the important role the state and national art education associations played in advocating for visual art standards, and the respect teacher education faculty and pre-service K-12 visual art teachers paid to these standards.

National standards for K-12 visual arts were developed and announced by the National Art Education Association (NAEA) in 1994. Based on the national standards, Indiana developed their own standards for K-12 art education. Faculty of the two studied university-based art teacher education programs agreed on the importance of the NAEA and acknowledged its authority in the field of art education. A valuing of Indiana's K-12 visual art standards, which were based on national standards put forth by NAEA, was conveyed to students of these teacher preparation programs. The pre-service art teachers described positive attitudes about studying with peer members of the state art education (AEAI) chapter of NAEA to better understand how these standards might be used to guide curriculum and instruction. It became clear that the K-12 visual art educators (faculty and pre-service teachers) of this study *voluntarily* looked to and respected the policies recommended by peer experts as models for their own practices.

Additionally, while all teacher education programs in the two universities where these K-12 visual art teacher preparation programs were housed had to adhere to the rigorous standards of NCATE in order to be accredited, faculty participants of this study did not describe this as restrictive. They agreed that such programmatic accountability contributed to a level of excellence that they welcomed and respected.

Need Policies for Art Teacher Licensure System

Although the K-12 academic standards create a basic framework of what should be taught and what is to be learned by elementary and secondary level students of art, in order to 'flesh out' and implement the framework, would-be K-12 visual art educators must attain in-depth knowledge in areas of art content, studio skill, teaching skill, general education, child psychology and classroom management. These forms knowledge are acquired and practiced through taking courses that are designed and taught by faculty of their programs and by voluntarily engaging in study groups with peer students of the courses. Faculty of K-12 visual art teacher preparation programs must be highly qualified and skilled educators because they are responsible for determining how their programs will meet various state standards for K-12 academic and program accreditation. They must design course content, give clear instructions, and provide opportunities for pre-service teachers to understand K-12 academic standards in theory, practice designing lessons that incorporate these standards appropriately, and practice teaching them in real classroom settings. The pre-service K-12 visual art teachers who were interviewed in this student, credited the expertise of highly qualified university instructors with designing program and courses, offering instruction, and allow time and practice needed to become competent K-12 visual art teachers. Although some students might have liked to have become licensed in a shorter time through a less expensive route, all interviewed students acknowledged that advantages of cost and time did not outweigh to disadvantages of such programs, since alternative routes to licensure do not provide opportunities to gain skills of competence through expert instruction, in-depth study with feedback from peers, and practice. Thus, policy changes might be considered that would allow traditional, university-based preparation programs to be cost competitive while remaining highly effective. For example, pre-

service teachers who are interning in field or student teaching, might be paid for their services with assured employment after completion of the licensure program. Likewise, policy changes to alternative certificate track programs might include workshop or group seminar opportunities for learning K-12 academic standards, practicing lesson planning that incorporate standards, integrating child psychology, and including simulated exercises in classroom management.

Teaching New Media and New Technology

While the interviewed pre-service K-12 visual art teachers praised the faculty instructors' knowledge and instruction of standards, curriculum design, pedagogy, psychology and classroom management, they experienced lack of guidance in how new technologies and new media might be integrated into art education. These pre-service art teachers were aware of new technology and new media, and in some if not many cases may have been more aware of these technologies than their instructors. During interviews, the pre-service art teachers expressed a need to know more about use of new technology and media in art and in art instruction. While they agreed that traditional fine art skills (i.e. drawing, painting, printmaking, sculpture, etc.) are still important, they argued that K-12 students also need to be instructed in knowledge and skills related to new media. The pre-service art teachers wanted to know how to build curricula that incorporated use of iPads, applications, and computer graphic software, encouraged sharing of knowledge and skills through online interactions, and developed skills of critical observation, feedback and critique of media-made images. They argued that these activities are taking place in the extracurricular, everyday lives of K-12 students; therefore, visual art educators should incorporate these technologies, processes, knowledges, and skills into their curricula.

Weaknesses were found in that faculty of art education programs seemed 'out of the loop' in recognizing the importance of or possibilities of new media and new technologies.

Perhaps if state. national standards were updated to include these faculty would be more inclined to design teacher education programs that considered these innovative technologies. The implication is that faculty of K-12 visual art teacher education programs must add ongoing learning of new technologies and media to their portfolios of knowledge and expertise. They need to become informed about latest technologies and media as these become available. In addition, so long as there are no in-place academic standards for the use of technologies relevant to art education, faculty have a responsibility to develop guidelines for students' incorporation of new technologies in the K-12 art education curriculum and create standards for evaluating media made artworks. Although academic standards for incorporation of new technology and evaluation of skills might provide only a minimalist framework, the existence of a significant media use and application standards for visual art and teacher preparation could encourage faculty of K-12 visual art teacher program to become more aware of this importance. Being obliged to introduce technology and new media in course content and seeing the results of media integration in courses could awaken faculty to the value of these technologies, which could result in internalized motivations to keep up with this ever evolving phenomena. Because media technologies are rapidly evolving, it would be difficult and perhaps counterproductive for pre-service teachers to learn every new technology and media. However, faculty can ask and observe what tech-savvy artists and students are doing and with what technologies they are engaged. Then, both faculty and pre-service art teachers can share, explore, and develop ways of utilize these in visual art teaching and learning.

