

Effective Art Education Practices: Evaluation, Policy, and Discourse

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Dedication

To art educators.

Acknowledgements

I appreciate all of the people in my life who have supported and encouraged me throughout this process. There are some, however, that deserve special recognition.

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Abstract

With First to the Top legislation in Tennessee, art teachers are being evaluated annually with a one-size-fits-all measurement tool designed for all educators, regardless of the content or grade level they teach. The TEAM evaluation model is meant as both a means of accountability and professional development meant to improve teaching practices, and, hence, improve student learning (TDOE, 2012). Two policy documents, the TEAM rubrics and the NAEA *Professional Standards for Visual Arts Educators* (2009) provide teachers, school leaders, and policymakers with guidelines for determining the effectiveness of art teachers. The purpose of this study was to investigate how art teachers frame effective art education practices. Further, the study examined how art teachers frame Tennessee teacher evaluation policy and national art education policy, which articulate the “good teaching” practices found in art classrooms. The research design used discursive psychology and discourse analysis as both the theoretical framework and methodology. The findings of this study suggest that the TEAM rubric is useful for defining some general education practices, but specific art education practices are better defined by the NAEA policy. Participants found the TEAM evaluation system problematic both as an accountability measure and a source of professional development due to lack of evaluators’ art content knowledge and being an incomplete measurement tool. Art teachers have to position themselves as advocates and are responsible for their own professional growth. Teachers did not reference the NAEA policy document. There are implications for school leaders, national and state policymakers, and higher education teacher preparation programs all of which want art teachers to use effective practices.

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CHAPTER 1

INTRODUCTION TO THE STUDY

The nation has turned to Tennessee, one of the first *Race to the Top* federal grant recipients, to watch how the state implements major reform in educational policy (Camera, 2014; Garrison, 2014; Raising the Bar, 2013; United States Department of Education [USDOE], 2011; USDOE, 2013; Whitmire, 2013; Winerip, 2011). To meet one of the requirements of this grant, the state implemented, in the Tennessee First to the Top Act of 2010 [FTTT] (2010), annual evaluations of all Tennessee teachers. The majority of school systems in Tennessee adopted the Tennessee Educator Acceleration Model (TEAM) evaluation system with the purpose of improving teachers' instructional practices, thus in theory, improving student learning (Davison, et al., n.d.; Horn & Wilburn, 2013; State Collaborative on Reforming Education [SCORE], 2012; Tennessee Department of Education [TDOE], 2012).

However, teacher evaluations in Tennessee were not limited to providing teachers with professional development. The annual scores that teachers receive from observations, coupled with student growth and achievement scores, are used for accountability purposes and can impact merit pay, tenure, and even employment status (Danielson, 2011; Jerald & Van Hook, 2011; Marzano, 2012; Robinson, 2015; SCORE, 2012). Davis, Ellett, and Annunziata (2002) wrote that the *only* reason for teacher evaluation is for accountability purposes. Whether the TEAM evaluation system is meant for identifying ineffective teachers for dismissal or for determining a focus for professional development, the process should be relevant to the teacher being evaluated (Allison, 2013; Danielson, 2012; Robinson, 2015).

The Tennessee Department of Education (2012) explained their goal in their first-year report on the implementation of the TEAM system, to become the “fastest-improving state in the nation when it comes to student achievement” (p. 8). To do this, the state “committed to expand student access to effective teachers and leaders by implementing a comprehensive, student outcomes-based, statewide educator evaluation system- a system where every teacher is evaluated every year and provided with constructive feedback for improvement” (p. 8). The TEAM evaluation system appraises teachers using four rubrics that outline performance expectations for the following areas: planning, instruction, environment, and professionalism. The rubrics were used in the TEAM evaluation system for all classroom teachers regardless of subject area or grade level. Wilson and Wood (1996) reported that all-purpose or one-size-fits-all evaluation instruments lack flexibility, which is a problem, because “most teachers are different from each other in many ways and often use different techniques and strategies for teaching different content areas” (p. 79). Tennessee policymakers made the decision to use the same instrument for all teachers with the reasoning that it is “too burdensome and problematic” (TDOE, 2012, p. 41) to train evaluators on multiple instruments. However, several groups of service-oriented, school-based personnel did have alternative rubrics, and six groups of teachers (i.e. early childhood, special education, career and technical education, online educators, alternative educators, and interventionists) using the general TEAM rubrics have supporting documents that are meant to guide evaluators through observations for these specific groups (TDOE, 2012; TDOE, 2015).

When discussing one-size-fits-all teacher evaluation systems, evaluators were likely to use phrases such as, “Good teaching is good teaching” (Catalano & McWhirter, 2014, p.30;

McEwan-Adkins, 2003, p. 120; Norris, 2014, p. 80) or ‘Best practices are best practices’ or “students are students” (Boone & Avila, 1992, p. 90) meaning that while the evaluation system doesn’t quite capture the uniqueness of every content area or grade level, the overarching effective qualities or practices found in the TEAM rubrics should be seen in all classrooms regardless of content area or grade level (SCORE, 2012). Several researchers disagreed that ‘good teaching is good teaching’ (Brownell, Ross, Colón, & McCallum, 2005; Daichendt, 2010; Danielson, 2011; Lowe & Brigham, 2000; Nelson-Barber, 1991; Pratt, 2002), and some found that these phrases were used as justification for generalized teacher evaluations (Baker & Brigham, 2007). Walker and Dimmock (2000) argued that using teacher evaluation systems outside of the context in which they were created may not be suitable to the culture of individual schools or districts. Gabriel and Paulus (2014) wrote, “Although it is easy to agree that teacher evaluations should differentiate effective from ineffective teachers, it is difficult to agree on criteria with which to do so” (p. 2).

While many remain unconvinced that a ‘one size’ rubric for teacher evaluation is the best way to examine teacher effectiveness, for those content areas where instructional pedagogy is unique, the current evaluation methodology is even more problematic. Visual arts teachers evaluated under the TEAM system must implement the same teaching practices as teachers in all other subject areas if they are to achieve an acceptable score on the evaluation rubric. However, numerous researchers report that art is different from other subjects in its content, pedagogy, student outcomes, practices, and teachers’ professional development needs (Allison, 2013; Andrelchick, 2015; Azzam, 2009; Chin, 2013; Daichendt, 2010; Davis, 2008; Duncum, 2002; Foley, 2014; Franco & Unrath, 2014; Gerber & Horoschak, 2012; Pink, 2005; Virginia Coalition

for Fine Arts, 2012). Sabol (2013) recommended using the National Art Education Association's (NAEA, 2009) *Professional Standards for Visual Arts Educators*, a list of best practices for art teachers, to support art teacher accountability, by saying, "Art teacher evaluation systems should reflect these standards and provide multiple measures that produce a comprehensive profile of each individual teacher's performance" (p. 43).

Sabol was not alone in his argument within the fine arts community. Maranzano (2000) cautioned against the use of "one-size-fits-all" (p. 268) instruments for the evaluation of fine arts teachers, because these instruments often do not capture the unique qualities of the fine arts disciplines. Andrews (2004) wrote, "Participants agreed that an ability to apply generic instructional strategies, such as cooperative learning, to teaching the arts disciplines is essential for elementary teachers. This, however, invites the question 'Which generic instructional strategies are most appropriate for the arts?'" (p. 88). Elpus (2011) was concerned about evaluations of music teachers that lack foundational research on effective practices of music teachers. Elpus questioned the fairness and equity of evaluation systems that are not designed in regard to specific disciplines. A recent article in the Tennessee Music Education Association's (Catalano & McWhirter, 2014) online magazine, *Tennessee Musician*, outlined a 'pilot study' in which a music teacher being evaluated used incorrect music education strategies, but did use the 'best practices' found within the TEAM rubric. The music teacher received an effective rating but was not being an effective *music* teacher.

The National Board for Professional Teaching Standards ([NBPTS], 2000, 2001) constructed 10 "standards for accomplished practice" (NBPTS, 2001, p. 13) that apply to all teachers, but differentiated its national certification process by modifying the standards for each

discipline and by the ages of students. NBPTS published a guide for developing high quality teacher evaluation systems and recommends that, when possible, teachers should be evaluated on measures that “reflect the full curriculum, the full scope of a teacher’s responsibilities, and the full domain of skills and competencies students are expected to develop” (NBPTS, 2011, p. 23). TDOE (*TEAM Evaluation Overview*, n.d.) cited the NBPTS as one of the sources for the “origin of the TEAM rubric” (p. 9).

Statement of the Problem

FTTT (2010) requires all Tennessee art teachers to be evaluated annually, and the TEAM system is the primary method of evaluation. Marzano (2012) wrote, “An evaluation system designed primarily for measurement will look quite different from a system designed primarily for development” (p. 15). However, TDOE’s (2012) TEAM evaluation system combines evaluation for professional development with measurement for human resource decisions. The TEAM system includes a coaching component to address the professional development needs of teachers, but combining measurement and teacher development can be a conflict of interest (Goldstein, 2006).

The TEAM evaluation system includes a set of best practices for the teachers that are not completely aligned with professional standards for art educators and are sometimes only connected by inclusion of vocabulary (Appendix A). NAEA’s position statement expresses the need for alignment (NAEA, 2009, 2013). Therefore, art teachers are asked to practice art education using one methodology, but they are evaluated under a different set of criteria. Although some art teachers in Tennessee participate in the Fine Arts Portfolio Student Growth Assessment, which measures student growth in Fine Arts subjects, 50% of their annual

summative evaluation score is still acquired using a one-size-fits-all measurement tool, the TEAM rubric. One-size-fits-all evaluation instruments are a must according to policy makers, who state that multiple evaluation tools would be problematic and burdensome to evaluators (TDOE, 2012). However, all-purpose evaluation instruments are a detriment to teachers and ‘good teaching’ is not always ‘good teaching’ (Andrews, 2004; Baker & Bringham, 2007; Brownell, Ross, Colón, & McCallum, 2005; Catalano & McWhirter, 2014; Daichendt, 2010; Danielson, 2011; Elpus, 2011; Gabriel & Paulus, 2014; Lowe & Bringham, 2000; Maranzano, 2000; Nelson-Barber, 1991; Pratt, 2002; Sabol, 2013; Wilson & Wood, 1996).

There are several “deficiencies in past literature” (Creswell, 2009, p. 106) with regard to effective art education practices and evaluation systems. There has been no research on how art educators are evaluated with the TEAM rubric. While there has been some research on the practices of effective art teachers (Andrelchik, 2014; Andrews, 2004; Cohen-Evron, 2002; Hunter-Doniger, 2013; May, 1993a; Stockrocki, 1986, 1991; Wolfe, 1997) and some guidance from the NAEA (2009), there is little research on how the practices of art educators fit within teacher evaluation systems, with the exception of Palumbo (2014). Palumbo found in a survey of art teachers in Virginia that “many art teachers perceive the majority of their assessments to be unhelpful, superficial, and unrelated to their specific teaching practices” (p.42)

Seidel, Tishman, Winner, Hetland, and Palmer (2009) have called for more research on effective practices in the arts. Furthermore, researchers agree that new evaluation models should be studied closely (Ellett & Teddlie, 2003; Ovando, 2001; Ovando & Ramirez, 2007). TDOE, in referencing the TEAM rubric noted that, “ongoing research of the rubric itself will inform how we continue to think about and evolve the tool in order to provide a clear vision of effective

teaching in Tennessee over time” (TDOE, 2013, p. 26). This study will heed these calls by investigating discourse around effective art practices in light of general educator evaluation rubrics, such as the TEAM rubric, to examine whether evaluation practices are a good fit for determining art teacher effectiveness.

Purpose of the Study

The purpose of this study was to investigate how art teachers frame effective art education practices. Further, the study examined how art teachers frame Tennessee teacher evaluation policy and national art education policy, which articulate the “good teaching” practices found in art classrooms.

Research Questions

Within discursive psychology, the theoretical framework for this study, research questions about practices in institutional settings, like classrooms, have been commonly designed in the following form, “How is X done?” (Potter, 2003, p. 8). As such, the following research questions were investigated:

1. How do art teachers in Tennessee frame effective art education practices?
2. How do art teachers in Tennessee frame art education practices within the context of national and state policy frames of effective art education practices?

Definition of Terms

Within this study, the following definitions were used.

1. Visual Arts (or Art): the study of the visual arts including, but not limited to, painting, drawing, sculpture, ceramics, printmaking, fiber arts, and mixed media. ‘Visual arts’ is synonymous with the term ‘art’ in this study.

2. Fine Arts (or the Arts): the visual and performing arts, usually includes music, dance, theatre, and the visual arts. When used in this study, ‘fine arts’ will be interchanged with ‘the arts’.
3. TEAM: the Tennessee Educator Acceleration Model. TEAM is one of the approved teacher evaluation models in the state of Tennessee.
4. Teacher Evaluation: the act of scoring a teacher based on a pre-determined set of criteria in an effort to identify that teacher’s level of effectiveness.
5. Teacher Effectiveness: the level of quality that a teacher demonstrates when teaching his or her discipline. The more effective teachers are, the better their students will learn.
6. Professional Development: training, classes, workshops, etc. in which teachers participate to improve their practice as a teacher.
7. Best Practices: a set of strategies that teachers use to effectively teach students; for example, communicating expectations to students, differentiating instruction, asking higher-order thinking questions, etc.
8. Core Disciplines (or Core Subjects): subject areas in which students are tested by the state—language arts, math, science, and social studies.
9. Non-Core Disciplines (or Non-Tested Subjects): subject areas that are not included in state testing of students. This includes, but is not limited to, art, music, physical education, and career and technical education.
10. General Education Teachers: teachers of individual or multiple subjects, including arts teachers, grade-level teachers, or subject specific teachers.

Delimitations

There are several different evaluation systems approved by the state board in Tennessee. While the evaluation systems are similar, there are differences between the systems in process and language that could create confusion for the study's participants. In an effort to limit the misconceptions that could arise from these differences, this study was delimited to teachers who are evaluated using the TEAM system, which is used in a majority of Tennessee school systems. Also, the study was delimited to teachers who have been through at least a one-year evaluation cycle, ensuring their familiarity with the TEAM system. Since this study focuses on Visual Arts policy and practices, the study was delimited to Visual Arts teachers currently teaching in public schools in Tennessee.

Significance of the Study

Our state continues to implement and hold schools accountable for FTTT (2010) legislation and policy. School leaders, administrators, and art teachers need to know and understand effective art education practices so that they can identify relevant pieces of the TEAM evaluation system or supplement that system to provide relevant feedback on art educator instructional practices. There is a lack of research on art educator evaluation and art educator effectiveness. This study, with its focus on art educator effective practices and the TEAM evaluation system, will add to the fields of educational leadership and policy studies, art education, and teacher evaluation by narrowing the gap in the literature.

Evaluation models, such as TEAM, should be studied closely (Ellett & Teddlie, 2003; Ovando, 2001; Ovando & Ramirez, 2007). TDOE noted its interest in researching the TEAM rubrics and further noted that this research would help students: "The ability to continue to learn

about and improve the evaluation system is central to ensuring that TEAM achieves its ultimate purpose: improving instruction to drive growth for every student, in every classroom, every year across the state” (TDOE, 2013, p. 26) The current study will answer this call by examining the effectiveness of the rubric in a non-core discipline. Findings from this study may be placed in the literature of fine arts instructional evaluation, as well as, the literature on effective supervision. Moreover, this research will inform education policymakers at both the state and federal level as they consider changes and improvements to teacher evaluation models.

Organization of the Study

Chapter 1 has defined the problem for the study by providing an overarching view of how many Tennessee art teachers are evaluated and the difference between what is evaluated and what national organizations describe as best art education practices. Chapter 2 contains a review of the literature, whereby research on teacher evaluation and art education are examined more closely. Chapter 3 describes the qualitative study design and the rationale for using discourse analysis and the theoretical framework, discursive psychology. Chapter 4 presents analysis of the data collected in an effort to answer the research questions. Chapter 5 concludes the study with a discussion of the findings, implications, and recommendations for future study.

CHAPTER 2

REVIEW OF THE LITERATURE

The purpose of this study was to investigate how art teachers frame effective art education practices. Further, the study examined how this frame is supported or challenged by Tennessee teacher evaluation policy and national art education policy articulated as the “good teaching” practices found in art classrooms. The research questions are as follows:

1. How do art teachers in Tennessee frame effective art education practices?
2. How do art teachers in Tennessee frame art education practices within the context of national and state policy frames of effective art education practices?

The following review of literature provides a summary of how effective art education practices and best practices in general education teacher evaluation have been expressed in research. There are three broad categories for how teachers or their behaviors in the classroom have been categorized as effective: non-instructional, instructional, and student dependent. I have also included background information on the TEAM evaluation model and art education policy. The theoretical framework used in this study, discursive psychology (DP), is explained.

Search Process

I used a multi-layered approach to searching the literature. First, I conducted searches using Google Scholar and the top two education databases accessible through the University of Tennessee Library system: *Education Source* and *ERIC*. I used the following keywords within my searches separately and jointly: art teacher, effective teaching, one-size-fits-all, good teaching, definition, and Tennessee. To expand my searches within the databases, I used the thesaurus function, which links synonymous keywords within searches. The second layer of the

review of literature used the ‘cited by’ links of relevant articles within Google Scholar. These searches located a few other articles that pertained to my research questions. The final layer of my search was found using the reference lists of all the pertinent articles. After reading the research, I searched for any article that may relate to my topic, and those articles were reviewed using layers two and three.

For the theoretical framework section of this review, I used the above search techniques, but I added the terms discursive psychology and discourse analysis. I also used texts and articles from courses I took on discursive psychology and discourse analysis. Finally, I went to the website, academia.edu, and searched by author for relevant discursive articles. Searches for Jonathan Potter and Alexa Hepburn yielded results; searches for Margaret Wetherell did not.

Effective Art Education Practices

Within art educator effectiveness research, teachers were deemed effective in several ways. The descriptions of the studies and relevant findings are illustrated in the following section using three broad categories for effectiveness: non-instructional, instructional, and student dependent. Most of the researchers within this part of my review described the participants within their studies as effective based on two or more reasons as shown below in Table 1.

Five of the six studies reviewed used non-instructional characteristics to define or describe the art teachers as effective *a priori* within their studies (Hunter-Doniger, 2013; May, 1993a, 1993b; Stockrocki, 1986; Wolfe, 1997). The authors then observed and interviewed the art teacher participants and included *a posteriori* the behaviors and skills of effective art practices. May (1993a, 1993b) used pilot interviews and observations to confirm that art teachers described as effective *a priori* did demonstrate characteristics of general education best practices.

Table 1

Characteristics of Effective Art Educators by Citation

Characteristic	Citation				
	Andrelchik, 2014	Hunter- Doninger, 2013	May, 1993a & 1993b	Stockrocki, 1986	Wolfe, 1997
Non-Instructional					
Awards		x			
Recognized by Peers		x	x		x
Years of Experience			x	x	
Education			x	x	x
Other Training					x
Participation in Art Organization					x
Mentor					x
Values Art		x	x		x
Instructional					
Criteria from Review of Literature			x		x
Criteria from Author's Prior Research			x		
Overcomes Environmental Challenges		x	x		
Defined by Participant	x				
Student Dependent					

Similarly, Hunter-Doninger (2013) used a review of literature to develop the characteristics of a General Good Teacher (GGT) and checked to make sure all of her participants exhibited the GGT behaviors. The sixth study (Andrelchik, 2014) did not attempt to define effective art teaching, but instead provided a model of how an art teacher might consider himself or herself to be effective. The following sections will illustrate how the literature on effective art education defines and describes effectiveness, whether *a priori* or *a posteriori*.

Non-Instructional

Within the research on effective art practices, some researchers stated that their participants were effective based on a variety of non-instructional characteristics. In the literature teachers recognized by their peers (Hunter-Doninger, 2013; May, 1993a, 1993b; Wolfe, 1997), teachers with graduate degrees (May, 1993a, 1993b; Stockrocki, 1986; Wolfe, 1997), and teachers who valued art (Hunter-Doninger, 2013; May, 1993a, 1993b; Wolfe, 1997) were characteristics noted most frequently. Two studies deemed their participants as effective art teachers, in part, based on their years of experience (May 1993a, 1993b; Stockrocki, 1986). Other characteristics mentioned within the literature were teachers who had won awards (Hunter-Doninger, 2013), received training beyond the typical teacher preparation program (Wolfe, 1997), participated in art organizations (Wolfe, 1997), and mentored (Wolfe, 1997).

The instructional practices of teachers labeled effective by non-instructional means were observed, and teachers were interviewed about those practices (Hunter-Doninger, 2013; May 1993a, 1993b; Stockrocki, 1986; Wolfe, 1997). The next section details the instructional characteristics of effective art teaching.

Instructional

Five of the six studies on effective art educators identified instructional practices that the authors either used to define the term, effective, in the context of art education (Stockrocki, 1986; Wolfe, 1997) or to confirm the participants in their studies were effective (Hunter-Doninger, 2013; May 1993a, 1993b). The sixth study was quite different in that effectiveness was defined by the participants in their own pursuit to be effective (Andrelchik, 2014). The following section details those studies.

Characteristics of effective art instruction. Stockrocki (1986) and Wolfe (1997) choose participants that were considered effective *a priori*, and then observed those teachers' instructional practices and their classroom environment. Participants were interviewed, and both authors described characteristics or behaviors found in the practices of effective art teachers.

Stokrocki's (1986) case study of one elementary (Kindergarten through sixth grade) art teacher sought to describe and analyze the characteristics of effective art teaching and how the classroom environment influenced those characteristics. The author observed the teacher's classroom instruction and environment several times a week for a year and found the teacher to have ten characteristics of effective art teaching and noted seven environmental conditions that impeded or helped her to be effective. Included in the list of characteristics of effective art instruction was motivating students, making art relevant to students' lives, classroom management skills, using resources efficiently, knowledge of student development, knowledge of content, reflective practices, and making sure students not just appreciated and expressed themselves with art, but also developed higher-order thinking and problem-solving skills.

Wolfe's (1997) case study examined one middle school art teacher of gifted students. The purpose of the study was "to enhance the broad descriptive term *effectiveness* through the in-depth study of a teacher and her artistically gifted students" (Wolfe, 1997, p. 233). The author observed characteristics and behaviors of the teacher that were aligned to research from the author's review of literature. The teacher combined these characteristics into two themes: translation and curriculum rhythm. Translation was described as helping students access a different language. In this case, the teacher translated art for her students.

Curriculum rhythm was another term the author used for describing the structure and pacing of a lesson. The teacher demonstrated rhythm in five phases:

- 1) the teacher showed examples of artwork or inspiration in image form;
- 2) the teacher allowed time for students to reflect and plan using sketchbooks;
- 3) artwork time included think and work time, teacher demonstrations, resource and material allocation, and teacher feedback to move the work forward;
- 4) students and the teacher critiqued work either as a whole group, in small groups, or one-on-one; and
- 5) students exhibited their finished work either at the school or places outside of the school.

Throughout this structure, the teacher translated the language of art and, according to the author, effectively taught art to her gifted students.

Comparing general education to art teacher practices. Two of the authors within this study compared characteristics of effective general education teaching to the characteristics of

effective art teachers (Hunter-Doninger, 2013; May 1993a, 1993b). Both researchers reported on art-specific practices, which were not found in the list of general education practices.

May (1993b), conducted nine studies on music and art education over five years for the Center for Learning and Teaching of Elementary Subjects (The Center). One of these studies (1993a) from the second phase of the larger project attempted to describe “good” art teaching. Researchers at The Center created a definition of exemplary practice that was used to choose participants in the case studies in four parts, which included: experience, peer recognition, value for art (which was assumed to lead to a consistent approach to teaching art), and evidence that the teacher used five key features of instruction based on The Center’s prior work. May confirmed that the study’s participant met The Center’s qualifications for exemplary practice by conducting “early pilot observations and conversations” (1993a, p. 5). The purpose of the study was to describe exemplary teaching even when teachers were in challenging situations. The findings from this study were summarized in May’s (1993b) work. In both works (1993a, 1993b), May described art specific practices, such as being “studio-focused” (p. 22) or “helping students frame art problems in a variety of responsive ways” (p. 23) that were observed, but the author does not make claims that teachers using those practices should be considered exemplary.

In 2013, Hunter-Doniger conducted a case study of three elementary art teachers. Within her review of the literature, Hunter-Doniger found five common characteristics of a good general education teacher: high content knowledge, high self-efficacy, positive personality, high pedagogical content knowledge, and good communication skills (Hunter-Doniger, 2013). The author called this the GGT Model, or the characteristics of a General Good Teacher (GGT). Hunter-Doniger’s (2013) study suggested that the three art teacher participants were not only

GGTs, but also their teaching context encompassed three other factors (advocacy, repetitive revision, and taking in the big picture), which the author referred to by the acronym, A.R.T.

These three A.R.T. factors did not appear in the research on the GGT, and the author referred to those as unique to elementary art teachers. Due to the challenges of teaching art in an elementary school, the teachers in the study had to advocate for their programs, including on the value of art, but also for space and money. One example of advocacy included displaying artwork in the school and in public spaces.

Due to the repetitive scheduling of art classes in elementary schools, teachers often repeat a lesson several times during the week to different groups of students (e.g. there may be five third grade classes in a school. The art teacher repeats the same lesson to each of the third-grade classes.) The teachers within this study reflected on their lessons and refined them not only to perfect the lesson, but also so that “each new iteration of a lesson is as fresh and interesting as the first” (Hunter-Doniger, 2013, p. 174).

The last A.R.T. factor, taking in the big picture, contained two unique features that were not found in the GGT model. The first was the interdisciplinary connections that the art teachers in the study included in their lessons for the benefit of their students. The second was that these teachers taught the students throughout their elementary tenure. The teachers were able to see and impact student development over a period of six years (Kindergarten through fifth grade).

Hunter-Doniger (2013) included a set of criteria for teacher effectiveness based on effective and highly effective behaviors. Included in the work was a list of documents that a teacher could provide as evidence that he or she is effective or highly effective in the three A.R.T. factors within a professional portfolio.

Outlier. Andrelechik’s (2014) qualitative dissertation, which examined 12 high school art teachers’ comprehension of being effective, was an outlier in this review of literature. Unlike other research reviewed (Hunter-Doniger, 2013; May, 1993a, 1993b; Stockrocki, 1986; Wolfe, 1997), Andrelechik (2014) did not choose participants who were defined as effective *a priori*. Instead, she used convenience and snowball sampling to choose teachers with a variety of backgrounds and experiences teaching art. The author used interviews and observations to develop a four-step cyclical model. The model included an idealized “good” art teacher, at the center, serving as the criterion for the four steps. The idealized “good” art teacher exemplar constantly changed as the participants progressed through and around the four steps. The four steps required teachers to reflect upon 1) the selection and use of teaching practices, 2) the evaluation of those practices, 3) the identification of problems with their teaching practices, and 4) the selection of a strategy to improve their practices. Within Andrelechik’s (2014) research, teachers defined their own practices as effective based on reflections of their teaching and their own comparisons to their version of the ideal “good” art teacher.

Student Dependent

None of the studies on effective art teaching framed participants as effective based on student test scores or other student measures. Student measures are used within general educator effectiveness research as noted below, which may be an indication of the diametrically opposed lens through which policy makers and those in the field view art teaching effectiveness.

General Education Best Practices

The description of effective general educators is quite different from those of the art teacher in the previous section, as seen in Table 2. (For a list of characteristics of both effective

Table 2

Characteristics of Effective General Educators by Citation

Characteristic	Citation				
	Danielson, 2011	Marzano, 2009 & 2012	Samples & Copeland, 2013	Stronge, 2007	Stronge, Ward, Tucker, & Hindman, 2007
Non-Instructional					
Awards			x		
Recognized by Peers			x		
Years of Experience					
Education					
Other Training					
Participation in Art Organization					
Mentor					
Values Art					
Instructional					
Criteria from Review of Literature		x	x	x	x
Criteria from Author's Prior Research	x	x			
Overcomes Environmental Challenges					
Defined by Participant			x		
Student Dependent		x			x

art and general education teachers, see Appendix B.) The next section details how current research on effectiveness describes effective teachers as those with high student achievement and teachers that meet criteria from other studies. While one would not expect to find art specific criteria in research on general education practices, this review confirmed that there were no comparable descriptors found in the literature.

Non-Instructional

Five of the six studies included in this review defined effective teaching by instructional practices or as evidenced through student scores. Samples and Copeland (2013), in part, used non-instructional criteria as the basis of comparison when they surveyed higher education faculty ($n = 66$) of a variety of disciplines at two universities. They asked five questions: 1) What is good teaching? 2) How is it accomplished? 3) Is good teaching necessary to have a successful course? 4) How is good teaching evaluated? 5) What are the results of good teaching? (Samples & Copeland, 2013). The participants defined effective teaching, and their responses were compared to Lowman's (1995, as cited in Samples & Copeland, 2013) model of exemplary teaching. Question 1 responses were compared to Lowman's list of adjectives of good teaching, which originated from "outstanding teacher nomination packets" (p. 179). Question 2 responses were coded as either intellectual excitement or interpersonal rapport, the two tiers of Lowman's model. Responses that did not fit into either of these two themes were eliminated from the study. Intellectual excitement was defined as clearly presenting material in a way that is engaging to students, and interpersonal rapport was defined as a teacher's connection with students and the ability to communicate in an engaging, positive manner.

Instructional

Within general education teacher practice research, the work predominantly focuses on lists and frameworks of behaviors and skills of effective educators. Included below are a review of literature (Stronge, 2007) and two frameworks for teacher evaluations by well-respected teacher effectiveness researchers (Danielson, 2011; Marzano, 2009, 2012).

Stronge (2007) reviewed a compendium of research on effective practices of general education teachers and sought to move beyond a definition of effectiveness in education to “a portrait of an effective teacher” (p. xi). Stronge’s work identified five factors of behaviors effective teachers exhibit. The first two factors focused on 11 skills or behaviors categorized as Prerequisites and The Person. Prerequisites were professional behaviors and the experience garnered from teacher preparation. The Person centered on the non-academic side of being a teacher (e.g. social interactions with students, being caring and respectful, and being reflective of one’s practice). The next four sections (Classroom Management and Organization, Planning and Organizing for Instruction, Implementing Instruction, and Monitoring Student Progress and Potential) detailed a set of seven instructional practices an effective teacher should utilize, such as disciplining students, timing, questioning, student engagement, and providing feedback. Each section was cross-referenced with research on teacher behaviors and skills useful for teaching at-risk or high ability students.

Within a checklist intended for observers to use as a professional development tool, Stronge (2007) qualified the extent to which a teacher would be considered effective depending on how frequently the behavior was evidenced. For example, a teacher that demonstrated skills regularly would be considered a professional. Other qualifiers included master, apprentice,

ineffective, and not observed. Stronge (2007) also provided readers a list of actions that ineffective teachers may exhibit. Several subject specific best practices were listed for English and language arts, math, social studies, and science, but subject-specific best practices for the arts disciplines were not included.

Danielson (2011) noted, “to assess the quality of teaching practice, it’s essential to *define* it” (p. 36). She provided an evaluation system for defining effectiveness in education and her framework is the system used most frequently to evaluate teachers. Danielson’s framework (2013) was created as “a generic instrument, applying to all disciplines” (p. 3). The evaluation model has been divided into four domains and each domain has been divided into key elements as follows: Planning (six elements), The Classroom Environment (five elements), Instruction (five elements), and Professional Responsibilities (six elements).

Like Charlotte Danielson, Richard Marzano (2009, 2012) has created a well-used list of 41 instructional strategies and behaviors of effective teaching. However, Marzano clarified in his 2009 article, “Setting the Record Straight on ‘High-Yield’ Strategies”, that observers and practitioners should not expect all of the strategies to be used within one lesson and that it is possible that some strategies will not always work when used in the classroom. Marzano’s (2009) strategies were categorized into three lesson segments: content, routine activities, and behaviors that are enacted on the spot as situations occur. There were three types of lessons that a teacher may choose depending on the content to be taught. The second segment contained activities that were likely to occur in most lessons (e.g. arranging the physical classroom space for learning). The last segment contained specific behaviors that may occur in specific situation.

For example, Marzano (2009) suggested that employing consequences would only be necessary when a student does not follow the rules.

Student Dependent

There are mixed reviews on whether to use student scores from state testing as an indicator of a teacher's effectiveness. Danielson (2012) used student test scores to validate her framework, but Marzano (2014) warned that value-added student test scores "may not be the best indicators of student learning in a particular teacher's class" (pp. 95-96). The following study offered an example of how researchers used student dependent criteria to determine teacher effectiveness.

Stronge, Ward, Tucker, and Hindman (2007) conducted a mixed method study of third grade teachers ($n = 85$) and students ($n = 1936$) in Virginia to examine the connection between student learning (as evidenced by a state assessment on English, math, social studies, and science) and teaching practices. First, the researchers used student achievement scores to calculate and narrow the population to the most and least effective teachers ($N = 11$). Then, they observed those teachers' practices. Teachers labeled effective based on student scores were also observed using behaviors attributed to effective teachers.

In contrast to the above study, Strong, Gargani, and Hacifazlıoğlu's (2011) experimental study tested whether trained and non-trained judges could differentiate between teachers with high and low value-added scores (student growth scores). While agreement between judges was high, accuracy was low, with the exception of instructional indicators in the third part of the study. In this section, all the judges were trained and used a common rubric to evaluate the

teacher. While the judges were not accurate in choosing high or low effectiveness based on value added, there was more accuracy in the scoring of certain instructional indicators from the rubric.

Teacher Evaluation Policy in Tennessee

In Tennessee, all teachers must be evaluated annually, and the state combines observation scores with student outcomes to determine teacher effectiveness. Art teachers in Tennessee are evaluated using the same observation tools as other teachers. In the following section, I include, not a review of research literature, but an explanation of the evaluation policy being implemented in Tennessee.

The TEAM Evaluation System

First to the Top (FTTT) was passed by Tennessee legislature in January 2010 as the first step to seeking *Race to the Top* federal grant money (Horn & Wilburn, 2013). Eligibility for these funds was dependent upon the enactment of major educational reforms. The expectation of the federal education department was that states committed to education reform would require teachers to be evaluated annually. Tennessee was one of the first states to make these sweeping changes and was rewarded with half a billion dollars of *Race to the Top* funding (Horn & Wilburn, 2013). Within months, the Tennessee State Board of Education adopted the Tennessee Educator Acceleration Model (TEAM) evaluation system, which was adapted from the TAP (formerly Teacher Advancement Program) model (NIET, 2011). Districts quickly trained evaluators and teachers on the TEAM model in preparation for implementation in the 2011-12 school year.

Observation Instruments to Assess Teacher Effectiveness

The largest segment of Tennessee's evaluation model is the observation process. Depending on a teacher's licensure and/or a teacher's TEAM score from the prior school year, classroom observations occur one to four times per year using one or more TEAM observation instruments. At the end of the year, the teacher is also rated according to his or her professionalism. All of the scores are averaged together and count for at least 50% of a teacher's total evaluation score (SCORE, 2012).

The TEAM system uses four rubrics covering four domains: instruction, planning, environment, and professionalism. The four rubrics consist of 23 indicators of best practices with explanations of the behaviors an evaluator would see at levels significantly above expectations, at expectations, and significantly below expectations. For example, the first indicator on the instruction rubric details how teachers should explicitly communicate lesson objectives to students. The teacher is observed teaching a lesson (either with or without prior knowledge of the observation), and the observer scripts the actions of the teacher and the students.

The observer then becomes the evaluator by comparing the descriptors within the rubric to the actions captured within the observation script and assigns the score the teacher will receive for each indicator. The teacher also reflects on the lesson and scores the lesson using the rubric. Both of these scores are reported to the state, but only the evaluator's scores are used for the teacher's official effectiveness rating.

The observation cycle, which may have begun with a preconference, concludes with a post-conference. Both the pre- and post-conferences are meant to be coaching opportunities (Goldhammer, Anderson, & Krajewski, 1993; NIET, 2011) whereby the evaluator becomes the

coach acknowledging the strengths of the teacher and, with the teacher, brainstorming ways to improve the teaching practices within the teacher's weakest indicator.

Effective Art Educator Practices in Policy

As in the previous section, this section is not a review of literature, but rather an explanation of a national policy. The NAEA is a national professional membership organization for visual art educators that provides professional development, advocacy, practitioner resources, and publishes peer-reviewed journals on art education. In 1986, NAEA released a position paper called, *The Professional Code for Art Educators*, detailing a list of 12 characteristics and behaviors of a professional art educator, including ethical behaviors, advocacy, providing a safe environment, activity in local and other arts organizations, and a well-balanced art curriculum.

In the *Professional Standards for Visual Arts Educators*, NAEA (2009) compiled a set of 13 standards with 67 descriptors that specify the skills and knowledge art educators should possess and use to be effective art teachers. The 13 standards are as follows:

- 1) Visual arts educators have a thorough understanding of the visual arts.
- 2) Visual arts educators understand student characteristics, abilities, and learning styles.
- 3) Visual arts educators understand diverse social and cultural constructions of identity.
- 4) Visual arts educators make informed selections of art content and curricula.
- 5) Visual arts educators use knowledge of students as learners to plan appropriate instruction.

- 6) Visual arts educators use contemporary technology to enhance teaching and learning.
- 7) Visual arts educators conduct meaningful and appropriate assessments of students learning.
- 8) Visual arts educators systematically reflect on their own teaching practice.
- 9) Visual arts educators assess program effectiveness.
- 10) Visual arts educators collaborate with other educators.
- 11) Visual arts educators serve their schools and communities.
- 12) Visual arts educators continue their professional development throughout their careers.
- 13) Visual arts educators contribute to the growth of their profession (NAEA, 2009).

In the list of professional standards, the artist-teacher is highlighted. For example, Standard 1 requires that high-quality art teachers be practicing artists with the ability to use a variety of media for artmaking. Effective art teachers are able to talk or write about their own artwork, the work of others, the broader concept of the art world, and aesthetics. Standard 11 stipulates that high-quality art teachers attend art shows in a variety of contexts including galleries and museums (NAEA, 2009).

TEAL and Other Instruments for Assessing Art Educators

Organizations, other than NAEA, and researchers have designed assessment tools for identifying or describing effective practices of art teachers. The Teacher Effectiveness for Art Learning Project ([TEAL], 2015) created a framework for identifying art teacher effectiveness using seven domains divided into three major sections: Preparing for Student Learning (domains-

Environment and Planning), Advancing Student Learning (domains- The Learning Experience, Performance and Feedback, and Learning Tools), and Supporting Student Learning (domains- Collaboration and Professionalism). A total of 43 indicators were incorporated within the framework.

Franklin (2005) created an assessment tool for teaching artists. Teacher artists are usually professional artists without teacher preparation program experience or certification. Teaching artists usually collaborate with core arts teachers or work in school systems that do not employ certified art teachers. Franklin's (2005) observation rubric required observers to tally the frequency of student and teacher behaviors, not the quality of the behaviors. The observer compared the two sections (student engagement and instructional indicators) of the rubric to decide whether the teaching artist was effective. In a field test of 17 arts integrated lessons, the author reported "a high positive correlation between student engagement indicators and instructional indicators" (Franklin, 2005, p. 151).

Comparing Evaluation Systems and Content-Specific National Policies

Art is not alone in its categorization as a non-tested subject. Physical education (P.E.) teachers are another group of teachers that face similar challenges with teacher evaluations. Norris (2014) compared four teaching evaluation frameworks with a national policy on effective P.E. teachers. The four teaching evaluation frameworks were systems, Norris claimed, commonly used to evaluate teachers and included: Rewarding Excellence in Instructional Leadership rubric, Danielson's Framework for Teaching, Marzano's strategies for effective teaching, the Teacher Advancement Program (TAP). Three of these evaluation systems have been incorporated into earlier sections of this review of literature (Danielson, 2011; Marzano,

2009; NIET, 2011). Norris (2014) reviewed those four evaluation systems and one created specifically for P.E. teachers by the National Association of Sport and Physical Education and found that 15 items from P.E. policy were present in all four frameworks. Five items were missing from $\geq 75\%$ of the frameworks. In his discussion, Norris (2014) questioned the suitability of these evaluation frameworks for evaluating P.E. teachers.

Theoretical Framework: Discursive Psychology

A theory, as described by Anfara and Mertz (2006), is the final step in a series of building blocks that starts with our interactions with the world, where we assign those interactions a name, called a concept. A series of concepts that fit together becomes a proposition, where the relationship between the concepts is explained. Typically, the explanation of the conceptual relationships requires several propositions. This gathering of proposition is a theory. A theory used within qualitative research can inform methodology, epistemology, and “plays a key role in framing and conducting almost every aspect in the study” (Anfara & Mertz, 2006, p. xxiii).

The theoretical framework for this study is discursive psychology (DP). DP is a theoretical framework, a methodology, and an epistemology concerned with talk and text in real (i.e. not experimental) situations (Edwards & Potter, 1992; Gabriel & Lester, 2013; Gabriel & Paulus, 2014; Horton-Salway, 2001; Jorgenson & Phillips, 2002; Lester, 2011; Lester & Paulus, 2014; 29-Potter, 2003; Potter & Wetherell, 1987). “DP provides a systematic, empirical analysis of talk and text... using a coherent set of concepts and methods” (Edwards, 2012, p. 427).

Potter (2012) listed four key theoretical propositions of DP: action-oriented, situated, constructed, and produced as psychological. In the context of this study, the fourth proposition is not relevant and will be excluded from the framework.

The first proposition of DP is the belief that language is action (Potter, 2012) rather than a means of understanding a cognitive state (Edwards & Potter, 1992). The DP researcher focuses on what discourse *does* within the situation or context, in a sense, *saying* and *doing* are simultaneous actions.