Dual Identity as Art Teachers and Artists

An issue of ambiguous or indefinite identity was described by the participating pre-service art teachers of this study. Learning and teaching art means not only knowing about art and

developing artistic skills but also acquiring knowledge in general subjects and in pedagogy. Art education programs may be housed in either schools of fine arts or schools of education. In either case, students of art education students take classes in both the education and fine arts departments. As this study found, this situation results in art education students feeling as if they were floating between two intellectual worlds. They were confronted with questions, from outsiders and internally, as to whether they should identify as artists or educators. Dual identity is now a popular word in art education (Hall, 2010; Scheib, 2006). As mentors, faculty in higher art education can point out that their dual identity is natural and special to their pre-service teacher status because *art* education means helping students to understand and experience the arts in an educational environment. However, the problem is not simply one of self-identity but of others' perceptions of them within each of these distinctive worlds. Art education majors may find themselves marginalized by other artists in schools of fine arts as 'not serious artists' and by teachers in other academic fields as 'not really teachers'. In fact, the interviewees of this study described feeling a need to demonstrate over-the-top excellence in both areas in order to be accepted by peers of either general field.

The current study discussed two art education programs that were both situated in fine arts departments. In future studies, researchers might explore how identity issues of pre-service visual art teachers might differ when art education programs house in schools of education and look to ways issues of the ambiguity of identity might be mitigated. Additionally, studies might further explore how to strengthen dual identities among pre-service art teachers in higher education.

Discussions Based on the Theoretical Framework

The figure 2 indicates that internal and external factors influence art teacher preparations to adopt the policies into their curriculum.

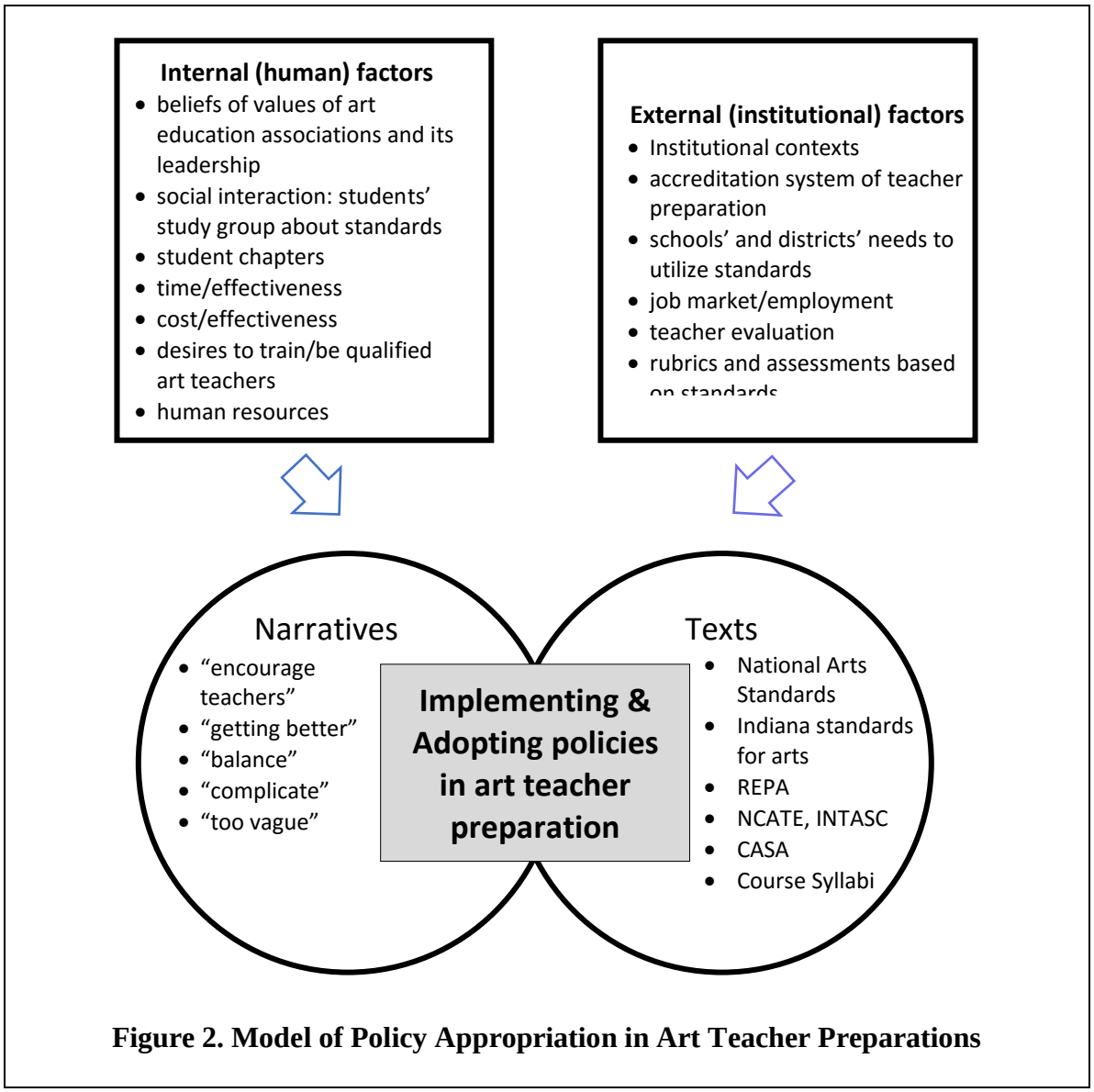

Figure 2. Model of Policy Appropriation in Art Teacher Preparations

Through faculty's and pre-service art teachers' narratives and texts including interviews, curricula, assignments, rubrics, and teaching plans, the appropriation process is expressed. Although use of standards as policy for visual art teacher preparation is voluntary, the desire of

universities that their programs be accredited, and school administrators that they be accountable to the state and parents for qualified teachers and excellent art programs, and students that they find jobs teaching in schools that adhere to standards work as motivations to implement standards for visual art in art teacher preparation.

Faculty and students viewed the use of K-12 visual art academic standards as justification for the inclusion of art as a valid academic subject. They saw this as adding to the job security of professors in their institutions and art teachers in K-12 schools. Use of K-12 visual art standards also were recognized as helping the practical aspects of designing art curricula by focusing teachers' attentions on what "can be taught and needs to be taught" (*Marsha*). Standards as policy were deemed practical as collaborative devices insofar as all teachers in a district or the state would be covering similar cognitive objectives. They gave teachers a guide for explaining to parents what learning is going on in the classroom and could be used to objectively evaluate students

Pre-service art teachers were motivated to master the K-12 visual art standards (particularly the state standards) not only because their instructors required it and because they recognized it as important to their marketability, but because they were committed to becoming a knowledgeable visual art teacher. Assessment of their performance as lesson designers and instructors and the necessity of fulfilling program requirements in order to be licensed may have served as external motivators to implementing the K-12 visual art standard policies. This motivation became internalized when student teachers also found the standard policies useful guides to preparing meaningful curricula and instruction. Those standards that were less taught, including national standards and Common Core standards, were less known and, thus, less used in the practice of designing curriculum and instruction. They may have been less taught because

faculty saw them as redundant, as already integrated into the state K-12 visual art standards that *were* taught or as less directly applicable to visual art education. There also might have been a sense that too many standards would be unwieldy amounts of items to consider when planning lessons and instruction. Faculty stressed that art teachers must either aim for goals beyond the standards or focus upon a narrow but flexible range of standards in order for the standards to be applied effectively. Aiming to teach too many K-12 visual art education standards in one lesson could confuse the learner. Focusing inflexibly on a standard could limit learning possibilities. Planning lessons without holding some standard in mind then tacking standards to the lesson afterwards as if they were afterthoughts, might not provide sufficient opportunities for students to deeply grasp the concepts of that standard.

A problem that was uncovered in this study was the need for some consistency in the *interpretation* of the state K-12 visual art standards. The students described ambiguities that made it difficult for student teachers to assess the effectiveness of a standard, particularly when they did not fully understand these standards. The state K-12 visual art standards were described by students as "tools" and flexible "guidelines" (*Jane*) rather than policies that were articulated in a didactic way. This contributed to subjectivity in terms of interpreting, applying and assessing them. Student interviewees described the standards as being "too complicated" (*Kathy*) or "too vague" (*Andy & Nina*). They wondered how they might apply to child development or child art making, sought the balance between specificity and ability to apply creatively, and thought more examples might be helpful. These concerns are an area that faculty, as participants in the development and appropriation of K-12 visual art standards might take into consideration. Can there be universal agreement as to the interpretations of standards? Should there be? Would standardizations of interpretation render the standards more usable but less flexible?

This issue would be important to consider as it applies to alternative pathways to licensure. Is there a way that the K-12 visual art standards can be taught and learned quickly and efficiently so as to assure that those who become licensed through both traditional and alternative means might become adept at applying the standards in their profession?

The student interviewees experienced social interactions during voluntarily formed study groups where they worked together to figure out and understand how the standards might be applied. Whether or not they recognized the important of the *social* interactions engaged in during these study groups, they may have provided support for their ambiguous status as not fully recognized artists by studio art majors or not fully recognized teachers by other education majors and thus supported their evolving sense of identities as art teachers. As these students graduate many may find themselves isolated as the only art teacher in a school, surrounded by teachers of other non-art academic disciplines and often without oversight as to whether or not they adhere to the K-12 visual art standards in their lesson plans, the social bonds they experienced as members of the standards study groups might motivate them to nonetheless apply those standard. After all, should students of their classrooms move to other schools or advance from one school level to another, the students' art learning would not be interrupted so long as all art teachers voluntarily apply a consistent interpretation of the K-12 visual art standards.

Art education faculty expressed and demonstrated trust in their professional teaching organizations AEAI and NAEA at the state and national levels. These organizations were made up of educators whom the faculty respected as leaders, mentors, and peers. Thus the policies advocated by leaders of these organizations were embraced as advocating for and supporting quality art education in schools. Because art education is not a tested subject, the ability to demonstrate that visual art education maintains high academic standards was seen important to

keeping art in schools. External policies supported by, advocated for, and largely designed by peers who were respected as deeply caring about the art education buttressed internal motivations to teach pre-service teachers about the K-12 standards.

Strengths and Limitations of the Study

In this study, I explored two cases of policy relative to K-12 visual art teacher preparation in the state of Indiana. I sent research invitation letters to all of art education programs in Indiana State. However, only two responses showed positive attitudes for participating to this study. This might be caused that other faculty or schools were busy to respond or have less interests on the topic of this study, standards for art education. The art education programs researched were in state universities. State university status might have influenced faculty of the programs to follow state standards or policies more strictly than might faculty of private universities or colleges. Furthermore, other states could also have different types of situations regarding the adoption of visual arts standards and teacher licensure standards in both the traditional and alternative tracks. Also both art education programs in two participated schools were included in School of Arts rather than School of Education. It would provide different results if this study explored art education in School of Education.

Another limitation was that interview participants' might have been concerned about the feelings or reactions of others in the program or to policymakers within and beyond the university. Faculty could want to portray their programs' application of standards in a positive light. Students might be desiring to please the faculty instructors. Thus, participation in the study could falsely indicate that the students, department chair and faculty members had positive attitudes toward the research topic. They might project a notion that they cared about standards or policy issues more in depth than faculty in other programs.