The second proposition is that language is situated sequentially, institutionally, and rhetorically (Potter, 2012). Discursive actions develop during the turn taking of conversation. Potter (2012) gave the example that when a person extends an invitation, the next turn is either the acceptance or negation of that invitation. One action is dependent upon the next (i.e. the actions are sequential). Discursive actions also depend on the roles of the participants. For example, a doctor or teacher's invitation will be understood dependent on that institutional role. Discourse said or written in a specific context should be analyzed within that context. Actions are rhetoric, meaning that the doing of discourse is persuasive, not argumentative but rather seeking to "undermine alternatives" (Edwards & Potter, 1992).

The third proposition is that language is constructed and constructive (Potter, 2003). One of the actions that language is doing is constructing "versions of the social world" (Potter & Wetherell, 1987). Discourse is not only the way that sentences are put together (i.e. constructed), but also how language is used to convey broader meanings. For example, a DP researcher focuses on how a person uses discourse to account for fact and interest (Edwards & Potter, 1992).

The Discursive Action Model (DAM) captures the features of discursive psychology and provided a lens for my study as I crafted the design, analyzed the data, and reported and discussed my findings. The DAM consists of three parts. The full model is included below.

Action

1. The focus is on action, not cognition.
2. Remembering and attribution become, operationally, reportings (And accounts, description, formulations, versions, and so on) and the inferences that they make available.
3. Reportings are situated in activity sequences such as those involving invitation refusals, blamings, and defenses.

Fact and Interest

4. There is a dilemma of stake or interest, which is often managed by doing attribution via reports.
5. Reports are therefore constructed/displayed *as* factual by way of a variety of discursive techniques.
6. Reports are rhetorically organized to undermine alternatives.

Accountability

7. Reports attend to the agency and accountability in the reported events.
8. Reports attend to the accountability of the current speaker's action, including those done in reporting.
9. The latter two concerns are often related, such that 7 is deployed for 8, and 8 is deployed for 7. (Edwards & Potter, 1992, p. 154)

Discursive Psychology as an Epistemology

DP has an anti-cognitive approach to psychology (Edwards, 2006, 2012; Edwards & Potter, 1992; Potter & Wetherell, 1987). "A core principle of discourse analysis in general, and

discursive psychology (DP) in particular, is its rejection of the long-standing and widespread view that language is a transmitter, or provides a referential window on individual minds, ‘cognition’ and ‘experience’” (Attenborough & Stokoe, 2012, p. 6). Instead of focusing on cognitive activities which are unknowable (i.e. activities “under the skull” (Potter & Wetherell, 1987, p. 177)), “DP has focused on examining in close empirical detail how common sense topics such as what people think, intend, feel or want, are handled and *managed* [emphasis added] in everyday talk” (Edwards, 2006, p. 42). DP is the worldview that I hold on the nature of research and has guided all aspects of this study (Creswell, 2009).

Conclusion

This chapter has reviewed the literature on effective art education practices and general educator practices. Teacher evaluation research was examined, as well as relevant state and national policy. The following chapter outlines the study’s design and rationale.

CHAPTER 3

METHODOLOGY

The purpose of this study was to investigate how art teachers frame effective art education practices. Further, the study examined how this frame is supported or challenged by Tennessee teacher evaluation policy and national art education policy articulated as the “good teaching” practices found in art classrooms. The research questions are as follows.

1. How do art teachers in Tennessee frame effective art education practices?
2. How do art teachers in Tennessee frame art education practices within the context of national and state policy frames of effective art education practices?

This chapter begins with the research design and rationale for the design. Next, the participants, site, and data collection procedures are described. Data analysis and methods of verification are included. The chapter concludes with the role of the researcher in the form of a reflexivity statement.

Research Design

In an effort to answer my research questions, this qualitative study employed discourse analysis and was grounded in the theoretical principles of discursive psychology. As Merriam (2014) wrote, “basically, qualitative researchers are interested in understanding the meaning people have constructed, that is, how people make sense of their world and the experiences they have in the world” (p. 13). Discursive psychology (DP) is the theoretical framework that guides this study and is unique in that it is an epistemology, methodology, and theoretical framework. DP falls into the social constructionism research paradigm. (Jorgenson & Phillips, 2002). Epistemologically, DP researchers believe that “knowledge production never moves beyond the

discourse itself” (Lester, 2011, p. 284-285), and researchers construct their own view of the world within writing, which rejects the “static foundation of truth” (p. 285). Because of these beliefs, method and analysis cannot be separated from the underlying principles and assumptions of DP. Since discourse is the primary tool in human interaction, DP employs features of discourse and conversation analysis to investigate research questions (Lester, 2011).

The purpose of my study and the theoretical principles of DP were used to inform the creation of my research questions. In order to answer these questions, I collected data by interviewing Tennessee art teachers using Zoom software and gathered two policy documents: the TEAM rubric (TDOE, 2015) and the *Professional Standards for Visual Arts Educators* (NAEA, 2009).

Once the data were collected, I analyzed the interviews using NVivo software, Jeffersonian transcription, and the Discursive Action Model (DAM) described below. The policy documents were compared to the first round of analysis using NVivo software and the DAM. This design led to findings and conclusions (found in Chapters 4 and 5 respectively).

Some DP researchers use the Discursive Action Model (DAM) to guide discourse analysis. The model was created by Edwards and Potter (1992) and is considered “a set of policies and recommendations for discursive enquiry” (p. 155). The three main components of DAM are action, fact and interest, and accountability. Lester and Paulus (2012) used DAM as a “lens by which to consider the social actions initiated and achieved by [participants]” (p. 5). DAM’s organization mirrors Potter’s (2012) three propositions of DP (language is action; language is sequential, institutional, and rhetorical; and language is constructed and constructive) and is “a conceptual scheme that captures some of the features of participants’ discursive

practices... and illustrates some of the relationships between them” (Edwards & Potter, 1992, p. 154). A flowchart of this study is included in Figure 1 below and details how the parts of my design interact with and influence one another.

Rationale for the Design

Creswell (2009) defined qualitative research as “a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem” (p. 4). Creswell connected the researcher’s worldview, or epistemology, to the decision of what type of research to conduct. As I described in Chapter 2, discursive psychology (DP) is my theoretical framework, epistemology, and methodology. Starks and Trinidad (2007) explained the philosophy behind discourse analysis, which is an essential underpinning of DP. They wrote that in discourse analysis “knowledge and meaning is produced through interaction with multiple discourses” (Starks & Trinidad, 2007, p. 1373).

In order to understand how art teachers frame effective art education practices, I examined their discourse and compared it to the discourses from national and state policy. As Potter (2003) wrote, “discourse analysis is the study of how talk and texts are used to perform actions” (p. 1). By analyzing and comparing two types of discourse- interviews with art teachers and institutional policy documents, I hoped to understand how art teachers and policy makers construct what effective art education practices are. The Discursive Action Model (DAM), a tool created by DP researchers, assisted my analysis of those discourses by orienting me to the language as action, the language in sequence, and the issues of fact, interest, and accountability (Potter, 1993; Potter, Edwards, & Wetherell, 1993).

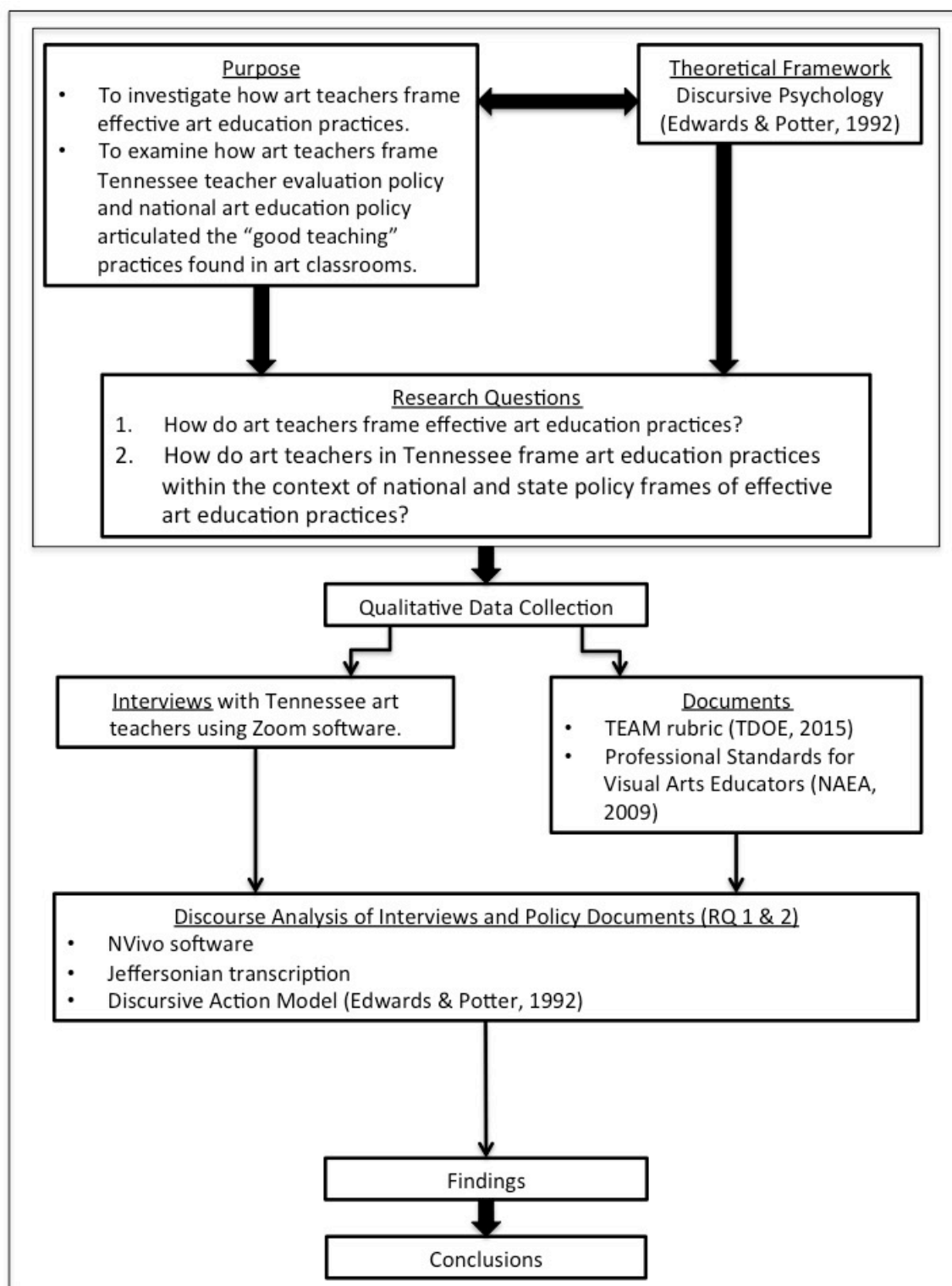


Figure 1. Research Design Flowchart.

Participants and Site

The participants for this study were chosen through purposeful and snowball sampling. My study focused on teachers using the TEAM evaluation system, which is used only in the state of Tennessee. The pool of participants, therefore, has been purposefully selected from art teachers in that state. The study was delimited to art teachers currently employed as art teachers in the state of Tennessee and previously evaluated using the TEAM system. First, invitations to participate were sent through email to the Tennessee Council of Performing and Visual Arts Supervisors, a committee of arts administrators. Recruitment emails were also sent through the Tennessee Art Education Association (TAEA), a state chapter of NAEA. The email requested that recipients pass along the invitation to their colleagues. I chose all of the teachers who contacted me and were willing to participate in this study.

In discourse analysis work, the correct sample size is thought of as the amount of discourse needed to answer the research questions dependent on how finely or coarsely-grained the analysis (Wood & Kroger, 2000). In this study, the data gathered in each interview was between 37 and 90 minutes per participant. The analysis of the data was not fine-grained (e.g. turn-by-turn analysis), but rather coarse-grained, dealing with interpretive repertoires, which are the “general discursive resources that can be used by speakers and writers to construct versions of events, actions, persons, internal processes, and so on and to perform a variety of other actions (e.g., the justification of particular practices)” (Wood & Kroger, 2000, p. 43). As such, the amount of data, at minimum, needed to be approximately 12 hours of discourse, leading to a sample size of 12 art teachers. I corresponded with all teachers who contacted me, scheduling and conducting interviews until I had collected 12 hours of data.

In discourse analysis research, the researcher is also considered an equal participant in the construction of discourse (Wood & Kroger, 2000; Potter & Wetherell, 1987). Within the study when I am a participant, I refer to myself in the third person by my first name, Heather. In an effort to keep the confidentiality of my participant's identities, I refer to participants by pseudonyms, which they chose for themselves. Table 3 details the demographics of all participants.

The interviews were conducted using ZOOM collaborative conferencing software. ZOOM allows researchers to interact with participants over the Internet and records video of both the interviewer and the participant. The site of the interviews was electronic. Interviews took place during the summer months while teachers were off-contract. Separate electronic meetings took place to review the purpose of the study, the consent forms, and any questions the participants had. Participants signed the consent forms and mailed them to the researcher prior to the interview. At the time of the electronic interview, the consent form was reviewed again and verbal consent was recorded.

There are several advantages of using Internet technologies, such as ZOOM, to conduct interviews. Hanna (2012) used Skype software for qualitative, semi-structured interviews and found that the technology allowed him to easily record the synchronous interaction, was low cost, and was accessible for both the interviewer and participants.

Data Collection

Data were collected from two sources: interviews of participants and document collection. Both sources have been used within DP and discourse analysis studies. The following

Table 3

Demographics of the Participants

Participant Pseudonym	Gender	Division of Tennessee	Years of Experience as an Art Educator	Years Evaluated Using the TEAM Rubric	Highest Degree Earned	Grade Levels Taught
Art Dude	Male	West	19	4	Masters	6-8
Celeste	Female	West	17	3	Masters	6-8
Flow	Female	West	12	4	Masters	K-5
Anne Marie	Female	West	16	6	Education Specialist	K-5
Spar	Female	Middle	7	1	Masters	K-5
Frida	Female	Middle	10	5	Bachelors	K-4
Elizabeth	Female	East	7	6	Masters	PreK-6
Ann	Female	Middle	17	6	Masters	9-12
Hailee	Female	Middle	8	6	Bachelors	9-12
Butters	Female	East	6	6	Masters	K-4
Lori	Female	Middle	12	6	Masters	5-8
Diane	Female	Middle	19	4	Masters	K-4
Heather (Researcher)	Female	East	13	1	Masters	N/A

two sections describe the rationale for using these two types of sources and how they were part of my research design.

Interviews

Discourse analysis interviews are different from other types of qualitative interviewing. Wood and Kroger (2000) noted that one of the fundamental differences is that discourse analysts believe that there is not one answer or truth that will be revealed in the interview process. Instead, the participant's version is just one of many possible versions of the world. The second fundamental difference is that the researcher is not neutral or uninvolved, but rather an "interventionist" (Potter & Wetherell, 1987, p. 162; Wood & Kroger, 2000, p. 72). The interviewer and interviewee build a discourse together as equals within the context of the conversation, and the interviewer may even challenge or confront the participant in order to allow participants the opportunity to make a full accounting. This challenge or confrontation is not a criticism or argumentative in nature. The interviewer asks about the same topic in a variety of ways or in different contexts, possibly eliciting discrepancies or contradictions in the participant's account (Potter & Wetherell, 1987; Wood & Kroger, 2000). Potter and Wetherell (1987) suggested using "follow-up questions to responses which pose alternative or problematic views or facts for the interviewee" (p. 164). This desire for a diversity of responses within and among interviewees is a third fundamental difference between discourse analysis and other qualitative studies that typically look for consistency within participants' responses (Potter, 2003; Potter & Wetherell, 1987; Taylor, 2001).

Discourse analysts prefer naturally occurring talk as data (Hepburn & Potter, 2003; Potter, 2003; Rapley, 2007; Wood & Kroger, 2000). Examples of naturally occurring talk are

recordings of phone calls to a customer service line, video of a court session, or the text in an online community forum. Typically, these conversations happen regardless of the researcher's presence. Unfortunately, there are no current opportunities, of which I am aware, to record naturally occurring talk about my research questions. Interviewing art teachers allowed me "to deliberately question the entire sample of people on the same issues, giving greater comparability in responses, and increased simplicity in initial coding" (Potter & Wetherell, 1987, p. 163.) Likewise, as Wood and Kroger (2000) considered the use of interviews in discourse analysis, they wrote, "the question here is whether you have a reason to analyze discourse that you...are responsible for producing" (p. 58). Potter and Hepburn (2012), two leading discursive psychologists, argued that interviewing is an acceptable form of data collection as long as the researcher meets eight requirements for reporting and analyzing interview data (e.g. including the role of the interviewer as an active participant and using a Jeffersonian reporting transcript). These challenges were met within this study by using the tenants of discourse analysis and the epistemology and theory of discursive psychology.

There are many similarities between discourse analysis interviews and other qualitative interviews. One such similarity is the importance of forming 'good' interview questions (Merriam, 1998; Puchta & Potter, 2004; Rubin & Rubin, 2012; Wood & Kroger, 2000) and planning those questions in advance of the interviews (Merriam, 1998; Potter & Wetherell, 1987; Rapley, 2007; Rubin & Rubin, 2012). Another similarity is that it is good practice to pilot the interview protocol and make revisions as needed (Merriam, 1998; Potter & Wetherell, 1987).

In this study, an interview protocol was constructed and piloted with a small group of art teachers, the process of which is described in the next section. The final protocol can be found in

Appendix C. During the semi-structured interview process, I used the protocol as a guide, knowing that “the list of questions... is always shifting in relation to various influences” (Rapley, 2007, p. 39). Since my part of the conversation was seen as equal to the interviewee’s, my questions are included in the data analysis and findings. The risks of the study were explained to all participants before and during the recording of the interviews, and signed consent forms were collected. Although video was collected, to maintain confidentiality, only transcribed discourse was reported in the findings of this study.

Interview Protocol Pilot. To test my interview protocol, I consulted with colleagues in arts administration and conducted a small pilot of the questions with art teachers. The following is an overview of how I accomplished the pilot and the resulting changes to the protocol.

First, I contacted several colleagues and asked them to review the purpose of the study, the research questions, and the interview protocol and check for content validity. I received feedback specific to Question 3, 5, 8, 9b, 12 and added Question 4 and 13. All of the experts agreed that the protocol aligned with the purpose and research questions. With the exceptions of adding Question 4 and 13, all of the feedback focused on re-phrasing the questions for better flow or clarification of terminology.

Second, I emailed several teachers that I know and asked them if they would participate in a pilot interview. I emailed the protocol and an invitation to a Zoom meeting to each participant. I recorded 247 minutes of audio/video. In each interview, I followed the same procedure.

1. I explained the purpose of the pilot interviews for refining my protocol and interview procedures, and I provided a copy of the interview protocol.

2. I asked if I could record the meeting using Zoom software. If they agreed, I recorded the meeting and saved it on a password protected external hard drive, which was locked in a cabinet when not in use.
3. I used the protocol as a guide for a semi-structured interview.
4. After the protocol was complete, I asked pilot participants about the length of the interview, the clarity of the questions, and whether the protocol would answer my research questions.
5. Once the feedback was gathered, I revised the protocol and sent a copy to the participant. The new protocol was used in the next pilot interview.

There were several major changes that I made during the pilot. I have detailed the changes to the questions in Table 4 below. The first participant was the only one to say the interview was too short. However, with feedback, I added five questions, which lengthened the interview by about 15 minutes. The remaining participants said that the interviews were neither too long nor too short. During the second interview, I realized that the recording was set to only capture the person who was speaking. The video switched back and forth making it difficult to understand the transitions between speakers. I changed the setting to “gallery” and successfully videoed both the interviewer and participant simultaneously in the remaining pilot interviews.

Document Collection

In an effort to answer my research questions, I analyzed the two texts that are central to this study: the *Tennessee Educator Acceleration Model (TEAM): TEAM Evaluator Handbook* (TDOE, 2015) and the *Professional Standards for Visual Arts Educators* (NAEA, 2009). Both documents were available for public access and downloaded using the websites of the policy

Table 4

Interview Protocol Pilot Revision

Question	Revision
1	moved from 2 nd position
2	moved from 1 st position, edited for clarity
3	edited for clarity
4	edited for clarity
5	edited for clarity
6	added
7	added, edited for clarity, added a follow-up
8	moved from 6 th position, edited for clarity
9	moved from 7 th position, added a follow-up, edited for clarity
10	added, added, edited for clarity
11	moved from 8 th position, moved from 10 th position, edited for clarity
12	moved from 9 th position, moved from 11 th position, edited for clarity
13	added, moved from 12 th position
14	moved from 13 th position, added a follow-up, added another follow-up
15	added
16	split from Q-15, edited for clarity

organizations.

The necessity of including document collection and analysis in a discursive study was summarized by Rapley (2007):

It is clear, given the vast number of texts that we engage with on a day-to-day basis – that seek to enrol [*sic*] us into a specific way of knowing, acting, being in and understanding the world – that taking the work of texts seriously is central to all thinking about contemporary institutions of social life. (p. 123)

These specific documents were important to my study as examples of national and state policy on teacher effectiveness. The TEAM rubric is used in a majority of Tennessee school districts to evaluate both art and non-art teachers. *Professional Standards for Visual Arts Educators* (NAEA, 2009) is a piece of national policy detailing effective practices specific to art teachers. Art educators are expected to use both documents to inform their teaching practices. By including the discourse in these documents with the discourse of the art teachers' interviews, I was able to analyze and present findings for my first research question.

Data Analysis

Data analysis is an iterative process with stages that blend and meld together (Potter, 2012; Potter & Wetherell, 1987). For simplicity, I have divided the stages in an effort to explain each one. The five stages that I used for data analysis were data collection and management, data transcription, reading and rereading the data in conjunction with the audio and video, coding the data, and analyzing the data.

Data Collection and Management

Documents and interviews served as the data for this study. The documents described in the data collection section above, were scanned directly into the Nvivo analysis software. The video recordings of the interviews were uploaded into the Nvivo software and labeled by the interviewee's pseudonym. The interviews were considered a "conversational encounter" (Potter & Wetherell, 1987, p. 165) between the interviewer and the interviewee whereby the discourse was constructed by both players. As such, the entire conversation is considered data. Potter and Wetherell (1987) stated "the researcher's questions become just as much a topic of analysis as the interviewee's answers" (p. 165).

All documents and interview data were uploaded using Nvivo software. Nvivo is a data management tool for qualitative research that stores and organizes data and allows researchers to transcribe and code data. The coded data and transcriptions are searchable. I also used the Nvivo software to keep a reflexive journal of my analysis process and linked the journal entries to the transcribed or coded data. The Nvivo software requires a username and password to access the material. Backups of the Nvivo project were stored on a password protected external hard drive. When not in use, the external hard drive was stored in a locked cabinet.

Data Transcription

Transcription occurs in two phases (Potter, 2012; Rapley, 2007). First is the "working transcript" (Rapley, 2007, p. 64), a transcription of the audio from the interviews that is used repeatedly during the read and re-read stage, as well as the stages of coding and analysis (Potter & Wetherell, 1987). The second phase is the "reporting transcript" (Rapley, 2002, p. 64), which are sections of the data included in the findings section of the study, that have been further

transcribed using Jeffersonian transcription. Jeffersonian transcription is different than a working transcript in that it captures not just the words said, but also pauses, laughter, overlapping words or phrases, and changes in pitch and volume. There is “an attempt to capture on the page features of the delivery of talk that participants treat as relevant for understanding the activities that are taking place” (Potter, 2012, pp. 19-20). Both of the transcriptions were completed by me as part of the read and read again stage of analysis (Potter, 2003).

The reporting transcriptions, found in Chapter 4, are extracts from the data that are illustrative of the patterns and deviant cases. The extracts use a selection of Jeffersonian transcription to illustrate the turn-by-turn construction of discourse between the interviewer and interviewee (Rapley, 2007). By selecting which of the transcription keys to use within the study, transcription becomes part of the analysis rather than a preparatory step (Jorgensen & Phillips, 2002; Taylor, 2001).

The two policy documents uploaded into NVivo did not need transcription, because both documents were in text format. By including each document as data in NVivo and as completed reporting transcripts, I was able to use the text for the next stages of data analysis.

Repeated Time with the Interview Data

As part of transcribing, coding, and analyzing, I listened to and watched the interview videos repeatedly. Once the working transcription was completed, I was able to read along with the audio-video. As portions of the data were identified that seemed to fit a pattern, those segments were examined repeatedly to make sure the pattern was there. After patterns were found, the data were examined again to search for deviant cases. This iterative process is essential to understanding, coding, and analysis (Taylor, & 2001).

Coding the Interview and Document Data

Coding is another iterative process in qualitative studies. Discourse analysts are inclusive at the beginning stages and code as much data as possible regardless of overlapping instances (Potter & Wetherell, 1987; Rapley, 2007; Taylor, 2001). Those coded pieces of information, even loosely connected pieces of data, were sifted through and broken into more “manageable chunks” (Potter & Wetherell, 1987, p. 167).

Anfara, Brown, and Mangione (2002) proposed using a code map to transparently display the iterative coding process. Gabriel and Lester (2013) established precedent for using the code map within a discourse analysis study. I coded both the interview data and the policy documents. I used *a priori* codes around the TEAM rubric for Research Question 1. The code map for Research Question 2 created for my study is included in Table 5.

Final Data Analysis

For my final analysis, I used Potter’s (2003) four steps of discourse analysis: searching for pattern, considering next turns, focusing on deviant cases, and focusing on other kinds of material (i.e. the two policy documents). Research Question 1 analysis used *a priori* coding established from the four TEAM rubrics- planning, instruction, environment, and professionalism. Using the code map (in Table 5), I examined the connections in the data and identified patterns for Research Question 2. For both Research Questions, I closely reviewed any excerpts that did not seem to fit the pattern. I followed the advice of Wood and Kroger (2000) and treated the analysis process like writing a paper. I devised an outline and wrote a first draft. As I added details and read what I wrote closely, especially the reporting transcripts, I rephrased, revised, and rearranged my outline. I repeatedly returned to each section rephrasing the

Table 5

Code Map: Three Iterations of Analysis (Anfara, Brown, & Magione, 2002)

CODE MAP FOR EFFECTIVE ART EDUCATOR PRACTICES
RQ#2: How do art teachers in Tennessee frame art education practices within the context of national and state policy frames of effective art education practices?
FINAL ITERATION/ ANALYSIS APPLIED TO DATA SET
2. Art Practices and Policy Frames Around • TEAM ○ Timing of Lesson Plans Over Several Instructional Periods ○ Evaluators' Lack of Content Knowledge ○ Artistic Behavior Not Found in Rubric ○ Positioning as Advocate and Professional Developer • NAEA
SECOND ITERATION/ ANALYSIS APPLIED TO DATA SET
2A. Vivid Descriptions of Lessons, Timing, and Evaluators in TEAM
2B. Creativity and the TEAM Rubric
2C. Positioning as Advocate and Provider of Professional Development
FIRST ITERATION/ ANALYSIS APPLIED TO DATA SET
2A. Evaluators' Lack of Art and Art Education Content Knowledge
2A. TEAM Evaluation
2A. TEAM Evaluation Punitive
2A. Instructional Practices Changed for TEAM Observation
2A. Checklist
2B. Art is Different
2B. Being Effective
2B. Instructional Practices Not on TEAM Rubric
2B. Art is Not Different
2C. Evaluators' Feedback on Art Instructional Practices
2C. Administrator Support

explanation of the patterns I had found until I was satisfied that I had accounted for deviant cases and organized the data in a way that addressed my research questions. For transparency and to provide cohesive summaries of my findings, I included the number of teachers who contributed to each finding and, in Research Question 1 findings, the number of connections between the teachers' discourse and the two policy documents. The final analysis of the interview data provided the findings of both research questions. The findings of my four-step analysis can be found in Chapter 4.

Methods of Verification

With discourse analysis, many of the methods used in data collection, analyzing, and the discussion of findings cannot be separated from methods of validation (Potter, 2003). However, there are several validation methods that were used within this study including coherence, fruitfulness, and participants' orientation. The following sections detail the validation methods and the generalizability of the study.

Coherence

To meet the requirement of coherence, the findings of this study should be identified clearly and laid out for the reader in a way that makes sense (Jorgensen & Phillips, 2002; Potter & Wetherell, 1987; Wood & Kroger, 2000). In an effort to have coherence in the analytical claims made in this study, I have employed several strategies: the review of literature in Chapter 2, Jeffersonian transcription, and the attention to deviant cases.

I have included a reporting transcript within Chapter 4 as a way for my readers to decide whether my analysis is coherent and fruitful (Potter, 2003). Fruitfulness is described in the next section. By including the reporting transcript, my analysis is more transparent (Jorgensen &

Phillips, 2002), and I am lessening the interpretive gap, which is the distance between final writings of the study and the actual object of study (Edwards, 2012). Appendix D contains a key of the Jeffersonian symbols used within the reporting transcripts included in this study. By using Jeffersonian symbols, the reader is able to view the pauses, overlapping talk, changes in volume and pitch, and laughter that is a part of our discourse and may impact analysis.

The focus on and analysis of deviant cases is critical to discourse analysis. Departures from the normal often lead to trouble within interactions. By focusing on these cases, the analysis is either strengthened or breaks down, leading the researcher to adjust research questions or revise claims (Potter, 2003; Potter, 2012; Taylor, 2001). Potter and Wetherell (1987) explained using deviant cases to assess coherence as such:

If a regular pattern of accounting is discovered, which we hypothesize is designed for a special goal, then we must look for and examine exceptions to this pattern. Cases that lie outside the explanatory framework of a theory are almost always more informative than those that lie within, and often dredge up important problems. If there is clearly some special feature of the exceptions which marks them off from the standard examples and thereby determines their status as exceptions, the explanatory scope of our scheme is confirmed. If there are no special features which plausibly explain difference, the exclusive nature of our scheme must be questioned. (p. 170)

Fruitfulness

Fruitfulness “refers to the scope of an analytic scheme to make sense of new kinds of discourse and to generate novel explanations” (Potter & Wetherell, 1987, p. 171). My study can be said to be fruitful if it is coherent and answers the question: Does the study lead other

researchers to new studies? (Potter & Wetherell, 1987; Taylor, 2001). I included potential recommendations for future study in Chapter 5.

Participants' Orientation

Participants' orientation (Potter, 2003; Potter, 2012; Potter & Wetherell, 1987) uses the turn-by-turn nature of discourse to justify analysis. For example, when a person makes an acceptance, the turn prior to the acceptance is an invitation (Potter, 2012). The invitation is there, because the participants treated the prior talk as an invitation, thus the researcher is justified in identifying an invitation and acceptance (Potter, 2003; Potter & Wetherell, 1987).

Reflexivity Statement

Epistemologically, I believe that I produce a version of reality through my discourse. My language has shaped this study, and that language is action-oriented, situated, and constructed (Potter, 2012). Since it is impossible to separate myself from this research (Taylor, 2001, p. 16), this reflexivity statement is an attempt to explain my background, biases, and values (Creswell, 2009).

Art Educator and Artist

In 2003, just as I was about to graduate with a Bachelors of Fine Arts is Studio Art, my father and I had a heart to heart talk about what I was going to do once I graduated. I told him I was considering applying to graduate school to pursue a Masters Degree in Fine Arts. He suggested that I look into art education. I would not only have a career in the field of art, but I also could benefit from the teacher's schedule of August to May and have time to work on my own artistic endeavors in the summer. Based on our talk, I postponed my graduation and entered the art education department at the University of Tennessee, double majoring in art education. I

completed the program and graduated with my bachelors. Shortly after completing a yearlong internship in the local school system, I earned a Master's of Science in Education.

I went to work at the same local school system in which I completed my internship. My position was at an urban elementary school teaching art to over 600 Kindergarten through fifth grade students. Our school system is large, and I was one of over 100 art teachers in the county.

I believe that arts education, and specifically visual arts, is critical to the success of students. Not only do they learn critical thinking and problem solving as they create or critique art, but they also love art. When I would tell my students that we would be painting or sculpting with clay, they couldn't hold back their enthusiasm, often throwing their hands in the air and shouting whichever medium was the day's focus. I identified with my students, because I felt the same way in my home studio when I prepared to create something with a medium that I loved.

There was a time when I was in college that my mother became very ill. I was working and attending school, focused on completing a business minor. My art classes were on hold through the summer and the next semester, and I found myself considering quitting school. I traveled an hour home every weekend and sometimes during the week to help take care of my mother and younger brother while my father worked. My father, wise man that he is, convinced me to stick with it, and to get back into art classes. When the new semester started, I was able to express, through my art, the pressure and stress of my mother's illness and our family struggles. The art that I made that semester helped me understand how important art was in my life. Being a teacher gave me the opportunity to share the value of art with so many students every day.

Through those experiences and my continued artistic practice, I know that the arts are different than the core subjects. I believe that to be a well-rounded human being, students must have appreciation for, an understanding of, and positive experiences with the arts.

TEAM Evaluator and Art Teacher Evaluated Using TEAM

During the last of my seven years as an elementary art teacher, RTTT legislation was formed and the TEAM evaluation system soon impacted my teaching. I applied to be a lead teacher in my school, which is a peer evaluator. The TEAM system allows administrators and peers to evaluate teachers as long as they are trained and pass a certification test. I participated in four days of TEAM training in the summer of 2012 and passed the online certification test. As a representative for TEAM within my school, I embraced the teaching strategies found in the TEAM rubrics and began implementing them within my classroom. During that school year, my teaching practices improved, and I found the TEAM rubric to be a good starting point for art teachers.

I did notice some pieces of the TEAM rubric that didn't quite make sense. For example, in the environment rubric, teachers are expected to display student work in their classrooms. With 600 students and little wall space in my classroom, I was not able to hang student work in my class. However, I frequently hung work in the hallways of the school. Writing and extended writing is included throughout the TEAM rubric. In my art classes, I asked students to write when it was suitable within my lesson and unit plans. It was more important for students to create art then to write about it on a daily basis. As an observer, I noticed that core subjects teachers had 60-90 minutes for the lessons that were observed. Those teachers could and would often extend the time for the lesson in order to comply with the lesson structure and pacing

section of the rubric. As an art teacher, I had 45 minutes with students, and any observable behaviors for my evaluation had to occur within those 45 minutes. It was not possible for me to extend my lesson until I was finished because of the schedule. Another class came in every 45 minutes.

In general, I found that using and evaluating teachers using the TEAM rubric was helpful. However, the rubrics did not seem designed to evaluate art teaching specifically.

Art Administrator and Advocate

In 2012, I was promoted to an administration position supervising art teachers in my district's central office. As a supervisor, I have conducted dozens of TEAM and TAP observations of art teachers at elementary, middle, and high school levels. (Both evaluations systems are used in my district. In TAP observations, I am a co-observer. I can impact the scores, but I am not the evaluator of record.) I am responsible for providing the over 100 art teachers with professional development, including how to use the TEAM rubric. Each professional development session that I have is labeled with its connection to the TEAM rubric. I also make sure to note how the professional development sessions meet the NAEA Professional Art Educator Standards. I provided multiple sessions that allow teachers to create art in a variety of different media. We also critique art and study relevant art education research. The majority of the professional development that my teachers need and receive through my office is not connected to the TEAM rubric.

Participant

As the interviewer, I will be one of the participants in this study. My discourse will be featured in the data and analysis because of the construction that will occur within the turn taking

between myself and the other participants. “The researcher can put herself and her own accounts on the same place as her respondents and their accounts” (Burr, 1995 as cited by Jorgensen and Phillips, 2002, p. 117). I will share my accounting of the participants discourse and incorporate their responses within the data.

Conclusion

This chapter reviewed the design for the study including data collection and data analysis. The next chapter will include an analysis of the data collected and the findings related to my research questions.

CHAPTER 4

ANALYSIS AND FINDINGS

The purpose of this study was to investigate how art teachers frame effective art education practices. Further, the study examined how this frame is supported or challenged by Tennessee teacher evaluation policy and national art education policy articulated as the “good teaching” practices found in art classrooms. The research questions are as follows.

1. How do art teachers in Tennessee frame effective art education practices?
2. How do art teachers in Tennessee frame art education practices within the context of national and state policy frames of effective art education practices?

The findings and the organization of the chapter are included below.

Organization of Chapter 4

This chapter is divided into two sections. The first section is comprised of the analysis of the data for Research Question 1 and is organized using the TEAM rubric indicators as a priori coding. The second section includes analysis of the data for Research Question 2. Each section concludes with the findings for the research questions.

The first section is divided into sections comprised of the four TEAM rubrics: planning, instruction, environment, and professionalism. Each rubric section is divided into segments according to that rubric’s indicators. After the text from the TEAM rubric, text from the NAEA policy is included followed by the participants’ discourse. Each section closes with a comparison between the three types of discourse.

The second section includes the analysis of excerpts for Research Question 2 focused on the ways in which participants within the context of the TEAM evaluation system and the NAEA

policy discussed art education practices. Teachers used several discursive resources for this framing including vivid description and positioning themselves as advocate and professional developer.

In discourse analysis and discursive psychology, researchers follow a pattern of reporting analysis and findings. The analysis includes excerpts of talk, called reporting transcripts. The excerpts are shown as close to the raw data as possible. Symbols are used to make the text readable in the way that it sounded within the raw data. To accomplish this, I used Jeffersonian transcription (Jefferson, 2004). A full symbol key is found in Appendix D. Prior to each excerpt, I have situated the talk by providing context. After the excerpt, I show my analysis as findings by providing evidence and attributing it to the talk, line by line. Each line is numbered to aid readers in understanding how the analysis comes from the data.

Both the TEAM and NAEA policies are included within the analysis for Research Question 1. The text, which is the substance of the documents, is treated as discourse. Like the excerpt of participants' talk, excerpts of the policies are included as data and analyzed in the same way. Although, because this discourse already comes in text form, it is already in the reporting transcript form, and there is no need to use Jeffersonian transcription.

In this chapter, I have referred to myself in the first person and the third person. When I refer to myself in the first person, I am identifying as a researcher. When I refer to myself in the third person, I am identifying my role as a participant. (See Chapter 3 for a detailed reflexivity statement.)

Research Question 1: How do art teachers in Tennessee frame effective art education practices?

Teachers framed art education practices around planning, instruction, environment, and professionalism. While this fits with the sections of the TEAM rubrics, how teachers described the specific practices in art education was not always aligned with TEAM. The following sections illustrate the differences that were found between the participants' discourse and the TEAM rubric. For comparison, I've included excerpts from the TEAM rubric and the NAEA document, *Professional Standards for Visual Arts Educators* (called NAEA policy moving forward for readability), alongside the excerpts of teacher talk. The sections are as follows: planning, instruction, environment, professionalism, and a summary of findings for Research Question 1.

The TEAM rubric is divided into three scoring categories, which correspond to three of the five possible scores from one to five. In an effort to capture all of the possible connections between the TEAM policy, the NAEA policy, and the art teachers' discourse, I've included the descriptions of the TEAM indicators under the "five" column, which is considered significantly above expectations. This column includes a comprehensive description for each indicator.

Planning

The planning rubric within the TEAM system is divided into three indicators: instructional plans, student work, and assessment. The following segments include the descriptors from the TEAM rubric and connections from the NAEA policy followed by art teacher discourse around the same topics. Each segment concludes with a comparison between the two policies and the teachers' discourse.

Instructional Plans. The first indicator in the planning rubric of the TEAM evaluation system is instructional plans. Teachers must include a written lesson plan when evaluated on the planning rubric.

Excerpt 1

- 1 Instructional plans include:
- 2 • measurable and explicit goals aligned to state content standards;
- 3 • activities, materials, and assessments that:
- 4 o are aligned to state standards,
- 5 o are sequenced from basic to complex,
- 6 o build on prior student knowledge, are relevant to students' lives, and
- 7 integrate other disciplines, and
- 8 o provide appropriate time for student work, student reflection, and lesson
- 9 unit and closure;
- 10 • evidence that plan is appropriate for the age, knowledge, and interests of all
- 11 learners; and
- 12 • evidence that the plan provides regular opportunities to accommodate
- 13 individual student needs.

The indicator begins with two parts to a lesson plan: goals (line 2) and activities, materials, and assessments (line 3). Both parts of the lesson should be “aligned” to state standards (lines 2 and 4). Lesson plans should include “evidence” (lines 10 and 12) that the lesson is tailored to “all” (line 10) of the “individual” (line 13) students in the class. The lesson should also be “appropriate” (lines 8 and 10) in how the teacher times the lesson structure (lines

8-9), as well as, to the “age, knowledge, and interests of all learners” (lines 10-11). How appropriate is defined is left up to the evaluator, as its meaning is not found within the indicator.

NAEA policy. The NAEA policy does not have a section on planning. However, similar practices can be found in the “Knowledge of Students as Learners” and “Teaching and Learning” sections. In the former and found in Excerpt 2 is Standard II: Visual arts educators understand student characteristics, abilities, and learning styles. Like the TEAM rubric where “all” (Excerpt 1, line 10) “individuals” (Excerpt 1, line 13) must be understood to have a successful lesson, the NAEA policy specifies how to plan for individual students’ differences.