Summary and Conclusion

This study sought to examine the status of standards for visual arts and certification policies, how they worked in art teacher preparation, and how actors perceived the policies in two university-based K-12 visual art teacher preparation programs in Indiana. I described the characteristics of current NAEA standards for visual arts, Indiana State standards for visual arts, InTASC, NBPTS, NCATE, and Indiana literature standards. In addition, I interviewed faculty and students of two K-12 visual art teacher preparation programs in Indiana (i.e. IUPUI and IPFW) and listened to their concerns about what is beneficial or needed in current these art teacher education programs. The two institutions and case of Indiana policies of this study don't represent all K-12 art teacher preparation in the U.S. However, the results of this study demonstrate that professional organizations such as NAEA and AEAI conduct important roles to support and help to create standards for visual arts and how to build meaningful art lessons based on frameworks of national and state standards. The art educators in this study were committed to designing curricula and providing instruction in art that respected standards even when accountability might not be enforced. A gap found by students in standards that could address evolving technologies suggests a place where pre-service teachers, as stakeholders in the future education of K-12 students might advocate for the development and inclusion of such standards. Finally, there was consensus that although rigorous teacher preparation programs might be preferred to quick, easy, and alternative routes to licensure, there is a need to make programs more affordable and address needs 'pay the bills' while pursuing licensure. Free colleges would alleviate some stress here; but as that may not be a realistic possibility, art education faculty and teachers, perhaps with backing of their state and national organization might seek to be more involved in designing and proposing policies for alternative pathways to art education licensure.

Unfortunately, neither academic standards nor standards of teacher quality are helpful in persuading those in schools of fine art to be more respectful and accepting of art education majors and come to view art teachers as 'artists'. One of the weakness of policy is that may not be possible to change misconceptions, stereotypes and beliefs about artist through enacting policies that address education and teacher quality issue.

The standards were embraced because faculty and students believed they were valuable and important to legitimizing and supporting their profession. Also they respected those peers and leaders in the field of art education who developed the standards. Thus policies regarding the use of these standards were honored, even when certain standards were not forced. On the other hand, these policies in the school of fine arts, who continued to view art educators as 'not really artist' and may not have persuaded other educators to view 'art education' as a legitimate academic subject or art educators as fully qualified teachers. In other words, belief in the value of standard policies affirms that they may be practiced. But policies alone may not change entrenched belief to the contrary. Art education faculty may collaborate and communicate with faculty of school of fine arts to utilize standards formally and informally. When shared beliefs can be established, we can say these voluntary policies produce successful results and we can say these are good policies.

Art education faculty and teachers might engage in research about ways of streamlining the process of mastering the skills of a visual art teacher. Comparative studies of effectiveness (cost-effectiveness/time-effectiveness/student achievement-effectiveness) between traditional and alternative tracks in art teacher licensure also might be conducted. Also it might be examined current teachers appropriate and practice art education policies in a classroom setting. Additionally, through deeper exploration of how new media and online interactions and

communications might be used in educational settings, innovative ways of connecting pre-service art teachers in study groups or collaborative learning and support groups might be developed. These technologies might speed-up and/or strengthen knowledge and skills of pre-service teachers in both traditional and alternative teacher education programs. Faculty and students as stakeholders of excellent art education curriculum and instruction need to be involved in the development of policies standards that address these concerns.

Finally, it was found that motivations for incorporating standards in the design and instruction of curricula for K-12 student, and for becoming highly qualified visual art teachers were externally drive by practical considerations and internally guided by respect for the profession of teaching and desires to be the best possible curriculum designers and instructors of visual art education. Overall, there was evidence of high commitment to excellence in teaching and professionalism that worked to unite policy and practice.

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APPENDIX

Appendix 1- Letter for the recruitment to chairs of the program

Dear Chair of the art education program,

I'm conducting a research project "An Inquiry of How Arts Education Policies are reflected in Arts Teacher Preparation: Examining the Standards for Visual Arts and Arts Teacher Certification". The purpose of this study is to examine the extent to which faculty of visual arts teacher preparation programs in Indiana institutions of higher learning are familiar with and design their curricula in alignment with professional, national and state (Department of Education) standards of visual arts teacher preparation, K-12 visual art standards, educational reforms, and the arts teacher certification system in the state of Indiana. This study seeks to explore the context of these policies and how they are applied, interpreted, and implemented in practical field. As a program chair, the researcher seeks permission to interview faculty in your visual art teacher education program, observe a class of art teacher education being taught, and possibly interview students in your visual art teacher program. If after reading over this document carefully you are willing to permit faculty and of your visual art teacher education program to participate in this study, please respond to this invitation through email.

The proposed research will look at how art teacher education standards and policies are addressed or implemented in art teacher education programs. Faculty members and pre-service visual art teacher education students in Indiana art teacher education or interdisciplinary teacher programs with emphasis of visual arts, who have permission from their department or program chairs, are invited to participate. The study aims to provide valuable insights into how policy is implemented and negotiated in the practical worlds.

To qualify for participating in the project, participants must be a tenure, non-tenure, or adjunct faculty member or a pre-service visual art teacher student in an Indiana art teacher education or interdisciplinary teacher education program that focuses on art.

The Indiana University Institutional Review Board has approved this project. If you have any questions or concerns, you may contact the investigator of this project, Kyungeun Lim (kylim@indiana.edu) and/or her research director Dr. Marjorie Manifold (mmanifol@indiana.edu). Thank you for your consideration.

Sincerely,

Kyungeun Lim.

Appendix 2- Letter for the recruitment to art Education faculty

Dear Faculty members in art education,

I'm conducting a research project "An Inquiry of How Arts Education Policies are reflected in Arts Teacher Preparation: Examining the Standards for Visual Arts and Arts Teacher Certification". The purpose of this study is to examine the extent to which faculty of visual arts teacher preparation programs in Indiana institutions of higher learning are familiar with and design their curricula in alignment with professional, national and state (Department of Education) standards of visual arts teacher preparation, K-12 visual art standards, educational reforms, and the arts teacher certification system in the state of Indiana. This study seeks to explore the context of these policies and how they are applied, interpreted, and implemented in practical field. If after reading over this document carefully you are willing to participate in this study, please respond to this invitation through email.