Excerpt 2

- 1 Visual arts educators:
- 2 • demonstrate an understanding of artistic development as a complex
- 3 multidimensional process affected by psychological, experiential, and social
- 4 factors. They know that creative instruction can enhance student motivation and
- 5 curiosity;
- 6 • recognize the importance of helping students learn how to make, manipulate,
- 7 and modify symbols as an integral part of the arts education curriculum;
- 8 • recognize that stages of development in artmaking and response to art are
- 9 general models, and that each student, regardless of age, progresses on an
- 10 individual basis in achieving art competencies;
- 11 • insightfully probe and observe students and student work to understand
- 12 individual differences that exist in the classroom. They respect and value the
- 13 unique backgrounds, abilities, and interests of all students; and

- 14 • know the importance of acquiring information about students' needs through
- 15 observations and formal and informal conversations with students, their
- 16 families, other teachers, counselors, school psychologists, and administrators.
- 17 They provide opportunities for students to learn content and demonstrate their
- 18 understanding in a variety of ways.

This standard begins with the importance of understanding child development in the arts (line 2) as a “general model” (line 9) that should be supplemented by “acquiring information” (line 14) through observation and questioning of students and relevant others (lines 11 and 15-16). This is contrary to the TEAM rubric where the lesson should be “appropriate for the age” (Excerpt 1, line 10) of all students. The NAEA document claims that students progress “regardless of age” (line 9). However, like the TEAM rubric (Excerpt 1, lines 10-11), NAEA asks teachers to “respect and value the unique backgrounds, abilities, and interests of all students” (lines 12-13). While neither explicitly states that “individual student needs” (Excerpt 1, line 13) and “individual differences” (line 14) refers to students with special needs, gifted students, or English language learners, both documents allow for these students and any other student issues that do not fall into these categories, but could be as important to students. There is some ambiguity in “the importance” (line 6) of assisting students with “symbols” (line 7) as part of the curriculum. It is up to the reader to know the importance to which this refers.

Also in the “Teaching and Learning” section, the next excerpt, Standard IV: Visual arts educators make informed selections of art content and curricula, describes best practices of curricula development. Unlike the TEAM rubric, this content is specific to art education.

Excerpt 3

- 1 Visual arts educators:
- 2 • develop curricula that address students' ability to respond and interpret art
 - 3 content, and to create meaning through artmaking;
 - 4 • understand that individual approaches to artistic problems must be explicitly
 - 5 encouraged and nurtured through thoughtfully developed curriculum and
 - 6 instruction;
 - 7 • promote student experiences in art by equipping students with a knowledge
 - 8 base that includes concepts related to presentation and exhibition as well as
 - 9 historical, critical, and aesthetic concepts
 - 10 • consider national, state, and local curriculum standards and frameworks while
 - 11 planning strategies for learning and teaching;
 - 12 • make accessible to students the traditional, popular, and contemporary art
 - 13 worlds, and art from a wide range of cultures; and
 - 14 • are familiar with the wide range of curriculum resources produced by museum
 - 15 education departments and professional publishers, and are able to make
 - 16 selections appropriate for their own curricular goals.

Creating lesson plans unique to the individual student is supported in this standard.

Teachers should craft lessons and curricula where “individual approaches to artistic problems are explicitly encouraged and nurtured” (lines 4-6). Also, lessons should give students opportunity to “create meaning through artmaking” (line 2), which is highly individualistic. Like the TEAM rubric, the state standards should be used in planning (lines 10-11).

More specific than the TEAM rubric, this standard includes activities that students should do in art education. Students should “respond and interpret art content” (lines 2-3), “create meaning through artmaking” (line 3), solve “artistic problems” (line 4), learn “concepts related to presentation and exhibition as well as historical, critical, and aesthetic concepts” (lines 8-9), study “traditional, popular, and contemporary art worlds” (lines 12-13), and study “a wide range of cultures” (line 13). Teachers should use resources from “museum education departments and professional publishers” (lines 14-15), but should use these materials to meet their own “curricular goals” (line 16).

Also in the “Teaching and Learning” section, the next standard connects to Standard II in its title, Standard V: Visual arts educators use knowledge of students as learners to plan appropriate instruction. Planning lessons should be based on what they know about their “individual” (Excerpt 2, lines 10 and 12) students and general “models” (Excerpt 2, line 9) of artistic development.

Excerpt 4

- 1 Visual arts educators:
- 2 • develop a repertoire of teaching strategies appropriate to the needs of all
- 3 students. They know that students have different cultural backgrounds and
- 4 learning styles;
- 5 • know that students may take different paths to the understanding and creation
- 6 of art and are able to plan instruction that allows for these differences;
- 7 • help students create, experience, and understand art relevant to their
- 8 experiences and interests;

- 9 • provide opportunities for students to work cooperatively as well as individually;
- 10 and
- 11 • have high expectations for all students appropriate to individual levels of
- 12 artistic, cognitive, emotional, moral, physical, and social development.

Again, teachers should not just plan for “individual” (lines 9 and 11) students using general models of “development” (line 12), but teachers should also “have high expectations for all students” (line 11) that are “appropriate” (line 11) for their development levels. There is an assumption that students have “different cultural backgrounds and learning styles” (lines 3-4) and take “different paths to the understanding and creation of art” (lines 5-6). Teachers should “plan instruction that allows for these differences” (line 6), and students should have time to work “individually” (line 9), as well as, “cooperatively” (line 9). Like the TEAM rubric (Excerpt 1, line 6), planned activities should be “relevant” (line 7) to students’ “experiences and interests” (line 8).

Summary of analysis of policies. Within the TEAM instructional planning indicator and standards II, IV, and V in the NAEA policy, several effective practices emerged in the analysis. In the TEAM rubric, instructional plans should connect to goals and state standards, include assessments, materials, and activities, be individualized for students’ needs, and be appropriately timed. The NAEA policy states that instructional plans should be connected to curricular goals and national, state, and local standards and curriculum. Activities should specifically be art-centered, for example plans should include opportunities for students to respond and interpret art content, present and exhibit artwork, and include historical, critical, and aesthetic art concepts. Artmaking that includes making meaning, modifying symbols, and solving artistic problems

should be part of the instructional plans. Also, the teacher should have knowledge of and use different developmental models to individualize plans for students. Teachers should have high expectations for students, make plans relevant to students, and provide multiple approaches to solving artistic problems.

Teacher discourse. The next excerpt is an example of how an art teacher talked about instructional planning. Heather has just asked Lori Interview Question 9, and Lori has identified a colleague that she considers effective and is describing why she considers them effective.

Excerpt 5

- 1 **Lori:** (0.8) .hhh we:ll hh. I think (.) u::m (1.0) like=in=one=ca:se (.) they have
- 2 really goo:d↓ (2.8) consistent lesson pal- pla::ns (.) I think they rotate em o:ut
- 3 (.) I don't think they've updated em a::ll (.) but (0.6) their (.) bo::dy of work is
- 4 pretty goo:d (.) and they're (.) um .hhh confident in tha:t↓ (.) an: some of em just
- 5 give um (2.0) I'm=trying=to=think=of=the=other=one::↓ (.) u::m (0.2) just give
- 6 the good knowledge background and let em (1.4) th- the hi:gh=school=girl=I'm=
- 7 talkin=bout↓ (.) she (.) um↓ .hh (.) she see:ms to have a hand on givin em .h (.)
- 8 the background (.) the history (.) a::nd havin em work↓ (0.2) we:ll↓ (0.2)
- 9 together↓ (0.2) so::↓

Within the excerpt, Lori uses emphasis to explain effective practices. Lori tells Heather that a high school teacher that she knows (line 6) includes art “history” (line 8) and “background” (lines 6 and 8) information. The use of pauses between “the background” and “the history” (line 8) show the importance of including those lesson plan practices. While the colleague hasn’t “updated” (line 3) all of the lessons, the lesson plans are consistently good

quality (line 2), and the teacher “rotates ‘em out” (line 2). Both of those phrases begin with emphatic syllables, which stresses importance. Frequently, students repeat art class at the middle and high school levels with the same teacher, and rotating through lesson plans is a way to keep the art content fresh and engaging for students. Lori’s colleague includes collaborative parts to the lesson when she has the students “work well together” (lines 8-9). This phrasing is less important than the other issues Lori discusses as indicated by the downward inflection in the words “work”, “well”, and “together” (lines 8-9). Students working together is further explored in the grouping section below.

Summary of findings on instructional planning. Lori’s discourse mentioned art history, background knowledge, and fresh and engaging lessons that “rotate” (Excerpt 5, line 2). Throughout the talk about lesson planning, all the participants said that effective lesson planning included the following items: 1) standards, objectives, or curriculum; 2) assessment (including questioning and student reflection); 3) art references, background knowledge, or connections to other disciplines; 4) a balance between process and product-oriented activities; 5) student engagement, motivation, choice, challenge, or relevance; 6) opportunities for creative thinking; 7) lists of materials or art media; and 8) lesson sequence, pacing, or repetition.

Table 6 details a comparison between the teacher discourse on planning, the TEAM rubric instructional planning indicator, and the NAEA standards II, IV, and V. Of the eight items of teacher discourse, five match the TEAM rubric. Although the TEAM rubric includes activities, the teacher discourse was more specific to art content with a balance of process, or the making of art, with the product, which is a completed piece of art.

Table 6

Instructional Plans Findings

Teacher Discourse	TEAM (Instructional Plans)	NAEA (Standards II, IV, V)
1. standards, objectives, or curriculum	goals state standards	curricular goals national, state, and local curriculum standards and frameworks
2. assessment	assessments	
3. art references, background knowledge, or connections to other disciplines		respond and interpret art content traditional, popular, and contemporary art worlds a wide range of cultures museum education departments and professional publishers
4. a balance between process and product-oriented activities	activities	respond and interpret art content concepts related to presentation and exhibition as well as historical, critical, and aesthetic concepts
5. student engagement, motivation, choice, challenge, or relevance	individualized for all students' needs	individualized for all students' needs, with understanding of development models high expectations for all students different cultural backgrounds and learning styles individual approaches to solve artistic problems relevant to student interests create meaning through artmaking make manipulate and modify symbols
6. opportunities for creative thinking		individual approaches to artistic problems create meaning through artmaking different paths to understanding and creating art
7. lists of materials or art media	materials	
8. lesson sequence, pacing, or repetition	appropriate timing of lesson structure	

The TEAM instructional planning indicator only listed “activities” (Excerpt 1, line 3). This may be because there is a separate indicator for activities and materials. In comparison, the NAEA standards also connected to five of the eight teacher discourse items, and in all but the first item, were specific to art content.

Student Work. The second indicator in the planning rubric is student work. The expectations for how teachers should design assignments are specified.

Excerpt 6

- 1 Assignments require students to:
- 2 • organize, interpret, analyze, synthesize, and evaluate information rather than
- 3 reproduce it,
- 4 • draw conclusions, make generalizations, and produce arguments that are
- 5 supported through extended writing, and
- 6 • connect what they are learning to experiences, observations, feelings, or
- 7 situations significant in their daily lives both inside and outside of school.

The indicator includes three descriptors of what students should do in their schoolwork. The first lists five verbs for how students interact with “information” (line 2) and one verb for how they should not interact. Reproducing (line 3) information is not allowed, but it is acceptable to “organize, interpret, analyze, synthesize, and evaluate” (line 2). No other verbs are included here. For example, the words create, invent, or apply are not listed. The next descriptor states that “assignments require students” (line 1) to conclude, generalize, and argue (line 4) “through extended writing” (line 5). Extended writing is when students are given long amounts of time to write independently. The last descriptor is concerned with relevance to the

students' "daily lives" (line 7). Assignments should provide opportunities for the students to "connect" (line 6) the topic of study to "significant" (line 7) "experiences, observations, feelings, or situations" (lines 6-7).

NAEA policy. There is not a section in the NAEA policy about student work. Found in the teaching and learning section of the NAEA policy is Standard IV: Visual arts educators make informed selections of art content and curricula. This excerpt is the same as Excerpt 3. However, analysis in this excerpt will use the lens of student work.

Excerpt 7

- 1 Visual arts educators:
- 2 • develop curricula that address students' ability to respond and interpret art
- 3 content, and to create meaning through artmaking;
- 4 • understand that individual approaches to artistic problems must be explicitly
- 5 encouraged and nurtured through thoughtfully developed curriculum and
- 6 instruction;
- 7 • promote student experiences in art by equipping students with a knowledge
- 8 base that includes concepts related to presentation and exhibition as well as
- 9 historical, critical, and aesthetic concepts
- 10 • consider national, state, and local curriculum standards and frameworks while
- 11 planning strategies for learning and teaching;
- 12 • make accessible to students the traditional, popular, and contemporary art
- 13 worlds, and art from a wide range of cultures; and
- 14 • are familiar with the wide range of curriculum resources produced by museum

- 15 education departments and professional publishers, and are able to make
 16 selections appropriate for their own curricular goals.

This standard outlines how teachers should design curriculum so that students can make art and learn about other aspects of art. Teachers should provide students with opportunities to “respond and interpret content” (lines 2-3) from the “traditional, popular, and contemporary art worlds” (lines 12-13), as well as, from “a wide range of cultures” (line 13). Students should also be able to “create meaning through artwork” (line 3) and be encouraged to solve “artistic problems” (line 4) with “individual approaches” (line 4). Making art is just part of the curriculum. Teachers should allow students to learn about “presentation and exhibition” (line 8), as well as, “historical, critical, and aesthetic concepts” (line 9).

Summary of analysis of policies. After analyzing the TEAM indicator on student work and standard IV in the NAEA policy, several effective practices were found. The TEAM rubric states that teachers should ask students to connect their learning to significant experiences, observations, feelings, or situations from their lives. Also, students should organize, interpret, analyze, synthesize, and evaluate information in the form of extended writing. The NAEA standard does not include student writing, but states that teachers should include opportunities for students to make meaning in artwork, solve problems using individual approaches, respond and interpret art content, and study concepts related to presentation, exhibition, art history, art criticism, and art aesthetics.

Teacher discourse. In the next excerpt, Heather asks Hailee interview question six. Hailee talks about student work, the difference between process and product, and the expectations of her administration.

Excerpt 8

- 1 **Heather:** um ha- (0.4) so=how does you::r (0.8) how does your assessment of
2 your own tea::ching::↑ compare=to=your=evaluations (.) do you::↑ (3.2) do you
3 think that they are:: (1.0) u:m (2.0) say:ing things about your teaching that you
4 would say↑ or:↑ (1.8) or=the=opposite
- 5 **Hailee:** oh I don't know (.) I mean↑ I (.) guess:↓ (.) they:↓ (.) do:↓ (1.8) for=the=
6 most=part=I=appreciate=their=observations and they're=usually=pretty candid
7 and usually when=I=disagree=with=them it's because they don't:↓ (.) understand:↓
8 where↓ I'm↓ (.) coming↓ from↓ (.) in (.) gen:eral (.) u:m (1.8) or I th- hhhh. (3.8)
9 I guess (2.0) everybody's still trying to like (1.4) figure out (1.2) where the right
10 amount of like↑ scaffolding↑ i:s:↑ (.) or teacher directed what↑ever (.) or what the
11 end result should look like and ho:w (.) like↑ polished↑ it should be:↑ (0.8) and
12 I'm trying to::↓ (1.6) one make artists (1.2) who:↑ can (.) like hh. (1.6) not be so
13 hard↑ on them↑selves cause=I've=realized=every=year (.) I'm just ending up
14 with=a=bunch=of=pottery (.) that's=totally=fine↑ but=they're=comparing=
15 themselves to god=knows=what ↓ (0.8) um (.) and then they never↓ (.) bring↓ (.)
16 home↓ (.) their wares (0.2) like I have a lot of orphans (1.4) at the end of every
17 year↓ (.) that=other=kids=think=are=great like other kids are just so:: critical of
18 themselves (.) and I think I am also=very=critical=of =myself=too=so=I=
19 understand↓ (.) um
- 20 **Heather:** ha

- 21 **Hailee:** (2.8) but (.) the (.) it's like the (.) the polishing o:f it like I don't think (.)
 22 kids (.) get any learning curve on making things that just look awful to get over
 23 that hurdle (.) and then like really investigate it and make something=that's=
 24 awesome=that's=meaningful †=
 25 **Heather:** umhm
 26 **Hailee:** =like either you want twenty-three: (.) watercolor sunflowers (.) like †=
 27 everybody's=working=on=the=same=thing and it's like (.) a ga:llery (.) or (0.2)
 28 but you don't get to see like (0.8) the year's of work that go into the sketchbooks
 29 that aren't↓ in↓ the↓ gallery↓ and that's what the administration wants (.) is↓ the↓
 30 gallery↓

After Heather asks Hailee about whether she agrees with her evaluations, Hailee says that she does, but couches her agreement with “I don’t know” (line 5). She further says that “when I disagree with them, it’s because they don’t understand where I’m coming from in general” (lines 7-8) and adds a three part list of ways in which they disagree: how much “scaffolding” (line 10) to provide, when to use “teacher directed” (line 10) instruction, and what “the end result” (lines 10-11) of student work should look like. Administrators “don’t understand” (line 7) the difference between product, or the “end result” (line 11), and process. Process in this case is “a learning curve” (line 22) where students make “things that just look awful” to “get over that hurdle” (lines 22-23). Her job as an art teacher is to lead students to “investigate” a process to be able to use that process to “make something” (line 23) “that’s meaningful” (line 24). She feels pressured to have “polished” (line 11) pieces of student work, but she is reticent to ask student to make art that all looks the same so they can have “a gallery” (line 27) of “twenty three

watercolor sunflowers” (line 26). Hailee sees the value, instead, in the process of learning how to make art, which is evident “in sketchbooks” (line 28) and not always aesthetically worthy of being “in the gallery” (line 29).

Next, another participant has just been asked Interview Question 10 about practices that may look effective during an evaluation but are actually not good art teaching practices. Butters responds that sometimes she adds writing into a lesson if she is being evaluated. She plans for it to happen within her overall lesson plan, but if it doesn’t happen within the instructional period in which she is evaluated, she asks her evaluators if she can turn in evidence of it at a later date (in order to get credit for writing.) Butters goes on to describe why she doesn’t like to include writing assignments in her lessons.

Excerpt 9

1 **Butters:** the thing that (1.8) like (1.0) I dislike about that↓ reflection↓ (1.4) is (.)
 2 I: consider draw::ing as a form of journaling (2.2) .hh because:↑ (.) for some kids:
 3 they nee:d that visual (.) some=kids=would=like=if=I=asked=em=to=write=some
 4 things↓ (0.8) they could (.) write it (.) with (.) you know w::ords (.) and (.) go (.)
 5 and write a whole page (.) some kids need that visual (.) and I:m one of those
 6 people that I: (.) took notes better if I was draw:ing a little picture (.) on the side
 7 (.) like=if=it=was=in=bi↑ology (.) I drew like whales (.) instead of writing the
 8 word whale (.) I drew a little whale on my pic↑ture (0.8) a::nd (0.6) so: (0.4) I
 9 consider=like=if=I=ask=them to:: (.) we're=learning=about=underwater=projects
 10 (.) and=we're=learning=about=jellyfish (.) and=I::↑ say I want you to draw me:
 11 (0.6) an underwater (.) landscape (.) so that you have to think about what a

12 landscape looks like↑ (.) how are you going to form your paper↑ .hh (0.4) I want
 13 you to dra:w that for me (0.2) show me a::ll the things you can think about (0.4)
 14 underwater
 15 **Heather:** umhm
 16 **Butters:** and they can draw:: that for me (0.2) they couldn't write it↑ they'r-
 17 they're second grade they (.) can't (.) write (.) that (0.4) but I can go and sho- I
 18 should be able to take that and say (.) here evaluator (0.2) this is their j::ournaling
 19 (.) this is their showing me their↑ (.) thought process (.) what they can do (.)
 20 and=also=their=artistic=ability all in one .hh (0.2) and I f::eel like (.) tck that
 21 should really be able to count (.) as the ref::lective wr:iting↑ (.) that it should be
 22 able to be (1.6) a f::orm of drawing (0.2) .hhh=um (0.2) and unfortunately↓=
 23 they↓=don't↓=accept↓=that↓=yet↓ (.) hh. hh. hhhh.

In this excerpt, Butters is concerned about using a written strategy instead of a visual strategy in art class. She states that “some kids” (line 3) could “write a whole page” (line 5) when asked to write in her classroom, but other kids aren’t able to write well and “need that visual” (line 5). She cites her own experiences as a student in “biology” (line 7) class. She was more successful as a student and “took notes better” (line 6) when she could draw “a little picture” (line 6) in place of “writing the word” (line 8). Butters sees problems with asking second grade students to write about potentially complex topics, like “underwater landscapes” (line 11). She says that asking students to “show” (line 13) her “all the things you can think about underwater” (lines 13-14) will have more successful outcomes, because “they’re second grade they can’t write that” (line 17) but “they can draw that for me” (line 16).

Summary of findings on student work. All of the participants included three items as effective planning for student work. They are listed as follows: 1) individualized, gives students a voice, relevant, or meaningful; 2) a balance between process and product-oriented activities; and 3) addresses higher order thinking skills, creative thinking, or studio habits of mind. Like Butters, five more participants said using writing was not always appropriate for their classrooms.

Table 7 details the connections between the teacher discourse, the student work indicator of the TEAM rubric, and Standard IV from the NAEA standards. Of the four discourse items, only the first item truly matches both policies. While the third discourse item seems like it connects, the TEAM rubric is not specific to creative thinking or studio habits of mind. The second discourse item connects clearly with the NAEA standard. Because writing is part of the TEAM rubric, teachers mentioned writing in their discourse. However, their discourse about writing was that it shouldn't always be part of a lesson.

Assessment. The third and last indicator in the planning rubric is assessment. Within lesson plans, teachers should include plans for measuring “student performance” (line 4).

Excerpt 10

- 1 Assessment plans:
- 2 • are aligned with state content standards;
- 3 • have clear measurement criteria;
- 4 • measure student performance in more than three ways (e.g., in the form of a
- 5 project, experiment, presentation, essay, short answer, or multiple choice test);
- 6 • require extended written tasks;

Table 7

Student Work Findings

Teacher Discourse	TEAM (Student Work)	NAEA (Standard IV)
1. individualized, give students a voice, relevant, meaningful	connect to significant experiences, observations, feelings, or situations	individual approaches to solve artistic problems create meaning through artmaking
2. a balance between process and product-oriented activities		respond and interpret art content concepts related to presentation and exhibition as well as historical, critical, and aesthetic concepts create meaning through artmaking
3. addresses higher order thinking skills, creative thinking, or studio habits of mind	organize, interpret, analyze, synthesize, and evaluate information	
4. writing is not always appropriate in the art classroom	extended writing	

- 7 • are portfolio based with clear illustrations of student progress toward state
- 8 content standards; and
- 9 • include descriptions of how assessment results will be used to inform future
- 10 instruction

In this indicator, “more than three” (line 4) assessments should be included in a lesson plan. (The at expectations section of the rubric describes “more than two ways”, and the below expectations section expects “less than two ways”.) Just like the instructional plans indicator, (Excerpt 1, lines 2 & 4), assessments should be “aligned” (line 2) with state standards and show “student progress toward” (line 7) state standards. Similar to the student work indicator (Excerpt 6, line 7), the assessment should “require extended written tasks” (line 6). The teacher should have a “portfolio” system where “student progress” can be illustrated (line 7). The teacher needs to connect the assessments in the lesson to “future instruction” (line 9).

NAEA policy. There are three standards found in the Assessment, Evaluation, and Reflection section of the NAEA policy. The first standard focuses on student learning and is called, Standard VII: Visual arts educators conduct meaningful and appropriate assessments of student learning.

Excerpt 11

- 1 Visual arts educators:
- 2 • develop a repertoire of assessment strategies consistent with instructional goals,
- 3 teaching methods, and individual student needs;
- 4 • use multiple methods of assessment, both formal and informal, formative and
- 5 summative, and a range of assessment strategies such as portfolios, journals,

- 6 class critiques, and discussions;
- 7 • practice assessment as a joint venture through which both student and teacher
- 8 understanding is enhanced;
- 9 • provide opportunities for students to assess their own knowledge and skills and
- 10 demonstrate an understanding of standards;
- 11 • ensure that all students have many equal opportunities to display what they
- 12 know and can do in art;
- 13 • provide recognition of a variety of student accomplishments and positive habits
- 14 of mind; and
- 15 • evaluate student progress in relation to both short- and long-term instructional
- 16 objectives.

In this excerpt, the NAEA policy outlines assessment in the visual arts. While teachers are to “develop” (line 2) assessments, assessing should benefit both “student and the teacher understanding” (lines 7-8). The “practice” (line 7) of assessments is not done to students, but rather with students, as a “joint venture” (line 7). Students should also have the chance to “assess their own knowledge and skills” (line 9). Teachers should use “multiple” (line 4) “assessment strategies” (line 2) that are “consistent with instructional goals, teaching methods, and individual student needs” (lines 2-3) that “display” (line 11) what students “know and can do in art” (line 12). NAEA describes specific assessments as examples, “portfolios, journals, class critiques, and discussions” (lines 5-6), which can be “formal and informal” (line 4), “formative and summative” (lines 4-5), and “both short- and long-term” (line 15). NAEA also includes “habits

of mind” (lines 13-14), which may reference the Studio Habits of Mind (Hetland, Winner, Veenema, & Sheridan, 2014).

Summary of analysis of policies. Both the TEAM rubric and Standard VII in the NAEA policy include the following as effective practices in planning assessment: using multiple methods, being portfolio-based, allowing students to show progress towards standards or goals. The TEAM rubric also asks that teachers connect assessments to future lessons and include written tasks for students. The NAEA standard asks that students assess their own learning and that assessments should be a joint venture between the student and the teacher.

Teacher discourse. At the end of the interview, Heather asks Elizabeth if there is anything else that she would like to say about any of the things they had previously discussed. Elizabeth has been taking notes during the interview and, after reviewing her notes, brings up the scoring guide for the Fine Arts Portfolio. The scoring guide uses the Tennessee art standards as the core of what students are expected to be able to do by the end of the year. The scoring guide includes qualifying statements to determine if students are able to meet or exceed the standards. Elizabeth refers to the scoring guide as a “rubric” (lines 1, 6, and 8). She then switches to talking about rubrics that she creates (line 13).

Excerpt 12

- 1 **Elizabeth:** hmm (0.2) oh hhhh. (.) let's see:::↑ (1.8) oh=I=do:↑=use=a=rubric
- 2 (2.6) I feel↑ like that's↑ really helped↑
- 3 **Heather:** using the rubric↑ ((nods head))
- 4 **Elizabeth:** ((nods head))
- 5 **Heather:** [yeah]

6 **Elizabeth:** [and]=not=just u:sing the ru:bric (.) but like (0.4) it's=not=just=the
7 =rubric=itself but like (.) explaining↑ to the kids: (0.2) like (.) because like (.) all
8 of these elements of the rubric (.) are::↑ what make a good ar:tist↑ (0.4) you=
9 know=what=I=mean so .hh it's just like telling↑ them what craftsmanship
10 mea::ns↑ (0.2) what creativity mea::ns↑ (0.4) um (.) and=stuff=like=that=just
11 explaining to them: (.) like that a well-made object is va:lued↑ (.) like it's valuable
12 to put effort in- ta creating something: (.) not just slopping something together↑
13 (1.2) u:m (0.6) and then I ma:ke↑ (.) like↑ rubrics:↑ (0.2) to show↑ them (0.2) like
14 the different (0.2) parts of craftsmanship (.) like how it looks: (.) so that they can
15 see::↑ (0.6) you=know themselves (.) when=we=when=we=grade=it=together=
16 cause=I comp- (.) I have a conference with them↑ (.) and they grade↑
17 themselves↑ (1.4) I BR:OUGHT AN EXAMPLE ((holds up paper)) [weeee]
18 **Heather:** [hahaha] nice
19 **Elizabeth:** ((puts down paper))
20 **Heather:** huh huh
21 **Elizabeth:** so we can talk about it (.) and that's like (.) really helped me (0.2)
22 that's something I've just done this year (1.4) and a little bit last year: (.) I was
23 tryin ta figure it out↓ (0.2) but↓ (.) um↓ (1.4) ((sounds from flipping through
24 paper)) I think↑ that's↑ about i::t↑ (0.8) elements and principles (.) and sta:ndards
25 (0.6) ((sounds of flipping through paper)) I like to ground myself in tho::se (2.0)
26 ((sounds of flipping through paper)) my classroom management's finally (.)
27 perfect (1.8) ((sounds of flipping through paper)) after seven years:↓ (.) I think

Although Elizabeth has to use the Tennessee Fine Arts Portfolio, because the scoring guide is based in the “standards” (line 20), she sees it as “all these elements of the rubric are what makes a good artist” (lines 7-8), and it is “valuable to put effort” (lines 11-12) into “creating something” (line 12). Elizabeth also creates her own rubrics, especially to evaluate “the different parts of craftsmanship” (line 14). The students must evaluate their own work using her rubric as a guide, “so they can see” (line 15) “how it looks” (line 14). Then, she holds a “conference” (line 16) where she guides them to “grade themselves” (lines 16-17). This not only helps the students understand “that a well-made object is valued” (line 11), but also she says that it “really helped” (line 17) her as a teacher.

Summary of findings on assessment. Within the teacher discourse, all teachers talked about some form of assessment. Eleven teachers referred to more than one assessment, and of those, seven referred to three or more types of assessment. However, there was no talk about including multiple assessments within one lesson plan. Like Elizabeth, ten of the twelve teachers included in their discourse the Fine Arts Student Growth Portfolio, and 11 of the teachers included student self-reflection. Also, like Elizabeth, one other teacher mentioned student-teacher collaboration.

Table 8 shows the connections between the teacher discourse on assessment, the TEAM assessment indicator, and the NAEA student assessment standard. The first two items, using multiple methods of assessment and standards-based portfolio assessments, connect across both policies. The last two discourse items, student reflection and student-teacher collaboration were both mentioned in the NAEA policy, but not the TEAM rubric. Although not specifically mentioned, student reflection could be considered a type of assessment under the TEAM rubric.

In the instructional plans, lesson structure and pacing and activities and materials indicators, the rubric says that teachers should allow time for student self-reflection. The TEAM rubric includes written work, which was covered in the student work section above.

Summary for planning rubric. The TEAM planning rubric is divided into three indicators: instructional plans, student work, and assessment. The teachers' discourse on these three topics connected specifically with the TEAM rubric seven times and generally connected three times. The teachers' discourse more closely connected to the NAEA policy, specifically connecting 12 times. The NAEA policy did not connect to teacher discourse on three occasions: instructional plans item 7, instructional plans item 8, and student work item 4. The TEAM rubric did not connect on six occasions: instructional plans item 3, instructional plans item 6, student work item 2, student work item 4, assessment item 3, and assessment item 4. Appendix E outlines the connections between the teacher discourse, the TEAM rubric, and the NAEA policy.

Instruction

The instruction rubric contains the most indicators at 12 and details the instructional practices that all teacher observed using the TEAM model should include in their lessons. The 12 indicators are as follows: standards and objectives, motivating students, presenting instructional content, lesson structure and pacing, activities and materials, questioning, academic feedback, grouping students, teacher content knowledge, teacher knowledge of students, thinking, and problem solving. Within the teacher discourse, thinking and problem solving were spoken about as a pair. Due to this discourse, I have combined the thinking and problem solving indicators into one section. The following sections include the TEAM rubric followed by the NAEA policy and the teachers' discourse around that indicator.

Table 8

Assessment Findings

Teacher Discourse	TEAM (Assessment)	NAEA (Standard VII)
1. multiple methods of assessment	more than two ways in one lesson plan more than three ways in one lesson plan	multiple methods of assessment
2. Fine Arts Portfolio Student Growth Assessment, aligned with standards	portfolio-based aligned with standards show student progress towards the standards connected to future instruction	show student progress towards short- and long-term instructional goals portfolio-based demonstrate an understanding of standards
3. student reflection		students should assess their own knowledge and skills
4. student-teacher collaboration		joint venture between student and teacher
(see student work section above)	include written tasks	

Standards and Objectives. The standards and objectives indicator is the first in the instruction rubric and is arguably the most important in a TEAM observation setting. This indicator connects to multiple others, especially instructional plans and expectations, and is considered the foundation of the lesson.

Excerpt 13

- 1 • All learning objectives are clearly and explicitly communicated, connected to
- 2 state standards, and referenced throughout lesson.
- 3 • Sub-objectives are aligned and logically sequenced to the lesson’s major
- 4 objective.
- 5 • Learning objectives are: (a) consistently connected to what students have
- 6 previously learned, (b) known from life experiences, and (c) integrated with
- 7 other disciplines.
- 8 • Expectations for student performance are clear, demanding, and high.
- 9 • There is evidence that most students demonstrate mastery of the daily objective
- 10 that supports significant progress towards mastery of a standard.

The standards and objectives indicators can be divided into two sections: standards and objectives. However, most of the indicator focuses on objectives. Students are working “towards mastery of a standard” (line 10), and teachers must connect “all learning objectives” (line 1) to the standards. Objectives should have the following aspects: they should be “clearly and explicitly” (line 1) “referenced” (line 2) repeatedly “throughout” (line 2) the lesson; they should be connected to what was “previously learned” (line 6) and relevant to students’ “life experiences” (line 6); they should be “integrated with other disciplines” (lines 6-7); and they

should be “aligned” (line 3) with any “sub-objectives” (line 3). By the end of a lesson, students should be able to “demonstrate mastery” (line 9) of the objective, meeting “demanding” (line 8) “expectations for student performance” (line 8).

Some of the language within the standards and objectives indicator mirrors language from the instructional plans indicator above and the expectations indicator below. Within the instructional plans indicator, “state standards” must be “aligned” with “goals” (Excerpt 1, line 2). This is similar to Excerpt 13 in that “state standards” must be “connected to” “all learning objectives” (line 1). Also, instructional plans should “build on prior knowledge, are relevant to students’ lives, and integrate other disciplines” (Excerpt 1, lines 6-7). This is similar to lines 5-7 in the standards and objectives indicator. The words “high” and “demanding” (line 8) are used again in the expectations indicator (Excerpt 65, line 1).

NAEA policy. In the previous NAEA policy sections, there was one NAEA standard that connected with the TEAM indicator. In the NAEA policy, there is not a single standard for standards and objectives. Rather, there are several parts from several standards that fit with the TEAM indicator. Each part is included in its own excerpt below and analyzed as the separate pieces of text that they are. While the entirety of a standard may have been analyzed in another section, the portions of the standards will be analyzed using a new lens. A summary is provided at the end of this section.

The first excerpt comes from Standard IV: Visual arts educators make informed selections of art content and curricula. There is an assumption within the standards that what teachers plan for is also what they implement.

Excerpt 14

- 1 • consider national, state, and local curriculum standards and frameworks while
- 2 planning strategies for learning and teaching;

Within a lesson plan, teachers should use “standards” (line 1), as well as, “curriculum” (line 1) “frameworks” (line 1) as a consideration of which “learning and teaching” (line 2) “strategies” (line 2) should be implemented. Teachers should be familiar with “national, state, and local” (line 1) standards or curricula.

The next two excerpts come from Standard V: Visual arts educators use knowledge of students as learners to plan appropriate instruction. Once again, there is an assumption in the policy that what teachers plan will also be part of their instruction.

Excerpt 15

- 1 • help students create, experience, and understand art relevant to their experiences
- 2 and interests;

Excerpt 16

- 1 • have high expectations for all students appropriate to individual levels of
- 2 artistic, cognitive, emotional, moral, physical, and social development.

These excerpts focus on students’ needs and motivations. In Excerpt 15, teachers should provide opportunities for students to relate the art curriculum to students’ “experiences and interests” (line 1-2). In Excerpt 16, teachers should have “high expectations” based on the “development” (line 2) level of each “individual” (line 1) student. The next two excerpts are from Standard VII: Visual arts educators conduct meaningful and appropriate assessments of student learning.

Excerpt 17

- 1 • provide opportunities for students to assess their own knowledge and skills and
- 2 demonstrate an understanding of standards;

Excerpt 18

- 1 • evaluate student progress in relation to both short- and long-term instructional
- 2 objectives.

Within these excerpts, “short- and long-term instructional objectives” (Excerpt 18, lines 1-2) and “standards” (Excerpt 17, line 2)” should be part of the lesson. Teachers are expected to “evaluate student progress” (Excerpt 18, line 1) and provide those same opportunities to students to “assess their own knowledge and skills” (Excerpt 17, line 1).

In summary, there is not one NAEA standard that outlines best practices for standards and objectives. There are several references to using the standards in lessons and having students assess their own understanding of the standards. Teachers should also include and assess long- and short-term objectives. Teachers should have high expectations based on students’ levels of development and create lessons around students’ interests and relevant experiences.

Summary of analysis of policies. Both the TEAM indicator and NAEA standards include descriptions of effective practices around objectives and standards. The NAEA standards reference not just state standards, but also national and local standards and curricula. The TEAM rubric requires teachers to reference the objective throughout the lesson. Both policies describe connections to students’ life experiences, assessing student work to determine if the student has reached the goal of the lesson, and have high expectations for students. Although, the NAEA standards asks teachers to ground those expectations based on the development of individuals, as well as, provide students with the opportunities to self-assess. The TEAM indicator also asks that

objectives connect to prior learning, integrate other subject areas, and align with any sub-objectives.

Teacher discourse. The next excerpt is an example of teacher discourse about objectives. While Hailee doesn't use the word objective, she describes a series of questions asked of the students about objectives by a TEAM evaluator.

Excerpt 19

- 1 **Hailee:** u:m (1.2) one of the principals came through: (0.2) and like↑ was
- 2 actually↑ (0.2) he asked (.) the kids↑ (0.2) and=I=was=just=like OH=MY=GOD=
- 3 NO (0.2) and the:n↑ they were actually able to answer the questions↑ of↑ like↑
- 4 what is your task↑ (0.2) what is the purpose of today:↑ (0.2) what is this made out
- 5 of↑ (1.0) and they did it (0.2) and I was li:ke I can't imagine↓ (0.2) I can't (0.2)
- 6 like whew (.) I'm still kind of blown↓ away↓

Hailee's students were able to answer a series of questions put forth by "one of the principals" (line 1) who "came through" (line 1) her art class. The types of questions posed were "what is your task" (line 4), "what is the purpose of today" (line 4), and "what is this made out of" (lines 4-5). While Hailee communicated her objective or daily goal for the lesson, she wasn't sure that students would be "actually able to answer the questions" (line 3), and she was proud and "still kind of blown away" (line 6) that they understood and could articulate the goals of the lesson.

Summary of findings on standards and objectives. Across the participants, nine art teachers mentioned that they include daily objectives or goals in their classroom practice. Eight

participants stated they teach standards or base their lessons on state standards. Ten of the participants said that interdisciplinary studies were important to their curriculum.

There were connections between the two policies and the teacher discourse, although the policies were much more detailed than the teacher discourse. For example, teachers did not specify if they taught national or state standards. Like the TEAM rubric, there may have been an assumption that they were teaching the Tennessee standards. Also as an example, all the participants discussed assessment (see Assessment section above), but none of them talked about assessment when they talked about objectives. Table 9 outlines the connections for standards and objectives.

Motivating Students. Motivating students is the second indicator in the instructional rubric. It is often paired with the academic feedback indicator, which can be found in a section below.

Excerpt 20

- 1 • The teacher consistently organizes the content so that it is personally
- 2 meaningful and relevant to students.
- 3 • The teacher consistently develops learning experiences where inquiry, curiosity,
- 4 and exploration are valued.
- 5 • The teacher regularly reinforces and rewards effort.

In order to motivate students, the teacher should use a three-tiered approach, which includes organizing “content” (line 1), developing “experiences” (line 3), and recognizing “effort” (line 5). First, the teacher should present “content” (line 1) in a way that is “personally meaningful and relevant to students” (lines 1-2). Second, the “experiences” (line 3) that the

Table 9

Standards and Objectives Findings

Teacher Discourse	TEAM (Standards and Objectives)	NAEA (Standards IV, V, VII)
1. objectives or daily goals included in classroom practice	connected to standards clearly and explicitly referenced throughout the lesson connected to prior learning and relevant to students' life experiences aligned with sub-objectives students demonstrate mastery of objective meeting demanding expectations	short- and long-term instructional objectives national, state, and local curriculum frameworks as a basis for teaching and learning strategies high expectations dependent on individual students' development levels students relate the art curriculum to students' experiences and interests
2. standards as a base for lesson planning	basis for learning objectives students are working towards mastery of a standard	national, state, and local standards as a basis for teaching and learning strategies students assess their understanding of the standards
3. interdisciplinary connections	objective is integrated with other disciplines	

students have in the classroom should be based in “inquiry, curiosity, and exploration” (lines 3-4). Lastly, when students make an “effort” (line 5) during the class, the student will be motivated if the teacher “reinforces and rewards” (line 5) that effort.

NAEA policy. Unlike the standards and objectives section above, the NAEA policy does not have a standard specific to motivating students. Instead, there are pieces of several standards that align with the TEAM motivating students indicator. Several of these selections have been analyzed in previous sections or will be analyzed in following sections. However, this analysis will use the lens of motivating students. This section will begin with an excerpt from Standard I: Visual arts educators have a thorough understanding of the visual arts. A summary of all the excerpts will end the section.

Excerpt 21

- 1 • are able to organize a safe, interesting, and psychologically positive
- 2 environment that is conducive to creativity, expression, and making art; and
- 3 • recognize that learning about the visual arts is a life-long endeavor and is a
- 4 valuable component of human experience.

In this excerpt, the classroom “environment” (line 2) is both “interesting and psychologically positive” (line 1) so that it is conducive to creativity, expression, and making art” (line 2). There is an assumption of relevance in that the study of “visual arts is a life-long endeavor and is a valuable component of human experience” (lines 3-4). The next excerpt is a selection from Standard II: Visual arts educators understand student characteristics, abilities, and learning styles.

Excerpt 22

- 1 • demonstrate an understanding of artistic development as a complex
- 2 multidimensional process affected by psychological, experiential, and social
- 3 factors. They know that creative instruction can enhance student motivation and
- 4 curiosity;

Within this description, “creative instruction” (line 3) and “artistic development” (line 1) inspire “motivation and curiosity” (lines 3-4) in students. Their motivation is connected to and “affected by psychological, experiential, and social factors” (lines 2-3). When teachers have “an understanding” (line 1) of this “complex multidimensional process” (line 2), they can more effectively “enhance” (line 3) student experiences. Excerpt 23 is from Standard V: Visual arts educators use knowledge of students as learners to plan appropriate instruction.

Excerpt 23

- 1 • help students create, experience, and understand art relevant to their experiences
- 2 and interests;

This selection pairs well with Excerpt 21: teachers should understand art as a “valuable component of human experience” (line 4). As students, their “experiences and interests” (lines 1-2) are valuable and should be employed within the curriculum to benefit students as they “create, experience, and understand art” (line 1). The following excerpt is from Standard VII: Visual arts educators conduct meaningful and appropriate assessments of student learning.

Excerpt 24

- 1 • provide recognition of a variety of student accomplishments and positive habits
- 2 of mind

The standard from which this selection comes highlights effective use of assessments. Teachers should recognize both “student accomplishments and positive habits of mind” (lines 1-2).

In summary, to effectively motivate students, teachers should create an environment that is “interesting and psychologically positive” (Excerpt 21, line 1) and “conducive to creativity, expression, and making art” (Excerpt 21, line 2). Art content is relevant to students as a “valuable component of human experience” (Excerpt 21, line 4) and can “enhance student motivation and curiosity” (Excerpt 22, lines 3-4). Teachers should encourage students to relate their own “experiences and interests” (Excerpt 23, lines 1-2) as students “create, experience, and understand art” (Excerpt 23, lines 1-2). While the NAEA policy does not assume that this is motivating, there is an expectation that teachers will recognize “student accomplishments and positive habits of mind” (Excerpt 24, lines 1-2), especially as part of the assessment process.

Summary of analysis of policies. In both the TEAM rubric and the NAEA policy, content, experiences, and effort are areas that influence student motivation. Both policies propose that the content taught to students should be relevant and meaningful. NAEA explicitly states that art content should be taught as relevant to the human experience and used to increase curiosity. In the TEAM rubric, experiences provided to students should be inquiry-based, allowing for student curiosity and exploration. The NAEA policy includes experiences that are interesting, positive, and conducive to creativity, expression, and artmaking. Both policies ask teachers to reward students’ effort and accomplishments.

Teacher discourse. In this excerpt, Heather has asked Celeste what she includes in her lesson plans to make sure it is a good lesson. Celeste explains that while having an objective is important, creating buy in with a story is how she motivates students.

Excerpt 25

- 1 **Celeste:** u::m (3.6) I wha- hm↓ (1.8) a cha::↑llenge: (0.2) it=needs=to=be=
 2 presented=as=if=it's=a=cha:↑llenge (.) what↑ever it is I need to teach (.) .hhh (.) I
 3 need (0.2) to↓ make↓ them↓ (.) think (.) they're taking a cha:↑llenge
 4 **Heather:** (3.2) so:: like (0.2) wha- (.) is that in your objective↑ or is that just how
 5 you present the material↑=
 6 **Celeste:** =that's how I think about it and how I present it (.) yeah↑ (0.8) for my
 7 objective (0.4) it's not really hh. (2.2) if they buy the sto:ry↑ they don't ca:re what
 8 the objective was
 9 **Heather:** ok
 10 **Celeste:** I can not write my objective to (0.2) um cr- create multiple solutions to a
 11 problem (.) or my or (.) to master value (.) or to (0.4) and=an- (.) it=its (.) o:ne
 12 thing we'll do one day↓ (.) bu- no you gotta buy↑ into the whole story to make it
 13 to the end (0.2) cause .hh (.) I'm holding you ca:ptive fer four or five weeks in a
 14 ro:w (3.0)
 15 **Heather:** [oh-]
 16 **Celeste:** [of] doing the exact sa:me↑ thing↑ mo:↓re:↑ or:↓ le:↑ss:↓

When planning a lesson, Celeste includes a narrative to engage and challenge students over a long period of time. Celeste teaches elementary aged students, and she sees them once per week. When she says she will be “holding you captive fer four or five weeks in a row” (lines 13-14), she means that the project will extend into four or five instructional periods once per week over the course of four to five weeks. Students will need to persist in “doing the exact same thing

more or less” (line 16) for multiple instructional periods. For example, a large-scale painting may take students several periods to complete, and after the painting has been composed, students would spend time painting each day until it is finished. So this work does not feel monotonous, Celeste makes sure the lesson is “presented as if it’s a challenge” (line 2). The presentation of the challenge becomes “the story” (line 7), which engages students to “make it to the end” (lines 12-13).

Summary of findings on motivating students. Like Celeste, all of the other participants include engagement and persistence with challenging problems as part of their art curriculum. Nine participants make sure their practices encompass student interests or are relevant to the students’ lives. Ten of the 12 participants mentioned exploration and self-expression as part of their curriculum.

Table 10 shows a comparison between the teacher discourse, the TEAM rubric, and the NAEA policy focusing on student motivation. The NAEA policy suggests that art content is valuable to the human experience and is naturally motivating to students. Both the TEAM rubric and the art teachers advocate for planning experiences that are motivating. The teachers include lessons with challenging problems or projects to motivate students. The participants and the two policies include connecting curriculum to student interests as a motivating practice. The NAEA policy and the participants see value in experiences of self-expression, and the participants and the TEAM rubric include exploration as valuable to motivation. None of the participants included recognizing students’ effort or accomplishments, although recognition was included in both policies.

Table 10

Motivating Students Findings

Teacher Discourse	TEAM (Motivating Students)	NAEA (Standard I, II, V, VII)
1. engagement and persistence with challenging problems	experiences based on inquiry, curiosity, and exploration	art content in and of itself is a valuable part of the human experiences and enhances motivation and curiosity
2. connection to students' interests or relevance to students' lives	personally meaningful and relevant content	encourage students to relate their own experiences and interests as they create art
3. opportunities for students to explore art or self-expression through art	experiences based on inquiry, curiosity, and exploration	create an environment that is interesting and psychologically positive, conducive to creativity, expression, and making art
	reinforces and rewards effort	recognize student accomplishments and positive habits of mind

Presenting Instructional Content. The third indicator in the TEAM instructional rubric is presenting instructional content. How teachers share information with students is the focus.

Excerpt 26

- 1 Presentation of content always includes:
- 2 • visuals that establish the purpose of the lesson, preview the organization of the
- 3 lesson, and include internal summaries of the lesson;
- 4 • examples, illustrations, analogies, and labels for new concepts and ideas;
- 5 effective modeling of thinking process by the teacher and/or students guided
- 6 by the teacher to demonstrate performance expectations;
- 7 • concise communication;
- 8 • logical sequencing and segmenting;
- 9 • all essential information; and
- 10 • no irrelevant, confusing, or non-essential information.

This indicator contains details on how and what the teacher communicates to students. To be effective, the teacher must present content in a “concise” (line 7) and “logical” (line 8) way, including “all essential information” (line 9) without any “irrelevant, confusing, or non-essential information” (line 10). The teacher should “establish the purpose of the lesson” and “preview the organization of the lesson” (lines 2-3) using “visuals” (line 2). Also, the teacher should visually include “internal summaries” of the lesson (line 3). When presenting “new concepts and ideas” (line 4) the teacher should use “examples, illustrations, analogies, and labels” (lines 4-5). To explain “performance expectations” (line 6), the teacher should “demonstrate” (line 6) “modeling of thinking process” (line 5).

NAEA policy. None of the standards in the NAEA policy align partially or wholly to the presenting instructional content TEAM indicator. This is reflected in the summary below.

Summary of analysis of policies. The NAEA policy does not include practices around how to present content effectively. The TEAM rubric states that teachers should impart information logically and sequentially without including any confusing information. The teacher should communicate the objective, provide an agenda, and summarize for students as they move through the lesson. The teacher should demonstrate processes for students and provide examples to understand vocabulary or new concepts.

Teacher discourse. This excerpt begins with Interview Question 10. Within her response, Hailee mentions Olivia Gude and Jackson Pollock. Gude is an artist and a professor of art education at the School of the Art Institute of Chicago. Pollock is a well-known artist from the 1940-50s. His drip paintings were his principal contribution to the abstract expressionist art movement.

Excerpt 27

- 1 **Heather:** u::m (1.6) are↑ there↑ (0.4) practices: (0.8) that may look effective
- 2 during an evaluation:↓ (0.6) but are (.) actually not effective (.) art education
- 3 practices:
- 4 **Hailee:** oh:↓ (6.4) aside from the make you:rs look like mine↑ (2.2) like↑ tha:t's:
- 5 (2.8) I think (0.8) the first↑ thing↑ that comes to mi:nd↑ (1.2) um=or that I'm
- 6 demo-ing and then they:: (0.4) mess with it=a=little=while or like (1.2) tck and=
- 7 then=we=like=I=don't (2.2) I don't know: (0.2) like (3.0) hhh. (1.2)
- 8 I'm=not=sure↓ (0.8)

9 **Heather:** ok (1.2) so=m- so=maybe the=the (3.2) some:times: (1.0) peo::ple:
 10 (0.2) will expect (.) that (0.8) u:m (1.0) the teacher shows you how to do it (.) and
 11 then you go (0.2) and [do]
 12 **Hailee:** [yeah]
 13 **Heather:** the same thing to prac- (.) like the I↑=do we↑=do:↑
 14 **Hailee:** [yes]
 15 **Heather:** [kind] of thing↓
 16 **Hailee:** like=I=think=that's really↑ ineffective (.) I don't know that anyone=
 17 learns=anything by making a color=wheel=frankly (1.8) I- like (.) I can maybe get
 18 them to cou:nt↑ (.) like when we're trying to match=so=now instead of doing
 19 color wheels↑ (.) like=I'm=having=them=like match colors (1.0) like (.) I'll get
 20 paint swa::tches↑ (1.0) and then they have to:: (.) figure out how to tint or sha:de
 21 (.) to ma:tch that color (1.6) instead of just making that↓ an=then=if=we=need=
 22 to=like (.) we'll=do=some ble:nding so=we=just=start=with=our primary↑ and we
 23 =get=some secondaries out of the way↑ (.) but until they need those brow:ns↓ like
 24 (.) I (.) don't (.) worry (.) about (0.2) those=things or=just=color=wheels=in=
 25 general (0.8) um=I discovered (.) I=think=I=might=have=told=you about Olivia
 26 Gude (.) but she was (.) the (.) person who like really opened my eye:s (.) to like
 27 (1.8) figuring↑ out (.) how:↑ to have a modified↑ choice invol::ved↓ (.) or in a
 28 little more: of that student's (.) i:ntity (1.0) and so I::↑ (1.8) I do:n't↑ rea:lly↑
 29 sho:w↑ the students↑ examples↑ of anything anymore actually (1.0) like I'll show
 30 the::m↑ (0.8) like we'll:↑ do::↑ some↑ techni:ques: (1.0) and the:n (0.2) we'll

31 figure out (.) like (.) what else can=we=do=in=combination=or↑=how↑=can↑=
 32 we↑=apply↑=the;se↑ (0.8) and the;n (0.2) we'll kinda talk about what each other↑
 33 is do:ing↑ (.) and discover that way: (1.0) tck but=I=think=it=was=Oliva=Gude=
 34 who=pointed=out (.) like (.) they do abstract painting↑ (.) and then they're like
 35 (0.4) when someone kinda looks Jackson Pollock-y then they'll introduce Jackson
 36 Pollock (0.8) we don't start with Jackson Pollock (0.2) and=then=we all work like
 37 Jackson Pollock (0.2) and I think that's the greatest (.) like (3.8) um (3.6) against
 38 (.) art (0.8) like (.) looking↑ at professionals: (.) an mostly a buncha dead white
 39 guys (0.6) tha::t (0.2) are famous and dead (.) and they worked in the sty:le (.) and
 40 now we work in the sty:le (.) it's not inspiring (.) and nobody learns: anything (.)
 41 from that (1.2) there's no↑ discovery (0.4) there's no personal↓ discovery↓ there↓
 42 **Heather:** umhm

At first, it seems as though Hailee does not believe that modeling is an effective practice. She says “I think that’s really ineffective” (line 18). On closer look, she is referring to what she calls “the make yours look like mine” (line 6) strategy where the teacher demonstrates (line 6) and the students follow along and “mess with it a little while” (line 6). She gives an example of “making a color wheel” (line 17), and that no one “learns anything” (line 17) when they just copy the teacher. Instead, she will “show them...some techniques” (lines 29-30) like “blending” (line 22), providing “modified choice” (line 29), and students can “discover” (line 33) how to “apply” (line 32) them or put them in “combination” (line 31) with other techniques. Modeling is an appropriate and relevant strategy to use, as long as students have the freedom with their artwork after the demonstration.

Also in this excerpt, Hailee discusses the use of art references from which students can learn or be inspired (line 40). Hailee does not like to “start with Jackson Pollock and then we all work like Jackson Pollock” (lines 38-39). Rather, based on the work of “Olivia Gude” (line 33), students will work on an “abstract painting” (line 36), and if one of the students artwork is connected to the work of Pollock, she will “introduce Jackson Pollock” (lines 35-36) to the student. Regardless, Hailee does show students art references as part of her presentation of content.

Summary of findings on presenting instructional content. Eleven of the participants discussed modeling art techniques as an effective practice. Ten participants also use art images with art history as references for students. Although Hailee advocated for showing reference artists to students individually in response to their artwork, other participants showed references as part of instruction to the whole class as inspiration for artmaking.

The TEAM rubric includes visuals as part of the indicator on presenting instructional content. However, the visuals are not art images, but rather written objectives or an agenda for the instructional period. The TEAM rubric does mention using examples, illustrations, analogies, and labels, but does not specify art images. The TEAM rubric also mentions segmenting the lesson, but this topic is covered in the next section, Lesson Structure and Pacing. There are no NAEA standards that address presenting content. Table 11 shows the comparison between the teachers’ discourse and the TEAM rubric.

Lesson structure and pacing. Lesson structure and pacing is the fourth indicator in the instruction rubric. The descriptors include best practices on how well teachers use a lesson’s allotted time.

Table 11

Presenting Instructional Content Findings

Teacher Discourse	TEAM (Presenting Instructional Content)	NAEA (none)
1. art images and art history used as references for students	visuals to establish the purpose of the lesson, preview the organization of the lesson, and internally summarize the lesson use examples, illustrations, analogies, and labels when presenting new information	
2. modeling art techniques	demonstrate modeling of thinking process to explain performance expectations concise, logical presentation of all essential information no irrelevant, confusing, or non-essential information	
(see Lesson Structure and Pacing section below)	logical sequencing and segmenting	

Excerpt 28

- 1 • The lesson starts promptly.
- 2 • The lesson's structure is coherent, with a beginning, middle, and end.
- 3 • The lesson includes time for reflection.
- 4 • Pacing is brisk and provides many opportunities for individual students who
- 5 progress at different learning rates.
- 6 • Routines for distributing materials are seamless.
- 7 • No instructional time is lost during transitions.

As the title of the indicator suggests, the focus here is on structure and pacing. First, a “coherent” (line 2) lesson structure is one that “starts promptly” (line 1) and has “a beginning, middle, and end” (line 2) with “time for reflection” (line 3). The teacher should have “routines for distributing materials” (line 6) so that those “transitions” (line 7) as well as others result in “no instructional time” (line 7) being “lost” (line 7). Second, effective pacing is that which is “brisk and provides many opportunities for individual students who progress at different learning rates” (lines 4-5).

NAEA policy. There is not a complete standard in the NAEA policy that details how to structure a lesson. Instead, there are sections from standards II and V that can be linked to structure and pacing. Excerpt 29 comes from Standard II: Visual arts educators understand student characteristics, abilities, and learning styles. Excerpt 30 comes from Standard V: Visual arts educators use knowledge of students as learners to plan appropriate instruction.

Excerpt 29

- 1 • recognize that stages of development in artmaking and response to art are
- 2 general models, and that each student, regardless of age, progresses on an
- 3 individual basis in achieving art competencies;

Excerpt 30

- 1 • know that students may take different paths to the understanding and creation
- 2 of art and are able to plan instruction that allows for these differences;

These sections from the NAEA standards are concerned with students as individuals.

Teachers should “plan instruction that allows for” (Excerpt 30, line 2) the “different paths to the understanding and creation of art” (Excerpts 30, lines 1-2) that students may choose. Part of what makes students need individualized attention in lesson plans is how a student “progresses on an individual basis” (Excerpt 29, lines 2-3) “in artmaking and response to art” (Excerpt 29, line 1).

Summary of analysis of policies. The only connection between the TEAM and NAEA policies on lesson structure and pacing is that both policies ask teachers to be aware of individual student’s needs. The TEAM rubric goes further in describing how a lesson should be structured including starting the lesson on time and having a beginning, middle, and end.

Teacher discourse. There was a lot of discourse around timing and lesson plan structure. Some of the talk was a critique on the evaluation system and is included in the section for Research Question 2. There was also descriptive talk about what happens within an art classroom during an instructional period. The next excerpt is an example from Anne Marie. Anne Marie has been describing a typical day, which comes from the first interview question.

Excerpt 31

- 1 **Anne Marie:** is that enough information (.) or=do=you=want=more information

- 2 about=like (.) what (.) the students do: (.) when they're in class:
- 3 **Heather:** uh: yeah (.) why[↑]=don't=you=tell=me=that (0.2) what=do=students=do
- 4 when=
- 5 **Anne Marie:** [ok]
- 6 **Heather:** [=they're] in your class[↑]
- 7 **Anne Marie:** uh: we=usually=start (0.4) th- (0.2) hhh. the art class time with (.) a
- 8 student kind of review:ing what we did the previous week: (0.4) I try to have the
- 9 students explain it (.) as much as possible: (0.6) because (.) I've found that other
- 10 kids: (.) listen[↑] a=little=bit=mo:re[↑] when it's coming from a peer:[↑] hh.=ha
- 11 **Heather:** hh.
- 12 **Anna Marie:** um (.) and=a=lot=of=times (0.2) the (.) kids: (.) that are explaining
- 13 it (.) will also say:[↑] (0.8) .hh some things that I=didn't=nec:essarily=think=of (.)
- 14 that turn out to be really valuable[↑] (0.2) .hh (.) uh so I try to do that as much as I
- 15 ca:n (0.2) and=once=we=get=through=that:[↑] (.) then (0.2) I'll=either (0.8) um: (.)
- 16 tck give a quick recap of what our goa:ls are for the day::[↑] (0.4) and (.) hand out
- 17 (0.2) their work[↑] (0.2) or (0.2) .hh I'll=um: (.) for the younger grades especially
- 18 (.) if we have a (0.4) book (0.2) that re:lates to what we're do:ing (.) tck I may
- 19 play: that off of the youtube (0.2) .h uh (.) children's=book=read=alou:ds[↑] (0.2) .h
- 20 so that they can be watching that while I'm=handing=out their art work (0.2) .h
- 21 just=so=it=gives:=me:: (.) a=little=bit=of=time=to=get=their=work=out=without
- 22 downtime in class ↓ (0.2) .h um (.) they'll- they probably get (0.4) I try to get
- 23 thirty to thirty-five minutes: (0.2) of fo:cus time (.) for them to work on whatever

24 project they're do:ing↑ (0.2) and I'll stop them (.) occa::sionally: (0.4) to ask them
 25 thi:ngs:↑ (0.2) like (.) raise=your=hand=if=you've=made=a=scovery=about=what
 26 =we're=learning today:: (0.8) that=you=think can help a frie::nd↑ (0.2) raise=
 27 your=hand=if=you=have=something you'd like to talk about with your art↓ (1.0)
 28 .h um (.) so we'll stop every now↑=and=then↓ (0.8) just for some share (0.4)
 29 sharing out↓ (0.2) of what's (.) happening↑ (0.2) .hh um: (0.2) and then (.) I=
 30 usually=let=them=work way too: long (.) for clean up (0.6) so: (0.2) clean up↑
 31 usually=hh.=is (.) like↑ (0.2) ok (.) you're th- (.) you=know in=a=cou:ple=of=
 32 minutes I'm=going=to=ask=you to put your things dow::n↑ (0.4) I review the
 33 clean up proce:dures↓ (0.4) and then we go through that↓ (1.2) tck so they can
 34 line up and be ready to leave and my next class can come in (1.0)

Anne Marie describes “what the students do when they’re in class” (line 2) and shares her goal to “get thirty to thirty-five minutes of focus time for them to work on whatever project they’re doing” (lines 22-24). Anne Marie teaches elementary students and sees them once a week for 45 minutes. With 30 to 35 minutes of time for students to work on their art projects, she has just 10 or 15 minutes to review the “previous week” (line 8), “recap... our goals... for the day” (line 16), “hand out their work” (lines 16-17), and “clean up” (line 30). During work time, she stops them “every now and then” (line 28) for “sharing out of what’s happening” (line 29) or for students to explain something they’ve learned or discovered (lines 25-26). At the end of the 45-minute instructional period, she has to have the students lined up and “ready to leave” (line 34) so her “next class can come in” (line 34).

Summary for lesson structure and pacing. All of the participants talked about the limited or fixed time that they have with students and that their projects or lessons extended beyond one instructional period. Instructional periods can focus on introduction of a new project, studio days where students have time to work on the project, and critique days where students finish projects and reflect or provide feedback to each other. They all discussed the structure in which lessons can be divided, including beginning segments, middle segments, and ending segments. Beginning segments are introductions, reviews, and demonstrations. Middle segments are work time for students. Ending segments include clean up, assessments, and closing activities.

The TEAM rubric and the NAEA policy ask teachers to structure their lessons to benefit students who progress at different rates. The TEAM rubric says an effective lesson structure has a beginning, middle, and end with time for reflection. All the participants teach lessons that extend beyond one instructional period, and they were concerned that the TEAM evaluation system may not always allow evaluators to gather evidence beyond the instructional period that they observe. This issue is analyzed further in the findings for Research Question 2. The TEAM rubric also includes distributing materials and transitions. This is explored in more depth in the Environment section below. Table 12 details the comparison between teacher discourse, the TEAM rubric, and the NAEA policy.

Table 12

Lesson Structure and Pacing Findings

Teacher Discourse	TEAM (Lesson Structure and Pacing)	NAEA (Standard II, V)
1. teachers have limited/ fixed time with students. lessons extend over multiple instructional periods (introduction days, studio days, critique days)	lessons start promptly pacing is brisk and provides many opportunities for individual students who progress at different learning rates	plan instruction that allows for the different paths to the understanding and creation of art understand that students progress on an individual basis through artmaking and responses to art
2. lessons are broken into beginnings (introductions, reviews, demonstrations), middles (work time), and ends (closing activities, assessments, clean up time)	a coherent structure with a beginning, middle, and end with time for reflection	
(see Environment section below)	routines for distributing materials in place no instructional time lost during transitions	

Activities and Materials. The fifth indicator in the instruction rubric is activities and materials. Activities include all the parts of a lesson in which the students participate, and materials are what teachers use or provide for use in the activities.

Excerpt 32

- 1 • Activities and materials include all of the following:
- 2 o support the lesson objectives,
- 3 o are challenging,
- 4 o sustain students' attention,
- 5 o elicit a variety of thinking,
- 6 o provide time for reflection,
- 7 o are relevant to students' lives,
- 8 o provide opportunities for student-to-student interaction,
- 9 o induce student curiosity and suspense,
- 10 o provide students with choices,
- 11 o incorporate multimedia and technology, and
- 12 o incorporate resources beyond the school curriculum texts (e.g., teacher-
- 13 made materials, manipulatives, resources from museums, cultural
- 14 centers, etc.).
- 15 • In addition, sometimes activities are game-like, involve simulations, require
- 16 creating products, and demand self-direction and self-monitoring.
- 17 • The preponderance of activities demand complex thinking and analysis.
- 18 • Texts and tasks are appropriately complex.

While most of the indicator describes both activities and materials, there are some specific materials that the teacher should use: “multimedia and technology” (line 11), “resources beyond the school curriculum texts” (line 12), and “appropriately complex” (line 18) and “challenging” (line 3) “texts” (line 18). There are also some specific types of activities described: those that “provide students with choices” (line 10), activities that are “appropriately complex” (line 18) and “challenging” (line 3), “game-like, involve simulations” (line 15), and ask students to “create products” (line 16).

The other descriptors in the indicator connect activities and materials used in instruction directly to other parts of the instruction rubric sometimes by using repetitive phrasing. First, connecting with the standards and objectives indicator (Excerpt 13), activities and materials must “support the lesson objectives” (line 2). Like motivating students, where content is “personally meaningful and relevant to students” (Excerpt 20, line 2) and “inquiry, curiosity, and exploration are valued” (Excerpt 20, lines 3-4), activities and materials should be “relevant to students’ lives” (line 7) and “induce student curiosity and suspense” (line 9). Activities and materials should “provide time for reflection” (line 6), which echoes a descriptor in the lesson structure and pacing indicator: “the lesson includes time for reflection” (Excerpt 28, line 3). Just like in the questioning indicator, where “students generate questions that lead to further inquiry and self-directed learning” (Excerpt 37, lines 15-16), the activities and materials used should also “demand self-direction” (line 16) from the students. “Student-to-student interaction” (line 8) connects to the grouping indicator (Excerpt 45), where there are several options listed for grouping students. Finally, activities and materials used in a lesson should “elicit a variety of thinking” (line 5), “demand complex thinking and analysis” (line 17), and “demand... self-

monitoring” (line 16). The same language can be found in the thinking indicator where there should be “two or more types of thinking” (Excerpt 58, line1) including “analytical thinking” (Excerpt 69, line 2), where students “monitor their thinking” (Excerpt 58, line 12).

NAEA policy. Standards IV, V, and VI comprise the “Teaching and Learning” section of the NAEA policy. Each of the three standards is included in its entirety below. Standard IV and V have been analyzed in other sections. This analysis will consider the standards using the lens of activities and materials. The first excerpt is Standard IV: Visual arts educators make informed selections of art content and curricula.

Excerpt 33

- 1 Visual arts educators:
- 2 • develop curricula that address students’ ability to respond and interpret art
- 3 content, and to create meaning through artmaking;
- 4 • understand that individual approaches to artistic problems must be explicitly
- 5 encouraged and nurtured through thoughtfully developed curriculum and
- 6 instruction;
- 7 • promote student experiences in art by equipping students with a knowledge
- 8 base that includes concepts related to presentation and exhibition as well as
- 9 historical, critical, and aesthetic concepts;
- 10 • consider national, state, and local curriculum standards and frameworks while
- 11 planning strategies for learning and teaching;
- 12 • make accessible to students the traditional, popular, and contemporary art
- 13 worlds, and art from a wide range of cultures; and

- 14 • are familiar with the wide range of curriculum resources produced by museum
- 15 education departments and professional publishers, and are able to make
- 16 selections appropriate for their own curricular goals.

According to this standard, teachers should include several types of activities in their lessons. Students should have opportunities to “create meaning through artmaking” (line 3), “respond and interpret art” (line 2), and participate in “presentation and exhibition” (line 8) of artwork. The teacher should share artwork with students from “traditional, popular, and contemporary art worlds” (lines 12-13) and a “wide range of cultures” (line 13), as well as, introduce students to “historical, critical, and aesthetic concepts” (line 9). When the teacher poses “artistic problems” (line 4), they should welcome and encourage “individual approaches” (line 4) to solutions from the students. Activities and “experiences” (line 7) should be related to “national, state, and local curriculum standards and frameworks” (line 10). The teacher should also be familiar with and selectively use “curriculum resources produced by museum education departments and professional publishers” (lines 14-15). The next excerpt is Standard V: Visual arts educators use knowledge of students as learners to plan appropriate instruction.

Excerpt 34

- 1 Visual arts educators:
- 2 • develop a repertoire of teaching strategies appropriate to the needs of all
- 3 students. They know that students have different cultural backgrounds and
- 4 learning styles;
- 5 • know that students may take different paths to the understanding and creation
- 6 of art and are able to plan instruction that allows for these differences;

- 7 • help students create, experience, and understand art relevant to their
- 8 experiences and interests;
- 9 • provide opportunities for students to work cooperatively as well as individually;
- 10 and
- 11 • have high expectations for all students appropriate to individual levels of
- 12 artistic, cognitive, emotional, moral, physical, and social development.

This excerpt focuses on students as individuals with unique backgrounds and experiences. Activities should allow students to “create, experience, and understand art relevant to their experiences and interests” (lines 7-8). The standard requires that teachers are aware of and provide activities that allow for “different cultural backgrounds and learning styles” (lines 3-4) with the understanding that artwork from a diverse student body will yield “different paths to the understanding and creation of art” (lines 5-6). However, teachers should hold each student to “high expectations” dependent on their “individual levels of artistic, cognitive, emotional, moral, physical, and social development” (lines 11-12). Activities should also provide students with opportunities to work “collaboratively as well as individually” (line 9). The section continues with Standard VI: Visual arts educators use contemporary technology to enhance teaching and learning.

Excerpt 35

- 1 Visual arts educators:
- 2 • create curricula that include artmaking in new forms and media;
- 3 • create learning environments that use current and emerging technologies as
- 4 instructional and learning tools; and

- 5 • provide opportunities for students to document and display their artwork
- 6 through the use of new media.

This standard expects teachers to include “current and emerging technologies” (line 3) within their lessons. The teacher should use technology as part of instruction, and students should have opportunities to use technology for “artmaking in new forms and media” (line 2) and as a way to “document and display their artwork” (line 5).

Summary of analysis of policies. This indicator can be divided into two parts: materials and activities. First, both policies suggest that the teacher use resources beyond the textbook. The NAEA policy suggests selectively using materials from museums and publishing houses. They both also include technology as a material to be used in the classroom. The NAEA policy requires technology should be used for instruction and as part of artmaking, exhibiting, and documenting activities. The TEAM rubric incorporates the use of challenging texts. The NAEA policy asks teachers to share traditional and contemporary artwork from different cultures with students.

Second, with the exception of the specific art activities and experiences that should take place in an art classroom, the TEAM and NAEA policies are very similar. Students should have opportunities to work together, have access to activities that are personally relevant, solve complex problems that require critical thinking, be held to high expectations, and make decisions within their work. Activities should be connected to objectives based on standards. While, the TEAM rubric suggests game-like activities and creating products as effective activities, the NAEA policy details that artmaking, art interpretation, presentation, exhibition, and the study of art history and aesthetics be included as part of instructional activities. The TEAM rubric also

includes self-reflection. NAEA did not include self-reflection in the “Teaching and Learning” section. However, it can be found in the “Assessment, Evaluation, and Reflection” standards.

Teacher discourse. Ann is answering interview question 9a about effective peers and their practices as art educators. At first, Ann tells about looking at and analyzing another teachers’ student artwork, but Ann’s talk shifts to her own practices, and Heather asks her to elaborate. There are several terms that Ann uses within her discourse. “Art one” (line 17), “art two” (line 19), and “art three” (line 26) are levels of high school classes. They are sequenced in that you have to take art one prior to art two, and so on. “AP” (line 28) refers to an Advanced Placement course where students work independently on a portfolio, which may be scored and could count for college credit. AP students are usually very advanced and have already passed multiple art classes.

Excerpt 36

- 1 **Heather:** so when when you're: (1.2) um (1.2) see::ing a project or a: piece of art
- 2 (.) and you're breaking that down and=and (.) you said doing research (1.4) what↑
- 3 (.) does (.) that (.) entail (.) to you
- 4 **Ann:** research u::m (2.4) hh.
- 5 **Heather:** or figuring=out=that=process (.) what↑ do you have to do to (0.2) to be
- 6 able to do that↑
- 7 **Ann:** u:m (.) loo:k at the me↑dium that they're use- (.) and if=if=if that medium
- 8 would work (1.2) for what (0.4) we're↓ doing↓
- 9 **Heather:** umhm=

- 10 **Ann:** =um=what standards it would hit (3.4) but ho::nestly (.) I can fi:nd (.) I can
 11 put↓ sta:ndards↓ in (.) you know I can find sta:ndards later so=
- 12 **Heather:** =right=
- 13 **Ann:** =sometimes that's not always the biggest tha:ng↑ (1.0) u::m (2.8) how I'm
 14 gonna break down a project depending on skill level↑ (0.8) how far do I have to
 15 break it do::wn for the:m↑ (.) or or do I let them problem solve↑ and try to figure=
 16 it=out (.) with=my=older=kids there's a lot more: (.) metacognitive skill↑ (.)
 17 where my art one class: (.) I'm not (0.6) I'm trying to break it down so they can
 18 see how I do it (.) s:o when they do get to my (.) you know (.) second semester of
 19 my art two class they start (0.2) seeing oh: I (0.4) I↑ think I↑ can do this by
 20 myself (.) and I'll see more=and=more kids break away (.) so=in=an art one class
 21 I'm (0.6) I=break=it (.) down and kind of show them how I would do it (0.4) and
 22 break (.) it (.) down into small itty=bitty=bits
- 23 **Heather:** umhm=
- 24 **Ann:** =and u::m (0.8) and then in art two: I might (3.0) get them sta:rted (0.4) but
 25 then s:ee where:: (.) where: they go↑ (.) and then maybe=bring=em=back if I need
 26 to and art three (.) it's=it's problem solving (.) u::m figuring it ou::t↑ (.) giving
 27 them so:me portions (.) giving them little clue::s (.) but letting them figure it out
 28 and by AP they're=they're=ready=to=go and↓ (0.6) makin↓ those↓ scores↓

Ann plans projects for students depending on how much experience students have had in art class. For her least experienced students in “art one” (line 20), Ann provides students with choice, but also shares “how I would do it” (line 21) and tries to “break it down” (line 17) so

students can understand techniques that with which they may be unfamiliar. As students gain confidence (line 19-20), Ann provides them with less support. In “art two” (line 24), she will “get them started” (line 24) with a project to see how they are able to work independently, providing them support “if I need to” (lines 25-26). For “art three” (line 26) students, students are engaged in “problem solving...figuring it out” (line 26). The teacher gives students “little clues” (line 27), but students are responsible for coming up with creative solutions. This gradual release method of problem solving allows “AP” (line 28) students to work completely independently (“they’re ready to go,” line 28) and score well on their portfolio exam (“making those scores,” line 28).

Summary of findings for activities and materials. There were four findings from the teacher discourse on activities and materials. First, all the participants included in their talk examples of artmaking in which their students participate. Teachers are responsible for planning projects, including the artmaking processes that are used, and preparing materials and equipment for students. Examples included linoleum printing, painting, pen and ink drawings, photography etc. All of the participants also said that students should have choices within their artmaking including which materials students could use or how students would express themselves. Eight of the participants mentioned using technology either to present content or for artmaking. Ten of the participants mentioned that they included activities like critiques or reflection in their curriculum.

Table 13 shows the comparison between the two policies and the teachers’ discourse on activities and materials. The TEAM rubric states that activities should include creating products. Sometimes, artmaking does not end with a finished product. The NAEA standard is more open

Table 13

Activities and Materials Findings

Teacher Discourse	TEAM (Activities and Materials)	NAEA (Standards IV, VII)
1. students participate in artmaking processes and the teacher plans for project and materials	activities are appropriately complex and challenging, game-like, involve simulations, ask students to create products teachers use appropriately complex and challenging texts and resources beyond the school curriculum texts	students create, experience, and understand art relevant to their experiences and interests hold students to high expectations dependent on their individual levels of artistic, cognitive, emotional, moral, physical, and social development
2. students should have choices (like materials, self-expression)	activities provide students with choices activities and materials should be relevant to students activities demand self-direction and self-monitoring	students create, experience, and understand art relevant to their experiences and interests activities allow for different cultural backgrounds and learning styles with different paths to the understanding and creation of art
3. teacher uses technology	teacher uses multimedia and technology	include current and emerging technologies for artmaking and to document and display artwork
4. critique and reflection	activities provide time for reflection	
see Standards and Objectives section above'	activities support the lesson objectives	
see Motivating Students section above	activities induce student curiosity and suspense	
see Grouping Students section below	activities allow student-to-student interactions	allow students to work collaboratively as well as individually
see Thinking and Problem Solving section below	activities elicit a variety of thinking and demand complex thinking and analysis	

ended and allows students to create or just experience art. The TEAM rubric includes textbooks as materials to use during instruction. Teachers did not talk about textbooks. The teachers' discourse, the TEAM rubric, and the NAEA policy all agree that students should have choice and that activities should be relevant to students. There is agreement, as well, that technology should be used within the art classroom. Both the TEAM rubric and the teacher discourse include reflection as an activity.

Questioning. The sixth indicator in the TEAM rubric is questioning. It provides a description of best practices surrounding question types and strategies for asking questions.

Excerpt 37

- 1 • Teacher questions are varied and high quality, providing a balanced mix of
- 2 question types:
- 3 o knowledge and comprehension,
- 4 o application and analysis, and
- 5 o creation and evaluation.
- 6 • Questions require students to regularly cite evidence throughout lesson.
- 7 • Questions are consistently purposeful and coherent.
- 8 • A high frequency of questions is asked.
- 9 • Questions are consistently sequenced with attention to the instructional goals.
- 10 • Questions regularly require active responses (e.g., whole class signaling, choral
- 11 responses, written and shared responses, or group and individual answers).
- 12 • Wait time (3-5 seconds) is consistently provided.
- 13 • The teacher calls on volunteers and non-volunteers, and a balance of students

- 14 based on ability and sex.
- 15 • Students generate questions that lead to further inquiry and self-directed
- 16 learning.
- 17 • Questions regularly assess and advance student understanding.
- 18 • When text is involved, majority of questions are text-based.

The questioning indicator describes how questions should be asked, how they should be answered, and what qualifies as effective types of questions. Questions should be asked with “high frequency” (line 8) “throughout the lesson” (line 6) and “sequenced” (line 9) according “to the instructional goals” (line 9). Teachers should provide “3-5 seconds” (line 12) of “wait time” (line 12) to allow students to answer before moving on with instruction. “Volunteers and non-volunteers” (line 13) differentiated by “ability and sex” (line 14), who “cite evidence” (line 6), should answer questions with “active responses” (line 10). “High quality” (line 1) questions are those that are “purposeful and coherent” (line 7), “text-based” (line 18), and “assess and advance student understanding” (line 17). The teacher should ask “varied” (line 1) questioning types including: “knowledge and comprehension, application and analysis, and creation and evaluation” (lines 3-5). Students should also ask questions which “lead to further inquiry and self-directed learning” (line 15).

NAEA policy. The next two excerpts come from two different NAEA standards. There is not one standard that deals with questioning. Both of these excerpts have been used in prior sections. However, this time I analyzed the parts of the standards using the questioning TEAM indicator as a lens. Excerpt 38 comes from Standard II: visual arts educators understand student

characteristics, abilities, and learning styles. Excerpt 39 is from Standard V: visual arts educators use knowledge of students as learners to plan appropriate instruction.

Excerpt 38

- 1 • insightfully probe and observe students and student work to understand
- 2 individual differences that exist in the classroom. They respect and value the
- 3 unique backgrounds, abilities, and interests of all students;

Excerpt 39

- 1 • know that students may take different paths to the understanding and creation
- 2 of art and are able to plan instruction that allows for these differences;

In TEAM, “questions regularly require active responses” (Excerpt 37, line 10). However, only the following examples are given as to how students could actively respond: “whole class signaling, choral responses, written and shared responses, or group and individual answers” (Excerpt 37, lines 10-11). The NAEA standards suggest that there are multiple ways to answer questions and “that students may take different paths to the understanding and creation of art” (Excerpt 39, lines 1-2). While there are no specific expectations in the NAEA standards about the type of questions asked or how long a teacher waits for students to answer, there is an expectation that teachers “insightfully probe...students” (Excerpt 38, line 1) in an effort to “understand individual differences that exist in the classroom” (Excerpt 38, lines 1-2).

Summary of analysis of policies. The only commonality between the two policies when it comes to questioning students is that both policies expect teachers to ask questions. The NAEA policy aims to guide teacher expectations of students’ answers in that there are multiple ways to answer questions and teachers should ask questions to understand the differences between

students. The TEAM policy includes what type of questions to ask, how much time to give between asking the question and expecting an answer, how often to ask questions, and who should ask and answer questions. The purpose of asking questions in the TEAM policy is not to understand the differences between students, but to assess and advance student thinking.

Teacher discourse. Diane is explaining that she was observed the day of the interview with Heather. She begins with a description of the lesson, and after the excerpt tells that she believes that she scored well due to the “I wonder” questioning strategy she used during the lesson.

Excerpt 40

- 1 **Diane:** .hh and so: (.) I came up with a strategy (.) called (.) I wonder (0.2) we
- 2 play the I[↑] wonder[↑] game (0.2) so: I won:der: (.) tck (0.2) something that we
- 3 learned about today: (0.4) and I always start (.) and I'll say (.) you=know I
- 4 won:der:[↑] (1.2) kindergarten (0.2) we were doin (.) um tck (0.6) penguin collages
- 5 (0.2) and I said (.) I wo:nder if pl- (.) I wonder if polar bears eat penguins[↑] (1.4) I
- 6 wonder that (0.8) you=know[↑] (.) every cartoon I've ever seen has em together
- 7 (0.4) .hh and then I'm like (0.8) h:m: (0.4) we::ll (1.2) what do penguins[↑] eat
- 8 (0.2) you know[↑] (.) and=so=then=they=start=and=then=they=go (.) well I
- 9 wonder[↑] (3.4) where else penguins live[↑] besides the south po:le[↑] (0.2) and=I'm=
- 10 like (.) that's a good question:[↑] (0.4) .hh I think I read (.) that penguins (0.4) there
- 11 were penguins[↑] in[↑] Africa[↑] but=I=don't=know[↑] (.) I wonder if penguins live
- 12 there[↑] (.) .h and so then they start going and=they=go (.) yeah: I wonder (.)