The proposed research will look at how art teacher education standards and policies are addressed or implemented in art teacher education programs. Faculty members in visual art teacher education in Indiana art teacher education or interdisciplinary teacher programs with emphasis of visual arts, who have permission from their department or program chairs, are invited to participate. The study aims to provide valuable insights into how policy is implemented and negotiated in the practical worlds.

To qualify for participating in the project, participants must be a tenure, non-tenure, or adjunct faculty member in an Indiana art teacher education or interdisciplinary teacher education program that focuses on art.

The Indiana University Institutional Review Board has approved this project. If you have any questions or concerns, you may contact the investigator of this project, Kyungeun Lim (kylim@indiana.edu) and/or her research director Dr. Marjorie Manifold (mmanifol@indiana.edu). Thank you for your consideration.

Sincerely,

Kyungeun Lim.

Appendix 3- Questions for the interview for pre-service art teachers

- Demographic data
    3. How many years have you been majoring art education?
    4. What types of courses have you taken?
- Standards status in each institution
    9. Have you become familiar with the national standards for art education from NAEA through coursework? If so, how were you informed?
    10. Have you become familiar with the national standards for art teacher preparation from NAEA through coursework? If so, how were you informed?
    11. Have you become familiar with the national standards for visual arts educators from NAEA through coursework? If so, how were you informed?
    12. Are you familiar with model standards for licensing classroom teachers and specialist in the arts from INTASC and NBPTS? If so, how were you informed?
    13. Are you familiar with professional standards for the accreditation of teacher preparation institutions from NCATE? If so, how were you informed of this?
    14. To what extend and how do you find Indiana's K-12 visual art standards important to consider in your teaching?
    15. To what extend and how are K-12 Visual Art education standards important to art teacher preparation?
    16. How important are Visual Art Teacher education standards to art teacher preparation?
- Teacher licensure and certificate
    3. Are you familiar with traditional or alternative licensure pathway in teacher licensure and certificate? If so, how were you informed of this?
    4. If you are in an art teacher education program, why did you choose to pursue licensure in this way other than through an alternative method?

Appendix 4- Questions for the interview for faculty member

- Demographic data
    5. How many years have you been teaching in a visual art teacher preparation program in higher education?
    6. What types of courses have you taught?
    7. What types of courses are you teaching now? Please indicate type(s) of course and exact name of the course (General education, Art history, Art production (studio works), Art Education theory and methods, Aesthetics, Research methods, Philosophy, or Early field experiences).
    8. Have the nature and/or contents of the courses you teach changed in the past 5 years as a result of changes in state or national academic and or teacher education standards? If so, please explain how.
- Characteristics of institution and art education program
    4. How many pre-service *visual art teacher education students* are in your program?
    5. How many *generalist elementary educators* are required to take courses in visual art teaching in your program?
        c. If so, how many and what types of visual art courses do they take?
        d. To what extent and/or how do courses required of non-visual art education majors differ in content attention to visual art education standards from courses that are or might be taught to visual art education students?
    6. What alternative routes to K-12 visual art education certification and licensure are made available through your institution? If so, please indicate a link to your programs of studies.
- Standards status in each institution
    11. To what extent does your program align with the National Standards for art education from NAEA?
        c. In what ways (if any) does your program reflect these standards?
        d. What are your thoughts about the usefulness or importance of attending to these standards in your course design and appropriation? [If you do not find

them useful or important, please explain why. What might be more effective or useful?]

12. To what extent does your program align national standards for art teacher preparation from NAEA?
    c. To what extend and how does your program address or reflect these standards?
    d. What are your thoughts about the usefulness or importance of attending to these standards in your course design and appropriation? [If you do not find them useful or important, please explain why. What might be more effective or useful?]
13. To what extent does your program take into account the national professional standards for visual arts educators from NAEA in its instruction of pre-service visual art teachers?
    c. To what extent and how does your program address or reflect these standards?
    d. What are your thoughts about the usefulness or importance of attending to these standards in your course design and appropriation? [If you do not find them useful or important, please explain why. What might be more effective or useful?]
14. To what extent does your program take into account model standards for licensing classroom teachers and specialist in the arts from INTASC?
    b. To what extent and/or how does your program reflect these standards?
15. How familiar are you with art standards for teachers from NBPTS and/or NCATE?
    c. How does your program reflect these standards?
    d. What are your thoughts about the usefulness or importance of attending to these standards in your course design and appropriation?
16. How familiar are you with Common Core Standards?
    a. How do you perceive these as affecting your program in terms of what and how you design and teacher courses for pre-service visual arts teachers?
    b. What changes are being put in place in your curriculum to address Common Core?

17. To what extent and/or how are the Indiana standards for K-12 visual art education being addressed in your teacher art teacher education program?
18. How important is it that Indiana art teacher education program attend to the Indiana K-12 Visual Art education standards to art teacher preparation?
19. How important are professional, national and state Visual Art Teacher education standards to art teacher preparation?
20. Overall, how effectively would you say these various standards are implemented in your art teacher education program?

- Coursework design
    3. How are standards reflected in the content design of your university's courses for art education?
    4. Has the content of your art teacher education courses been affected by changes in general education, such as NCLB, Common Core, etc. Explain.
- Teacher licensure and certificate
    3. How familiar are you with Indiana's teacher licensure system and the alternative teacher licensure pathways available in Indiana?
    4. How have recent changes in teacher licensure requirements and alternative pathways effected your visual art teacher education program?
- Roles of professional organization
    2. What if any impacts have standards developed by the NAEA professional organization had upon your art teacher preparation program and upon visual art teacher preparation programs and the field of K-12 art education in general?

Appendix 5 - Indiana academic standards for visual arts that indicated from Andy's, a student interviewee, portfolio.

- H.1.1
  - PROFICIENT: Identify connections between major world events and societal issues and the ways artists have responded to these through their work, reflecting a diversity of cultures and ethnicities.
  - ADVANCED: Hypothesize about future developments in the arts based on current social, political, economic, technological, environmental, and historical trends.
- H.1.2
  - PROFICIENT: Identify function in artwork and how it relates to the history, aesthetics, and culture of a work.
  - ADVANCED: Compare works of art for function and identify relationships in terms of history, aesthetics, and culture.
- H.1.3
  - PROFICIENT: Identify iconography in an artist's work or a body of work and analyze the meaning.
  - ADVANCED: Analyze how forms and icons have been appropriated and modified through the ages.
- H.1.6
  - PROFICIENT: Identify the knowledge and skills gained in art experiences that transfer to daily life.
  - ADVANCED: Identify the knowledge and skills gained in art experiences that transfer to daily life
- H.1.8
  - PROFICIENT: Know the responsibilities of and the need for individual art patrons in the community.
  - ADVANCED: Identify service opportunities for supporting the arts in the community and become actively involved.
- H.1.9

- PROFICIENT Analyze impact of the arts community and culture on local, state, and national economies.
- ADVANCED Research findings on the arts and economic development, from local and statewide impact studies to national reports.

- H.2.2
  - PROFICIENT: Identify stylistic characteristics in the works of an artist or movement and describe how style is influenced by the culture and time.
  - ADVANCED: Assign works to time-periods or movements based upon style.
- H.3.1
  - PROFICIENT: Analyze the effective use of symbols, elements, principles, and media in works of art, using appropriate terminology.
  - ADVANCED: Analyze how the visual organization of a work affects the communication of ideas and suggest alternatives, using appropriate terminology.
- H.4.2
  - PROFICIENT: Listen to and read alternative responses to works of art from peers, artists, and philosophers.
  - ADVANCED: Research puzzling works of art that challenge one's personal artistic preferences and identify personal criteria for judging excellence in art.
- H.4.4
  - PROFICIENT: Engage in critical reading, writing, and discourse to improve understanding of own work and that of others.
  - ADVANCED: Review and lead discussions about professional work within the art community.
- H. 5.1
  - PROFICIENT: Reflect on and discuss the personal significance of a work of art and compare with the significance found by peers, critics, and aestheticians.
  - ADVANCED: Reflect on the personal significance of aesthetic experience and examine the writing of aestheticians to defend a convincing argument on the role of aesthetic experience in life quality.
- H.5.3

- PROFICIENT: Engage in philosophical inquiry into the nature of art or aesthetic issues independently or with others.
- ADVANCED: Engage in philosophical inquiry into the nature of art or aesthetic issues independently or with others.

- H.6.1
  - PROFICIENT: Demonstrate skill in perception from real life (not photographs or flat imagery) to present convincing, accurately rendered objects or subject matter.
  - ADVANCED: Demonstrate skill in perception from real life (not photographs or flat imagery) to present convincing representation of objects or subject matter and demonstrate personal style.
- H.6.2
  - PROFICIENT: Make informed choices about specific subject matter or concepts and defend those choices when given a range of objects or spaces.
  - ADVANCED: Select subject matter, symbols, and ideas to communicate personal statements, and describe the origin of symbols and their value in artwork.
- H.6.3
  - PROFICIENT: Identify the origin, function, and meaning of symbols and metaphors used in personal work.
  - ADVANCED: Appropriate symbols and metaphors from art and describe their origin, function, and value in personal work.
- H.6.5
  - PROFICIENT: Examine and establish criteria for judging excellence in work and revise and refine work through analysis, synthesis, peer critique, and self-evaluation, utilizing established criteria for the purpose of creating portfolio level work.
  - ADVANCED: Utilizing established criteria for judging excellence in artwork, create an exhibition of portfolio level work.
- H.6.6
  - PROFICIENT: Demonstrate respect for personal work and the work of others.
  - ADVANCED: Demonstrate respect for personal work and the work of others
- H.7.2

- PROFICIENT: Create works of art that use specific principles to solve visual problems.
- ADVANCED: Create works that use specific elements, principles, and functions to solve problems and communicate ideas.

- H.7.3
  - PROFICIENT: Create artworks that demonstrate skill and understanding of different media, processes, and techniques.
  - ADVANCED: Begin, define, and solve challenging visual problems, demonstrating skill and in depth understanding of media and processes.
- H.8.2
  - PROFICIENT: Create works that communicate in-depth knowledge gained through the experience of integrated study.
  - ADVANCED: Create works that effectively communicate in-depth knowledge and understanding of a concept through integrated study.
- H.8.3
  - PROFICIENT: Demonstrate an understanding of the process of integration through exhibition.
  - ADVANCED: Demonstrate an understanding of the process of integration through public performance.
- 9-12. RT. 2: Determine the central ideas or conclusions of a text; trace the text's explanation or depiction of a complex process, phenomenon, or concept; provide an accurate summary of the text.
- 9-12. RT. 3: Follow precisely a complex multistep procedure when performing technical visual art tasks, attending to special cases or exceptions defined in the text.
- 9-12. RT.5: Analyze the structure of the relationships among concepts in a text, including relationships among key terms (e.g., force, friction, reaction force, energy).
- 9-12. RT. 7: Translate technical visual art information expressed in words in a text into visual form (e.g., a table or chart) and translate information expressed visually or mechanically (e.g., in an equation) into words.
- 9-12. WT.8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in

answering the research question; integrate information into the text selectivity to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

- 9-12. WT. 9: Draw evidence from informational texts to support analysis, reflection, and research (Indiana Department of Education, 2010a, pp. 68-76).