Diane wants young students to compose and ask questions. In order to engage her “kindergarten” (line 4) students in asking questions about “something that we learned about today” (lines 2-3), she “came up with” (line 1) the “wonder game” (line 2), which is a questioning “strategy” (line 1). First she will “start” (line 3) the game by using the stem “I wonder” (lines 3-4). After she poses several questions about the topic, the students begin to pose questions in the way that she has modeled (“and they go yeah I wonder” line 12).

Summary of findings on questioning. Eleven of the participants talked about asking questions of students, and ten of them specified asking higher-order or critical thinking questions. Only four teachers mentioned using questioning for review or accessing prior knowledge, three teachers said that they have students ask questions, and two teachers said they asked a high frequency of questions. However, the teachers did not connect questioning to critique exercises, reflections, or assessments. While they all ask students to create (e.g. all the participants ask students to engage and persist with challenging problems or asking students to participate in artmaking as a creative practice), they did not connect this request to questioning.

While the teacher discourse was limited to asking higher-order questions, the TEAM rubric specifies which type of questions to ask, how to ask questions, and who should answer questions. Both the TEAM rubric and the NAEA policy include how students should answer questions. The TEAM rubric says students should cite evidence when answering questions. The NAEA policy says there are multiple answers to questions, and teachers should use questioning to find and understand the differences that exist between students. Table 14 includes a comparison on questioning.

Table 14

Questioning Findings

Teacher Discourse	TEAM (Questioning)	NAEA (Standard II, V)
1. teachers should ask higher-order or critical thinking questions	questions should be varied and include multiple types (knowledge and comprehension, application and analysis, and creation and evaluation) a high-frequency of high-quality, purposeful and coherent, text-based questions should be asked throughout the lesson questions should be sequenced according to instructional goals and both assess and advance student understanding wait time of 3-5 seconds volunteers and non-volunteers differentiated by ability and sex should answer questions students must cite evidence when answering	there are multiple ways to answer questions and students may take different paths to the understanding and creation of art teachers should insightfully probe students to understand individual differences that exist in the classroom

Academic Feedback. Most often paired with motivating students, academic feedback is the seventh indicator in the instruction rubric. It is suggested that providing positive and/or constructive feedback connected to students’ efforts towards achieving or understanding the lesson’s objectives can be motivating to students.

Excerpt 41

- 1 • Oral and written feedback is consistently academically focused, frequent, high
- 2 quality and references expectations.
- 3 • Feedback is frequently given during guided practice and homework review.
- 4 • The teacher circulates to prompt student thinking, assess each student’s
- 5 progress, and provide individual feedback.
- 6 • Feedback from students is regularly used to monitor and adjust instruction.
- 7 • Teacher engages students in giving specific and high-quality feedback to one
- 8 another.

While the motivating students indicator, above, asks teachers to “reinforce and reward effort” (Excerpt 20, line 5), the academic feedback indicator requires teachers to give feedback associated with the quality or accuracy of that effort towards a curricular goal. Effectively using feedback means that the teacher assures that it is “academically focused” (line 1) and “references expectations” (line 2). This part of the indicator connects directly to the standards and objectives indicator (“Expectations for student performance are clear, demanding, and high.” Excerpt 13, line 8) in the instruction rubric and the expectations indicator (“Teacher sets high and demanding academic expectations for every student.” Excerpt 65, line 1) in the environment indicator.

The indicator describes how and when the teacher should give feedback to students: it should be “oral and written” (line 1), given as “the teacher circulates” (line 4), “frequent” (line 1), and “during guided practice and homework review” (line 3). “High quality” (lines 1-2 and 7) feedback is that which will “prompt student thinking” (line 4) and “assess each student’s progress” (lines 4-5). It must be specific to the “individual” (line 5) student’s work and can be given by another student (lines 7-8).

NAEA policy. There is not a standard in the NAEA policy that is only about academic feedback. However, portions of two standards align with the TEAM indicator. The first excerpt is part of Standard IV: Visual arts educators make informed selections of art content and curricula.

Excerpt 42

- 1 • understand that individual approaches to artistic problems must be explicitly
- 2 encouraged and nurtured through thoughtfully developed curriculum and
- 3 instruction;

Teacher feedback should be based on “individual approaches to artistic problems” (line 1). In order for students to be “explicitly encouraged and nurtured” (lines 1-2), teachers should structure their curriculum and use teaching strategies that allow for those “individual approaches” (line 1). These lines connect with the NAEA standards found in the instructional plans and teacher content knowledge sections found above and below respectfully. The next excerpt is from Standard VII: Visual arts educators conduct meaningful and appropriate assessments of student learning.

Excerpt 43

- 1 • use multiple methods of assessment, both formal and informal, formative and
- 2 summative, and a range of assessment strategies such as portfolios, journals,
- 3 class critiques, and discussions;
- 4 • practice assessment as a joint venture through which both student and teacher
- 5 understanding is enhanced;
- 6 • provide opportunities for students to assess their own knowledge and skills and
- 7 demonstrate an understanding of standards;

While this standard is specifically focused on assessments, if we consider “both formal and informal” (line 1) assessment as a way to appraise student work and then provide feedback, this portion of standard VII also fits within this section. Here, feedback should be “a joint venture” (line 4) for “both the student and teacher” (line 4). Also, students should “assess their own knowledge and skills” (line 6), making self-reflection a possible form of feedback, as well.

Summary of analysis of policies. Providing individualized feedback to students is found in both policies. The TEAM rubric includes specifics on how and when feedback, which should refer to the lesson’s expectations, should be given. TEAM also supports students providing feedback to each other. The purpose of providing feedback is to promote thinking and for assessment. In the NAEA policy, the purpose of feedback is to support individual approaches to making art. Instead of one person giving feedback to another, NAEA sees feedback as a joint venture between the teacher and the student, allowing for the student’s self-assessment to be equally as valuable as the teacher’s assessment of the student.

Teacher discourse. In the following excerpt, Spar is explaining what she includes in lesson plans. She says that self-assessment is an important part of her instruction.

Excerpt 44

- 1 **Spar:** (4.4) and the:::n↑ (.) I=always=try=to:: (0.2) do some=kind=of (.) self
 2 assessment↑ (1.2)
- 3 **Heather:** [ok]
- 4 **Spar:** [I think] that's important (0.4) .hh u::m: (0.4) and I get the kids ta look
 5 at their (.) o:wn (.) work↑ (.) and then=I=also=get=em=to=look=at=their peers'
 6 work too:↓ (0.4) .hh and=so=that=they::re↓ (.) constantly (.) evaluating at some
 7 point of the less:on (.) .hh so:: it's rather (.) you=know (.) the beginn:ing↑ (0.2)
 8 if=it's=at=the middle↑ (0.2) or if=its=at=the en::d↑ (0.2) u:m (.) they're doing
 9 some kind of a sma:ll (0.8) self assessment depending- an that's=in=every=grade
 10 =level=too:↓ (.) even with kindergarten↓ (0.2) .hh they look at it (.) and give it a
 11 thumbs up or (.) you know: (0.2) side- thumb sideways and sa:y (.) ok well what
 12 can you do::↑ (.) to make this (0.2) li::ne (0.8) u:m: (0.2) a better line (.) you=
 13 know can=you=make=it thicker (0.2) can=you=make=it (.) .hh you know
 14 rou::nder↑ (0.2) or (.) whatever (.) so: (0.2) u::m↑ (1.0) I guess just ba:sic stu:ff (.)
 15 jus your standards↑ (0.2) your assessments:↑ (0.6) uh:: (0.2) motivations: (0.2)
 16 kinda the things I=try=ta (.) look↑=for (.) in a lesson plan

Spar uses the critique process for students to evaluate “their own work” (lines 4-5) and “their peers’ work” (lines 5-6). Spar teaches elementary school, and she finds this process to be valuable “even with kindergarten” (line 10) students. With her young students, she has students evaluate, indicating with their “thumbs up” (line 11) when an artwork is good or a “thumb sideways” (line 11) if it needs improvement. Although she doesn’t say it, Heather assumes that a

thumbs down would be an indicator of poor work. Spar follows the evaluation with questioning students about specific qualities of their artwork. For instance, she asks “what can you do to make this line... a better line” (lines 11-12) or “can you make it... rounder” (line 13-14). Asking students to evaluate and reflect upon their own work is part of the “standards” (line 15) and acts as both an “assessment” (line 15) and “motivation” (line 15) for students.

Summary of findings on academic feedback. The participants talked of two ways to provide feedback to students. The first from 11 of the participants was providing students with the opportunity to self-reflect. The second, talked about by ten of the teachers, was asking students to engage in peer critiques of their artwork.

The NAEA policy also includes student self-assessment. The TEAM policy does not have student self-reflection but does say that feedback should encourage student thinking. The TEAM rubric includes peer-to-peer feedback, which could be done through a critique activity. Also, the NAEA description of feedback being a joint venture between teachers and students could work through a critique structure. However, neither policy specifies that activity. Table 15 outlines the findings for academic feedback.

Grouping Students. The eighth indicator is grouping students. The descriptors provide a definition of best practices around how the teacher arranges, addresses, and manages multiple and individual students during a lesson.

Excerpt 45

- 1 • The instructional grouping arrangements (either whole-class, small groups,
- 2 pairs, individual; heterogeneous or homogenous ability) consistently maximize
- 3 student understanding and learning efficiency.

Table 15

Academic Feedback Findings

Teacher Discourse	TEAM (Academic Feedback)	NAEA (Standards IV, VII)
1. provide opportunities for students to self-reflect	feedback should prompt student thinking and assess each students' progress	students should assess their own knowledge and skills
2. engage students in critiques of student work	engages students in giving specific and high-quality feedback to one another	feedback is a joint venture between students and teachers and should be based on individual approaches to artistic problems
	feedback should be frequent, academically focused, and reference expectations- given as the teacher circulates the classroom or during guided practice and homework review	students should be explicitly encouraged and nurtured

- 4 • All students in groups know their roles, responsibilities, and group work
- 5 expectations.
- 6 • All students participating in groups are held accountable for group work and
- 7 individual work.
- 8 • Instructional group composition is varied (e.g., race, gender, ability, and age) to
- 9 best accomplish the goals of the lesson.
- 10 • Instructional groups facilitate opportunities for students to set goals, reflect on,
- 11 and evaluate their learning.

The grouping indicator describes how and to what end students should be grouped together during a lesson. To address the former, student groupings can be “whole-class, small groups, pairs, individual” (lines 1-2). The “group composition” should be “varied” by “race, gender, ability, and age” (line 8) or other demographic factors, but groupings can be “heterogeneous or homogenous” (line 2) if sorted by “ability” (line 2). Students should understand their “roles, responsibilities, and group work expectations” (lines 4-5) and be “held accountable” (line 6) for the work of the “group” (lines 6) and their “individual” (line 7) contributions. The purpose of grouping students should be to “maximize student understanding and learning efficiency” (lines 2-3), “best accomplish the goals of the lesson” (line 9), and “facilitate opportunities for students to set goals, reflect on, and evaluate their learning” (lines 10-11).

NAEA policy. There is not a standard in the NAEA policy about grouping students. However, there are portions of two standards that include group identity and cooperative and

individual learning structures. The first excerpt is from Standard III: Visual arts educators understand diverse social and cultural constructions of identity.

Excerpt 46

- 1 • understand that individuals' identities can be shaped by the social and cultural
- 2 groups to which they belong. Such groups include gender, ethnicity, economic
- 3 class, sexual identity, and geography, as well as other aspects of identity;

This excerpt focuses on the many “social and cultural groups to which” (lines 1-2) students “belong” (line 2). The TEAM rubric includes “race, gender, ability, and age” (Excerpt 45, line 8) as examples of how to vary groups of students for instructional purposes. The NAEA standard does not suggest what the make-up of instructional groups should be. Rather, in order to best understand their students, teachers should realize that their students’ “identities” (line 1) might be influenced by “gender, ethnicity, economic class, sexual identity, and geography, as well as other aspects of identity” (lines 2-3). The next excerpt is from Standard V: Visual arts educators use knowledge of students as learners to plan appropriate instruction.

Excerpt 47

- 1 • provide opportunities for students to work cooperatively as well as individually;
- 2 and
- 3 • have high expectations for all students appropriate to individual levels of
- 4 artistic, cognitive, emotional, moral, physical, and social development.

In this excerpt, as part of the lesson plans, with the assumption that what a teacher plans will be implemented in the classroom during instruction, the teacher should plan for “students to work cooperatively as well as individually” (line 1). The teacher should also maintain “high

expectations for all students” (line 3), depending on their “individual levels of... development” (lines 3-4).

Summary of analysis of policies. Both policies ask that teachers provide opportunities for students to work together and that the teacher have high expectations for student work. The TEAM policy focuses on grouping types, as well as, group composition. Grouping should be purposeful and include time for students to self-assess. The NAEA policy expects teachers to understand students’ identities and the social and cultural groups to which students belong.

Teacher discourse. The next excerpt begins with Heather asking Interview Question 3. Ann describes a successful practice that includes collaborative artmaking.

Excerpt 48

- 1 **Heather:** u:m (0.4) what are some things[†] that you:: (.) or a pee::r (0.2) may
- 2 have done while teaching an (.) art lesson that you thought were successful: (.)
- 3 and how::[†] (0.8) how=did=you know[†] that they were successful[‡]
- 4 **Ann:** u::::m: (3.6) tck know[†]=that=they're successful when the kids want to do
- 5 more of it (1.2) e:::m: (1.2) the one that we jus did[†] (.) was[†] (0.2) um (0.2) hh
- 6 call it musical portraits just to get the kids (0.4) not scared of it[‡] (0.4) .h but u::m
- 7 (0.8) my art three kids[†] (.) when we start learning portraits like[†] (.) real portraits[‡]
- 8 (0.6) .h we do:: (0.4) instead of musical chairs musical portraits (.) so every time
- 9 the music stops[†] (1.2) ya=have=to stop that portrait (.) and start another one[†]
- 10 (0.8) [and]
- 11 **Heather:** [o:h]
- 12 **Ann:** we ti:me em in ten=ten second (.) fifteen seconds (0.6) thirty seconds (0.2)

- 13 one minute (.) five minutes (0.6) a:nd (.) u::m (0.8) we do them on and off for
 14 abou:t↑ (0.6) u::m (0.2) four=or=five days:↑ (.) and then they do a collaborative
 15 piece of all: of the (0.2) the large scale drawings that they do:↓ (1.0) and eh- (0.2)
 16 we've been doin those: (2.2) hhh. two weeks now and they're almost finished with
 17 their collaborative piece and one large piece↓ (.) and=these=are (0.6) large like
 18 four or five six drawings (0.2) they're not [sma:ll]
 19 **Heather:** [wow]
 20 **Ann:** (1.2) yeah

Ann describes how she structures a lesson to allow students to collaborate with each other. To ease the students' fears of "learning" (line 12) to draw "real portraits" (line 12), she titles the project "musical portraits just to get the kids not scared of it" (line 6) similar to the game "musical chairs" (line 8). Students are timed in "ten second, fifteen seconds, thirty seconds, one minute, five minutes" (lines 12-13) segments, working "on and off" (line 13). When the "music stops" (line 9), the students "stop that portrait and start another one" (line 9). After "four or five days" (line 14), students have multiple drawings started. Small groups of students piece their work together to make a "large" (line 17) "collaborative" (line 14) work. She knows that this is a "successful" (line 4) lesson, because, as she emphatically states, "the kids want to do more of it" (lines 4-5).

Summary of findings on grouping students. The teachers all described students working on art individually in their classrooms. Nine of the teachers tried other grouping arrangements, like pairs or small groups, or admired when their colleagues used small groups or partner work. For six of them, either the grouping did not work or they couldn't figure out how to get the

grouping to work. Three of the participants, Ann being one of them, had students successfully collaborate to make artwork.

The NAEA policy states that students should work cooperatively as well as individually, which aligns with the teachers' discourse, although it is challenging for teachers to implement. The TEAM rubric includes individuals as a grouping strategy. When students work in groups, the TEAM rubric sets guidelines about the roles of group members, as well as, group and individual accountability. Both policies require teachers to understand the composition of groups, although the NAEA policy is concerned with identity issues, while the TEAM rubric is concerned with accomplishing the lesson's goals. The following table shows the similarities and differences in grouping practices.

Teacher Content Knowledge. Teacher content knowledge is the ninth indicator in the TEAM instruction rubric. The teacher must not only have knowledge of the discipline that they teach, but also must use strategies to best convey that knowledge to students.

Excerpt 49

- 1 • Teacher displays extensive content knowledge of all the subjects she or he
- 2 teaches.
- 3 • Teacher regularly implements a variety of subject-specific instructional
- 4 strategies to enhance student content knowledge.
- 5 • The teacher regularly highlights key concepts and ideas and uses them as bases
- 6 to connect other powerful ideas.
- 7 • Limited content is taught in sufficient depth to allow for the development of
- 8 understanding.

Table 16

Grouping Students Findings

Teacher Discourse	TEAM (Grouping Students)	NAEA (Standards III, V)
1. students work on art projects individually	student groups can be whole-class, small groups, pairs, or individuals to best accomplish the goals of the lesson and provide time for students to set goals, reflect on, and evaluate their learning	students should work cooperatively as well as individually
2. having students collaborate to make art is challenging for teachers to implement successfully	groups should be varied by race, gender, ability, and age (either homogenously or heterogeneously) to best accomplish the goals of the lesson and provide time for students to set goals, reflect on, and evaluate their learning students should understand the roles, responsibilities and group work expectations and be held accountable for the work of the group and their own contributions	students belong to many social and cultural groups and their identities may be influenced by gender, ethnicity, economic class, sexual identity, and geography, as well as other aspects of identity teachers should maintain high expectations for all students depending on their individual levels of development

As described above, this indicator begins with the expectation that teachers have “extensive content knowledge of all the subjects” (line 1) that they teach. The teacher “displays” (line 1) this knowledge in three ways. First, the teacher uses “a variety of subject-specific instructional strategies” (lines 3-4). Second, the teacher can “connect other powerful ideas” (line 6) to “key concepts and ideas” (line 5) within the content they are teaching. Third, the teacher only teaches “limited content” (line 7) to a “sufficient depth” (line 7) to make sure that students develop “understanding” (lines 7-8) and “enhance student content knowledge” (line 4).

NAEA policy. The NAEA policy covers teachers’ content knowledge in Standard I: Visual arts educators have a thorough understanding of the visual arts. Standard I is the only standard in the Content of Art section.

Excerpt 50

- 1 Visual arts educators:
- 2 • have strong studio skills and a well-developed understanding of their own
- 3 artmaking processes, qualities, and techniques. They are able to express their
- 4 ideas, feelings, and values through the meaningful creation of artworks using
- 5 different media, styles, and forms of expression;
- 6 • make meaningful interpretations and judgments about their own artworks and
- 7 the works of other artists. They are able to interpret and make meaning of art,
- 8 and to critically evaluate art through oral and written discourse. They recognize
- 9 that informed discussion of art is an essential component of art education;
- 10 • are knowledgeable about the cultural and historical contexts surrounding
- 11 works of art and visual culture in general. They understand that art and other

- 12 forms of visual culture communicate, challenge, and shape cultural and social
13 values;
- 14 • are knowledgeable about aesthetic and artistic purposes of art. They are able
15 to explore philosophical and ethical issues related to the visual arts. They
16 recognize that the making and study of art can be approached from a variety of
17 viewpoints, such as feminism, formalism, postmodernism, and political
18 perspectives;
- 19 • are knowledgeable about contemporary art and the art world, and recognize
20 the value of studying artworks from popular culture, folk cultures, and various
21 cultural groups;
- 22 • are knowledgeable about the use of traditional and new technologies within
23 the visual arts. They are cognizant of the roles that digital media and the Internet
24 serve within the visual arts and educational settings;
- 25 • recognize that art exists in multiple contexts, including museums, galleries,
26 schools, and homes, as well as other settings of public and private life;
- 27 • are able to organize a safe, interesting, and psychologically positive
28 environment that is conducive to creativity, expression, and making art; and
- 29 • recognize that learning about the visual arts is a life-long endeavor and is a
30 valuable component of human experience.

Standard I can be divided into three foci: skills, knowledge, and pedagogical framework.

First, art teachers must have “strong studio skills” (line 2) as evidenced by “the creation of artworks using different media, styles, and forms of expression” (lines 4-5) that “express their

ideas, feelings, and values” (lines 3-4). They must be able to share “their own artmaking processes, qualities, and techniques” (line 3), as well as, “interpret and make meaning” (line 7) and “critically evaluate” (line 8) their own work through both “oral and written discourse” (line 8). Teachers must additionally be able to construct a “positive environment” (lines 27-28), which is also “safe” and “interesting” (line 27), and “conducive to creativity, expression, and making art” (line 28).

Second, art teachers should be knowledgeable about the content. Beyond being able to create art and the knowledge and skills that go with making art, art teachers should understand “cultural and historical contexts...of art and visual culture” (lines 10-11), “aesthetic and artistic purposes of art” (line 14), “philosophical and ethical issues related to the visual arts” (line 15), “contemporary art and the art world” (line 19), and “the use of traditional and new technologies within the visual arts” (lines 22-23).

Third, there is a pedagogical framework that art teachers should follow that goes past knowledge and skills. The clearest example is at the end of the standard. Art teachers should consider “learning about the visual arts” (line 29) as “a valuable component of human experience” (line 30), as well as, “a life-long endeavor” (line 29). Also, teachers should value “that art exists in multiple contexts” (line 25), “that the making and study of art can be approached from a variety of viewpoints” (lines 16-17), the “studying [of] artworks from popular culture, folk cultures, and various cultural groups” (lines 20-21), “informed discussion of art” (line 9), “the roles that digital media and the Internet serve within the visual arts and educational settings” (lines 23-24), and “that art and other forms of visual culture communicate, challenge, and shape cultural and social values” (lines 11-13).

Summary of analysis of policies. The TEAM and NAEA policies both expect teachers to have knowledge of the content that they teach. However, while the TEAM rubric requires that teachers have extensive content knowledge, NAEA defines the specific art content knowledge, skills, and pedagogical framework that art teachers should have. This includes the ability to create, discuss, and write about their own artwork, as well as, knowledge of art history, contemporary art, technology, purposes, and issues in the art world. The TEAM rubric generally states that teachers should have knowledge of key concepts in the content and connect those to powerful ideas. The TEAM rubric also asks teachers to use multiple strategies specific to the content and to teach the content to a sufficient depth.

Teacher discourse. In Excerpt 51, Flow is sharing things that she did in her classroom that she believed were successful. Her success is bound in her position as an artist and her ability to teach potential artists the artistic behaviors necessary to move from potential artist to the artist category.

Excerpt 51

- 1 **Flow:** day ONE .hhh um day one (.) I tell them I'm an artist (0.3) and I- then=I'm
- 2 =an=art teacher (0.2) this=is=day=one (.) .hhh and when I tel- I'm like Hi I'm
- 3 Miss uh Flow and I'm an art teach- I'm an artist and=they're=like w::hat†
- 4 **Heather:** heh heh ha
- 5 **Flow:** you're an artist† (.) yes: here is my work (.) it's in my room I have (.) tons
- 6 of my own work in: the classroom I use it as a visual reference all the ti:me†
- 7 (0.2) I have a shaded piece in pencil I=refer=to=it=all=the=time I have

8 watercolor portraits I have (.) abstract paintings (.) and I make sure they know
 9 when I enter art shows I tell em (.) HEY I'm gonna enter my work in an exhibit↑
 10 ah give me- wish me luck but if I don't get in I tell em (.) ya'll I didn't get in this
 11 time↓ (.) but I'm gonna keep trying so (.) I'm an active participating working artist
 12 first (.) second I'm your teacher (.) and (0.2) then (.) guys let's get busy and do this
 13 drawing because I want to show you ho::w I can teach you to be an artist↓ even
 14 though you don't- might not think you are↓ so:: if I can show them (.) success
 15 (0.1) day one (.) or- at least by week two start a drawing and finish it then they're
 16 going to listen to my instructions and follow my directions for the res::t of the
 17 year and I- and it works and it has worked and what does success look like↑ it
 18 looks like a chi::ld saying I can't believe I made this

Within this excerpt, Flow positions herself as an artist by labeling herself, “I am an artist” (lines 1 and 3). She then reports a list of artistic behaviors in vivid description, which establish her footing as an artist. In lines 5-10, Flow tells us that she displays artwork in her classroom, references it as a visual for instruction, and has skill with different media (pencil and watercolor) and in a variety of subjects (portraits and abstract paintings). She includes in her list that artists try to present their work in juried art shows and the acceptance of not getting in and trying again (line 10) is an artistic behavior. She also explains that she does these behaviors “all the time” (lines 6 and 7), saying that artists do these behaviors frequently.

Flow uses reported speech to tell how she establishes her footing as an artist with her students. Within the excerpt, she narrates her talk with her students. By explaining to them that she is an artist and showing them the proof of her artistic practices hanging in the room, she then

positions the students as potential artists both as she is reporting to Heather and within the events of which she is reporting. In other words, she tells Heather that she told her students that they could be artists just like her: “I want to show you how I can teach you to be an artist” (lines 12-13). She continues with the students’ responsibility “to listen to my instructions and follow my directions for the rest of the year” (line 15) in order for “it” (line 15) to “work” (line 16). By giving the students the responsibility to become an artist, Flow sees them as agents who must “make choices, follow plans, and orient to rules” (Wood & Kroger, 2000, p. 101). Her job as a teacher is to see the students as having potential and give them the instructions to become an artist. It is the students’ job to follow the directions to move from one position to the other.

Flow ends her narrative by claiming that in order to be a successful art teacher, her students must move from the potential artist category to the artist category and realize that they are in the artist position. As a teacher, she sometimes recognizes this categorization change in a student before they do. She says, “I can teach you to be an artist even though you don't- you might not think you are” (line 12-13). Flow notes that she builds in student success in art projects at the first part of the school year in order for students to move through this process of becoming an artist quicker. If students see themselves as artists, they are more likely to use artistic behaviors and understand that the use of those artistic behaviors also makes them an artist. As a teacher, Flow wants them not to just learn skills like painting and drawing, but also learn the behaviors that artists have like persistence and an appreciation of art as seen in her emphatic statement, “I'm an active participating working artist first” (line 11).

Summary of findings on teacher content knowledge. All of the participants labeled themselves as artists or described their own behaviors as those of an artist’s behaviors. All of the

participants also included detailed descriptions of art content and strategies. Nine of which named specific art education or education research practices or researchers (e.g. Olivia Gude, Bloom's taxonomy, Betty Edwards, etc). Eleven of the participants understand and use art references like art images or art history as part of their classroom instruction.

While the TEAM rubric does not require that teachers practice their own discipline, the NAEA standard provides specific ways in which art teachers should practice art, including making and analyzing art, which aligns with the teachers' discourse. The TEAM rubric, the NAEA policy, and the teachers' discourse consider knowledge in the content an effective practice as a teacher. Once again, the NAEA policy more specifically suggests art content that art teachers should know, understand, and teach, more closely aligning with the teachers' discourse. The NAEA policy also includes a description of an effective learning environment, which is more deeply explored in the Environment section below. Table 17 shows the comparison between the discourse and the two policies.

Teacher Knowledge of Students. The tenth indicator in the TEAM instruction rubric is teacher knowledge of students. Teachers should understand the needs of their students and use strategies to assist them in mastering the lesson's objective.

Excerpt 52

- 1 • Teacher practices display understanding of each student's anticipated learning
- 2 difficulties.
- 3 • Teacher practices regularly incorporate student interests and cultural heritage.
- 4 • Teacher regularly provides differentiated instructional methods and content to
- 5 ensure children have the opportunity to master what is being taught.

Table 17

Teacher Content Knowledge Findings

Teacher Discourse	TEAM (Teacher Content Knowledge)	NAEA (Standard I)
1. art teachers label or describe themselves as artists		teachers have strong studio skills and create artworks using different media, styles, and forms of expression to express their ideas, feelings, and values teachers share their own artmaking processes, qualities, and techniques, interpret and make meaning, and critically evaluate their own work through oral and written discourse teachers consider learning about the visual arts as a valuable component of the human experience and a life-long endeavor
2. teachers know art content and art instructional strategies including research-based strategies and the ability to understand and use art references	teachers have extensive content knowledge of all the subjects they teach teachers use a variety of subject-specific instructional strategies teachers connect other powerful ideas to key concepts and ideas teachers teach limited content to a sufficient depth to ensure student understanding and enhance student content knowledge	teachers understand cultural and historical contexts, aesthetic and artistic purposes, philosophical and ethical issues, contemporary art and the art world, and the use of traditional and new technologies within the visual arts teachers study artworks from popular culture, folk cultures, and various cultural groups teachers value the multiple contexts in which art exists, multiple viewpoints, discussion of art, the role of digital media and that art and other forms of visual culture communicate, challenge, and shape cultural and social values
See Environment section below		construct a positive, safe, interesting, environment, conducive to making art

This indicator is closely connected with several others and describes two main ways that teachers can support students. First, the teacher should “incorporate student interests and cultural heritage” (line 3) into instruction.

This description connects directly to the instructional plans indicator in the planning rubric where the teacher should craft lesson plans “relevant to students’ lives” (Excerpt 1, line 6) and “appropriate for the age, knowledge, and interests of all learners” (Excerpt 1, lines 10-11). There is also a connection to the motivating students indicator. The teacher should choose “content so that it is personally meaningful and relevant to students” (Excerpt 20, lines 1-2).

The second way that teachers can support students is by using “differentiated instructional methods and content” (line 4) based on “each student’s anticipated learning difficulties” (lines 1-2). The goal of which is for students to “master what is being taught” (line 5). This support is echoed in the instructional plans indicator in the planning rubric in that teachers should plan “to accommodate individual student needs” (Excerpt 1, lines 12-13), as well as, in the standards and objectives indicator which requires that “most students demonstrate mastery of the daily objective” (Excerpt 13, lines 9-10). Also, these lines directly connect to the use of data indicator in the professionalism rubric where teachers know “the strengths and weaknesses of all his/her students” (Excerpt 87, line 3) and “implement... instructional strategies to increase student achievement” (Excerpt 87, lines 4-5).

NAEA policy. Three standards from the NAEA policy emphasize a teacher’s knowledge of students as effective practice. Standard II is the only standard in the “Knowledge of Students as Learners” section. Standard III make up the entirety of the “Understanding of Social and

Cultural Diversity” section. Standard V is one of three standards in the Teaching and Learning” section. All three of these standards, whether in parts or as a whole, have been analyzed in other sections. However, this analysis will use teacher knowledge of students as a lens and begins with Standard II: Visual arts educators understand student characteristics, abilities, and learning styles.

Excerpt 53

- 1 Visual arts educators:
- 2 • demonstrate an understanding of artistic development as a complex
- 3 multidimensional process affected by psychological, experiential, and social
- 4 factors. They know that creative instruction can enhance student motivation and
- 5 curiosity;
- 6 • recognize the importance of helping students learn how to make, manipulate,
- 7 and modify symbols as an integral part of the arts education curriculum;
- 8 • recognize that stages of development in artmaking and response to art are
- 9 general models, and that each student, regardless of age, progresses on an
- 10 individual basis in achieving art competencies;
- 11 • insightfully probe and observe students and student work to understand
- 12 individual differences that exist in the classroom. They respect and value the
- 13 unique backgrounds, abilities, and interests of all students; and
- 14 • know the importance of acquiring information about students’ needs through
- 15 observations and formal and informal conversations with students, their

- 16 families, other teachers, counselors, school psychologists, and administrators.
- 17 They provide opportunities for students to learn content and demonstrate their
- 18 understanding in a variety of ways.

This standard can be broken into two parts centering around artistic development: how teachers should learn about students as individuals with individual needs and what to offer students as part of the art content. First, the standard is concerned with the “artistic development” (line 2) of students. Teachers should understand “stages of development” (line 8) as “a complex multidimensional process affected by psychological, experiential, and social factors” (lines 2-4). Meaning that the stages are “general models and that each student, regardless of age, progresses on an individual basis in achieving art competencies” (lines 9-10). The standard is also concerned about the student as a person with “unique backgrounds, abilities, and interests” (line 13). Teachers should learn about the “individual differences” (line 12) of the students through “observations and formal and informal conversations with students, their families, other teachers, counselors, school psychologists, and administrators” (lines 15-16).

Second, as part of a student’s “artistic development” (line 2), teachers should provide opportunities for students to “make, manipulate, and modify symbols” (lines 6-7). Due to the many differences associated with “stages of development” (line 8) and the students’ “unique backgrounds, abilities, and interests” (line 13), students should be encouraged to “learn content and demonstrate their understanding in a variety of ways.” (lines 17-18). Effective teachers know that “creative instruction can enhance student motivation and curiosity” (lines 4-5) and “insightfully probe and observe...student work to understand individual differences that exist in

the classroom” (lines 11-12). The next excerpt is Standard III: Visual arts educators understand diverse social and cultural constructions of identity.

Excerpt 54

- 1 Visual arts educators:
- 2 • understand that individuals’ identities can be shaped by the social and cultural
- 3 groups to which they belong. Such groups include gender, ethnicity, economic
- 4 class, sexual identity, and geography, as well as other aspects of identity;
- 5 • embrace diversity of peoples, philosophies, and cultural histories in instruction,
- 6 consistently modeling for students the importance of understanding and
- 7 valuing others;
- 8 • are aware of and knowledgeable about their students’ cultural backgrounds; and
- 9 • are sensitive to differences in artistic and aesthetic responses of students to
- 10 works of art and to the varying artistic and aesthetic philosophies and values of
- 11 different cultures.

Like Standard II, Standard III is concerned with students as individuals, specifically students’ identities. This excerpt includes both an expectation of teacher’s understanding and acceptance of the differences between students and an understanding of how that may affect student work and instruction. Students’ identities are “shaped by the social and cultural groups to which they belong” (lines 2-3). Teachers should know “their students’ cultural backgrounds” (line 8) and understand “the varying artistic and aesthetic philosophies and values of different cultures” (lines 10-11). Within instruction, teachers should be “consistently modeling for students the importance of understanding and valuing others” (lines 6-7) as they “embrace

diversity of peoples, philosophies, and cultural histories” (line 5). All of which can influence “the artistic and aesthetic responses of students to works of art” (lines 9-10). The last excerpt in this section is Standard V: Visual arts educators use knowledge of students as learners to plan appropriate instruction.

Excerpt 55

- 1 Visual arts educators:
- 2 • develop a repertoire of teaching strategies appropriate to the needs of all
- 3 students. They know that students have different cultural backgrounds and
- 4 learning styles;
- 5 • know that students may take different paths to the understanding and creation
- 6 of art and are able to plan instruction that allows for these differences;
- 7 • help students create, experience, and understand art relevant to their
- 8 experiences and interests;

Both of the other standards in this section explicitly reference students as individuals, and this standard is no different. Here, the differences “in cultural backgrounds and learning styles” (lines 3-4) between students are something that teachers should know and “plan instruction that allows for these differences” (line 6). This includes using “a repertoire of teaching strategies appropriate to the needs of all students” (lines 2-3) and accepting “the different paths to the understanding and creation of art” (lines 5-6) that students may choose to take. All of which should be “relevant to [the students] experiences and interests” (lines 7-8).

Summary of analysis of policies. The two policies are similar in the general sense. Both policies ask teachers to accept and include student interests and cultural background into the

classroom practices. They also both suggest using specific knowledge of the students to provide individualized instructional strategies to assist students in mastering the content. However, the NAEA policy goes beyond the general and includes specific opportunities that should be provided instructionally for students, as well as, the specific understandings of artistic development stages and student identity the teacher should have of each student. NAEA suggests that teachers observe students and their work and talk with other adults to learn about their students' backgrounds, cultures, and identities.

Teacher discourse. In the next excerpt, Hailee positions herself and her students as artists. Just as Flow gave potential artists the agency to shift to artists through her instruction in the Teacher Content Knowledge section above, Hailee also gives instructions for students to be able to use artistic behaviors specific to different art media. Hailee is describing an advanced class in printmaking she offers to her high school students.

Excerpt 56

- 1 **Heather:** yeah (.) tell me about your printmaking class that it's experimental†
- 2 **Hailee:** u::m (.) well I'm trying to:: incorporate uh printing with natural dyes
- 3 (.) so:: we're=we work on fabric as well as on paper so=we'll=do=like linoleum
- 4 relief an::d we just did um (0.2) where we painted on a board covered in plastic
- 5 with like a thin acrylic and you can paint yer details first and then your mi::ddle
- 6 and then your backgroun::d and the::n from there um after you get most of the
- 7 board covered you can:: (.) stamp on it or paint the whole thing and like um (.)
- 8 what is that=matte medium and the::n you=can=put=a=piece=of=paper=on=it and
- 9 burnish it and let it dry and then when you- when it dries like you can peel it off

10 and pull that print

Hailee's use of pronouns positions both herself and her students. First, she starts by positioning herself as an artist by saying "I'm trying to incorporate painting with natural dye" (line 1). In this statement, she uses a vivid description (Wood & Kroger, 2000) of an artmaking process to establish her footing as being in the artist position. In the next sentence, the pronoun shifts to 'we' (as in "we just did" in line 4), including her students in further description of the artmaking processes included in her class. After establishing herself as an artist in line 1, including students alongside her by using the term "we" (lines 3 & 4), she positions students as artists as well. Finally, Hailee changes to the 'you' pronoun, which becomes instructional. Students become potential artists that need to follow directions and persist in artmaking activities to continue their development to become an artist. The position of artist becomes dependent on the continued use of artistic practices, which is what Hailee is also showing for herself by using the 'I' pronoun. She is accounting for her continued position as artist by reporting her continued printmaking activities (line 2).

The last example was a positive portrayal of the potential artist and the artist. The next excerpt is a seemingly different portrayal of the student positioned as artist. At first read, this excerpt seemed like a deviant case. I originally thought it was an example of positioning a student as a non-artist. However, with more examination, Art Dude positions this student as being an artist, but on the lower of a spectrum of artistic abilities.

Excerpt 57

1 **Art Dude:** a kid that (.) may not be as strong an artist (.) who struggled with all
2 that stuff but worked really hard is really proud of their work

The student referred to by Art Dude is not positioned as a potential artist, but rather as an artist who exhibits some artistic behaviors like persistence. He describes the student as “an artist” in line 1, but implies that there is a spectrum of ability or skill at doing artistic behaviors from weak to strong. Art Dude sees himself as someone who supports students even when they “may not be as strong an artist” (line 1) as long as the student “worked really hard” (line 2).

Summary of findings on teacher knowledge of students. All of the participants talked about three concepts relating to their knowledge of students. First, teachers said that students should be engaged in art content that is relevant to their interests, are provided with choices within their artwork, and have opportunities to express themselves. Second, effective art teachers differentiate or provide scaffolding dependent on each student’s needs. Third, like Hailee and Art Dude, art teachers see students as artists or potential artists.

The TEAM rubric and NAEA policy align with the teachers’ discourse in that student interests should be part of the curriculum and teachers should differentiate their instruction depending on the needs of their students. The teachers did not mention cultural or social factors like TEAM and NAEA. The NAEA policy matches with the teachers’ discourse about students being treated as artists. The TEAM rubric does not include this as an effective practice. Table 18 shows how the teachers’ discourse aligns with the two policies.

Thinking and Problem Solving. Thinking and problem solving are the last two indicators of the TEAM instruction rubric. They are included separately in the rubric, but they are often considered together. The teacher teaches students how to use a particular thinking type and then provides problem-solving opportunities for students to apply a thinking strategy. Excerpt 58 is the thinking indicator, and Excerpt 59 is the problem solving indicator.

Table 18

Teacher Knowledge of Students Findings

Teacher Discourse	TEAM (Teacher Knowledge of Students)	NAEA (Standard II, III, V)
1. students are engaged in content that is relevant to their interests, are provided with choices, and have the opportunity for self-expression	teachers incorporate student interests and cultural heritage into instruction	teachers plan instruction based on students' unique backgrounds, abilities, interests, and social and cultural groups to which they belong and students have the opportunity to demonstrate their understanding in a variety of ways
2. teachers differentiate or provide scaffolding depending on students' needs	teachers support students by using differentiated instructional methods and content based on each student's anticipated learning difficulties in order for students to master was is being taught	teachers understand the stages of development (including artistic development) are a complex multidimensional process affected by psychological, experiential, and social factors teachers should learn about the individual differences of the students and how they progress in achieving art competencies through observations and formal and informal conversations with students, their families, other teachers, counselors, school psychologists, and administrators
3. students are artists or have the potential to become artists		as part of a student's artistic development, teachers should provide opportunities for students to make, manipulate, and modify symbols teachers understand that creative instruction can enhance student motivation and curiosity the artistic and aesthetic response of students to works of art can be influenced by a consistent modeling of the importance of understanding and valuing others

Excerpt 58

- 1 • The teacher thoroughly teaches two or more types of thinking:
 - 2 o analytical thinking, where students analyze, compare and contrast, and
 - 3 evaluate and explain information;
 - 4 o practical thinking, where students use, apply, and implement what they
 - 5 learn in real-life scenarios;
 - 6 o creative thinking, where students create, design, imagine, and suppose;
 - 7 and
 - 8 o research-based thinking, where students explore and review a variety of
 - 9 ideas, models, and solutions to problems.
- 10 • The teacher provides opportunities where students:
 - 11 o generate a variety of ideas and alternatives,
 - 12 o analyze problems from multiple perspectives and viewpoints, and
 - 13 o monitor their thinking to insure that they understand what they are
 - 14 learning, are attending to critical information, and are aware of the
 - 15 learning strategies that they are using and why.