CURRICULUM VITAE

KYUNGEUN LIM

kylim@indiana.edu

EDUCATION

***Doctor of Philosophy*, Indiana University**
Bloomington, IN
Double Major: Art Education (Curriculum and Instruction) and Comparative Education (Education Policy Studies), School of Education
Dissertation title: *An Inquiry of How Art Education Policies are Reflected in Art Teacher Preparation-Examining the Standards for Visual Art and Art Teacher Certification.*

Master of Education, Seoul National University
Seoul, South Korea
Interdisciplinary Art Education, School of Education
Thesis title: *Culture-Arts Education Policy Evaluation with Policy Evaluation Methods and Suggestion of an Evaluation Model and System.*

Bachelor of Fine Arts, Seoul National University
Seoul, South Korea
Fine Arts (Painting), School of Arts and Design
Minor: Art Education

Certificate
National License to Teach Middle and High School Art Courses, 2006.
Seoul National University, Seoul, South Korea

TEACHING EXPERIENCE

Associate Instructor, Art Education
Indiana University, Bloomington, IN, 2011- 2014 (6 semesters).
M135: Self Introduction in Art. Instructed general education students in basic 2- and 3-D studio art techniques for classroom application and developed their knowledge of the arts. Taught in both traditional and online formats.

Teaching Assistant, Art Education
Indiana University, Bloomington, IN, 2010.
Assisted student teachers in preparing lessons and lesson materials for elementary level Saturday Art School students.

Teaching Assistant, Art Education

Seoul National University, Seoul, South Korea, 2009.
Supported small group discussion sessions for art education students. Assisted with developing activities for the Arts Education Institute Academy Conference of Korea.

Art Teacher
Bangwon Middle School, Kimpho, South Korea, 2009.
Taught general art classes to middle school students using DBAE approaches in art production, art history, aesthetics, and art criticism.

Art Teacher
Youngyou Kindergarten, Seoul, South Korea, 2007-2008, 2010.
Taught various types of 2- and 3-D arts in interdisciplinary collaboration with teachers from English, science, music, physical education, and general education.

Art Teacher
Gaon Visual Arts Education Institute, Seoul, South Korea, 2007.
Taught art appreciation to elementary and pre-K students. Developed teaching materials to assist students in understanding art in exhibition settings.

Art Teacher
Greensum Arts Academy, Seoul, South Korea 2006-2007.
Taught general art classes in studio art and art history to secondary school students.

Art Teacher
Ewho Arts Academy, Seoul, South Korea 2004.
Taught general art classes to middle school students. Instruction focused on watercolor and acrylic painting and drawing.

Art Teacher
Portrait Arts Academy, Seoul, South Korea 2003-2004.
Taught general art classes to adults, middle school, and high school students.

PUBLICATIONS

Peer-Reviewed Article

Lim, K. (2013). Asian immigrant women's emotional reflection on artworks. *Journal of Cultural Research in Art Education*, 30: http://www.jcrae.org/journal/index.php/jcrae/issue/view/1.

Editorially Reviewed Articles-Columns of Newsletters and Forums

Lim, K. (February 2017). Learner centered education in the United States. *Education Policy Forum*, Korean Educational Development Institute. 31-36.

Lim, K. (2016). Immigrant, education, and arts. *NAEA News, Public Policy and Arts Administration (PPAA) SIG*, 58(1), 32.

Lim, K. (2015). Teacher self-efficacy in the era of accountability. *NAEA Newsletter, Public Policy and Arts Administration (PPAA) SIG*, 57(4), 24.

Lim, K. (2015). Art education as cultural wealth. *NAEA Newsletter, Public Policy and Arts Administration (PPAA) SIG*, 57(3), 18.

Lim, K. (2015). World culture, local culture, and art education. *NAEA Newsletter, Public Policy and Arts Administration (PPAA) SIG*, 57(1), 18.

Lim, K. (2014). Comparative education study and art education. *NAEA Newsletter, Public Policy and Arts Administration (PPAA) SIG*, 56(5), 16.

Lim, K. (2014). Art education policy as cultural capital. *NAEA Newsletter, Public Policy and Arts Administration (PPAA) SIG*, 56(4), 18.

Lim, K. (2014). How can art education use economic theories to persuade and influence policy decision makers? *NAEA Newsletter, Public Policy and Arts Administration (PPAA) SIG*, 56(3), 24.

Lim, K. (2014). How is art education policy understood? *NAEA Newsletter, Public Policy and Arts Administration (PPAA) SIG*, 56(1), 20.

Lim, K. (2011). Creativity for the general public: Cultural policy in South Korea. *InSEA: International Society for Education through Art Newsletter*, 3(2), Online publication, http://insea.org/publications/volume-3-number-2-article

PRESENTATIONS

National Art Education Association (NAEA) Conference Presentations

Lim, K. (2017). *Finding a balance: How to negotiate the visual arts standards*. National Art Education Association, New York, NY.

Lim. K. (2016). *Teacher quality and policy implementation: What and how are we teaching now*. National Art Education Association, Chicago, IL.

Kim, J., Lim, K., Kim, S., & Koo, A. (2016). *Welcome to the museum field, but not at the entry level*. National Art Education Association, Chicago, IL.

Lim, K. (2015). *The seminar for research in art education (SRAE): Graduate research session Marilyn Zurmuehlen working papers*. National Art Education Association, New Orleans, LA.

Lim, K. (2015). *What real people say about the standards*. National Art Education Association, New Orleans, LA.

Lim, K., & Alexander, A. (2015). *Open session: A discussion about arts, education, and cultural policies.* National Art Education Association, New Orleans, LA.

Koo, A., & Lim. K. (2015). *Service-learning art programs in Korea: International comparisons and considerations*. National Art Education Association, New Orleans, LA.

Lim, K. (2014). *Universal goals vs. localized goals: A comparative approach to understand art education.* National Art Education Association, San Diego, CA.