Within a lesson, teachers should include “two or more” (line 1) thinking strategies that are “thoroughly” (line 1) taught. The options within the TEAM rubric for teachers to choose from are as follows: “analytical thinking” (line 2), “practical thinking” (line 4), “creative thinking” (line 6), and “research-based thinking” (line 8). “Creative thinking” (line 6), which is part of the art discipline, is defined as “where students create, design, imagine, and suppose” (line 6). However, further in the indicator, students must “analyze problems from multiple

perspectives and viewpoints” (line 12). If a teacher includes two types of thinking, one must be analytical thinking. Within the same lesson, teachers must also have students “monitor their thinking” (line 13) and “generate a variety of ideas and alternatives” (line 10). While the thinking indicator include actions of the teacher, the problem solving indicator includes activities that are completed by the students.

Excerpt 59

1 The teacher implements activities that teach and reinforce three or more of the
2 following problem-solving types:

- 3 • abstraction
- 4 • categorization
- 5 • drawing conclusions/ justifying solutions
- 6 • predicting outcomes
- 7 • observing and experimenting
- 8 • improving solutions
- 9 • identifying relevant/ irrelevant information
- 10 • generating ideas
- 11 • creating and designing

The problem solving indicator requires teachers to provide opportunities for the students to use “three or more” (line 1) “types” (line 2) of problem-solving. There are nine problem solving types listed (lines 3-11). Of particular importance to art education is “creating and designing” (line 11).

NAEA policy. Although there are no NAEA standards that deal with thinking and problem solving absolutely, there are several standards that include a description of creating artwork, which is listed as both a thinking type (Excerpt 58, line 6) and a type of problem-solving (Excerpt 59, line 11). Several of the following excerpts have been reviewed in other sections. This analysis will use the lens of the thinking and problem solving indicators and begins with part of Standard I: Visual arts educators have a thorough understanding of the visual arts.

Excerpt 60

- 1 Visual arts educators:
- 2 • have strong studio skills and a well-developed understanding of their own
- 3 artmaking processes, qualities, and techniques. They are able to express their
- 4 ideas, feelings, and values through the meaningful creation of artworks using
- 5 different media, styles, and forms of expression;
- 6 • make meaningful interpretations and judgments about their own artworks and
- 7 the works of other artists. They are able to interpret and make meaning of art,
- 8 and to critically evaluate art through oral and written discourse. They recognize
- 9 that informed discussion of art is an essential component of art education;
- 10 • are knowledgeable about the cultural and historical contexts surrounding works
- 11 of art and visual culture in general. They understand that art and other forms of
- 12 visual culture communicate, challenge, and shape cultural and social values;
- 13 • are knowledgeable about aesthetic and artistic purposes of art. They are able to
- 14 explore philosophical and ethical issues related to the visual arts. They

- 15 recognize that the making and study of art can be approached from a variety of
- 16 viewpoints, such as feminism, formalism, postmodernism, and political
- 17 perspectives;
- 18 • are knowledgeable about contemporary art and the art world, and recognize the
- 19 value of studying artworks from popular culture, folk cultures, and various
- 20 cultural groups;
- 21 • are knowledgeable about the use of traditional and new technologies within the
- 22 visual arts. They are cognizant of the roles that digital media and the Internet
- 23 serve within the visual arts and educational settings;

The “creation of artworks” (line 4) requires artists to be able to “express their ideas, feelings, and values” (lines 3-4), understand “their own artmaking processes, qualities, and techniques” (lines 2-3), and do so “using different media, styles, and forms of expression” (lines 4-5). Once created, artists should be able to “make meaningful interpretations and judgments” (line 6) and “critically evaluate” (line 8) their own art, as well as, the work of others. Artwork should “communicate, challenge, and shape cultural and social values” (line 12). Artists also “explore philosophical and ethical issues” (line 14), research “cultural and historical contexts” of artworks, and study “artworks from popular culture, folk cultures, and various cultural groups” (lines 19-20) “from a variety of viewpoints” (lines 15-16). The next excerpt is part of Standard II: Visual arts educators understand student characteristics, abilities, and learning styles.

Excerpt 61

- 1 • recognize the importance of helping students learn how to make, manipulate,
- 2 and modify symbols as an integral part of the arts education curriculum;

In this excerpt, creating art is more defined. Students should be able to “make, manipulate, and modify symbols” (lines 1-2). The last excerpt comes from Standard IV: Visual arts educators make informed selections of art content and curricula.

Excerpt 62

- 1 • promote student experiences in art by equipping students with a knowledge
- 2 base that includes concepts related to presentation and exhibition as well as
- 3 historical, critical, and aesthetic concepts

Beyond making art, students should also study “historical, critical, and aesthetic concepts” (line 3). They should also understand and apply “concepts related to presentation and exhibition” (line 2).

Summary of analysis of policies. Both the TEAM rubric and the NAEA policy include creative thinking and problem-solving skills as central to include in instructional practices. However, the NAEA policy goes into depth about what thinking and problem-solving in art entails, including making symbols, whereas the TEAM rubric is more general. There are also research-based thinking and problem-solving skills in each of the rubrics. Once again, the NAEA policy is specific to the type of research that students should be exposed to in an art classroom, specifically with art history and culture. The TEAM rubric includes analytical and practical thinking with creative and research-based thinking. In the NAEA policy, students should spend time with exhibition and presentation strategies. It is also relevant in the art classroom to discuss, interpret, and evaluate artwork from multiple cultures, perspectives, and issues.

Teacher discourse. In Excerpt 63, Heather has just asked Anne Marie Interview Question 3 about effective practices. She begins her answer by talking about studio habits of mind featured

in the book, *Studio Thinking 2* (Hetland, Winner, Veenema, & Sheridan, 2014), which are develop craft, engage and persist, envision, express, observe, reflect, stretch and explore, and understand art worlds. Flow also mentioned the studio habits in her discourse about creative thinking.

Excerpt 63

- 1 **Anne Marie:** um I guess↑ here↑ I=could=talk=a=little=bit=about thinking↑
- 2 **Heather:** umhm=
- 3 **Anne Marie:** =um (0.4) I r:really (3.4) responded to the research (0.6) um (1.0) on
- 4 studio habits: (0.6) and=really (.) intentionally explaining to students: (1.2)
- 5 you=know (.) here you're envisioning and here you're using a design thinking
- 6 process and (0.4) .hh here when you reflect on your work (.) you're r:really making
- 7 your thinking visible .hh (0.4) u:m (0.2) I found a lot of:↑ (0.2) success with
- 8 tha:t↑ be:cause the students: (2.2) have=been=able=to=have a lot more
- 9 individuality↑ in their work↑
- 10 **Heather:** umhm
- 11 **Anne Marie:** and they: ↑ (0.2) take ownership (.) of their: thinking and problem
- 12 solving↓ (.) .hh you=know (0.2) w- we're able now:: (.) for:: (0.2) kindergartners
- 13 (.) even↓ (0.6) to be: kind=of on the same project (.) but by the en:d (1.0)
- 14 nobody's looks: (.) exactly alike↓ and I (0.2) I think that's been r:really successful
- 15 (0.2) because (.) with elementary school stu:dents: (1.4) .hh I think in the pa:st (.)
- 16 my teaching has been as much of the profession↑ has bee:n (2.0) based on like
- 17 (1.0) technique↑ and=they=need=to=learn=how=to=use=color↑ and

18 they've=gotta=learn=how=to=use=m- you know (.) mix paint and (0.4) u::m (1.2)
 19 you know hey↑=look it's=coo:l everybody's looks gr:eat (1.0) parents are going to
 20 love it (0.2) you=.hh=know::=.hh (0.2) BUT (.) when the students: (0.6) have
 21 gotten (0.2) just the strategies:↑ (0.2) and=then=been=able to take those in their
 22 ow:n direction↑ (0.4) .hh and create things that are meaningful either=from (.)
 23 memory or from their imagination (0.4) that have their own voice and imprint
 24 (1.4) they r:really respond really well to that↓ (0.6) and I think (0.2) the success for
 25 that is (0.2) just the visible work (.) of (0.2) walking (0.2) .h through the hall and
 26 see:ing↑ (1.2) .h you=know (.) a class's work displayed (.) and you can tell↑ they
 27 used GE:nerally the same materials (.) and=and the same kinds of things were
 28 available ↑ to the:m↑ (0.6) .hh but (.) all of them look different (0.2) there's not
 29 one that looks like mine (.) or like↓ someone↓ else's↓ (1.0) tck and=the=students=
 30 have gained a lot of confidence (0.2) in that (0.2) .hh u::m (0.2) my f:- (0.2)
 31 maybe↑ one of my favorite things: is when a kid brings in: (1.0) a piece that they:
 32 (0.8) developed at ho:me (0.8) to sh:ow me (0.2) you=know (.) look at this ↑ (.)
 33 .h=heh=heh=ha (.) I made this at home↑ (.) because of what we learned↑ (.) u:m
 34 (0.2) I really enjoy that too↓ (.) hh

Anne Marie describes a practice that involves “intentionally explaining” (line 2) and labeling the different “studio habits” (line 2) as students make their “thinking visible” (line 7) as they’ve used the thinking “strategies” (line 21). Their original ideas can be seen in the school’s “hall” (line 25) where “a class’s work [is] displayed” (line 26). She claims that this process is a “success” (line 7), “because students have been able to have a lot more individuality in their

work” (lines 6-7) and “create things that are meaningful” (line 22) and that “there’s not one that looks like mine or like someone else’s” (lines 28-29). By teaching thinking strategies, students are able to make art “at home because of what we learned” (line 33).

In the next excerpt, Heather has asked interview question 14. Elizabeth shares what she considers valuable and important parts of her teaching practice that are not covered by the TEAM rubric and the evaluation process. She explicitly connects thinking and problem solving.

Excerpt 64

1 **Elizabeth:** like if I give them w:a::tercolor: (0.4) and I tell them:↑ (0.4) wet your
2 pa:per↑ (0.2) and (.) you know (0.2) da:b it↑ (0.2) I mean tha:t is like (2.0)
3 a::wesome to me to see that ha:ppen (0.8) like to see: tha:t (0.4) co::lor::↑ (.) and
4 (0.2) .hhh you=know::↑ (2.8) I mean: I just think there's somethin↑ to tha:t↑ (1.0)
5 and UH:: (0.6) you=know=I=don't=think=that's reflected anywhere↓ just the
6 experience of artm:aking (0.6) you=know: (0.6) .hh is li:ke↑ (0.2) completely
7 go:ne (1.0) u:m (1.0) so:: (0.2) and I feel like the tea:chers:↑ (.) don't understand
8 tha:t (1.8) tr- fi:guring out how to ma::ke (.) a piece of a:rt (0.4) is prob:lem:
9 sol:ving: (0.8) I mean it is the::m:↑ (0.4) cr:eating somethi:ng (0.2) .h but they
10 totally don't get i:t (0.8) u::m: (0.4) it starts in here:: ↑ [points to head] (.) and=I=
11 mean (.) any- the kids work is all different (0.4) and I'm telling=em=to=do::↑
12 (0.2) pretty=much the same steps↓ (0.4) .h so::↑ (0.2) how↑ does it all loo:k
13 di:fferent (0.2) so=di:fferent↑ (0.8) if they're no:t↑ (.) actively participating in
14 (0.6) a crea:tion:↑ (0.8) you know:↑ (.) and so:: (0.2) I don't know:↓ (.) I=mean=
15 maybe=it=is=in=there↓ (.) I=don't=know=but↓ (2.0) and then them ta:lking↑

16 about it↑ (.) I lo:ve tha::t (0.4) so::: hhh. (0.2) that's↑ what=that's↑ what I↑ think is
 17 the missing piece (0.2) it's ju:s:t (1.2) tck and=I=don't=even=know=how=you=
 18 wou::ld (1.8) I=don't=even=know=how=you=would (.) recognize↑ that if you
 19 weren't (1.2) li:ke↑ an artist (.) I guess:↓
 20 **Heather:** ri:ght

Elizabeth tries to express “the experience of artmaking” (line 6), which she says is “the missing piece” (line 17) and hard to “recognize... if you weren’t... an artist” (lines 18-19). Her frustration with explaining can be seen when she repeats, “I don’t know” in lines 14, 15, 17, and 18 and the repeatedly long pauses in between her comments at lines 2, 4, 7, 8, 15, 18, and 19. Although she has a hard time explaining, she connects thinking to problem solving explicitly stating, “figuring out how to make a piece of art is problem solving” (lines 8-9). She furthers that making art “starts in here” (line 10) and points to her head indicating a thinking process. Then, students follow “pretty much the same steps” (line 12) but have outcomes that are “all different” (line 11). She questions, “how does it all look... so different if they’re not actively participating in a creation” (lines 12-14).

Summary for thinking and problem solving. Like Anne Marie, all of the other participants discussed creative thinking as a nuanced activity that they teach. While Anne Marie and one other teacher specify the studio habits of mind, other examples of descriptions of creative thinking include: making meaning, inventing, imagining, generating ideas, brainstorming, expressing, designing, etc. The teachers all discussed problem solving as a process that includes the application and combination of creative thinking and artistic technique.

In other words, the teacher first teaches technique and ways to think creatively (like observing or expressing), and then the student combines these two concepts visually, producing an artwork.

In the TEAM rubric, creative thinking is when students create, design, imagine, and suppose. There is not a description of creative problem solving in the rubric, just the words, “creating and designing” (Excerpt 59, line 11). The NAEA policy includes artmaking, self-expression, as well as, research art history, interpreting and judging artwork, and presenting or exhibiting artwork, which is more in line with the teachers’ discourse. Table 19 compares the policies with the teachers’ discourse.

Summary for instruction. The TEAM instruction rubric is divided into twelve indicators: standards and objectives, motivating students, presenting instructional content, lesson structure and pacing, activities and materials, questioning, academic feedback, grouping, teacher content knowledge, teacher knowledge of students, thinking and problem solving. Thinking and problem solving were analyzed together. Within the instruction rubric, the teachers’ discourse specifically connected with the TEAM rubric eight times and with the NAEA policy 13 times. There were general connections between the teachers’ discourse and the TEAM rubric on 12 items and the NAEA policy on seven items. There were no connections between the TEAM rubric and the teachers’ discourse on six items: Lesson Structure and Pacing Item 1, Activities and Materials Item 1, Grouping Students Item 2, Teacher Content Knowledge Item 1, Teacher Knowledge of Students Item 3, and Thinking and Problem Solving Item 2. There were no connections between the teachers’ discourse and the NAEA policy in the following ways: Standards and Objectives Item 3, Presenting Instructional Content Items 1 and 2, Lesson Structure and Pacing Item 3, Activities and Materials Item 4, and Grouping Students Item 2.

Table 19

Thinking and Problem Solving Findings

Teacher Discourse	TEAM (Thinking and Problem Solving)	NAEA (Standard I, II, IV)
1. creative thinking is nuanced (making meaning, inventing, envisioning, observing, imagining, designing, generating ideas, brainstorming, expressing, etc.)	teachers thoroughly teach two or more strategies including: analytical thinking, practical thinking, creative thinking, and research-based thinking. creative thinking is where students create, imagine, design, and suppose students analyze problems from multiple perspectives and viewpoints students monitor their thinking students generate ideas and alternatives	students create artworks that express their ideas, feelings, and values, understand their own artmaking processes, qualities, and techniques, and use different media, styles, and forms of expression artists research cultural and historical contexts and study artworks from popular culture, folk cultures, and various groups students make meaningful interpretations and judgments and critically evaluate their own work students study historical, critical, and aesthetic concepts
2. creative problem solving is a process that includes the application and combination of creative thinking and artistic technique	students use three or more types of problem solving including: abstraction, drawing conclusions/justifying solutions, predicting outcomes, observing and experimenting, improving solutions, identifying relevant/irrelevant information, generating ideas, creating and designing	students create artworks that express their ideas, feelings, and values, understand their own artmaking processes, qualities, and techniques, and use different media, styles, and forms of expression students make artwork that communicates, challenges, and shapes cultural and social values students make, manipulate, and modify symbols students understand and apply concepts to presentation and exhibition

Appendix E illustrates the connections between the teachers' discourse, the TEAM rubric, and the NAEA policy.

Environment

The environment rubric contains best practices around the physical classroom setting and the culture of the classroom, academically, emotionally, and behaviorally. There are four indicators in this rubric: expectations, managing student behavior, environment, and respectful culture.

Expectations. Expectations is the first indicator in the environment rubric. It closely pairs with the standards and objectives indicator in the instruction rubric and connects to several others like lesson structure and pacing and academic feedback.

Excerpt 65

- 1 • Teacher sets high and demanding academic expectations for every student.
- 2 • Teacher encourages students to learn from mistakes.
- 3 • Teacher creates learning opportunities where all students can experience
- 4 success.
- 5 • Students take initiative and follow through with their own work.
- 6 • Teacher optimizes instructional time, teaches more material, and demands better
- 7 performance from every student.

The expectations indicator focuses on academic expectations that teachers should have for their students. In contrast, the next indicator deals with behavior expectations. Like the standards and objectives indicator (“Expectations for student performance are clear, demanding, and high.” Excerpt 13, line 8) and the academic feedback indicator (“Oral and written feedback

is consistently academically focused, frequent, high quality and references expectations.”

Excerpt 41, lines 1-2), this excerpt restates that effective teachers establish “high and demanding academic expectations for every student” (line 1) and require “better performance from every student” (lines 6-7). Within a lesson, an observer should see that the teacher “encourages students to learn from mistakes” (line 2), “creates learning opportunities where all students can experience success” (lines 3-4), and “teaches more material” (line 6). An effective teacher “optimizes instructional time” (line 6), which connects directly to the lesson structure and pacing indicator where “the lesson starts promptly” (Excerpt 28, line 1), “pacing is brisk” (Excerpt 28, line 4), “routines...are seamless” (Excerpt 28, line 6) and “no instructional time is lost” (Excerpt 28, line 7). There is also an expectation of the students that they have “initiative” to “follow through with their own work” (line 5). There is an assumption that the teacher has put processes into place that allow for students to be independent.

NAEA policy. There is not a standard in the NAEA policy dealing with expectations. Instead, sections from two standards are included that fit with the TEAM indicator. Excerpt 66 is from Standard IV: Visual arts educators make informed selections of art content and curricula. Excerpt 67 is from Standard V: Visual arts educators use knowledge of students as learners to plan appropriate instruction. While both of these standards have been analyzed in other sections, this analysis used the lens of expectations.

Excerpt 66

- 1 • understand that individual approaches to artistic problems must be explicitly
- 2 encouraged and nurtured through thoughtfully developed curriculum and
- 3 instruction;

Excerpt 67

- 1 • have high expectations for all students appropriate to individual levels of
- 2 artistic, cognitive, emotional, moral, physical, and social development.

The “high” (Excerpt 67, line 1) expectation that teachers should have “explicitly” (Excerpt 66, line 1) is that students should have “individual approaches to artistic problems” (Excerpt 66, line 1). When students are not coming up with their own solutions, the student should be “nurtured” (Excerpt 66, line 2) into having differing results. In other words, artists make art that is relevant to their experiences and interests and should not be copies of others’ work. All expectations for students should be relevant to each student’s “artistic, cognitive, emotional, moral, physical, and social development” (Excerpt 67, line 2).

Summary of analysis of policies. Both of the policies ask teachers to hold their students to high expectations on an individual basis, dependent on each student’s needs. The NAEA policy says teachers should expect students to create artwork using individual approaches, while the TEAM rubric wants students to take initiative in completing their own work. The TEAM policy also requires teachers to use instructional time wisely and expect students to learn from their mistakes.

Teacher discourse. Heather has asked Ann Interview Question 5, to describe a recent observation. Ann explains that the students were building large plaster dragons. Then she describes how she believes her classroom looked to the observer, her assistant principal.

Excerpt 68

- 1 **Ann:** and u::m:↑ (3.2) I think that (0.4) my (.) my assistant principal was a little
- 2 =concerned when she first walked in because it was so:: chaotic in there (0.2)

3 bu::t↑ (0.6) once she sat do:wn:↑ (.) she realized (.) everybody=knew=what↑=
 4 they=were=doing (.) everybody (0.6) even though it wasn't like uh: (1.0) a:
 5 normal classroom that she's probably used to:↓ (1.0) everybody=knew↑=what=
 6 their=objectives=ar- were: (.) they asked (0.8) gr::eat questions (0.4) u::m: (2.4)
 7 everybody was enga:ged (.) there wasn't one person that wasn't (0.2) u:m (0.2)
 8 FOcused on what we were doing (0.2) so↓ (0.8) it- (0.2) she looked↑ frightened
 9 (.) when she first walked in ta my classroom (.) but it hh.=h.=ended up being one
 10 of my best evaluations

While at first Ann assumed her “assistant principal” (line1) was “frightened” (line 9) when she “first walked in” (line 2 and 9) to evaluate her, the principal “realized everybody knew what they were doing” (lines 3-4). The students were acting “chaotic” (line 2), but “knew what their objectives... were” (line 6), “asked great questions” (line 6), were “engaged” (line 7) in the lesson, and were “focused on what we were doing” (line 8).

Summary of findings on expectations. All teachers wish for students to have freedom while working. However, the freedom given to students by art teachers is dependent on students focusing on and engaging with their artwork, meeting individual goals, asking questions, participating in collaborative activities. The TEAM rubric and the NAEA policy include requirements for students working individually or independently while maintaining high expectations. Table 20 summarizes the comparison below.

Managing Student Behavior. The second indicator in the environment rubric is managing student behavior. Although no single type of behavior management system is detailed,

Table 20

Expectations Findings

Teacher Discourse	TEAM (Expectations)	NAEA (Standard IV, V)
1. students have freedom while working as long as they meet teacher expectations	teacher establishes high and demanding academic expectations for every student, encourages students to learn from mistakes, creates learning opportunities where all students can experience success, and teachers more material optimizing instructional time students follow through with their own work	teachers nurture students to have individual approaches to artistic problems expectations for students should be relevant to each student's artistic, cognitive, emotional, moral, physical, and social development

the expectation is that effective teachers have processes in place that emphasis good student conduct.

Excerpt 69

- 1 • Students are consistently well behaved and on task.
- 2 • Teacher and students establish clear rules for learning and behavior.
- 3 • The teacher overlooks inconsequential behavior.
- 4 • The teacher deals with students who have caused disruptions rather than the
- 5 entire class.
- 6 • The teacher attends to disruptions quickly and firmly.

This indicator includes actions by the students and by the teacher. The students should be “well behaved and on task” (line 1), following “rules for learning and behavior” (line 2) that they helped to “establish” (line 2) with the teacher. The teacher should “overlook inconsequential behavior” (line 3) while “quickly and firmly” (line 6) dealing with “students who have caused disruptions” (line 4). The teacher should not discipline a student in front of the “entire class” (line 5) or issue consequences to the entire class for the disruption of individual students.

NAEA policy. There are no standards in the NAEA policy that address student discipline or behavior management. This is reflected in the summaries below.

Summary of analysis of policies. The NAEA policy does not address discipline or student behavior. The TEAM policy describes how students should behave according to rules designed with the teacher. Teachers should be respectful as they discipline students, ignoring some behavior and addressing students privately when there has been an offense.

Teacher discourse. Flow is responding to Interview Question 11 about effective strategies of a non-art teacher colleague. Flow has described observing another teacher and states that she would like to have the time that a general education teacher has with students to practice classroom procedures. Flow teaches elementary students at two schools and sees students once per week.

Excerpt 70

- 1 **Flow:** their classroom management is so:: well honed .hh (1.2) and in mi:ne (1.2)
- 2 I would rather us (.) be painting (0.2) then me be drilling them (1.0) on=a::ll=the=
- 3 things=that=they=could↓ (.) you=know↓ (.) of all the pro:cesses: (0.6) so↑ (.) I
- 4 spent lo:nger on processes and procedures this year then I no:rmally↑ do::↑ (0.4)
- 5 and it's paid OFF↑ (1.0) but I (.) lo:st: (0.2) three weeks:

Flow states that other teachers' "classroom management" (line 1) procedures are helpful for working with students. She "spent longer on processes and procedures" (line 4) then she has in past years. It took her "three weeks" (line 5) to "drill" (line 2) students on classroom management processes when she would "rather" (line 2) have students "painting" (line 2), but she understands the importance of the procedures and claims emphatically, "it's paid OFF" (line 5).

Summary of managing student behavior. All of the teachers were concerned with avoiding student discipline issues. Ten of the teachers mentioned using classroom management procedures. All of the participants work on building relationships with individual students based on his or her specific problems. Also, all of the participants have high expectations of students to be engaged and focused on their work, but allow students to move around or talk freely while they are working. The TEAM rubric says that students should be well-behaved, on task, and

following the rules. While this doesn't say students should have freedom, it doesn't preclude teachers from allowing it. The rubric also states that teachers should overlook some behaviors from students and deal with individuals as issues occur. There are no NAEA policies that address managing student behaviors. The next table shows the teachers' discourse and the two policies on managing student behaviors.

Environment. The third indicator in the environment rubric is environment. As the title implies, this indicator describes effective practices around the physical setting of the classroom.

Excerpt 71

- 1 The classroom:
- 2 • welcomes all members and guests,
- 3 • is organized and understandable to all students,
- 4 • supplies, equipment, and resources are all easily and readily accessible,
- 5 • displays student work that frequently changes, and
- 6 • is arranged to promote individual and group learning.

According to the text in this indicator, teachers should set up their classrooms in an “organized and understandable” (line 3) way with seating “arranged to promote individual and group learning” while having “supplies, equipment, and resources” (line 4) “easily and readily available” (line 4). The climate should be one that “welcomes all members and guests” (line 2). An effective teacher “frequently changes” “student work” “displays” (line 5).

NAEA policy. There is not one standard that deals with the classroom environment. However, environment comes up in several standards. The next section includes parts of Standards I, III, IV, V, VI, and XI. The first excerpt is from Standard I: Visual arts educators

Table 21

Managing Student Behavior Findings

Teacher Discourse	TEAM (Managing Student Behavior)	NAEA (none)
1. teachers put practices into place to avoid discipline issues including:	students should be well behaved and on task, follow rules that are established with the teacher	
2. using classroom management procedures	teachers overlook inconsequential behavior while quickly and firmly dealing with disruptions	
3. building relationships and helping individual student with their specific problems	teachers do not discipline a student in front of the entire class or issue consequences to the entire class for the disruption of individual students	
4. allowing students freedom while maintaining high expectations		

have a thorough understanding of the visual arts.

Excerpt 72

- 1 • recognize that art exists in multiple contexts, including museums, galleries,
- 2 schools, and homes, as well as other settings of public and private life;
- 3 • are able to organize a safe, interesting, and psychologically positive
- 4 environment that is conducive to creativity, expression, and making art; and

Here, there are two descriptors, one for the classroom environment and the other about displaying artwork. The classroom environment, focused on “creativity, expression, and making art” (line 4), of an effective teacher should be “safe, interesting, and psychologically positive” (line 3). Art displays belong in “multiple contexts” (line 1) including “schools” (line 2). The second excerpt is from Standard III: Visual arts educators understand diverse social and cultural constructions of identity.

Excerpt 73

- 1 • embrace diversity of peoples, philosophies, and cultural histories in instruction,
- 2 consistently modeling for students the importance of understanding and
- 3 valuing others;

In Excerpt 80, the teacher should have an environment in which they are “consistently modeling for students the importance of understanding and valuing others” (line 2-3). The next excerpt comes from Standard IV: Visual arts educators make informed selections of art content and curricula.

Excerpt 74

- 1 • promote student experiences in art by equipping students with a knowledge
- 2 base that includes concepts related to presentation and exhibition as well as
- 3 historical, critical, and aesthetic concepts

Not only should art teachers display student work, they should teach students about “concepts related to presentation and exhibition” (line 2). The excerpt is from Standard VI: Visual arts educators use contemporary technology to enhance teaching and learning.

Excerpt 75

- 1 • create learning environments that use current and emerging technologies as
- 2 instructional and learning tools; and
- 3 • provide opportunities for students to document and display their artwork
- 4 through the use of new media.

This excerpt covers two concepts. The first is that the classroom environment should be one which employs “current and emerging technologies” (line 1) as part of instruction. The second is that students should “use new media” (line 2) to “document and display their artwork” (line 3). The last excerpt is from Standard XI: Visual arts educators serve their schools and communities.

Excerpt 76

- 1 • take student art into the community where it becomes a positive influence
- 2 within the community;

This section of Standard XI goes beyond just displaying student work in the school. In addition to school displays, students' work should be a visible, "positive influence within the community" (lines 1-2).

Overall, the NAEA policy is quite concerned with displaying student work as a concept that should be learned by students, as well as, something that can positively impact the broader community. Also, there are sections of standards that deal with the classroom environment. It should be one that is positive, values people, and uses technology as part of instruction.

Summary of analysis of policies. The two policies have several similarities between them. The first is that both policies suggest having a welcoming, positive environment. The NAEA policy suggests that the teacher should model acceptance and understanding of others. NAEA also expects an art classroom environment to be conducive to making art and one in which new technologies are used. The TEAM rubric suggests that effective environments are well organized and understandable and arranged for individual and group learning. The second similarity is that both policies include student work displays. However, TEAM's description of an effective display is one that is frequently changed. The NAEA policy goes into detail about student displays: presentation and exhibition should be part of the curriculum; art displays should be in multiple locations, including the school, but also as a positive influence in the community; and students should use technology to document and display their own work.

Teacher discourse. This excerpt begins with Interview Question 14 about valuable and important parts of teaching art that are not captured in the TEAM evaluation system. Ann starts her answer talking about scholarships and art contests, then discusses art displays.

Excerpt 77

1 **Ann:** (2.4) I think=or=or exhibits↑ (.) I=mean (.) I=know=some=teachers=don't=
 2 do=art contests↓ but (0.2) .h I think (.) e:very:↑ (0.2) I think every art teacher
 3 should do some kin-=at=least↑ one a yea:r (0.6) exhibit (1.8) where they show the
 4 kids' work (1.4) a:nd↑ (0.2) I think that should be::↑ (1.8) evaluated by the↓ (1.0)
 5 by the principals↓ (0.4) or at least↑ come by: (.) and (0.2) actually see: it (0.8) I=
 6 mean (2.0) now↑ w- wit-=when I tau:ght (.) when I didn't have AP classes (0.6)
 7 ge-getting a principal to even co:me (.) and jus loo:k↑ (0.2) was=kinda=hard↓
 8 (0.2) but (0.4) um (0.2) course with AP classes you=know (.) you get (.) the best=
 9 of=the=best (.) an (0.8) they'll come to tha:t (0.2) or some↓ of em will come to
 10 tha:t↓ (.) but (1.2) I=think principals should see::↑ (.) exactly what art teachers are
 11 doin (.) the=best=way=to=do=that is to actually go to an exhibit (1.2) but getti-=I
 12 =WOULD=SAY=HALF of the teachers in my county (0.2) don't do art exhibits
 13 (0.8) because they claim it's too much work↓

Ann states that art exhibits are an important part of being an art teacher even though it a lot of “work” (line 13) for the teacher. They are so important, that “every art teacher” (line 2) should not only have a yearly exhibit at their school, but also the exhibit should be “evaluated by the principals” (lines 4-5). The “best way” (line 11) to “see exactly what art teachers are doin” (lines 10-11) is “to actually go to an exhibit” (line 11) of students’ work.

Summary of findings on environment. All of the participants discussed exhibiting students’ work as being an effective practice for an art teacher. Although, displaying work just within their own schools was important, exhibiting work in the broader school community was also part of being considered effective. Eleven of the participants discussed the amount of time

and space they need to organize, maintain, and store art materials and equipment. All of the teachers mentioned that they had to overcome multiple environmental challenges. For example, they talked about repetitive schedules, students being pulled out of the art class to do other things, unexpected changes, and funding procurement and management.

Both the NAEA policy and the TEAM policy include the exhibition of student work. However, the TEAM rubric is more concerned about the displays changing frequently. The NAEA policy expects teachers not only to display work, but also include exhibition and presentation as part of the curriculum. The TEAM rubric includes the organization of materials, like the teachers' discourse. NAEA did not include anything about materials within the standards. Neither the TEAM nor NAEA policies incorporated overcoming environmental challenges as an effective practice. Instead of how teachers should react and be adaptable to the environment, both policies focus on the teachers providing a welcoming or creative space for students. Teachers talk about this more in the respectful culture section below. Table 22 shows the comparison of the teachers' discourse and the two policies.

Respectful culture. The fourth and last indicator in the environment rubric is respectful culture. The descriptors focus on relationships between students and between teachers and their students.

Excerpt 78

- 1 • Teacher-student interactions demonstrate caring and respect for one another.
- 2 • Students exhibit caring and respect for one another.
- 3 • Positive relationships and interdependence characterize the classroom.

This indicator describes who participates in creating a respectful culture, as well as, the

Table 22

Environment Findings

Teacher Discourse	TEAM (Environment)	NAEA (Standard I, III, IV, VI, XI)
1. students' work should be exhibited in the school and outside of the school	teachers frequently change student work displays in the classroom	art displays belong in multiple contexts including schools concepts related to presentation and exhibition are part of the curriculum students use new media to document and display their artwork
2. teachers organize, maintain, and store art materials and equipment	classrooms should be organized and understandable with seating arranged to promote individual and group learning supplies, equipment and resources should be easily and readily available to students	
3. teachers overcome environmental challenges (repetitive schedules, students being pulled from classes, unexpected changes, and funding procurement and management)	classroom climate welcomes all members and guests	the classroom environment is focused on creativity, expression, and making art and is safe, interesting, and psychologically positive teachers consistently model the importance of understanding and valuing others teachers use current and emerging technologies as part of instruction

actions that take place within that culture. Classroom climates can be observed to be respectful by examining “teacher-student interactions” (line 1), as well as, when “students” (line 2) interact with “one another” (line 2). Teachers and students should “demonstrate” (line 1) or “exhibit” (line 2) “caring and respect” (lines 1 and 2), such that the observer would “characterize the classroom” (line 3) as one of “positive relationships and interdependence” (line 3).

NAEA policy. One standard emphasizes a respectful culture as part of an effective art teacher’s practice. While this standard has been analyzed in another section, this section will focus on respectful culture as the lens for analysis. Excerpt 79 is Standard III: Visual arts educators understand diverse social and cultural constructions of identity.

Excerpt 79

- 1 Visual arts educators:
- 2 • understand that individuals’ identities can be shaped by the social and cultural
- 3 groups to which they belong. Such groups include gender, ethnicity, economic
- 4 class, sexual identity, and geography, as well as other aspects of identity;
- 5 • embrace diversity of peoples, philosophies, and cultural histories in instruction,
- 6 consistently modeling for students the importance of understanding and valuing
- 7 others;
- 8 • are aware of and knowledgeable about their students’ cultural backgrounds; and
- 9 • are sensitive to differences in artistic and aesthetic responses of students to
- 10 works of art and to the varying artistic and aesthetic philosophies and values of
- 11 different cultures.

Unlike the TEAM rubric, the NAEA policy is only concerned with the teacher's behaviors. The teacher should understand "social and cultural groups to which [students] belong" (line 2-3), as well as, introduce students to a "diversity of peoples, philosophies, and cultural histories" (line 5). Specifically, students' identities are shaped by inclusion in groups based on "gender ethnicity, economic class, sexual identity, and geography" (lines 3-4). Because students come from different and identify with various groups and cultures, teachers should be aware of and "sensitive to" (line 9) the potential different "responses of students" (line 9) to art that may come from other cultures and groups.

Summary of analysis of policies. The two policies on respectful culture are different from one another. The TEAM rubric includes who should be respectful (both teachers and students) as well as a generic description of what respectful behavior looks like. The NAEA policy is only concerned with teacher actions and more specifically asks teachers to respect students' identities, social and cultural groups. Teachers should model respect by including within their curriculum artworks from a variety of cultures and groups and understand that student responses to that artwork may be different based on the students' inclusion in cultural groups.

Teacher discourse. Participants in this study framed their art curriculum as needing to include social-emotional support to students. Some of the types of support they mentioned were building confidence, learning to interact with others, and providing a safe, comfortable space for students to succeed or fail. The following excerpts are examples of how participants used the discursive resource of 'if not, then' as rhetoric. By formulating their statements as extreme cases,

they undermine the possible alternative that social-emotional support could be separated from teaching art.

In Excerpt 80, Lori describes peers she believes to be effective and their need to have flexible curriculum in order to deal with the unpredictable emotional nature of middle school students. She uses an extreme case formulation in the form of a ‘if not, then’ statement. If social-emotional support is not included in the art curriculum, then negative emotional situations will occur.

Excerpt 80

- 1 **Lori:** (0.2) Um (0.4) I think the effective ones they jus:: (0.1) work well with the
- 2 students they have (.) I=don't=know=if=that's=maka- makes sense like middle
- 3 school you really have ta: (.) roll with em sometimes[†] (.) and um: if you can't be
- 4 (.) flexible as an art teacher that's=kind=of=hard=anyway=but but I think if
- 5 you're suc- (0.1) you've got to be a little flexible you've got to be a little um (.)
- 6 able to work your curriculum aroun::d some of their emotional things[†]
- 7 **Heather:** ok
- 8 **Lori:** especially where I teach (.) or at my school
- 9 **Heather:** yeah

Lori's use of 'if not, then' is found in the excerpt when she says "if you can't be flexible as an art teacher" (lines 3-4) then you won't be able "to work around" (line 6) the students' "emotional things" (line 6). In other words, art curricula should "work well with the students" especially when dealing with issues of emotion. Dealing with "emotional things" (line 6) is framed as a practice of "the effective ones" (line 1). Lori positions her 'if not, then' statement by

explaining that this is at least the case at her school. Lori accounts for her extreme case formulation by stating that this ‘if not, then’ statement makes sense “especially where I teach or at my school” (line 8). However, Ann and other participants make similar statements as seen in the next sections.

Just prior to Excerpt 81, Ann is reporting a conversation with her high school students (referred to as art one below) about their reaction to finding out that she teaches elementary aged students in the same way that she teaches them. Ann’s ‘if not, then’ statement is also an extreme case formulation. If social-emotional support is not part of the art curriculum, then the students will see their biggest fear come true, which is to fail.

Excerpt 81

- 1 **Ann:** um but it does it works because that=that art one- their biggest- their fear is
- 2 failing (.) so if you can give them a po::sitive (.) classroom where it's ok to fail
- 3 and kind of figure things out but also break it down so easy where that fear is:
- 4 .hhh (0.2) if there's too big of a gap in between their boo-boos (.) they're not
- 5 going to: (0.1) w:alk back and figure it out (.) but if you make those steps
- 6 really=small† (.) they (0.1) when they do mess up (.) they'll=they'll make those
- 7 steps back to get where they need to go (.) does that make sense†
- 8 **Heather:** does

Ann’s ‘if not, then’ statement is seen when she says, “if you can give them a positive classroom” (line 2) and structure your teaching such that you give students the emotional and problem solving resources they need, then they will not be as afraid of failing and won’t fail in their artmaking pursuits. Ann takes responsibility as a teacher for providing students “really

small” (line 6) “steps” (line 5) in her lessons, but she also gives responsibility to students “when they do mess up” (line 6) they will have to “make those steps back to get to where they need to go” (lines 6-7). Ann assists students in navigating their “fear” (line 3) of failure by including, in her curriculum, behaviors like problem-solving and persistence. In the next excerpt, Frida explains more about being fearless.

In Excerpt 82, Frida discusses the most important piece of advice she would give to a student teachers or interns. She believes the role of art teacher is to make art students fearlessly creative.

Excerpt 82

- 1 **Frida:** I look at my j:ob as to m:ake them f:earlessly creative (.) right now (.) and
- 2 if they decide to go:=on and=and be artists (.) be studio artists (.) they'll learn the
- 3 other stuff later (.) right now I've got to instill that- I've got such a short ti:me (.)
- 4 to make them c:onfidently: (.) fearlessly creative because the rest of the world's
- 5 gonna come crashing in on them (.) with other messages and=and so that's just the
- 6 most important thing that I: think would give them .hhh

Frida's ‘if not, then’ statement is similar to Ann's. However, Frida's emphasis is less on the types of support that she uses, but that she has “such a short time” (line 3) to “make them fearlessly creative” (line 1) before “the rest of the world's gonna come crashing in on them” (lines 4-5). Her extreme case formulation contains a general vagueness of her teaching practices, but a specificity of the negative consequences of not including social-emotional support in her curriculum.

Summary of respectful culture. Like Lori, Ann, and Frida, all of the other participants provide social-emotional support to students as part of their curriculum and their general classroom culture. Also, all of the teachers focus on the needs of their students to prevent extreme-case scenarios. The NAEA standard does not include extreme case formulation, but does require teachers to understand the social and cultural groups to which students belong and how these groups impact student identity. NAEA also suggests that teachers introduce students to artwork of groups to which they may not be a member with the understanding that students' response to the art may be dependent on their group membership. The TEAM rubric asks teachers and student to care for and respect each other and build positive relationships and interdependence. Table 23 details these findings.

Summary for environment. The TEAM environment rubric is divided into four indicators: expectations, managing student behaviors, environment, and respectful culture. The TEAM rubric did not connect specifically to the teachers' discourse but connected generally on six occasions. The teachers' discourse did not connect to four of the indicators: Managing Student Behavior Items 1 and 4, Environment Item 3, and Respectful Culture Item 2. The NAEA policy connected specifically to the teachers discourse twice and generally twice. There was no connection to any of the items in Managing Student Behavior and Environment Items 2 and 3. The connections between the teachers' discourse, the TEAM rubric, and the NAEA policy are illustrated in Appendix E.

Table 23

Respectful Culture Findings

Teacher Discourse	TEAM (Respectful Culture)	NAEA (Standard III)
1. teachers provide social-emotional support to students as part of the curriculum and as part of the classroom culture 2. teachers focus on student needs in an effort to prevent extreme scenarios	teachers and students interact with one another respectfully and demonstrating care the classroom culture is characterized by positive relationships and interdependence	teachers understand social and cultural groups to which students belong and introduce students to a diversity of peoples, philosophies, and cultural histories teachers understand that students' identities are shaped by their gender ethnicity, economic class, sexual identity, and geography and are sensitive to potential different responses of students to art that may come from other cultures or groups

Professionalism

The final rubric is the professional rubric. Teachers are evaluated on these indicators at the end of the school year. Typically, these practices occur outside of instructional time with students. The four indicators in the professionalism rubric are professional growth and learning, use of data, school and community involvement, and leadership.

Professional growth and learning. Professional growth and learning is the first indicator in the professionalism rubric. The focus of this indicator is on how teachers reflect upon and improve their practices.

Excerpt 83

- 1 • Uses feedback from observations and self-assessment to significantly improve
- 2 performance in identified areas of need
- 3 • Is consistently prepared and highly engaged in professional learning
- 4 opportunities
- 5 • Engages in evaluation process with eagerness by seeking out feedback from
- 6 both supervisors and colleagues
- 7 • Consistently self-reflects on evidence of instruction, accurately matching
- 8 evidence to the rubric in both areas of strength and areas of growth

The professional growth indicator is mostly concerned with teachers showing growth connected to the evaluation process. Of the four descriptors, only one of them does not directly connect to the TEAM evaluation system. The second descriptor describes effective teachers as those who prepare for and engage in “professional learning opportunities” (lines 3-4). This connects directly to the leadership indicator where teachers should also lead “data-driven

professional opportunities” (Excerpt 95, line 8). The other three descriptors focus on how teachers interact with the evaluation process and their evaluators. An effective teacher uses “the rubric” to “self-reflect on evidence of instruction” (line 7) and “accurately matches” their reflection with the “areas of strength and areas of growth” (line 8) that the evaluators chose for them. Then the teacher should “significantly improve performance” (lines 1-2) on the area of growth “identified” (line 2) from the “self-assessment” (line 1) and observers’ “feedback” (line 1). Finally, the teacher should do this “with eagerness” (line 5), “seeking out” (line 5) additional feedback from observers.

NAEA policy. There are two standards in the NAEA policy that focus on art teachers’ professional development. The first is Standard VIII: Visual arts educators systematically reflect on their own teaching practice.

Excerpt 84

- 1 Visual arts educators:
- 2 • reflect on their teaching practice to extend their knowledge, improve their
- 3 teaching, and refine their evolving philosophy of education. They recognize that
- 4 they will gain expertise with experience and will continue to improve their
- 5 effectiveness;
- 6 • are open to new ideas for teaching and continually seek to broaden their
- 7 teaching skills;
- 8 • observe and analyze the teaching practices of others, and seek and accept
- 9 qualified advice and constructive critiques of their teaching practice from arts
- 10 supervisors, administrators, and colleagues;

- 11 • evaluate the effectiveness of their instruction on students; and
- 12 • search for patterns of student accomplishment and behavior in their classrooms
- 13 that reflect on the impact of their teaching practice.

The policy mostly details teacher reflection, but also includes the kind of mindset they should have, which is one that is “open to new ideas for teaching” (line 6). Just like the TEAM rubric (Excerpt 83, line 7), Standard VIII asks teachers to “reflect on their teaching practice” (line 2), although, the TEAM rubric specifically expects teachers to use the TEAM rubric as a reflection tool. Also, like the TEAM rubric (Excerpt 83, lines 5-6), teachers should “seek and accept qualified advice and constructive critiques...from arts supervisors, administrators, and colleagues” (lines 8-10). The NAEA policy furthers that teachers should consider “the effectiveness of their instruction on students” (line 11), find “patterns of student accomplishment and behavior” (line 12) that is a result of the “impact of their teaching practice” (line 13), and “observe and analyze the teaching practices of others” (line 8). Teachers should understand that the purpose for self-reflection is to “gain expertise” (line 4) to “improve their effectiveness” (lines 4-5). The second standard in the NAEA policy on professional development is Standard XII: Visual arts educators continue their professional development throughout their careers.

Excerpt 85

- 1 Visual arts educators:
- 2 • participate in seminars, workshops, and conferences to further their professional
- 3 development and encourage colleagues to do the same;
- 4 • understand the history of the profession and current philosophical foundations
- 5 of visual arts education;

- 6 • continually examine their assumptions and thinking about themselves, their
- 7 students, and the field of visual arts education;
- 8 • clearly articulate their teaching philosophies and the unique ways in which art
- 9 learning can contribute to cognitive, emotional, moral, and social growth;
- 10 • maintain a professional resume and teaching portfolio, and understand the
- 11 importance of continuing to document their teaching effectiveness throughout
- 12 their careers; and
- 13 • remain aware of current research in the field and continually seek out and
- 14 implement varied instructional strategies.

As part of an art teacher's professional development, teachers should be aware of art education practices both on a grand scale (i.e. the discipline of visual arts education) and an individual scale. Teachers should not only "participate in seminars, workshops, and conferences" (line 1) and "maintain a professional resume and teaching portfolio" (line 10), but also "encourage colleagues" (line 3) to participate. Teachers should "understand the history of the profession and current philosophical foundations of visual arts education" (lines 4-5) and "clearly articulate their [own] teaching philosophies" (line 8). Teachers should challenge the assumptions of "the field of visual arts education" (line 7), as well as, "examine their assumptions and thinking about themselves, their students" (lines 6-7). Also, teachers should "remain aware of current research in the field" (line 13), and they should "implement varied instructional strategies" (line 14) in their own classrooms.

Summary of analysis of policies. Both the NAEA standards and the TEAM indicator for professional development expect teachers to participate in professional development, use self-

reflection to improve teaching practices, and accept and seek out feedback from observers. Obviously, the TEAM system expects that teachers use the TEAM rubric as the lens for self-reflection and improvement and includes the ability to match their reflection using the TEAM rubric with the assessment of their observers as a strength. In addition, the NAEA policy asks teachers to observe other teachers and analyze student work and behaviors. (The TEAM rubric segregates student data into another indicator. See “Use of Data” below.) There is an expectation, as well, that teachers understand the history of art education and current research in the field and use that knowledge to question their own assumptions about their teaching practices as well as improve instruction in their classes.

Teacher discourse. Anne Marie has been asked Interview Question 14, if there are practices that are important as an art teacher that are not found within the TEAM evaluation system. Anne Marie talks about her work within her community around displaying art and then moves the discussion to PLC (Professional Learning Community) work and her involvement with our state (Tennessee Art Education Association- TAEA) and national (NAEA) art organizations.

Excerpt 86

- 1 **Anne Marie:** u:m (2.0) I=guess↑ (.) maybe the (1.8) com:munity: (2.0)
- 2 involvement (1.0) that we have (1.2) with (0.2) u:m (1.0) tck whether it be art
- 3 shows (0.2) o:r: (2.0) even just (0.8) having the students do displays in the ha:ll:
- 4 (1.0) u:m (2.8) for students to look a:t and↓ (.) teachers to look a:t↓ (0.4) u:m
- 5 (0.4) you know my kids participate in a lot of: (1.6) show:s in the community
- 6 (1.6) .h u:m (.) and a lot of the teachers: (0.2) actually create and organize↑

7 those↑ shows:↑ (2.2) .h so those are covered a little↑ bit↑ under↑
8 professionalism↑ (1.8) but=I think (1.8) I=think=there's↑ (.) art=teachers=have=
9 kind=of (.) I=think=fr- (.) let=me=pick=on the professionalism part for a minute
10 **Heather:** ok
11 **Anne Marie:** .hh u::m (1.0) I think art teachers have (0.4) kind of an (0.2) EXtra
12 (0.2) responsibility for that because we:: (0.8) work so hard (.) within↑ our↑
13 school::ls↑ (1.8) but we al:so (.) work (0.2) within the community: (0.8) in a lot of
14 way:s (0.2) and I think sometimes:↓ (0.2) .h the community work we do::↑ (0.2)
15 whether it be like student show::s↑ (.) or (0.4) .hh professional development (0.2)
16 with (.) TA:EA:↑ (0.4) or other: (.) um professional development that's outside of
17 the (.) s:- immediate school↑ (0.2) even at the district level (.) sometimes: (0.6)
18 .hh isn't recognized (.) with the sa:me value (0.6) .h as the in school professional
19 things: (0.4) such=as=like did↑ you↑ attend↑ your↑ PLC:↑ (0.6) well yeah: even
20 though I didn't really (.) get a ton out of it hhhh. I was there (0.2) .hh you=know
21 (.) but it's less important to attend (1.0) the NAEA conference (.) where you get
22 like (.) a to::n of great (.) content (0.2) level development (0.2) .h but that's just
23 kind of seen as like (0.6) an e:extra added thing (1.0) whereas rea:lly↑ for an arts
24 content person↑ (.) like that's a pretty↑ important↑ (1.2) dea::l ↑ (.) to improving↑
25 teaching practice (1.0) u:m (0.2) if it's (0.4) you know really taken and
26 implemented in the right way: (0.4) .hh so↑ yeah: (.) I=think=that some of the
27 (0.8) things that we do:: (1.2) u:m (1.0) as art teachers:↑ (1.0) to:: (1.0) get our
28 students more confident about displaying their work a:nd (0.2) a:s: art teachers (.)

29 for presenting our own work↑ (0.6) um and continuing the practice (0.4) .h
 30 sometimes there's not a place for that on that professionalism piece (0.4) that (.)
 31 there should be
 32 **Heather:** practicing a- (.) like=uh: (0.2) your own art work↑ (.) making your own
 33 artwork↑ (.) is that what you meant
 34 **Anne Marie:** ri:ght like making=and=displaying your own wor:k↑ (.) or for a
 35 musician:↑ (0.4) you=know (.) being a member of the (.) area chor:us or (.) band
 36 or (.) whatever↓ (0.2) like I know the music=teacher=at=my=schoo:l↑ (1.0) um
 37 (.) is very↑ active (0.2) in the city symphony chor:us↑ (.) and has rehearsals=
 38 on=a=regular=basis and performances=on=a=regular=basis and (0.2) .hh that
 39 sharpens her↑ own↑ professional ski:lls: because she's a STUDENT (2.6) you=
 40 know↑ and then she's coming back (.) and (.) sharing some of those strategies
 41 with her: (0.4) her students (0.6) .h um (0.2) but I don't think there's really a
 42 place↑ for that (0.4) on the (1.2) observation (0.2) rubric (0.2) because: it's=a=
 43 little=bit=of=a different practice (.) for (1.0) practicing artists: (1.0) then it is↓ (.)
 44 for↓ (0.2) content teachers (0.2) sometimes .hh

After sharing that her students “participate in a lot of shows in the community” (line 5), which is looked at in more detail in the school and community involvement section below, Anne Marie asks to “pick on the professionalism” (line 9) rubric. She states that participating in “professional development” (lines 15 & 16) with the state art education organization, “TAEA” (line 16), or the national art education “NAEA conference” (line 21) “isn’t recognized as the same value” (line 16) as participating in a school “PLC” (line 19). She gets “a lot of great

content” (line 22) at the arts related sessions, which is “pretty important... to improving [her] teaching practice” (lines 24-25). Whereas, her PLCs aren’t relevant to her as an art teacher (line 20) other than she attends (line 19) the meetings as she is asked to do by her administration.

Anne Marie further emphasizes that when an arts teacher becomes a “STUDENT” (line 39) of the arts, she “sharpens her own professional skills” (line 39) and can share “some of those strategies” (line 40) with her students. “Making and displaying” (line 34) artwork is a “different” (line 43) but important part of being an art teacher.

Summary of professional growth and learning. All of the art teachers explained that making art was an important part of their content knowledge. They also said that they couldn’t depend on their district to provide them with appropriate or relevant professional development. They are responsible for their own professional learning and reflect on their own practices frequently.

Neither the TEAM nor the NAEA policy includes practicing artmaking as professional development, although the first NAEA standard states that effective teachers make art in a variety of media. Like the teachers’ discourse, both the policies state that teachers should participate in professional development and reflect on teaching practices. The TEAM policy is focused on practices related to the TEAM rubric, and the NAEA policy is focused on practices related to the field of art education. Table 24 shows the comparison between the teachers’ discourse and the policies.

Use of data. The second indicator in the professionalism rubric is use of data. For many general education teachers, standardized tests provide teachers with student data to analyze.

Table 24

Professional Growth and Learning Findings

Teacher Discourse	TEAM (Professional Growth and Learning)	NAEA (Standard VIII, XII)
1. teachers practice artmaking as part of professional learning		
2. teachers are responsible for their own professional growth and reflect on their practices	teachers engage in professional learning opportunities teachers use the TEAM rubric to self- reflect and improve their performance, accurately matching their reflections with areas of strength and areas of growth chosen by their evaluators teachers eagerly seek out the feedback of others	teachers are open to new ideas for teaching, consider the effectiveness of their instruction on students, and observe and analyze teaching practices of others teachers reflect on their own practices to gain expertise and improve their effectiveness teachers seek feedback from others teachers are aware of art education practices, research, and the history of the profession; participate in seminars, workshops, and conferences; maintain professional resume and portfolio; articulate a teaching philosophy; and challenge assumptions in the field of art education

However, this indicator applies to all teachers, whether their students generate statewide test scores or not. Currently in Tennessee, the Tennessee Comprehensive Assessment Program (TCAP) tests cover the subjects in Grades 3-8: English language arts, mathematics, science, and social studies. High school TCAP end of course tests are required for the following courses: English I, II, III; integrated math I, II, III; algebra I, II; geometry; biology; chemistry; and U. S. history. Subgroups are students grouped by race, economic status, disability, and English language learners (TDOE, *Overview of Testing*, n.d.).

Excerpt 87

- 1 • Systematically and consistently utilizes formative and summative school and
- 2 individual student achievement data to:
- 3 o analyze the strengths and weaknesses of all his/her students.
- 4 o plan, implement and assess instructional strategies to increase student
- 5 achievement and decrease achievement gaps between subgroups of
- 6 students.
- 7 o plan future instructional units based on the analysis of his/her students’
- 8 work.
- 9 o reflect on use of instructional strategies that led or impeded student
- 10 learning.

To be considered effective in the area of data use, teachers must use “summative school and individual student achievement data” (lines 1-2) which comes from state testing available in the previously mentioned subject areas. They should also use “formative” (line 1) student data, which can be generated in any subject area. The indicator describes how teachers should use this

data. Teachers should understand the “strengths and weaknesses” (line 3) of each student. Then, teachers should “plan, implement, and assess instructional strategies” (line 4) and “reflect” (line 9) on the effectiveness of those strategies. The goals of these actions are to “increase student achievement and decrease achievement gaps between subgroups of students” (lines 4-6). The teacher should finally use the students’ data to “plan future instructional units” (line 7).

NAEA policy. There are two standards that deal with a teacher’s use of data. The first excerpt is part of Standard VIII: Visual arts educators systematically reflect on their own teaching practice.

Excerpt 88

- 1 • search for patterns of student accomplishment and behavior in their classrooms
- 2 that reflect on the impact of their teaching practice.

The NAEA policy asks teachers to use information from “their classrooms” (line 1) based on academic “accomplishment” (line 1) and students’ “behavior” (line 1). Teachers are asked to “search for patterns” (line 1) “that reflect on the impact of their teaching practice” (line 2). What are not included are student data that does not impact the art teacher’s practice, which could be state testing in areas outside of the visual arts. The second standard on using data is the entirety of Standard IX: Visual arts educators assess program effectiveness.

Excerpt 89

- 1 Visual arts educators:
- 2 • formulate questions that address the effectiveness of art programs with regard
- 3 to program, school, district, and cross-district goals;
- 4 • know the importance of reporting results of assessments in appropriate ways to

- 5 students, families, administrators, and the public; and
- 6 • develop assessment strategies to deal with broad issues of program
- 7 effectiveness. They use effective forms of communication to convey results to
- 8 various audiences, including exhibits, portfolios, test scores, and so on.

This standard addresses program evaluation. First, in order to develop an evaluation, the teacher must know their “program, school, district, and cross-district goals” (line 3) and “formulate questions” (line 2) with which to evaluate the “effectiveness” (line 2) of their art program. Second, teachers should communicate “results” (line 4) of the program evaluation in a way “appropriate” (line 4) to the stakeholder. In other words, the teacher would “convey results” (line 7) differently to “students, families, administrators, and the public” (line 5). Finally, the teacher should implement “strategies to deal with broad issues of program effectiveness” (lines 6-7), which could be shared in a variety of ways including “exhibits, portfolios, test scores” (line 8).

Summary of analysis of policies. While both the TEAM and NAEA policies propose that effective teachers collect, analyze, use, and reflect upon data to improve classroom practices, each policy identifies different data. The goal of each is to improve student outcomes. The TEAM system includes summative data from state tests on reading and math and formative data, which could be collected in an art classroom. The NAEA policy recommends a more formal program evaluation process based on classroom, school, and district goals with communication to appropriate stakeholders.

Teacher discourse. Like Anne Marie in the last section, Diane has been asked Interview Question 14 about important practices she implements as an art teacher that are not found in the

TEAM evaluation system. Just before this excerpt, Diane loses her train of thought, but remembers that she was talking about how she collects and uses data. FastBridge is a computerized reading assessment that Diane's district uses to collect student achievement data in preparation for the statewide reading assessment.

Excerpt 90

1 **Diane:** .hhh=u::m (0.2) the=the (.) the how we use data (.) that's=what=I=was
 2 talking=about (0.2) how↑=we=use=da:ta (0.2) so:: (0.2) the da:ta that I u::se (0.6)
 3 is=is very: (0.8) u:h↓ (.) it's=it's not numerical↑ I=mean it's: n:o:t ↓ (0.2) it's: (.)
 4 no:t↓ (1.4) quantitative (0.2) it's qualitative (.) it's how::↑ (.) how::↑=does=this=
 5 affect=the=student how:↑- what=is=their=life=like there's=all=these=fa:ctors: (.)
 6 h you know (.) I'm loo:king at our demographics (.) I'm loo:king at (0.2) h events
 7 (.) that have ha:ppened (.) either in our commu:nity:↑ (0.2) h o::r (.) na:tionally:↑
 8 (.) o::r (.) h u:m (0.2) th=all these kinds of thi:ngs (0.2) are data:↑ (0.6) but=I=
 9 don't=get=credit for using that because I don't logi::n: (1.0) to my hu::b↑ (.) and
 10 che::ck↑ (0.2) the FastBri::dge↑ (.) and find ou::t↑ (0.6) who::s↑ reading in a q::
 11 (0.2) fou::r and who's reading in a Q TWO (.) hh. and=it's=just=like (0.4) hh. it
 12 doesn't matter because=they=don't=need to be (.) judged like that in here (0.8) h
 13 because reading imag- people who=are:↑ (1.0) I'm very: visual (0.6) h so I- (0.2)
 14 I'm=a=better (.) I'm better at (0.2) interpreting (0.2) people↑ (0.4) and things↑
 15 (0.2) then I a:m (.) at interpreting (0.2) some sorts of langua:ge↑ (1.2) and I've
 16 AL↑ ways been that way (.) so why should I: (.) penalize a child (0.4) for having
 17 this low score↓ (.) when=really they're rock stars in the art room (.) I=mean (0.2)

18 .h I see:↑ the data (0.6) just not all of it is relevant to me

19 **Heather:** ri:ght

20 **Diane:** so: I don't feel like (.) I get credit↑ for (0.2) the amount of data that I u:se↓

21 (0.2) because it's no::t ↓ (1.8) I=don't=know (0.2) socially acceptable data hhh=I=

22 don't=hh.=what=ever=you=want=to call it

Diane is one of four teachers who talked about using data. The expectation at Diane's school is for her to "login... and check the FastBridge" (lines 9-10) to understand in which reading level ("reading in a q two" line 11) students have scored. She doesn't understand how that data is "relevant" (line 18) to what students are doing "in the art room" (line 17) or why students should be "judged" (line 12) that way in her classroom.

Summary of findings on use of data. Use of data was not a popular topic across participants. Only four teachers discussed using data. All four teachers said that they are asked to use school-wide data that comes from state student testing on reading and math and find this practice impractical for improving their teaching practices or impacting students in the art class.

Both the NAEA and TEAM policies suggest that teachers use formative data to impact their classrooms, which connects to the above assessment section. The TEAM rubric states that teachers should use school-wide student achievement data to impact classroom practices, and that teachers are responsible for trying to impact students' scores on these tests, even though art teachers do not teach the subjects tested. The NAEA standards ask teachers to be aware of school goals (like improving test scores), but this knowledge is used as a part of program evaluation for the teacher's art program. Table 25 shows the findings for use of data.

Table 25

Use of Data Findings

Teacher Discourse	TEAM (Use of Data)	NAEA (Standard VIII, IX)
1. teachers are asked to use school-wide data from non-art assessments, which is not helpful at improving art practices	teachers use formative and summative school and individual student achievement data teachers use data to understand the strengths and weaknesses of each student and plan, implement, assess, and reflect upon instructional strategies in order to increase student achievement and decrease achievement gaps between subgroups of students	teachers use information from their classrooms based on accomplishment and behavior and search for patterns that reflect the impact of their practice teacher evaluate their programs by understanding program, school, and district goals, formulate questions to evaluate the effectiveness of their programs, communicate results to appropriate stakeholders, and implement strategies to deal with broad issues of program effectiveness

School and community involvement. The third indicator in the professionalism rubric is school and community involvement. The focus is on how teachers can impact the school climate and culture.

Excerpt 91

- 1 • regularly organizes and leads school activities and events that positively impact
- 2 school results and culture.
- 3 • always adheres to school and district personnel policies and serves as a leader
- 4 and model for others.
- 5 • regularly works with peers to contribute to a safe and orderly learning
- 6 environment and actively facilitates improvement in school-wide culture.

This indicator includes actions that teachers can do “with” (line 5) or “for others” (line 4). An effective teacher follows and models “school and district policies” (line 3), helping to ensure “a safe and orderly learning environment” (line 5). The teacher “leads school activities and events” (line 1) “actively” (line 6) trying to “impact school results” (lines 1-2) and make “improvement in school-wide culture” (line 6). A more specific list of leadership roles can be found in the next section, leadership.

NAEA policy. There are two standards within the NAEA policy that focus on school and community involvement. The first, Standard X: Visual arts educators collaborate with other educators, is included below as Excerpt 92 and details how art teachers can collaborate with general education teachers.

Excerpt 92

- 1 Visual arts educators:

- 2 • identify topics and art resources that can be pursued in an interdisciplinary
- 3 manner with other educators while maintaining the integrity of each discipline.
- 4 They encourage colleagues to incorporate the arts as essential components of
- 5 interdisciplinary study;
- 6 • seek to learn about the pedagogical practices and instructional programs of
- 7 other educators to collaborate and form interdisciplinary connections to make
- 8 art an articulated and central part of the school curriculum; and
- 9 • work to break down stereotypes about art and learning that may exist among
- 10 administrators, parents, and faculty in other subject areas.

This standard focuses on interdisciplinary collaboration and art education advocacy. Effective art teachers “learn about the...instructional programs of other educators” (lines 6-7) and “identify topics and art resources that can be pursued in an interdisciplinary manner with other educators” (lines 2-3). “Interdisciplinary study” (line 5) is a collaboration, which maintains “the integrity of each discipline” (line 3) and advocates for “the arts as essential components of interdisciplinary study” (lines 4-5) and “a central part of the school curriculum” (line 8). By working with “faculty in other subject areas” (line 10), the art teacher will help “break down stereotypes about art and learning” (line 9). The second standard in the NAEA policy that details school and community involvement is Standard XI: Visual arts educators serve their schools and communities. The standard specifies ways in which art teachers can work to benefit their community.

Excerpt 93

1 Visual arts educators:

- 1 2 • are involved and contributing members to the school community, being part of
- 3 policy committees and educational councils and involved in collaborations with
- 4 other educators and colleagues at all levels;
- 5 • provide leadership for administrators, decision makers, policy makers, and other
- 6 stakeholders about the value of the visual arts in a student’s comprehensive
- 7 program of studies;
- 8 • are willing to work with colleagues to improve and evaluate professional
- 9 development plans and practices;
- 10 • take student art into the community where it becomes a positive influence
- 11 within the community;
- 12 • work with colleagues in the schools to foster a professional culture that has a
- 13 significant place for the arts; and
- 14 • regularly attend art shows in other schools, galleries, universities, and museums
- 15 and demonstrate the value of working with educators from other schools,
- 16 districts, colleges and universities, arts organizations, and museums.

Standard XI describes collaboration, advocacy, and culture as ways that art teachers can serve their communities. Teachers should collaborate with “other educators and colleagues at all levels” (lines 3-4) “to improve and evaluate professional development plans and practice” (lines 8-9) and participate in “policy committees and educational councils” (line 3). Teachers should advocate for art by explaining to “stakeholders” (line 6) “the value of the visual arts in a student’s comprehensive program of studies” (lines 6-7) and “foster a professional culture that has a significant place for the arts” (lines 12-13). To become “a positive influence within the

community” (lines 10-11), the teachers should exhibit student work and “regularly attend art shows” (line 14) of other art teachers to “demonstrate the value of working with educators from other schools” (line 15).

Summary of analysis of policies. The TEAM indicator on school and community involvement includes following policy and providing a safe learning environment. There is an expectation that teachers try to improve the school culture. The NAEA policy also expects teachers to impact their school culture, although there is a belief that advocating for art, as an essential part of the school curriculum and the community culture at large, and exhibiting student work is how an art teacher can impact the school culture and community positively. There is also a belief that collaboration between art teachers and non-art teachers on interdisciplinary study will impact the school culture.

Teacher discourse. The next excerpt is an example of how art teachers talked about art in the community. Prior to this excerpt, Hailee reports that her TEAM evaluator didn’t understand why she had weaving looms in her art room. Hailee dismisses the evaluator’s question by discussing feedback from a different source, the people in charge of an art display at a local bank.

Excerpt 94

- 1 **Hailee:** and so:: my: personal goal for myself for this yea:r and when we get into:
- 2 like show:s are coming up in February and in April and I don't- I'm really trying
- 3 to have better quality work for tha:t- (.) u:m (0.2) but also (.) just noticing what
- 4 like the feedback from the bank show: that goes o::n (.) like they rea:lly want- it's
- 5 traditional art

Rather than talk about feedback from her evaluation, Hailee says she received “feedback from the bank show” (line 4). She has crafted a “personal goal for myself” (line 1) and prioritizes “really trying to have better quality work” (lines 2-3) from her students for display at the “bank show” (line 4). Although prior to this excerpt, Hailee explains the importance of the artmaking process, she values her work with the community and notices (line 3) that what “they really want” (line 4) is “traditional art” (line 5).

Summary of findings on school and community involvement. Five of the twelve participants discussed community art shows and parent engagement. The NAEA policy states that exhibiting artwork in the community and visiting other art teachers shows are effective practices for art teachers. The TEAM rubric asks teachers to lead events that impact the school-wide culture, but these events should also impact students’ test scores, which are typically related to reading and math. The TEAM rubric also includes following rules and ensuring safety. Only two art teachers discussed safety, although one of the state standards teaches students to use materials, tools, and equipment safely. Table 26 shows the comparison of the teachers’ discourse and the two policies.

Leadership. The fourth and final indicator in the professionalism rubric is leadership. Like the previous indicator, this one also focuses on how teachers contribute to their school culture and climate but through leadership activities.

Excerpt 95

- 1 Actively and consistently contributes to the school community by assisting and/or
- 2 mentoring others, including successful engagement in three or more of the
- 3 following:

Table 26

School and Community Involvement Findings

Teacher Discourse	TEAM (School and Community Involvement)	NAEA (Standard X, XI)
1. teachers display artwork in the schools and community, partly to engage parents with the art program	teachers lead school activities and events to try to improve student test scores and school-wide culture	teachers exhibit student artwork to be a positive influence within the community and regularly attend art shows of other art teachers to demonstrate the value of working with educators from other schools
see standards and objectives section above	teachers follow school and district policies and ensure a safe and orderly learning environment	teachers collaborate in planning interdisciplinary lessons with other teachers as a central part of the school curriculum
see leadership section below		teachers advocate for art by explaining to stakeholders the value of the visual arts in a student's comprehensive program of studies and foster a professional culture that has a significant place for the arts

- 4 • collaborative planning with subject and/ or grade level teams
- 5 • actively leading in a professional learning community
- 6 • coaching/ mentoring
- 7 • supervising clinical experiences
- 8 • leading data-driven professional opportunities

Like the school and community indicator where the teacher “facilitates improvement in school-wide culture” (Excerpt 91, line 6), in the leadership indicator, the teacher must also “contribute to the school community” (line 1) through leadership roles. Three types of roles are included. The first is presenting professional development. However, the teacher must go beyond just being “prepared and highly engaged in professional learning opportunities” (Excerpt 83, lines 3-4) to “leading data-driven” (line 8) sessions. The second is “mentoring” (line 6) other teachers or interns in “clinical experiences” (line 7) or the less formal relationship role of “coaching” (line 6). Part of the responsibility of a TEAM observer is to have coaching conversations in post-conferences with teachers who have just been evaluated. There is typically not a continuing mentor/mentee relationship between observers and the observed. The third role described is “leading professional learning community” (line 5) meetings or “subject and/or grade level” (line 4) meetings. For general education teachers, these are usually the same group of colleagues (e.g. fourth grade teachers or high school science teachers).

NAEA policy. One of the NAEA standards focuses on leadership. Excerpt 96 is the entirety of Standard XIII: Visual arts educators contribute to the growth of their profession.

Excerpt 96

1 Visual arts educators:

- 2 • are active members of associations, museums, and organizations connected to
- 3 their profession;
- 4 • develop the capacity to be leaders in various educational and professional roles;
- 5 • understand the importance of making presentations at professional, school,
- 6 parent, and community meetings;
- 7 • contribute to the literature of the profession and the field; and
- 8 • serve as peer coaches or mentors to student teachers, new teachers, and other
- 9 colleagues.

The NAEA policy suggests multiple ways of being a leader and contributing to the field of art education. As in the TEAM rubric (Excerpt 95, lines 6-7), teachers should “serve as peer coaches or mentors” (line 8). Also, teachers should make “presentations at professional, school, parent, and community meetings” (lines 5-6), which is in the TEAM rubric as “contributes to the school community” (Excerpt 95, line 1). Although teachers may not have the opportunity to lead groups, the NAEA policy suggests that teachers “develop the capacity” (line 4) to lead. Teachers should furthermore “contribute to the literature of the profession and the field” (line 7) and become “active members of associations, museums, and organizations connected to their profession” (lines 2-3).

Summary of analysis of policies. There are several similarities between the two policies. Both ask teachers to contribute to their school communities, serve as mentors or coaches, and lead presentations for various stakeholders. The TEAM rubric focuses on using student data as the crux of presentations. The NAEA policy includes being an active member in organizations and contributing to art education literature. To be effective, the TEAM rubric requires that

teachers be in two leadership roles (or three to be considered significantly above expectations). The NAEA policy provides flexibility to teachers who may not have the opportunities to be in leadership roles at their school but asks teachers to develop the capacity to be leaders.

Teacher discourse. This excerpt begins with Heather asking Lori Interview Question 12. Lori begins by talking about practices within the art class, but quickly shifts to program advocacy and participating in events outside of the art classroom.

Excerpt 97

- 1 **Heather:** u::m (1.6) if you:↑ had a student teacher or intern (1.8) what would be
- 2 the mo:st important thing (0.4) about art education (0.2) that he=or=she would
- 3 need to know: in=order=to=be a good art teacher
- 4 **Lori:** (4.2) I=don't=know=if=it's=the=mo:st=important=but (0.2) definitely to (.)
- 5 learn (.) to:: (1.0) be flexible↑ (.) hah=I think if you're not (.) it's=gonna=be (.)
- 6 trouble↑ (.) .hh um (.) fi:ght for your position=not (1.0) fight fight↓ but (0.4) do=a
- 7 =lot=of=advocacy (.) an=an make su:re tha:t (.) um (2.4) that you're ge:tting the
- 8 respect as a teacher: (1.8) sometimes↓ that's↓ ha:rd↓
- 9 **Heather:** how↑ how↑=would=you=do=that (0.6) how=do=you:: (0.8) get respect
- 10 (0.4) as an arts [teacher]
- 11 **Lori:** [we::ll] u::m (1.0) any time we're havin meetings (0.2) I try to
- 12 bring up how art could help this or tha::t (0.2) u:m .hh (2.4) I try to talk to the
- 13 other teachers (.) I do all the field trips and take em (0.2) the whole (1.4) well=it's
- 14 =gettin=harder=we're=getting=so=big=I=don't=know=if=I=can=do=it (.) but I
- 15 take like↑ (.) .h all the fifth graders somewhere (1.2) and so I=I u:m .h (1.0)

16 facilitate that (.) so the field trip is art rela::ted↑ (0.2) but all=the=other=teachers
 17 get to come and see↓ (0.2) so that (.) that's somethin (.) and I put stuff on the
 18 wa::lls↑ (.) you=know=just=so=they=can=see::↑=it (0.8) an see some of the stuff
 19 out in the hallways and all (0.6) .h but=and=jus (.) keep talkin with your (0.2)
 20 principa::ls↑ (.) and try=to=do=other=things=in=the=schoo::l↓ (1.2) I=do=the=
 21 yearbook↓ (.) I do:↓ (0.2) other things↓ (0.2) so:↓

Lori defines “advocacy” (line 7) as putting up a “fight for your position” (line 6) to make sure “you’re getting the respect as a teacher” (lines 7-8). She clarifies that she does not mean “fight fight” (line 6) or, in other words, using violence against others. She also says advocacy is talking about the role of art to “help this or that” (line 12) “anytime we’re havin’ meetings” (line 11). She invites “all the other teachers” (line 16) to come on “field trips” (line 16), talks to her “principals” (line 20) about art, hangs art displays on the school “walls” (line 18) in the “hallways” (line 19), and participates in other school events like creating the “yearbook” (line 21).

Summary of leadership. Seven of the participants said that art leaders advocate for the visual arts and visual arts programs, mentor other teachers or interns, and participate in arts organizations. Both the TEAM and NAEA policies include mentoring as a leadership role. The NAEA policy also includes participation in art organizations as a leadership role. Advocacy is not a part of the TEAM rubric or the NAEA standards. Table 27 details the comparison on leadership findings.

Table 27

Leadership Findings

Teacher Discourse	TEAM (Leadership)	NAEA (Standard XIII)
1. teachers advocate for visual arts programs, mentor peers or interns, and participate in arts organizations	teachers contribute to the school community by leading data-driven professional learning opportunities, mentoring or coaching other teacher or interns, and leading professional learning communities or subject/grade level meetings	teachers serve as peer coaches or mentors; make presentations at professional, school, parent, or community meetings; develop the capacity to lead; contribute to the literature of the profession and the field of art education; and become active members of associations, museums, and organizations connected to their profession

Summary for professionalism. The TEAM professionalism rubric is divided into four indicators: professional growth and learning, use of data, school and community involvement, and leadership. There was one specific and one general connection between the teachers' discourse and the TEAM rubric and three specific connections between the discourse and the NAEA policy. There were no connections to findings for Professional Growth and Learning Item 1 and Use of Data Item 1 in either of the policies. Also, the TEAM rubric did not connect to School and Community Involvement Item 1. The findings and their connections to the two policies can be found in Appendix E.

Summary of the Findings for Research Question 1

There were 57 findings for Research Question 1: How do art teachers in Tennessee frame effective art education practices? The teachers' discourse connected specifically to the TEAM rubric 16 times, connected generally 19 times, and 19 times did not connect. For the NAEA policy, there were 31 specific connections to the discourse, 9 general connections, and did not connect 17 times. Usually when one policy did not connect to the discourse, the other did. However, there were seven instances where neither policy had connections: Student Work Item 4, Grouping Students Item 2, Managing Student Behavior Items 1 and 4, Environment Item 3, Professional Growth and Learning Item 1, and Use of Data Item 1. There were twelve occasions where the teacher discourse connected specifically to both policies. Those were the following items: Instructional Plans Items 2 and 5, Student Work Item 1, Assessment Items 1 and 2, Standards and Objectives Item 2, Motivating Students Item 2, Activities and Materials Items 2 and 3, Teacher Knowledge of Students Items 1 and 2, and Professional Growth and Learning

Item 2. Appendix E shows how the findings from the teachers' discourse align with the TEAM rubric and the NAEA policy.

Research Question 2: How do art teachers in Tennessee frame art education practices within the context of national and state policy frames of effective art education practices?

The participants in the study used several discursive resources to frame policy surrounding art educator practices. The following section will show examples of the use of vivid description, agent-patient distinction, and positioning. The discursive resources, including the use of vivid description and the agent-patient distinction, were found in the art teachers' telling about TEAM observations and were used to account for fact and sequence, frame the evaluators' knowledge and the TEAM rubric, and position themselves as advocates and responsible for their own growth. The discourse involving policy included talk about the TEAM evaluation system, but there was no talk about the NAEA national policy on effective art educator practices.

Vivid description. When asked about a recent observation, participants invariably began telling a story of their observation with a description of the lesson or project they were teaching at the time. Once they could account for the lesson and which class they were teaching, they could narrate the observation event. The use of vivid descriptions during 'remembering' was a discursive resource that supports the factual aspects they tell within that remembering. Whether the participants were factual or not is irrelevant to this study. Instead, the concern is what the vivid description did in their reporting, or what was the action that the remembering did within their discourse.

The following is an example of the use of vivid description. In the excerpt below, Butters has been asked to describe a recent observation. She states repeatedly that she can't remember and does not accept the invitation made by Heather to talk about the observation in generalities.

Excerpt 98

- 1 **Heather:** so::: tell=me=about (.) like (.) your la:st observation (.) that=that
- 2 someone observed↓ you↓
- 3 **Butters:** h.=ok let me think back which (0.1) which one it w:as↑ (.) what did they
- 4 come in and observe↑
- 5 **Heather:** did you have one last semester↑
- 6 **Butters:** I I did and I can't remember what class it was hh. hh. ha=ha=ha ha:::↑
- 7 **Heather:** that's↑ ok and=and we CAN m:ore talk about generalities like (.) u::m
- 8 it=doesn't=have=to=be the lesson you taught but m::ore (.) your experiences with
- 9 (.) the process or the post conference
- 10 **Butters:** oh=I=remember=which=class=it=was OK now I remember (.) well- I
- 11 DO remember (.) OK (0.1) so::: that was a lesson (.) tck I was with firth- first
- 12 grade (.) and they were do:ing like I had been explaining (.) the=the lea::ves (.)
- 13 so they were doing m- (.) like multiple iterations about leaves instead of learning
- 14 (.) like=that (.)
- 15 **Heather:** um hm
- 16 **Butters:** u:m (.) so the observation the DAY of (.) was a day when the kids were
- 17 (.) reviewing and finalizing their paintings

At first, Butters does remembering when she asks herself “which one was it what did they come and observe” (lines 3-4). Heather responds to the trouble Butters is having remembering by saying “did you have one last summer” (line 5). Butters remembers having an observation when she answers “I did” (line 6), but remembering continues to be problematic for her as she shares, “I can’t remember what class it was” (line 6). Heather then offers an invitation to talk about “the process or the post conference” (line 9) rather than a specific observation. Butters refuses the invitation by continuing her remembering, “oh I remember which class it was OK now I remember well I do remember ok so that was a lesson” (lines 10-11), using multiple pauses. Her remembering leads her to then describe a “first grade” (lines 11-12) lesson on “the leaves” (line 12). Once she can “remember which class it was” (line 10), she is accounting for fact in the telling of the observation she is about to conduct.

By accounting for facts within their descriptions of TEAM observations, participants undermine alternatives when they talk about the TEAM observations within the excerpts that follow. By presenting their telling as factual, as evidenced by vivid description in their remembering, they are then presenting their accounts about the TEAM rubric as factual. All of the participants used this resource when framing the TEAM rubric.

Agent-patient distinction. When constructing discourse around the TEAM rubric, participants often use an agent-patient distinction (Wood & Kroger, 2000). An agent is a person who is doing something to someone else, the patient. Within the data, sometimes participants are patients, and evaluators are agents who are doing things to the teachers. Sometimes, participants are the agents, doing things for themselves and others. The participants, to account for fact and interest and report responsibility, construct agent-patient roles in their discourse.

Timing of Art Lessons and TEAM Observations

All of the participants talked about the timing of art lessons and TEAM observations. Instead of saying that one period of time with the students was a lesson, the participants referred to the teaching of an art project from start to finish as a lesson. Lessons or projects take multiple days to complete and are often divided into introduction days at the beginning of a project, studio days in the middle of a project, and critique or reflection days at the end of a project.

Celeste. In this excerpt, Celeste is describing how the timing of an art lesson and where the teacher and students are within a lesson could impact the score she receives by her evaluator in a TEAM observation.