Lim, K. (2013). *Policy as practice: Critical understand art education policy as practice of power.* National Art Education Association, Fort Worth, TX.

Lim, K. (2013). *Asian F-2 visa women's emotional reflection on artworks*. National Art Education Association, Fort Worth, TX.

International Society for Education Through Art (InSEA) World Congress Presentations

Kim, N., & Lim, K. (2017). *Philosophy of visual display in social network services: Self-expression vs. ostentation.* 2017 InSEA World Congress, Daegu, South Korea.

State Art Education Association Conference Presentations

Lim, K (2012). *Asian immigrant women's emotional reflection on art works*. Art Education Association of Indiana (AEAI), Columbus, IN.

Lim, K., Brinn, G., & Kim, J. (2012). *Teaching strategies for Asian art history.* Art Education Association of Indiana (AEAI), Columbus, IN.

Lim, K. (2012). *Policy as practice.* Art Education Association of Indiana (AEAI), Columbus, IN.

Lim, K. (2011). *Implication policy analysis tools for art education*. Art Education Association of Indiana (AEAI), Indianapolis, IN.

Lim, K. (2011). *Empathy of immigrant women*. Art Education Association of Indiana (AEAI), Indianapolis, IN.

Manifold, M., Chen, C., & Lim., K (2011). *Art for fun*. Art Education Association of Indiana (AEAI), Indianapolis, IN.

Vallance, E., & Lim, K. (2011). *Graduate students' research*. Art Education Association of Indiana (AEAI), Indianapolis, IN.

SERVICE

Service to Scholarly and Professional Organization

President
Public Policy and Arts Administration (PPAA) Special Issue Group (SIG), *National Art Education Association (NAEA), 2014-2016.*
Supports PPAA SIG, manage memberships, and annual business meeting at annual NAEA conference.

Vice President
Public Policy and Arts Administration (PPAA) Special Issue Group (SIG), *National Art Education Association, 2013-2014.*
Supports PPAA SIG, manage memberships and annual business meeting at annual NAEA conference.

Professional Experiences

Reviewer
The Indiana Rules for Educator Preparation and Accountability (REPA) Educator Standards Alignment Study for the Indiana Core Assessments for Educator Licensure, *Indiana Department of Education, Online review, 2016.*
Reviewed materials for the Indiana Educator Licensure-Fine Arts

Evaluator
Indiana CORE Assessments for Educator Licensure Item Review, *Indiana Department of Education, Indianapolis, Indiana, IN, 2012.*
Evaluated items and its content validity and quality of educator licensure in Fine Arts-Visual Art

Graduate Assistant
Art Education Department, School of Education, *Indiana University, Bloomington, IN, 2010-2011.*
Managed exhibitions at Matrix Gallery and Art Supply room

Research Assistant
National Korea Culture and Tourism Policy Institute, Kimpho, South Korea, 2007-2009.
Conducted survey project entitled, "Culture and Arts Education Policy in After-School Programs."
Surveyed school teachers and members from the Foundations of Korea, National Department of Education, National Department of Culture, and Department of Family.
Compiled, analyzed, and presented survey results and conclusions
Researched arts education policies of foreign countries and evaluated their projected viability if adopted in Korea

Visited 20 art centers and conducted interviews to learn about their impact in the community, "Evaluation of Local Public Arts Centers in Korea," an examination of the effectiveness of government run art center

Graduate Assistant
Art Education Department, School of Education, *Seoul National University, Seoul, South Korea, 2007-2008.*
Assisted professor in research efforts and provided general student support. Also, aided department in various tasks, such as planning major events and meetings

Volunteer

Docent
Museum Education Department, *The National Museum of Modern Arts of South Korea, Gwanchon and Seoul, South Korea, 2007-2009.*
Explained and presented exhibitions in both Korean and English to museum visitors. Titles of Presented Exhibits: "Beck Nam Jun" (2007), "Georg Baselitz" (2007), "Contemporary Chinese Arts" (2007), "The Past 50 Years of Korean Modern Printing" (2007-2008), "New Collection of 2008 Museum of Contemporary Arts" (2008), "The Past 60 Years of Korean Modern Photography" (2008), "Contemporary Indian Arts – Open your Third Eye" (2009)

Internship

Internship
International Society for Education through Art (INSEA) Art Education Conference, *INSEA 2007 Asia at Seoul National University, Seoul, South Korea, 2007.*
Provided general conference support, such as proofreading all text that was to be presented at the conference, publication of conference brochures, and three days of on-site assistance

Internship
Exhibition Department, *Arts Center Nabi, Seoul, South Korea, 2005.*
Assisted in the preparation of the *Child Media Arts* exhibition at one of Korea's most prestigious media arts museums

RESEARCH INTERESTS

Art Education Policy and Cultural Policy
Art Teacher Education
Teacher's Development
Teacher's Self-Efficacy
Arts Administration and Policy
Assessment of Art Education Impact
Art Education as Cultural Capital
Cultural Industry

Museum Experiences
Women's Experiences and Art
Immigrant Women's Identity and Artistic Experience
Immigrant Children's Identity and Art
Art displaying and Perception
International/Comparative Education

SCHOLARSHIPS AND AWARDS

Daisy Jones Fellowship, Indiana University, Bloomington, United States, 2012-present. Awarded to fund dissertation research.

M. R. Lowell Scholarship, Indiana University, Bloomington, United States, 2012-2013. Scholarship for art teaching.

Travel Grant, Indiana University, Bloomington, United States, 2012. Awarded to support travel to attend the Annual Conference of the National Art Education Association, New York.

Outstanding Student Scholarship, Seoul National University, Seoul, South Korea, 2003, 2004, 2006, 2007, 2009.

LANGUAGES

Korean (native); English (fluent).