Excerpt 99

1 **Celeste:** I r::eally loved the: (.) interaction an- and evaluators really loved the
 2 interaction (.) but then you go: to the other† end (.) what do you- where's the
 3 presentation of this thing: (.) and we fall short on that end (.) but then when they
 4 come in on a ski:lls lesson (0.1) you:'re like (.) here is your ruler (.) here is your
 5 horizon line (.) here is the vanishing point (.) here is the dot (.) here is the- (.)
 6 well=good=gracious they can't draw this fantasy chessboard that I'm gonna to be
 7 teaching them in two: weeks (.) if they n:ever figured out ho:w to make the
 8 horizon line and the box and the this and the that (.) and I: get all these marks bout
 9 ho:w it doesn't ha- have hi:gher order thinking ski:lls† (.) well pu:mpkin† (.) you-
 10 before you can giv- get to the hi:gher order thinking ski:lls I've got ta ha- teach
 11 them (0.1) the ba:sics (.) so: if you come back in two weeks (.) you:'ll see- how

- 12 the higher order thinking skills are gonna pull into this unit (.) but (.) you showed
 13 up on the day we got the rulers out for the first time

Celeste uses several discursive resources in the excerpt. First, she uses vivid description to position her talk as factual. She describes a project called “fantasy chessboard” (line 6) and some of the steps needed to draw it accurately in space: “horizon line” (line 5) and “vanishing point” (line 5) made from with a “dot” (line 5). Second, she uses sequencing words to describe the timing of her “unit” (line 12). She begins with a “presentation” (line 3), then has a “skills lesson” (line 4), which teaches students “the basics” (line 11), before leading the students to “draw this fantasy chessboard” (line 6), which will require “higher order thinking skills” (line 12).

Celeste positions herself as patient and her evaluator as the agent. When she says “I get all these marks bout how it doesn’t ... have higher order thinking skills” (line 8), she is saying that she is given negative scores, because she does not get credit for teaching higher order thinking skills. She then challenges the agent, the evaluator, to “come back in two weeks” so that they can “see how the higher order thinking skills are gonna pull into this unit” (lines 11-12). The evaluator is the responsible party for not observing multiple parts of the unit. She states, “you showed up on the day we got the rulers out for the first time” (lines 12-13). However, Celeste also positions herself as an agent, responsible for providing all the parts of the unit to the students from “presentation” (line 3) to the final project, which she teaches “two weeks” (lines 7 and 11) later.

Frida. In the next excerpt, Frida is describing a recent TEAM observation. She has just talked about the scores she received, which she reported as good, but she becomes frustrated in the telling.

Excerpt 100

- 1 **Frida:** hhh. it's: so:: frustrating to me because .hhh (.) like I had forty minutes
- 2 (0.1) and I've got to hit a::ll these points on this rubric (.) well I can do a lesson
- 3 ea::sily and hit a::ll those points (.) do:ing a lesson (.) hitting all those points a::nd
- 4 (.) having the kids make good art↑ a:ll in one forty minute slot (.) tha:t's the
- 5 clicker=
- 6 **Heather:** gotcha
- 7 **Frida:** =you know=an art lesson (.) they're not set up like uh (.) other lessons
- 8 they'll stretch lo:nger (.) they'll=they'll stretch (.) you know two or three da:ys
- 9 sometimes (.) uh (.) I'm frustrated sometimes when=when they want to see the
- 10 little um (.) brainstorming part (.) and (.) u::sually that means they want (.) five or
- 11 ten minutes of brainstorming (.) well (.) for our projects (.) I very often will end-
- 12 once I've presented and maybe we've practiced (.) I will end one cla:ss with the
- 13 brainstorming i:dea (.) and let them germinate on it (.) for three or four da:ys until
- 14 they see me again=
- 15 **Heather:** um hm
- 16 **Frida:** =because it needs to have a little time ta (.) grow: in their brains it needs
- 17 that quiet space I=I don't think it's fair to kids to make them produ:ce (.) art
- 18 on=on that kind of turn around=

19 **Heather:** um hm

20 **Frida:** =I don't know of any artist who works that way I don't work that way

21 **Heather:** um hm

Frida describes the possibility of changing her instructional practices to “hit all these points on this rubric” (line 2) within the “forty minutes” (line 1) that she has with her students in an instructional period. However, she says that doing so would result in students not creating “good art” (line 4), because art lessons “stretch longer” (line 8) sometimes multiple instructional periods, or “two or three days” (line 8).

Frida continues with an example of one way that evaluators, “they” (line 10), working as agents, expect her to change her instructional practice around brainstorming. Her evaluators want to see a “brainstorming part” (line 10) for about “five or ten minutes” (lines 10-11) in an instructional period during an observation. She includes brainstorming in her instruction “at the end of one class and let it germinate three or four days until they see me again” (lines 12-14). (Frida teaches at the elementary level, and students come to art class every “three or four” (line 13) school days, just over once a week.) Frida rhetorically accounts for her decision in a three-part list (Edwards & Potter, 1992) by explaining that an idea “needs to have a little time to grow in their brains” (line 16), students need “quiet space” (line 17) to think, and she doesn’t “think it’s fair to kids to make them produce art on... that kind of turn around” (lines 17-18).

Although “they” (line 10) are working as agents in Frida’s reporting, Frida does not take on the patient role by stating, “well I can do a lesson easily” (lines 2-3). The emphasis on “can” (line 2) implies that she is able, but chooses not to do that kind of lesson, because she reports the results of doing that kind of lesson will not be “good art” (line 4). The reported wish by her

evaluators for her to change her practices and her refusal to do so has caused Frida frustration (lines 1 and 9), because it goes against what she knows as an artist: “I don’t know any artist who works that way I don’t work that way” (line 20). Frida accounts for her interest in refusing to change her instruction, and thus, refusing the patient role, by positioning herself as an artist amongst many artists who “don’t work that way” (line 20).

Summary of timing of art lessons and TEAM observations. Timing and the TEAM observation was a concern for all of the participants. All the art teachers in the study stated that their art lessons stretched over multiple instructional periods, or days. Eight of the participants within their talk about the structure of their lessons included specific amounts of time that they had with students within an instructional period. The other four participants also talked about class periods in a general sense. All of the participants found timing and the TEAM evaluation system problematic.

Evaluators’ Lack of Art Content Knowledge and TEAM Observations

All of the participants in this study discussed their TEAM evaluators’ lack of content knowledge and reported how that lack of knowledge affected them. They all noted the possibility or the experience with punitive scores due to evaluators not understanding what goes on in the art classroom. Some of the participants changed their instructional practices or considered doing so in order to appease their evaluators and receive higher scores. Many of the art teachers in this study said that the feedback from these observations was inaccurate, incomplete, or irrelevant. The following excerpts are examples of this pattern.

Elizabeth. Another example of the agent-patient discursive resource is found in Excerpt 101 when Elizabeth reports frustration with her evaluator, who happens to be her principal. In

the reporting, the principal asserts the agent status and asks Elizabeth to include writing in her lessons. This request is problematic with what Elizabeth understands about teaching art.

Excerpt 101

- 1 **Elizabeth:** I was just trying to explain† to her like (.) wh- how this relates to art
- 2 and she would just admit (.) you know I don't really know about art but I can tell
- 3 you about (.) this and duh=duh=duh and she was like (.) I trust that you know
- 4 what you're do:ing but (.) I just couldn't quite re:late to her:: a lot of times (.) um
- 5 (0.1) bu:t I've always gotten high marks on like my classroom en:vironment† and
- 6 (.) um (.) my questioning::† and (0.1) they always want me to include more
- 7 writing:† every single time they always push that on me† and I'm like well we do
- 8 wri:te but it's not really- we don't do it every- like tickets out the door and stuff (.)
- 9 yeah there's a time† and a pla:ce (.) but you know (.) when they're all- (.) I'm=
- 10 like=if=you=have=any=other=suggestions=but ticket out the door (.) I mean (.) I
- 11 can't really do a ticket out the door with kindergarten

Elizabeth uses reported speech to assign agency to her principal in reference to an evaluation. Elizabeth reports that she was “trying to explain to her how this relates to art” (line 1) and her principal “admit[ted]” (line 2) that “I don’t really know about art but I can tell you about this” (lines 2-3). In other words, Elizabeth knows one thing to be true about teaching art, and her principal, after admitting that she does not know about teaching art, gives Elizabeth advice on teaching art. Elizabeth does not find this feedback helpful to her practice and states, “I just couldn’t quite relate to her” (line 4).

Elizabeth goes on to report that the principal “wants her to include more writing” (lines 6-7) and goes so far as to “push that on me” (line 7). Elizabeth says, “we do write” (lines 7-8) meaning that sometimes she includes writing in her curriculum, but she is unsure of how to include writing in each part of the lesson and takes on the patient role asking for “other suggestions” (line 10) besides the “ticket out the door” writing strategy (line 10).

Ann. In this excerpt, Ann has just been asked to talk about potential differences between evaluators with art content knowledge and those without.

Excerpt 102

- 1 **Ann:** I wouldn't feel like I would have to:: (.) I find myself when a- when a
- 2 principal or assistant principal comes into my classroom (0.3) I have to (0.1) over
- 3 explain things (.) and my kids can lose focus sometimes because I'm having to
- 4 explain for someone that (.) cou:ld mark me low:er because they just don't (.)
- 5 understand (0.1) how: an art room works and I think that's probably one of the
- 6 biggest problems (.) fine arts teachers ha:ve (.) is (0.2) they're not trained for what
- 7 (.) what we do so I over (.) I over compensate sometimes
- 8 **Heather:** so: the kids understand=what's=going=on but you: have to::↑
- 9 **Ann:** correct
- 10 **Heather:** to clarify for administrators↑
- 11 **Ann:** correct

In this excerpt, Ann takes on the role of patient and changes her instructional content. The agency resides in her evaluators who can lower scores if they don't understand what Ann is teaching, because “they're not trained for what we do” (lines 6-7). She reports, “when a...

principal or assistant principal comes into my classroom I have to over explain things” (lines 1-3). The emphasis on the word “have” (line 2) confirms her role as patient. She is concerned that if she doesn’t “over compensate” (line 7) that they “could mark me lower” (line 4), which would be a punitive action. To clarify that this instructional decision, to over explain things is not for the students, Heather asks a clarifying question: “the kids understand what’s going on but you have to...clarify for administrators” (lines 8 and 10). Ann responds with an emphatic “correct” (lines 9 and 11). To Ann, the agents affect the students who “lose focus” (line 3) because they already understand the content.

Lori. At the end of the interview, Heather has offered Lori an opportunity to ask questions or share further about any of the topics they had discussed. Within Excerpt 103, Heather probes further into Lori’s discussion about evaluators observing art teachers.

Excerpt 103

- 1 **Lori:** but=u:m (0.1) a:nyways it=jus=seems=like we're dif:ferent and it=should=
- 2 be (.) evaluated‡ (0.2) appropriately I guess↓
- 3 **Heather:** umhm any ideas of (.) of what=that=might=look=like‡
- 4 **Lori:** u::m I=think=it=would=be:=having=somebody=who=knew=the=con- you
- 5 know: (0.3) I think that would help‡ (0.2) but I like I said I kno:w the principal
- 6 mi:ght not know: (.) ma:th (.) and have to do- evaluate ma:th (.) so: I know that's
- 7 (.) probably:↓ (1.2) no::t unique‡ (.) to the art teacher (.) but um (0.2) but if=
- 8 somebody=knew=the=kn:owledge it would help↓

Here the agent-patient distinction is blurred as Lori discusses the lack of relevant feedback after a TEAM observation. While “it would help” (line 8) if Lori’s principal understood

that art teaching is “different and it should be evaluated appropriately” (lines 1-2), Lori positions her evaluator as a reluctant agent. The principal “might not know” (line 6) other subjects but has been put into a role of evaluating teachers who teach other subjects, like “math” (line 6), without having that content knowledge either. Lori takes some accountability from her principal by saying, “the principal might not know math and have to... evaluate math” (lines 5-6), which places the principal in a patient role of being told to do something. Lori also suggests that “somebody” (line 8) else besides her principal could “help” (line 8) if they “knew the knowledge” (line 8).

Summary of evaluators’ lack of content knowledge and TEAM observations. The excerpts in this section are examples of a pattern found in the data. All of the participants noted an evaluator’s lack of content knowledge and how that affected them. All of the participants reported that an evaluator’s lack of art content knowledge either resulted in or could result in not receiving credit for a practice or receiving a punitive score on a TEAM evaluation. Seven of the participants reported either changing or considered changing their instructional practices due to an evaluator’s feedback based on general education content knowledge. Nine of the participants reported that the feedback suggested by their evaluators and based on the TEAM rubric was either low quality, irrelevant, or non-existent.

Artistic Behaviors and the TEAM Rubrics

All of the participants described elements of their practice as art teachers were missing from the TEAM rubric. Eleven of the participants said that either artistic behaviors, as seen by artists or potential artists, or social-emotional support as curriculum were missing or were not included in the TEAM rubric to a satisfactory extent. One participant noted that while

professional behaviors are in the TEAM rubric, the rubric could not account for all of her professional behaviors. The following excerpts are examples of art teacher practices that are incomplete within or missing from the TEAM rubric.

Frida. In Excerpt 104, Frida discusses how the TEAM rubric fails to account for creative practices taught in art class, although the TEAM rubric includes creative thinking and problem solving within the descriptors.

Excerpt 104

- 1 **Frida:** no! I=I don't think those words are enough cause I think if you look at
- 2 other=other disciplines=
- 3 **Heather:** um hm
- 4 **Frida:** =creative thinking (0.2) they'll check off that bo::x by having the ki:ds
- 5 make a list of titles for a possible (.) something or a list of .hhh (0.1) that's really
- 6 not deep creativity=

In this excerpt, the agent position as reported by Frida is held by the evaluator, who will “check off that box” (line 4) of the TEAM rubric, giving credit to teachers of “other disciplines” (line 2) when they use a substandard type of creativity in their teaching practice. Frida doesn’t “think those words are enough” (line 1). She doesn’t believe that the “deep creativity” (line 6) that she teaches within her art instructional practice is represented within the rubric. She explains that real (line 5) creative work does not include “having the kids make a list of titles of a possible something” (lines 4-5).

Anne Marie. Anne Marie is explaining valuable and important things she does as an art teacher that are not in the TEAM rubric (Interview Question 14). She has mentioned teachers presenting their own work. Heather has asked her to clarify (lines 1-2).

Excerpt 105

- 1 **Heather:** practic:ing at- like uh- (.) your own artwork making=your=own
- 2 artwork↑ (.) is=that=what=you=meant↑
- 3 **Anne Marie:** ri:ght like making=and=displaying your own wor:k (0.1) or for a
- 4 musician↑ (0.1) you=know (.) being a member of the area (.) chor:us or band or
- 5 whatever (0.5) like=I=know the music teacher at my schoo:l (.) um (.) is very
- 6 active↑ in the City symphony chor:us (.) and rehearsals on a regular basis and=
- 7 performance=on=a=regular=basis and (0.1) that sharpens her own professional
- 8 skill:s because she's a stu:dent ↑ (2.6) you=know and then she's coming back (.)
- 9 and sharing some of those strategies with her: (.) her students↓ (0.2) um but I
- 10 don't think there's really↑ a ↑place↑ for that (0.8) on the↓ (1.0) observation↓ (.)
- 11 rubric↓ (.) because: (.) it's a little bit of a different practice for (0.8) practicing
- 12 artists (0.1) then=it=is for:↓ (0.1) content teachers: (.) sometimes .hh

In this excerpt, Anne Marie explains that a unique practice of arts teachers is the use or performance of artistic behaviors for their own growth and development as an artist and a teacher, and that this practice is not in the TEAM rubric. She uses a vivid description to compare the artistic behaviors she does like “making and displaying your own work” (line 3) to “the music teacher at my school” (line 5) who does artistic behaviors “on a regular basis” (lines 6 and 7) to “sharpen her own professional skills” (lines 7-8). Anne Marie accounts for the fact that

being an artist (and, hence, doing artistic behaviors) is not on the rubric, “because it’s a bit different of a practice for practicing artists then it is for content teachers” (lines 11-12).

Summary of artistic behaviors and the TEAM rubric. The excerpts in the previous section are examples of the finding that art teachers in Tennessee believe that artistic behaviors are not found or are deficient within the TEAM rubric. As in the findings from Research Question 1, the teachers positioned themselves and others as artists or potentials artists. Nine of the participants stated that artist behaviors were not found on the TEAM rubric at all or were not there to a sufficient degree. Another effective practice found in Research Question 1 was the use of social-emotional support as curriculum. Six of the participants stated that the support they provide within the art curriculum was not found in the TEAM rubric at all or to a sufficient degree, four of which also said that artist behaviors were not found in the TEAM rubric. Spar was the only participant to say that the work she does with professional development and arts organizations was not in the TEAM rubric to a sufficient degree.

Positioning as Advocate and Provider of Professional Development

Within their discourse, and sometimes due to evaluators’ lack of content knowledge or what was seen as missing in the TEAM rubric, participants positioned themselves as advocates of their discipline and responsible for professional development. As advocates and as teachers responsible for professional development, the participants below discard the patient position and take up that of agent.

Anne Marie. In Excerpt 106, Anne Marie is describing the advice that she would give to student teachers or interns. She puts agency on art teachers not evaluators to learn more about their own practices to be able to become a good advocate for art.

Excerpt 106

1 **Anne Marie:** um I would say fir:st to not stop learn:ing↑ and trying to better your
 2 practice↓ (.) through professional development↓ (.) um peer to peer relationship
 3 (.) involvement with the state organization (.) um content re:search (.) I think just
 4 to keep learn:ing↑ and have an evolving practice↑ (.) is probably the most↑
 5 important↑ because (0.1) the more you can learn about your content and really
 6 advocate for it (.) um (.) I think the most effective you'll be at like (.) protecting
 7 (0.1) your own↑ program↑ for students↑ so that they can still have access to a
 8 really high quality↑ program↑

Anne Marie is using the ‘if not, then’ statement here: if you don’t “learn about your content and really advocate for it” (lines 5-6), then your students won’t “have access to a really high quality program” (lines 7-8). She lists multiple ways to “better your practice” (lines 1-2) and “protect... your own program” (lines 6-7) including “professional development” (line 2), “peer to peer relationship[s]” (line 2), “involvement with the state organization” (line 3), and “content” research” (line 3).

Anne Marie does not say that TEAM evaluators should provide professional development or advocate for the arts. By using the ‘you’ pronoun, she applies footing directly to art teachers. “Your content” (line 5) is not the content belonging to TEAM evaluators as clarified with the phrase “your own program” (line 7).

Flow. In this excerpt, Flow is describing valuable and important things she does as an art teacher that are not in the TEAM rubric (Interview Question 14).

Excerpt 107

1 **Flow:** (2.8) tck (.) I'm an amba:ssador for an enti:re ca:reer in (.) vi- as=as a:rt↑

Flow presents herself as “an ambassador for an entire career” (line 1). She takes the agent role to advocate for all of the arts.

Diane. In Excerpt 108, it is the end of the interview. Heather has just given Diane the opportunity to discuss further any of the topics from their interview. She talks about how she could help other art teachers.

Excerpt 108

1 **Diane:** um (1.4) I would (.) I would certainly lo::ve to have the oppo:rtu:nity:↑ to
 2 be::↑ (0.3) you =know (1.4) to go:: and (0.8) obser:ve art teachers↑ (.) and give
 3 them feedback that was=gonna=be helpful to the:m↑ (0.4) u:m (0.2) I just feel
 4 li::ke (3.2) a:gain↓ (.) it's a- like a language barrier (.) hhhaha you- (0.2) you (.)
 5 how↑ do↑ you↑ know↑ I know what I'm talking about if you:↓ do:n't↓ kno:w↓
 6 what↓ I'm↓ talking↓ about↓ (.) my=principal=actually=said=that=to=me=once (.)
 7 she said (0.2) I had no idea what=you=were=talking=about

In this excerpt, Diane recognizes that due to a “language barrier” (line 4) between art teachers and their evaluators, art teachers are not getting helpful “feedback” (line 3). She reports that she would like to take on the role of agent, providing what evaluators could not, and “go observe art teachers and give them feedback that was gonna be helpful to them” (lines 2-3). She accounts for the fact that teachers do not get what they need by reporting that her principal said to her after a TEAM observation, “I had no idea what you were talking about” (line 7). Diane wonders how she can be evaluated accurately by asking, “how do you know I know what I’m talking about” (line 5) if the evaluator doesn’t “know what I’m talking about” (lines 5-6).

Summary of positioning as advocate and provider of professional development. All of the participants positioned themselves as a provider of professional development. Four of the art teachers chose training outside of the TEAM system and outside of their school district to receive professional development. Ten of the art teachers either provided professional development to a peer or received it from a peer. All twelve participants used reflection and referred to that practice multiple times within their talk. Seven art teachers reported advocacy behaviors either for their art programs, for art in general, or for scores from their TEAM evaluators.

NAEA Policy on Art Educator Practices

As seen in the above findings, the participants discussed the TEAM evaluation system in multiple ways. However, there was no discourse specifically referring to the national policy, *Professional Standards for Visual Arts Educators* (NAEA, 2009), by the participants in this study.

Summary of the Findings for Research Question 2

In summary, there were five findings for Research Question 2: How do art teachers in Tennessee frame art education practices within the context of national and state policy frames of effective art education practices? Four of the findings were around the Tennessee TEAM evaluation system. One finding was around NAEA's national policy document.

The first finding on how art teachers frame state policy was how timing of instructional periods was problematic within the TEAM evaluation model. All of the teachers described art lessons that were taught over multiple instructional periods. Teachers were concerned that

evaluators could not observe all of the parts of a lesson when they were only observed for the length of one instructional period.

The next finding framed TEAM evaluators as lacking art content knowledge, which all of the participants reported as problematic. Eleven of the teachers were concerned about or reported being penalized within the scoring of TEAM observations due to their evaluator's lack of art content knowledge. Seven of the teachers either changed or considered changing their instructional practices so as not to be penalized. Nine of the participants reported receiving inaccurate, irrelevant, or incomplete feedback from evaluators without content knowledge.

The third finding framing the TEAM policy was that artistic behaviors and social-emotional curricula are not in the TEAM rubric, or they are not described in the rubric to an acceptable degree. Nine participants claimed that artistic behaviors were missing or incomplete within the TEAM rubric. Six teachers claimed that social-emotional support as curriculum was not found in the TEAM rubric to a satisfying extent. One teacher said that the TEAM rubric did not encompass all of the professional behaviors she exhibits.

The last finding around the TEAM system was that teachers positioned themselves as advocates and responsible for their own professional development due to the lack of content knowledge of their evaluators or the missing or incomplete TEAM rubric elements. Seven teachers positioned themselves as advocates. All the participants stated that they provided their own professional development. Twelve teachers use self-reflection as a method of growth. Ten teachers provide or receive professional growth from their peers. Four of the art teachers rely of outside training to become better art teachers.

The last finding was that none of the participants discussed the NAEA policy document. Although the participants referenced instructional practices contained within this document, like positioning the teacher as an artist, either the policy was unknown to them or was irrelevant to their discourse around best practices for art educators.

Conclusion

Chapter 4 included the analysis and findings that addressed both of my research questions. The next chapter concludes the study with discussion, implications, and recommendations.

CHAPTER 5

DISCUSSION AND IMPLICATIONS

The purpose of this study was to investigate how art teachers frame effective art education practices. Further, the study examined how this frame is supported or challenged by Tennessee teacher evaluation policy and national art education policy articulated as the “good teaching” practices found in art classrooms. The research questions are as follows.

1. How do art teachers in Tennessee frame effective art education practices?
2. How do art teachers in Tennessee frame art education practices within the context of national and state policy frames of effective art education practices?

The discussion of the findings and the implications of this study are included below.

Organization of Chapter 5

This chapter is organized into four sections. First, I discuss the findings from Chapter 4 and how my findings fit with the Review of Literature in Chapter 2. Second, I discuss implications of my study for school leaders, state and national policymakers, and higher education art teacher preparation programs. Third, I recommend further investigations in the research fields of art teacher effectiveness and teacher evaluation. Finally, I provide a summary of my study.

Discussion of Findings and the Review of Literature

This study was not an attempt to label, define, or judge art teachers as effective or ineffective. Rather, I wanted to understand how art teachers construct effective practices in art education, around both the TEAM rubric and the NAEA’s document on art educator behaviors. While I understood as an art educator, art administrator, and a TEAM observer that the TEAM

rubric was problematic for art teachers, I didn't know what the specific issues were. The findings from my research questions are synthesized and discussed in two sections: framing effective art teacher practices and framing policy on effective art teacher practices.

Framing Effective Art Educator Practices

This study supported findings from researchers who claimed that “good teaching is not good teaching” (Brownell, Ross, Colón, & McCallum, 2005; Daichendt, 2010; Danielson, 2011; Lowe & Brigham, 2000; Nelson-Barber, 1991; Pratt, 2002), because teaching art is different from teaching other subject areas (Allison, 2013; Andrelchick, 2015; Azzam, 2009; Chin, 2013; Daichendt, 2010; Davis, 2008; Duncum, 2002; Foley, 2014; Franco & Unrath, 2014; Gerber & Horoschak, 2012; Pink, 2005; Virginia Coalition for Fine Arts, 2012). In the TEAM evaluation system, art teachers are being judged by a rubric that was not designed for them and, when used, can only help their teaching in a mostly general sense. However, the teachers' discourse aligned closely with the NAEA policy regarding specific art practices.

The participants in this study discussed 57 effective art teacher practices, which aligned to the TEAM rubric 16 times specifically and 22 times generally and aligned to the NAEA policy 31 times specifically and 9 times generally. Table 28 demonstrates the comparison between the number and percentage of connections between the discourse and the two policies. There were no connections to the discourse 19 times for the TEAM rubric and 17 times for the NAEA policy. There were also seven times when neither policy aligned to the effective practices described by the participants. (See Appendix E for the full table of connections.) The findings from Chapter 4 suggested that the way art teachers frame effective practices is similar to the TEAM rubric for practices that art and non-art teachers use (i.e. general practices); however,

Table 28

Alignments Between Teachers' Discourse, TEAM Rubric, and NAEA Policy by Number of Connections and Percentage of Total Connections (57 Items)

	Connections to Teachers' Discourse					
	Specific		General		Total	
TEAM rubric	16	28%	22	39%	38	67%
NAEA policy	31	54%	9	16%	40	70%

when art-specific practices are necessary for teaching art, the discourse most aligns with the NAEA policy on effective art educator practices.

Framing Policy on Effective Art Educator Practices

Art teachers in this study framed the TEAM policy as problematic due to multiple issues leaving them frustrated and self-reliant. There was no discussion about the NAEA policy that outlines effective art educator practices. The negativity towards the TEAM policy around improvement could be supplanted by the information found within NAEA's document. However, the TEAM system as an accountability system is severely lacking due to several factors, according to the participants in this study. A discussion of both policies follows.

State policy on teacher evaluation. The TEAM evaluation system is dual purposed: it is a measure of accountability for teachers and a method of providing "constructive feedback" (TDOE, 2012, p. 8) for teachers to improve their practice. However, the art teachers who participated in this study are responsible for providing themselves with professional development and feel the need to advocate for themselves and their programs because they perceive a lack of

TEAM evaluators' art content knowledge, timing issues in the observation of art lessons, and a measurement tool that is, according to respondents, deficient in the inclusion of art specific strategies and practices, which are critical to the teaching of art.

How art teachers structure an art lesson is important to the effective teaching of artistic behaviors. Wolfe (1997) wrote about the use of curriculum rhythm by an effective art teacher in her study. Curriculum rhythm is a pattern of lesson segments. Marzano's (2009) research also segments lessons (as content, routine activities, and behaviors), but the segments were not related curriculum like Wolfe's study or as these participants suggested. In this study, participants reported dividing lessons into introduction days (viewing art references and brainstorming), studio (artmaking) days, and critique (writing about art and self-reflection) days. The TEAM system does not have the infrastructure to observe the entirety of an art lesson, which would mean returning to the art classroom for several instructional periods to capture a lesson from start to finish. Evaluators sometimes score teachers lower for things that they have not observed within the one instructional period being evaluated, or teachers feel pressured to change their lesson (to include more writing for example) or instructional practices. In an evaluation system designed to improve instruction, the issue of timing for art teachers must be resolved.

The art teachers in this study were frustrated by evaluators' lack of art content knowledge when conducting TEAM observations. TDOE (2012) wrote that training evaluators to use multiple evaluation instruments was "too burdensome and problematic" (p. 41), and the state has not provided specific guidance to evaluators about visual arts or the fine arts in general. For art teachers and within the research (Allison, 2013; Danielson, 2012; Robinson, 2015), having evaluators who do not understand the nuances and ideals of the art education discipline is

problematic. Teachers resort to providing themselves with feedback of their own construction, because they cannot rely on the accuracy or intention of the feedback given to them by their evaluators. Asking teachers to implement strategies or content that takes away from the effective teaching of their own discipline will not improve student achievement in the visual arts. Art teachers place value on what they teach, and all of the participants were interested in improving their practice. Effectiveness, for them, becomes less about ‘Am I effective or *not* effective?’ but rather ‘How effective am I on *this* strategy when I teach *this* type of lesson?’ Evaluators who do not know how to approach the latter are not providing teachers with “a system where every teacher is evaluated every year and provided with constructive feedback for improvement” (TDOE, 2012, p. 8).

National policy on best practices. There was no discussion by the participants about the NAEA (2009) policy document on effective art practices. Participants did, however, mention practices that appear in the NAEA document. The practices within the NAEA document align with the effective practices teachers framed in this study. This suggests that art teachers have an understanding of some of the effective art educator practices mentioned in the document, but they are unfamiliar with the document itself. With the problematic nature of the TEAM evaluation system, art teachers in Tennessee should be more familiar with the NAEA policy as a tool that teachers can use for advocacy and professional development.

Implications

The findings of this study have implications that school leaders, state policymakers, higher education organizations, and national art education policymakers should consider. The following sections detail those implications.

School Leaders and State Policymakers

School administrators should consider rectifying their lack of understanding of the content that they are evaluating. If effective teachers impact student learning, then school leaders and state policymakers should be concerned with making sure teachers are as effective as possible. When art teachers have to provide their own professional development or advocate the value of their programs while hearing their evaluators admit their low level of knowledge about the art discipline, then the TEAM system is not providing art teachers with a way of improving or even a true measure of effectiveness. If the leaders within schools want to ensure that art teachers are ‘good teachers’ and they are limited to the TEAM rubric as a tool to do that, then principals need to learn about the content they are evaluating. There are multiple online resources, textbooks, or local art classes that could provide principals with an understanding of art education.

State policymakers should consider creating a rubric designed around the unique practices and strategies of effective art teaching or develop guidelines to translate the rubric in light of that uniqueness. This work should be conducted by a team of art educators from across the state using the NAEA policy document as needed to incorporate specific art education best practices. Until this document is created by the state, districts may need to provide additional training to evaluators or develop their own guidelines for evaluating art educators using the TEAM rubric.

National Art Education Policymakers and Teacher Preparation Programs

None of the participants in the study mentioned the NAEA policy document on effective art educator practices. While there were multiple similarities of practice between art teachers and

the NAEA policy, art teachers were either unfamiliar with the document or did not find it relevant to mention within their discourse on effective art educator practices. With the recent focus on teacher evaluation and education reform, NAEA should consider concentrating its efforts on presenting this document to a wider audience. It should also consider developing a research-based, art-specific evaluation method or teacher effectiveness measurement tool using the policy document as a foundation of best practices. State and local art organizations could use this tool to advocate with state legislators or TDOE. They could make it available to teachers and train them on best practices. Teachers could share it with their own schools or districts.

Higher education art teacher preparation programs should consider including the NAEA document within the context of their course work. The programs may also consider adjusting the curriculum on lesson planning and structure to assist teachers with ‘fitting into’ the evaluation system. For example, art teachers plan projects and refer to those projects as lessons even when the projects take several instructional days. Teacher preparatory programs may want to consider calling projects units or modules and each day within that unit would be a lesson with new learning. Teachers have specific structures in place to move through a project, like introductory days, studio days, and critique days. Shifting the language of planning to that like the TEAM rubric may help art teachers as they navigate through the one-size-fits-all, general educator rubric. Helping pre-service teachers understand how to use the language of the rubrics and the general best practices housed there could help pre-service teachers improve their practices. However, using the NAEA policy could fill in the gaps for those teachers as they seek to improve art-specific practices.

Limitations

Qualitative research designs have limitations due in part to the typically small number of participants in the study, which will limit generalizations to larger populations of teachers and other evaluations systems. While the findings of this study cannot be generalized to a large population, they can be generalized to the reader's own experiences (Merriam, 1998) and possibly to language patterns or functions (Taylor, 2001). There may be risks of dishonest responses from participants due to perceived risks associated with discussing evaluations.

Creswell (2009) wrote that the "Researcher is the key instrument" (p. 175) in qualitative work. As the key instrument, the lens that I used to analyze data could inflict my own biases on the study. In an effort in minimize undue bias, I conducted member checks with the interviewees to ensure that my analysis was plausible (Merriam, 1998). I also included a reflexive statement in Chapter 1 that attempted to explain how I may have impacted the data, research design, and findings (Creswell, 2009; Jorgensen & Phillips, 2002).

Recommendations

There are always limitations to research studies, and this study is no different. Recommendations for further research are based on the limitations, as well as, the discourse of the participants.

This study solely focused on visual arts teachers in Tennessee. Within the field of teacher effectiveness research, further research should be conducted on the TEAM evaluation system using discursive psychology and discourse analysis. Researchers should study the discourse of music teachers or other non-core disciplines about the TEAM evaluation system. Also, research should be conducted on the discourse of art teachers around other states' evaluation systems or

within Tennessee by grade level. Are art teachers in other states talking about their evaluation systems in the same way as these participants talked about TEAM? Are there differences between elementary, middle, and high school art teachers in Tennessee as they talk about the TEAM evaluation system? Researchers could also develop and study a TEAM rubric designed for visual arts or other fine arts teachers.

Administrators and TEAM evaluators without arts backgrounds came up multiple times by participants within this study. Further research should be conducted with TEAM evaluators as participants. How do non-art evaluators talk about evaluating teachers of visual arts through the TEAM system? Future research should also be conducted on how to support administrators or other evaluators with resources or professional development as they evaluate teachers outside of their own teaching experiences. The same questions I've asked about art teachers could be asked about high school physics teachers or elementary dance teachers.

Many of the participants mentioned 'scores' or 'marks' they received on TEAM observations and through the Fine Arts Portfolio Student Growth Measure. A mixed method study that investigates both the discourse around the TEAM evaluation system and the scores received in observations may need to be conducted to address some of the limitations of this qualitative study. Further study about discourse of scores combined with a study of the scores themselves may contribute to the field of teacher effectiveness. There have also been no studies conducted on the Fine Arts Portfolio Student Growth Measure. Research on this measurement tool both qualitatively and quantitatively should be conducted.

Finally, one of the limitations I encountered in designing the study was the lack of natural talk by art teachers around the TEAM evaluation system. Because there was no naturally

occurring talk that I could record or access, I designed this study using interview questions. This limited many of the discursive resources that usually occur when constructing action in talk. Further research may need to be conducted finding and using naturally occurring talk about art evaluations. Potentially, this may occur at state and national art education conventions.

Summary

Art practices are different than other non-art teachers' practices. To improve practices and improve student achievement "in every classroom" (TDOE, 2013, p. 26), we have to stop using one-size-fits-all assessment tools to measure all teachers regardless of their content area. Good teaching is not always good teaching.

The TEAM evaluation system is meant as an accountability system and as a means of professional development. However, the lack of evaluators' content knowledge and a one-size-fits-all measurement tool do not provide art teachers with the specific feedback that could be beneficial to their practices as an art educator. The NAEA policy that specifically lists effective art education practices is unknown to art educators but could be a source for improving art educator practices.

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APPENDICES

Appendix A

Connections between the General Educator TEAM rubrics and the Professional Standards for Visual Arts Educators

TEAM rubric	TEAM indicators	Professional Standards for Visual Arts Educators*					
Planning	Instructional plans	B		D			
	Student work			D			
	Assessment					E	
Instruction	Standards and objectives			D		E	
	Motivating students	A	B	D		E	
	Presenting instructional content						
	Lesson structure and pacing		B	D			
	Activities and materials			D			
	Questioning		B	D			
	Academic feedback			D		E	
	Grouping students			C	D		
	Teacher content knowledge	A					
	Teacher knowledge of students		B	D			
	Thinking & problem-solving	A	B	D			
Environment	Expectations			D			
	Managing student behavior						
	Environment	A		C	D		F
	Respectful culture			C			
Professionalism	Professional growth and learning					E	F
	Use of data					E	
	School community involvement						F
	Leadership						F

* There are six broad categories comprising 13 standards.

Appendix B

Characteristics of Effective Art and General Educators by Citation

Characteristic	Citation									
	Art Educators					General Educators				
	Andrelchik, 2014	Hunter- Doninger, 2013	May, 1993a & 1993b	Stockrocki, 1986	Wolfe, 1997	Danielson, 2011	Marzano, 2009 & 2012	Samples & Copeland, 2013	Stronge, 2007	Stronge, Ward, Tucker, & Hindman, 2007
Non-Instructional										
Awards		x						x		
Recognized by Peers		x	x		x			x		
Years of Experience			x	x						
Education			x	x	x					
Other Training					x					
Participation in Art Organization					x					
Mentor					x					
Values Art		x	x		x					
Instructional										
Criteria from Review of Literature			x		x		x	x	x	x
Criteria from Author's Own Research			x			x	x			
Overcomes Environmental Challenges		x	x							
Defined by Participant	x							x		
Student Dependent										
							x			x

Appendix C

Interview Protocol

1. Describe your path to becoming an art teacher.
2. Tell me about a typical day from start to finish in your current teaching situation.
3. What are some things that you or a peer may have done while teaching an art lesson that you thought were successful?
 - a. How did you know they were successful?
 - b. How might non-art teachers or evaluators recognize those same things? Would they measure success in the same way?
4. When you write a lesson plan, what do you include to ensure that your lesson is a good one?
5. Describe a recent observation that you were a part of.
6. How does your assessment of your own teaching compare to your evaluations?
7. Have you ever had the opportunity to be evaluated by someone with art content knowledge?
 - a. If so, was that similar or different to evaluations by non-art knowledgeable evaluators?
 - i. Are there any other similarities or differences that you'd like to share?
 - b. If not, do you imagine an evaluation by someone with art content knowledge to be different than those without? How?
8. Have you ever been referred to as "effective" or as "an effective teacher"? If yes, tell me about that.
 - a. How did you feel about that characterization? Why?
9. Do you have a peer that you believe is an effective art teacher?

- a. What are some things that person does or says that lead you to describe this peer as effective?
 - b. Have you ever known a peer who taught art that struggled with the evaluation process? Can you describe the conversation you had with that teacher?
 - c. Have you ever known a peer that was having a specific problem or issue teaching art content? What advice did you provide?
10. Are there practices that you do during an evaluation that may not be effective art education practices? What might those be?
11. Can you give an example of a peer that uses good teaching practices that does not teach art?
- a. Are those practices the same or different as good teaching practices in art? How so?
12. Do you have or have you had a student teacher or intern? What would be the most important thing about art education that he or she would need to know in order to be a good art teacher?
13. What do you believe the role of teacher evaluation to be?
14. Are there valuable and important things you do, as an art teacher, which are not addressed in your evaluations?
- a. What might those be?
 - b. What other things are not addressed in your observations?
15. Is there anything else that you'd like to say about anything else we've discussed?
16. Are there any questions about teaching art or the evaluation process, which I should have asked you that I didn't?

Appendix D

Jeffersonian Transcription Symbol Key (Jefferson, 2004)

[	left bracket, the beginning of overlapping talk
]	right bracket, the ending of overlapping talk
=	equal sign, no break in talk
-	hyphen, talk that abruptly stops
(0.0)	numbers in parentheses, the length of silence in tenths of a second
(.)	dot in parentheses, a length of silence less than one tenth of a second
—	underscore, emphasis
::	colons, extension of a sound
↑↓	arrows up or down, inflection
LOUD	uppercase, talk is louder than the talk surrounding it
.h	period with h's, in-breath; the more h's the longer the breath in
h.	h's with period, out breath; the more h's the longer the breath out
(())	double parentheses, the researcher's notes

Appendix E

Research Question 1 Findings: General, Specific, and Nonexistent or Negative Connections between Teacher Discourse, the TEAM rubric, and the NAEA policy.

TEAM Rubrics and Indicators	Teachers	TEAM	NAEA
Planning			
Instructional Plans	1	○	■
	2	■	■
	3	x	■
	4	○	■
	5	■	■
	6	x	■
	7	■	x
	8	■	x
Student Work	1	■	■
	2	x	■
	3	○	■
	4	x	x
Assessment	1	■	■
	2	■	■
	3	x	■
	4	x	■
Instruction			
Standards and Objectives	1	○	○
	2	■	■
	3	■	x
Motivating Students	1	○	○
	2	■	■
	3	○	■
Presenting Instructional Content	1	○	x
	2	○	x
Lesson Structure and Pacing	1	x	○
	2	■	x
Activities and Materials	1	x	■
	2	■	■
	3	■	■
	4	○	x

Questioning	1	○	○
Academic Feedback	1	○	■
	2	○	○
Grouping Students	1	○	○
	2	x	x
Teacher Content Knowledge	1	x	■
	2	○	○
Teacher Knowledge of Students	1	■	■
	2	■	■
	3	x	■
Thinking and Problem Solving	1	○	■
	2	x	■
Environment			
Expectations	1	○	○
Managing Student Behavior	1	x	x
	2	○	x
	3	○	x
	4	x	x
Environment	1	○	■
	2	○	x
	3	x	x
Respectful Culture	1	○	■
	2	x	○
Professionalism			
Professional Growth and Learning	1	x	x
	2	■	■
Use of Data	1	x	x
School and Community Involvement	1	x	■
Leadership	1	○	■

Key: ■ = specific connection; ○ = general connection; x = no connection or negative connection

VITA

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